

Spacejacked (1997)

Directed by
Jeremiah Cullinane

Writing credits
Brendan Broderick

Daniella Purcell

Genre: Action / Sci-Fi

Tagline: The cruise of the millenium just changed course.

Cast overview:

Corbin Bernsen

....

Barnes

Steve Bond

....

Taylor

Shawn Brewster

....

Brayson

Donncha Crowley

....

Katz

Vincent Dunlea

....

Warren Wayne

Richard Farrell (I)

....

Mr. Putnam

Feidhlim Hillary

....

Vincent Miles

Matt Holland

....

Mac

Jonathon Jeffers

....

VR Cop

Des Kenny

....

Gibson

Conor Maguire

....

Phillips

Anita McFarlane

....

Anna Koros

Frank Melia

.....
Carlo
Brian Monaghan
.....
VR Caveman
Bill Murphy (V)
.....
Jack
Mick Nolan
.....
Mr. Bohm
Ciara O'Callaghan
.....
Monica Miles
Amanda Pays
.....
Dawn
Rico Shea
.....
Freighter Pilot
Noelle Swan
.....
Ms. Marshall

language. MPAA: Rated R for sexuality, and for violence and

Runtime: USA:89
Country: USA
Language: English
Color: Color
Sound Mix: Ultra Stereo
Certification: USA:R

FADE IN

The vast infinity of space -

ROLL CREDITS - DRIFTERS

Soon the silhouette of a PLANET fills the screen -

The sun breaks slowly across the arc of the planet -

END CREDITS -

As the light increases we see the planet is EARTH -

A TITLE reads "EARTH - 2070 A.D."

Soon afterward the moon can be seen in the distance -

WOMAN'S VOICE (V.O.)
Ahh, the space age. Must have been
a thrilling time to be alive. All
the hopes for a better tomorrow, all

the dreams of inhabiting new worlds...

Soon a SPACESHIP enters the frame - only the rear of the craft is visible at first
as it heads into space -

WOMAN'S VOICE (V.O.)

It's amazing they even made it out
this far, considering what they had
to work with. Guess it really was
one giant leap...a hundred years ago.

Soon the side of the ship becomes more and more visible -

WOMAN'S VOICE (V.O.)

But I guess after that first leap,
things just weren't as exciting.
How much do you need to know about
a place like the moon? It's cold,
silent...

The camera begins to PAN the side of the ship -

WOMAN'S VOICE (V.O.)

But it sure was a beautiful place to
visit, or so they said. At least if
you could afford it...guess it all
boils down to money in the long run -

As the camera PANS across the side of the ship, we see it's name - STAR
PRINCESS ,
written in a slick, commercial
style -

WOMAN'S VOICE (V.O.)

Me, I just felt lucky to be along
for the ride.

INT SPACESHIP LOUNGE - NIGHT

We see DAWN MURPHY, an attractive girl in her late 20's gazing out the window
of
the lounge -

Just then MAC, a fully articulated human android, dressed in a futuristic,
concierge-like outfit, approaches Dawn -

She turns to face him, and his eye scans a small, computerized PIN on her
jacket -
he looks up to her -

MAC

How are you this evening, Dawn
Murphy?

Dawn smiles at the android, looks around as if a little embarrassed, then
looks

back out the window -

DAWN

I'm fine.

MAC

Congratulations on your...recent
award.

DAWN

Thank you.

MAC

Is there anything I can help
you with?

DAWN

No, just enjoying the view.

MAC

Well, there's no better way
to see the world, than with us.

DAWN

So I've been told.

MAC

Well if you need anything, please
feel free to ask me. Just a
reminder we have fabulous cuisine
available 24 hours in the earthrise
room, and a large selection of
vintage wines here in our ship bar.

Dawn then looks at Mac -

DAWN

Thank you, I'm fine.

Mac smiles at Dawn -

MAC

Enjoy your trip with us.

Mac then heads off - Dawn turns and looks at him -

We see the lounge of the ship - sleek and luxurious, decorated in rich
fabrics and
material - behind the bar we see the bartender JACK, a burly man in his 40's,
cleaning some glasses -

Mac walks by a table where a couple is sitting - they are DELBERT MILES, 49,
an
overweight man with slicked back hair and a gaudy ring on his hand - across
from
him is MONICA MILES, 22, a buxom, somewhat bored-looking blonde brandishing
an

enormous diamond WEDDING RING -

Delbert puts down his drink and grabs Mac as he passes -

DELBERT

Hey, chief...

Mac stops and looks at the couple, scanning the pins on their chests -

MAC

Hello, Delbert and Monica Miles.
Congratulations on your recent
wedding -

DELBERT

Yeah yeah look never mind all that,
(shakes his drink)
let me get another one of these, lots
of ice, and don't be stingy with
the whiskey this time ok?

Jack listens in the background to the conversation -

Mac then looks at Monica -

MAC

Certainly, and anything for you
Monica?

MONICA

I'm fine, thank you.

DELBERT

Oh, and bring out some more of
those little baked things and
some hot mustard.

MAC

Certainly. I will now process
your request, and I hope you're
enjoying your trip with us.

Mac walks away - Monica stares into her drink -

MONICA

I don't like him calling me by my
name, it gives me the creeps.

MAC

Yeah, I wish he'd put a sock in
it already.

Delbert downs the remainder of his drink - Monica looks sullenly into her
glass -

Delbert notices this, puts his drink down -

MONICA

What's wrong baby? You haven't
said a whole lot lately...

Delbert picks up her hand and kisses it - Monica doesn't respond -

MONICA

I'm homesick.

DELBERT

Homesick? It's only been two
days!

MONICA

We should have gone to Nassau. At
least we could go swimming, lie on
the beach.

DELBERT

Ah hell we can always do that. Listen
believe me, once we get to the
moon, your tone is going to change.

MONICA

How is it going to be different
from this? Go see some boring
footprint under glass?

DELBERT

Look you were the one who wanted
to do something different, something
to tell all your friends. Any
chump can go to Nassau.

Delbert scans the room, littered with the beautiful people of the times -

DELBERT

Look around you baby, we're rubbing
elbows with royalty, oil sheiks,
this is class. You'll be envied
by everyone.

MONICA

I guess so.

DELBERT

Besides I can't wait to tee off
on the sea of tranquillity. That
should shore up that prick Hank
Drexler.

Monica stares blankly back at him -

DELBERT

You know? The guy at the club I
was telling you about?

Monica takes a sip of her drink, and puts it down -

MONICA

I still say we should have gone
to Nassau.

INT SHIP BRIDGE - NIGHT

PAN an array of blinking controls and sensors - seated at the console is the
ship's

first mate, RYAN TAYLOR, a good-looking man in his 30's, examining them -

Soon the ship's captain approaches, CAPTAIN REYNOLDS, a distinguished-looking
man

in his fifties -

REYNOLDS

How's everything looking?

TAYLOR

Finishing up the diagnostic,
everything checks out normal,
we still have to take a look
at the starboard suite on B
deck. We've relocated her
and she doesn't seem to be
that upset about it.

Seated across the bridge, second mate ALEX BARNES turns and addresses them -

BARNES

Why should she, it's her fault.
All guests are told not to eat
in zero gravity, but she just
wanted to have fun I guess,
didn't realize what a grain of
salt can do to sophisticated
machinery.

REYNOLDS

Well, I guess she figures she's
paying for it.

BARNES

Ain't it the truth. Must be good
to be rich.

Reynolds takes a look at his watch -

REYNOLDS

All right, I'm headed down to
engineering. If you gentlemen
need me, that's where I'll be.

TAYLOR

Yes sir.

Reynolds leaves the room -

Barnes then gets up and stretches -

BARNES

Well I guess there's no time
like the present. I'll go
run a check on that room, just
to show we go that extra mile
for our guests.

TAYLOR

Sounds like you've been talking
to Mac too much.

Barnes heads toward the door -

BARNES

Yeah. I think he's developing
a crush on me.

Taylor smiles as Barnes exits - he then turns his attention to a screen -

POV he cursors down to a command - "LIFE POD STATUS: ENGAGE"

We see him select that option -

INT HALLWAY - NIGHT

Two PORTERS struggle with the luggage of ANNA KOROS, the thirtysomething heir
to a
shipping fortune, who follows behind -

ANNA

Now look will you please be
careful with those! They cost
more than you make in a year.

The two porters look at each other as one unlocks the door -

Anna takes a CELLULAR phone out of her purse -

ANNA

When will my original room be
ready again?

1ST PORTER

I'm sure they'll notify you as
soon as they're done ma'am.

ANNA

Shuffling back and forth! I feel
like I'm traveling coach!

She dials the phone from the hallway watching the two men enter the room -

ANNA

Put them near the window!
And be careful!

Anna dials the phone and puts it to her ear - she then does a double take down the hall -

POV We see an impeccably groomed, movie star handsome WARREN WAYNE exit his neighboring suite room and lock the door -

Anna's jaw drops as she slowly lowers the phone -

Wayne puts his key in his pocket and gracefully slicks his hand across his perfectly combed hair before heading in the direction of Anna -

Anna watches him approach -

ANNA
(to herself)
Oh my God...

Wayne approaches and smiles at Anna -

WAYNE
Evening.

ANNA
It can't be.

WAYNE
Excuse me?

ANNA
You're Warren Wayne.

Warren slows down, somewhat reluctantly -

WAYNE
Uh, yes I am. And you are?

ANNA
Anna Koros.
She sensually extends her hand, Warren shakes it -

WAYNE
Koros, as in...Koros? Dimitri Koros?

ANNA
My grandfather. My God, I can't tell you what a fan I am of yours! You were magnificent in Deadly Gamble.

WAYNE
Oh, thank you.

ANNA
Magnificent, magnificent.

WAYNE

Well I appreciate that.

ANNA

So, what brings you out here?

(Beat)

Pleasure cruise?

WAYNE

Well a little business too. In my upcoming project Star Trackers I play a ship's captain, and I really wanted to get a feel for the outer space experience. I feel it will add more credibility to my performance.

ANNA

Of course, of course...

WAYNE

So...

ANNA

Well I guess we're neighbors for this trip.

WAYNE

Well, so we are.

(Beat, gestures
towards window)

Sure is beautiful, huh?

ANNA

(looking at Wayne)

It certainly is.

Wayne looks at Anna and smiles -

WAYNE

Well, it was nice meeting you.
Enjoy the rest of the trip.

ANNA

I'm sure I will.

Wayne heads off -

ANNA

I'm sure we'll see each other
again.

Wayne turns back and smiles -

As he turns away we see his smile vanish -

Just then the two porters exit the room -

1ST PORTER

You're all set ma'am. I'll personally go and check on the status of the old room right now.

ANNA

You'll do nothing of the kind.

The two porters look at her as she heads toward the door -

ANNA

I'm staying put, thank you very much.

Anna then slams the door in the porter's face - the two men look at each other -

INT HALLWAY - NIGHT

Camera approaches Barnes as he works on some circuitry in a open PANEL in the wall -

Quickly and methodically, Barnes works with some TOOLS - he then looks up and down the length of the hallway before quickly taking a small METAL CASE out of his pocket -

CLOSE on the case as he opens it - it contains a sophisticated series of CONNECTORS attached to a dense white CUBE of what appears to be plastic explosive surrounded by black metal -

INT BRIDGE - NIGHT

Taylor continues running a check of the life pods onscreen -

Just then a command comes up - "FAIL MODE CONFIRMED: 96%"

The command seems to trouble Taylor, who faces the computer and enters some commands - he pauses for a beat -

He sits back - once again, "FAIL MODE CONFIRMED: 96%"

Taylor frowns at the command - he presses a button on his wrist watch -

INT HALLWAY - NIGHT

Barnes begins to carefully cross-install the device in the case onto the equipment in the circuit panel - soon his watch beeps -

TAYLOR (V.O.)

Hey Barnes.

Barnes stops working for a beat, then answers his watch -

BARNES

Yeah go.

INT BRIDGE - NIGHT

Taylor looks at the monitor -

TAYLOR

I'm getting a very strange command on the life pod status check. Did anything come up on the last diagnostic?

INT HALLWAY - NIGHT

Barnes seems angry at the news - he shakes his head, bites his lip and quickly removes the few wires he has attached -

BARNES

No, I just ran it! Why are you running it again?

TAYLOR (V.O.)

Well it's a good thing that I did.

INT BRIDGE - NIGHT

Taylor looks at the screen -

TAYLOR

It's telling me fail mode confirmed. Did you see this?

BARNES (V.O.)

There must be some mistake. You sure you hit the right commands?

TAYLOR

Yes I'm sure I hit the right commands.

INT HALLWAY - NIGHT

BARNES

Why don't you reset and run it again. The pods check out ok.

TAYLOR (V.O.)

You're certain of that?

BARNES

Trust me.

(Beat)

Even checked 'em with my own
eyes.

INT BRIDGE - NIGHT

TAYLOR

All right, I'll give it a shot.

Taylor presses the button on his watch and resets the commands -

Just then Dawn Taylor enters the bridge - Taylor turns and faces her -

The two look at each other for a beat -

DAWN

They said it would be ok to come
up here.

Taylor gets up and approaches - Dawn extends her hand -

DAWN

I'm Dawn Murphy.

They shake hands -

TAYLOR

Oh right, right you're on that
research grant.

DAWN

That's right.

TAYLOR

Ryan Taylor, first mate. Welcome
aboard. First time in space?

DAWN

Yes. Theoretical discoveries aside,
there's nothing like the real thing.
How about you?

TAYLOR

This is my second commercial flight.
(Beat)
I used to run satellite freighters
but that got old fast.

Dawn looks around the bridge -

DAWN

So you were looking for a new
challenge.

TAYLOR

Well, plus the money ain't that bad.

DAWN

So, tell me, do you think everyone gets their million dollars' worth on this trip of a lifetime?

Taylor and Dawn look at each other and smile -

TAYLOR

Well, let me put it this way. Most of the cost is due to safety reasons. Most people are not familiar with space travel, so we have to take extra precautions in the event they do something careless.

DAWN

Like open an airlock by mistake?

TAYLOR

Well I don't think there's a chance of that happening. It's usually the moon walks. Sometimes you feel like a kindergarten teacher.

DAWN

(laughs)

Well I hope I don't do anything careless.

TAYLOR

I'm sure you'll be all right.

DAWN

Actually I've logged about 200 hours of simulated space walking at the institute, mostly related to starship construction.

TAYLOR

Really?

DAWN

Still, I hope I behave on the moon.

(Beat)

I'll stick close to you.

TAYLOR

Well then you'll have nothing to worry about at all.

(Beat)

You're dealing with a trained

professional. I guess.

Dawn and Taylor smile at one another -

INT LOUNGE - NIGHT

CLOSE on the table where Delbert and Monica were sitting - the table is strewn with balled-up NAPKINS, PEANUT SHELLS, CRUMBS, TOOTHPICKS, SMEARED MUSTARD, and EMPTY GLASSES -

Carlo looks at the table with disgust, and shakes his head -

Jack approaches Carlo in the now desolate lounge - Carlo moves the glasses and then folds up the entire tablecloth -

CARLO

Look at this...Jesus.

JACK

Yeah, I guess money don't buy class.

CARLO

No. But it buys a lot of other things.

JACK

Like that piece of ass he was with.

CARLO

Well...I don't mind. I can put up with it. I'm taking six months off after this, and I won't have to deal with people snapping their fingers at me.

JACK

Not me. I'm in for the long haul. In nine months I'll have enough to take a few years off.

CARLO

Well, more power to you. Me, I start to bug out after too much time out here.

JACK

I don't have a problem with it. Besides, you get to meet a lot of interesting people.

Carlo holds up the tablecloth -

CARLO
Yeah. A virtual pantheon of
stars.

Carlo walks off - Jack watches him -

JACK
Hey, it's early yet.

DISSOLVE

TO:
INT DINING ROOM - NIGHT

Various groups of well dressed individuals sit amongst various tables in the
posh
dining room -

At one table Capt. Reynolds sits with Dawn and some other guests -

Delbert Miles shoves a forkful of food in his mouth -

Just then CARLO, a mild - mannered waiter in his 30's, approaches Delbert
from
behind -

CARLO
More wine sir?

DELBERT
Yeah.

Carlo begins to carefully pour a glassful - Delbert takes the bottle out of
his
hand and proceeds to fill the glass to the brim -

DELBERT
Just leave the bottle.

Carlo watches for a beat - Delbert puts the bottle down and looks at Carlo -

DELBERT
Don't worry I'll take care of
you at the end of the night.

Next to Delbert, Monica picks at her food - next to her, a wealthy Arab OIL
BARON
peripherally ogles her cleavage -

MONICA
Oh no...I think there's carrots
in here...

DELBERT
Send it back if you don't want
it.

Delbert looks at Carlo -

DELBERT

She's allergic to carrots. Is there carrots in that?

CARLO

Uh, I don't believe so, no, but I can -

DELBERT

Yeah go check it out. I don't need her turning purple on me, though it would match her dress.

(chuckles)

MONICA

Go to hell.

Carlo nods, and walks away -

DELBERT

(laughs)

I'm just kidding baby.

Across the table Warren Wayne smiles as he listens to the conversation, and wipes the corner of his mouth with his napkin -

Just then Anna appears from out of nowhere and props up a chair -

ANNA

So...

Wayne looks at her as she looks him directly in the eye, after having had a few drinks -

ANNA

What was it like doing a love scene with Pamela Jarvis?

The others listen to the conversation -

WAYNE

Well, uh, I just don't know what to say...

(Beat, nervous laugh)

I guess there's worse ways to make a living.

MONICA

I did a love scene once for an interactive instructional disc. The guy had B.O. and I told him so. Next day he wore so much

cologne I almost threw up.

WAYNE

Oh. Really?

DELBERT

Why don't you tell them the good side?

Monica looks at Delbert, then at the others -

MONICA

That's where I met Delbert. He came down to the set, then he wanted me on more discs, then he put me in the magazine.

(giggles)

Then he married me!

WAYNE

Well, see? It wasn't so bad after all.

ANNA

I bet Pamela had nothing bad to say about you.

WAYNE

No, I think hygiene is important. It helps you get into the part.

ANNA

Very professional of you.

Dawn sits and talks to Captain Reynolds - the conversation is inaudible over the din - just then Reynolds checks his watch and says "excuse me" to Dawn - he stands up -

REYNOLDS

Excuse me ladies and gentlemen, can I have your attention please?

The people at the table turn and face Reynolds - the din gets quieter -

REYNOLDS

Could I have your attention please?

The voices die down in the room -

REYNOLDS

On behalf of myself and the crew, I'd like to welcome you all aboard

the Star Princess. I guarantee
this will be a trip you will
never forget.

The others look at Reynolds - Delbert downs another drink -

REYNOLDS

In approximately 36 hours we will
be landing 300 yards from the very
spot where the Apollo 12 lunar
module first set down in 1969.
From there you will be able to
leave the ship and be an eyewitness
to history. The actual flag, the
actual first footprint, all carefully
preserved for you to view. It's
going to be a tremendous experience,
and I'm glad all of you decided to
come along for the ride.

Reynolds smiles at the crowd and gestures to Mac -

REYNOLDS

Now many passengers want to know
the nuts and bolts of how we carry
out the operation. So for all you
technology fans I'm happy to
announce we have Mac on board.
Mac is our mobile automated concierge,
and has been programmed to have an
encyclopedic knowledge of every detail
of the ship's operations. He's here
to make you happy, so feel free to
ask him anything.

Mac smiles at the guests -

REYNOLDS

So once again, thanks for coming
aboard, and enjoy your stay on
the star princess.

The sound of "here here" and clinking glasses is heard as Reynolds makes his
way
out the room -

Just then Delbert nuzzles up to Monica and paws her -

DELBERT

(slurring)
I'm horny.

Monica shoves his hands away -

MONICA

Get your hands off of me!

DISSOLVE TO

EXT STAR PRINCESS

The ship continues it's way toward the moon in the distance -

INT BRIDGE - NIGHT

Barnes and Taylor sit at their respective consoles -

TAYLOR

Well, everything's running smoother than a baby's ass.

BARNES

Ain't it the truth.

The two say nothing for a beat -

Taylor leans back in his chair, yawns, and stretches -

TAYLOR

So, are you on for the next one?

BARNES

I don't know. Everything's up in the air at this point, no pun intended.

TAYLOR

Why, didn't they say?

BARNES

Well that hotel begins construction in January, there's going to be a lot of shuttle work.

TAYLOR

You want to go back to shuttle work?

BARNES

It's steady, good benefits.

Barnes looks at Taylor -

BARNES

You gotta think of your old age.

TAYLOR

That's very pragmatic of you, Barnes.

BARNES

Thank you.

Taylor gets up -

TAYLOR

Man, I'm hungry. I'm going to call the steward, you want anything?.

BARNES

Nah, I already ate.

(Beat)

Why don't you just go down there?

TAYLOR

What, and leave you here all by your lonesome?

BARNES

Uh...

Barnes gestures to the consoles -

BARNES

I think I can handle it.

TAYLOR

Well, maybe I will.

(Beat)

You sure you don't want anything?

BARNES

No. I'm all set. Thanks.

TAYLOR

Well, maybe I'll surprise you.

BARNES

I can hardly wait.

Barnes watches Taylor as he exits -

The door closes - just then Barnes turns around and crouches underneath the console

-

CLOSE on Barnes opening a PANEL and carefully sliding out a sophisticated LAPTOP COMPUTER -

INT DINING ROOM - NIGHT

The door opens and Taylor walks in - he surveys the room -

Dawn approaches the bar - Taylor sees her -

Just then Mac approaches Taylor -

MAC

Officer Taylor, how are you this evening?

TAYLOR
Mac. What's shaking?

MAC
(Beat)
I don't understand.

Taylor heads to the bar -

MAC
You are currently stationed
for bridge duty at this time.

Taylor looks at Mac -

TAYLOR
Yes Mac I know that.

Taylor walks away -

TAYLOR
Jeez...hall monitor.

Mac watches him leave, then heads over to another passenger offscreen -

INT BRIDGE - NIGHT

Barnes works feverishly on the computer keyboard -

A SCREEN appears, reading CREW LOCATION -

There is a list of crew members, starting with the captain -

A diagram of the ship appears - Barnes highlights the captain - the diagram indicates the captain is located in his room -

Barnes smiles -

BARNES
Nighty night, captain.

Barnes then highlights Taylor's name - the diagram indicates he is in the lounge area -

BARNES
Have one on the house for me.

INT REYNOLDS' ROOM - NIGHT

CLOSE on the PIN on Reynolds' jacket, hanging from a HANGER -
Reynolds walks over to a chair dressed in his bathrobe - he lowers himself into the chair and takes a book off the

table -

He then feels his head for a second, then puts the book down and goes over to his uniform - he feels the pockets, shakes his head -

He looks around the room, and exits his quarters -

INT BRIDGE - NIGHT

CLOSE on a pair of READING GLASSES folded and lying on a counter - in the background Barnes continues to work -

As we get closer top Barnes we see small beads of sweat on his forehead -

BARNES

Well...I suppose you can't have
your cake...

A screen then appears before Barnes - it reads:

"BEGIN RECONFIGURATION?"

Barnes pauses for a beat -

BARNES

...without breaking a few eggs.

Barnes then hits "enter" - a 60 second COUNTDOWN begins on the screen -
59...58...57...

Barnes sits back -

Suddenly the bridge door SLIDES OPEN -

Barnes SPINS his chair around -

Reynolds enters the bridge in his bathrobe, brandishing his key -

REYNOLDS

Why was this door locked?

Barnes stands up and stares at Reynolds -

BARNES

Isn't it past your bed time, sir?

Reynolds approaches Barnes -

REYNOLDS

What did you say to me?

BARNES

It's a little late for you to
be up.

REYNOLDS
Look answer my question!

Just then Reynolds spots the hybrid computer linked to the main system -

REYNOLDS
What's going on here!

Reynolds storms over to the monitor -

REYNOLDS
What the hell is that?

Barnes approaches from behind -

BARNES
That's mine. I was just having
a little fun.

Reynolds turns and looks incredulously at Barnes -

REYNOLDS
A little fun? Have you lost it
Barnes! You realize how sensitive
this equipment is?

Barnes nods, and stares down Reynolds -

BARNES
All too well, captain.

REYNOLDS
Well shut it off at once!

Reynolds turns and looks at the computer as it counts down -

REYNOLDS
What's the meaning of this
countdown?

CLOSE on a SILENCED GUN appearing in Barnes' hand -

BARNES (O.S.)
I can't tell you that...

CLOSE on Reynolds staring at the computer - Barnes approaches from behind -

BARNES
...it's not on the agenda.

Just as Reynolds begins to turn around - BLAM! a bullet RIPS through his chest -
Reynolds stares at Barnes for a beat, then staggers back and collapses onto a console -

BLAM! another blast - soon Reynolds hits the ground falling offscreen -
Barnes
approaches him and BLAM! shoots again -

CLOSE on the COMPUTER - 15...14...13...12...

Barnes then aims at Reynolds' head offscreen - BLAM! Blood SPATTERS against
the
wall -

CLOSE on Barnes face as he looks in the direction of the computer -

CLOSE on the computer: 5...4...3...2...1...

CLOSE on Barnes -

BARNES

Blastoff.

INT HALLWAY - NIGHT

Suddenly -

BOOOOMMM!! A blinding flash fills the corridor -

EXT SHIP - NIGHT

An explosion RIPS through the outside of the ship - huge chunks scatter from
the
heat of the fireball -

INT HALLWAY - NIGHT

Terrified passengers grab on to handrails for dear life as they are sucked
into
space -

INT DINING ROOM - NIGHT

The room shudders violently - people scream as bottles fly across the room,
glass
breaks, lights flicker -

Terrified passengers run toward the exit -

EXT SHIP -

Suddenly a CHAIN reaction of explosions send a series of LIFE PODS scattering
into
space -

INT LOUNGE - NIGHT

The drop in pressure sends debris hurling around the room, violently slamming
into

passengers -

INT KITCHEN - NIGHT

An EXPLOSION sends ovens, overhead fixtures and boiling cauldrons CRASHING DOWN,
killing the cooks, all screaming in vain -

INT DINING ROOM - NIGHT

Taylor fights to get his bearings - he runs to the dining room door but it SHUTS rapidly -

INT ENGINE ROOM - NIGHT

Several ENGINEERS scramble to get out as an EXPLOSION rips through the room -

A burst PIPE spews toxic gas into the room - the engineers struggle to breathe,
clawing at the doors -

EXT SHIP - NIGHT

A few scattered explosions occur around the now severely disabled craft which drifts erratically through the void -

INT DINING ROOM - NIGHT

Moaning and groaning can be heard throughout the darkened, smoky room -

Taylor looks around, surveying the damage -

He sees Dawn hunched in the corner, coughing - he rushes over to her -

TAYLOR

Are you all right?

Dawn looks up at Taylor -

DAWN

(shaken)

I don't know. I guess so.

Taylor addresses his wrist communicator -

TAYLOR

Bridge?

(Beat)

Captain?!

(Beat)

Hello Bridge!

Taylor taps the device - he then rushes over to the INTERCOM on the wall,
bangs it
with his fist -

TAYLOR

Bridge!
(Beat)
Bridge, do you copy!

INT BRIDGE - NIGHT

Barnes scans a DIAGRAM of the ship on the screen, noting which sections are still functioning -

TAYLOR (V.O.)
Bridge! Can anyone hear me?!

BARNES
Yeah yeah yeah, give me a minute here.

Barnes looks at the diagram and smiles faintly -

BARNES
A little sloppy. But it will do.

INT DINING ROOM - NIGHT

Taylor speaks into the intercom -

TAYLOR
If anyone can hear me please respond!

BARNES (V.O.)
That's very professional sounding of you, Taylor.

Taylor looks around the room -

INT BRIDGE - NIGHT

CLOSE on a small MONITOR with a wide view of the dining room -

Barnes speaks into a small MICROPHONE on the console -

BARNES
We hope you're enjoying your trip. And we apologize to those currently hurtling through space. Guess them's the breaks.

INT DINING ROOM -

Carlo looks around the smoky room apprehensively, then looks at Taylor -

Taylor looks at Carlo -

Dawn looks at Taylor, who speaks into the intercom -

TAYLOR

Barnes, can you hear me, are you all right?

BARNES (V.O.)

Why yes Ryan, I am, and thanks for asking. You don't have to talk to the intercom, I can hear you fine.

TAYLOR

What is the condition of the bridge?

BARNES (V.O.)

The bridge is fine, Taylor, how are things down there?

TAYLOR

Transmit the code 3 emergency and take us offline. Override the airlock sensors and hurry! We're running out of time, we have to get to the pods!

BARNES (V.O.)

Much as I'd like to help you and our valued guests, I'm afraid I can't.

TAYLOR

What are you talking about! Can you transmit the code 3 -

BARNES (V.O.)

Yes I can transmit the code 3 emergency!

(Beat)

I just don't think it's a prudent move at this juncture.

Dawn approaches Taylor with a worried look on her face -

DAWN

What's he talking about?

Taylor looks at Dawn, then back toward the room -

TAYLOR

Barnes have you flipped your wig?

INT BRIDGE - NIGHT

Barnes gets closer to the mike to be emphatic -

BARNES

It's a weave, Taylor, and you know that. We've always been straight with one another.

INT DINING ROOM - NIGHT

BARNES (V.O.)

Now do you want the good news first or the bad news?

TAYLOR

You better start making sense!

BARNES (V.O.)

Ok, I will. The bad news is the ship is history. Life support will last another 36 hours, maybe.

TAYLOR

Then we've got to get to the lifepods!

INT BRIDGE - NIGHT

BARNES

I'd advise you to shut up and let me finish Taylor. You needn't worry about the lifepods because they're all gone, jettisoned. Save for one.

INT DINING ROOM - NIGHT

The people in the room react to this news -

BARNES (V.O.)

And I think we know who's getting it.

TAYLOR

Why are you doing this!

BARNES (V.O.)

I was getting to that. Now please don't try my patience Ryan.

INT BRIDGE - NIGHT

BARNES

Now we're all businessmen and a common rule of business is to make payment for services rendered. Given that, I'm willing to provide

a service to each and every one
of you.

INT DINING ROOM - NIGHT

BARNES (V.O.)

I'm willing to transmit that code 3
emergency. If you're lucky a rescue
team might just get to you in time.
Of course by then I'll be long gone.

CARLO

In exchange for what!

BARNES (V.O.)

Well Carlo, you're not really part
of the equation...

INT BRIDGE - NIGHT

BARNES

But those other high rollers around
you are. I will provide this
service in return for the personal
authorization codes of each and every
bank account. Once I have those
codes, and I've completed the
transfer, I'll signal the alarm. But
not a minute before.

INT DINING ROOM - NIGHT

Taylor listens to this as Delbert approaches -

DELBERT

What the hell is he talking about?

BARNES (V.O.)

What part didn't you understand, fat
man? It's a hold up, pure and simple.
I want your money. Cooperate and I'll
let you live. And this offer is non-
negotiable.

Dawn walks over to Taylor -

DAWN

It doesn't make any sense.

TAYLOR

(to Barnes)

It's suicide Barnes! How do you
think you're going to get away
it!

ANNA

They'll track him down in a heartbeat.

BARNES (V.O.)

I understand your concern, but those are my problems, not yours. But for the record, the transfer trail will take them years to follow. By then it won't matter, because I won't exist, at least not on paper.

WARREN

Why would we give you anything without a guarantee of our safety!

BARNES (V.O.)

Well, I guess that's just a question of faith, huh? Of course, if money means more to you than a chance at survival... I'd say you're my kind of guy!

TAYLOR

It's still not going to work! They'll detect you upon re-entry in an emergency vessel!

BARNES (V.O.)

Who said I'll re-enter in the pod? I got friends out in space, Ryan, friends willing to get me back unnoticed. Thank God for deregulation huh?

INT BRIDGE - NIGHT

BARNES

Now I think I've given you all the information you need to make a sound decision. But I'd advise you to hurry.

Barnes leans closer to the microphone -

BARNES

I'll give you fifteen minutes to organize your information. I'll take any further delay as a sign you've rejected the offer, and then of course, it's rescinded.

Barnes then reaches over to a button -

BARNES

Over and out.

Barnes then presses the button -

INT DINING ROOM - NIGHT

They guests all look at one another - Taylor concentrates, saying nothing -
Warren approaches him -

WARREN

This is insane. This can't be
happening.

Dawn approaches Taylor -

DAWN

What are we going to do?

TAYLOR

I don't know.

INT BRIDGE - NIGHT

CLOSE on the screen showing the dining room -

TAYLOR (O.S.)

I think we should do what he
tells us.

Barnes leans back and watches them, smiling -

INT DINING ROOM - NIGHT

Dawn approaches Taylor, who inspects the sealed door -

DAWN

How do we know he's not
bluffing?

Taylor sees any attempt at opening the door is futile -

TAYLOR

We don't.

DAWN

Well maybe there's a way out
of here.

TAYLOR

Fat chance of that. Even if we
had C4 and a laser torch these
doors wouldn't budge.

(Beat)

That son of a bitch...that stupid
son of a bitch.

Carlo and Dawn talk with Taylor -

DAWN

Given a malfunction, how would
a rescue team get you out if
the doors won't open?

TAYLOR

Probably come through the wall
I suppose.

DAWN

Well maybe we can do something
like that.

Taylor looks at Dawn -

TAYLOR

I don't think you know what you're
talking about. Besides, what could
we use for tools? A steak knife? A
corkscrew?

DAWN

Just considering our options...
sir.

Dawn and Taylor look at each other -

CARLO

We couldn't try anything anyhow.
He must be watching everything
we do.

TAYLOR

You're right.

Taylor looks at the CONTROL PANEL next to the door -

TAYLOR

If only I could override this
thing.

At the other end of the room Mac approaches Delbert who nervously lights a
cigarette -

MAC

On the behalf of the Star Princess
we apologize for any inconvenience
you might experience -

DELBERT

Get outta here, will ya!!

Mac backs off and walks away - Monica approaches Delbert -

MONICA

Well now what are we gonna do!

DELBERT

How am I supposed to know?

MONICA

You're Delbert Miles! You have more clout than some whacked out pilot! Talk to him!

DELBERT

Talk to him...Jesus...

Nearby, Jack places a TABLECLOTH over a dead guest -

DELBERT (O.S.)

I tell you one thing, I'm not giving him shit, not a password, not an access code, not the time of day.

Jack turns around and looks at Delbert -
Warren and Anna approach Delbert and Monica -

ANNA

I think we should do what he asks.

Delbert looks at her incredulously -

DELBERT

Oh you do, huh? Well let me tell you something lady, if you think that cracker is on the level, you're nuts.

WARREN

That's a risk we can't afford to take.

DELBERT

I can. Use your head, do you think he wants anyone around to say what happened?

Jack approaches -

WARREN

There's a chance he'll keep his end of the bargain, if we only cooperate.

DELBERT

Bullshit.

Jack steps up and looks at Delbert -

JACK

Look. We're talking about life and death here. I don't know why we're even having this conversation.

DELBERT

Well what would you know about it? You don't have anything to lose.

Jack gets closer to Delbert -

JACK

You're gonna give him those bank codes, you know why? Because I'm telling you to, that's why. I'm not losing my life over some greedy pig.

DELBERT

Who are you calling a pig, rummy?

Just then Jack SHOVES Delbert violently - Delbert CHARGES Jack and they scuffle briefly before being separated by Warren -

WARREN

Come on! Stop it! Stop it!

Delbert and Jack back off from one another, still staring each other down -

WARREN

Let's just stay calm, ok?

JACK

I don't believe this crap!

Mac approaches Taylor, Dawn, and Carlo -

MAC

I am receiving a high level of negative feedback from our guest's comments. Many expletives at a higher than usual decibel level.

Taylor looks at Mac, then approaches the others -

TAYLOR

Look, people, listen to me. As the first mate, I know a lot about this ship. Now I don't know what's going on outside these doors, I don't know where the captain is, I don't know

who's left out here. What I do know is that if what he's saying is true, we're in serious trouble. So I suggest we collect the information he wants, and give it to him.

DELBERT

That's still no guarantee of anything!

TAYLOR

We don't have a choice! Now let's write them down, OK?

DAWN

Supposing we could get out of this room? Is there anything we could do to reach the bridge?

TAYLOR

It depends on the condition of the ship. If I could get to one of the suit compartments I could check the exterior air locks for a possible entry.

DAWN

Can't we access the mainframe to check the ship's condition?

TAYLOR

With what? How am I going to interface with it? I need to be able to talk to the system and to have the system talk to me.

Dawn looks at Taylor, who looks down at the ground -

CARLO

We're screwed. Totally screwed.

Suddenly something dawns on Taylor -

TAYLOR

A way to talk to the system...

Taylor then looks up at Mac -

Dawn watches Taylor -

Taylor turns to Carlo -

TAYLOR

Carlo, get me the cable off the menu register.

Carlo walks off -

TAYLOR

We're going to have to be quick.

INT BRIDGE - NIGHT

Barnes dials up a number in front of a video screen -

Soon the screen shows a FREIGHTER PILOT'S face -

PILOT (V.O.)

Barnes?

BARNES

That's me.

PILOT (V.O.)

Break it down to me, what's going on?

BARNES

Seems like they're cooperating. Hopefully I'll be out of here and on my way very soon.

PILOT (V.O.)

Well don't drag your ass. There won't be much of a window for us to link up. We'll be in your orbit trajectory in less than two hours.

BARNES

Yeah, I know Bill, I came up with the plan remember? Just have those hangar doors open and ready, I can take it from there.

PILOT (V.O.)

Will do. What about the distress signal?

BARNES

I don't know. I really haven't made up my mind yet. We'll see how nicely they behave.

PILOT (V.O.)

Well that's your call. Doesn't make a damn bit of difference to me. Just as long as I get my cut.

BARNES

Oh you'll get it, believe me.
(Beat)
So I'll see you in a few.

PILOT (V.O.)
10-4 good buddy.

Barnes reaches over to a button -

BARNES
Yeah yeah, 10-4...

Barnes disconnects the message -

He then gets up and approaches Reynolds, lying dead on the ground - he stares at him for a beat -

He reaches into the bloody robe pocket and pulls out a CIGAR -

He smells the cigar, wets the tip, and lights it -

BARNES
Shame to waste a fine corona.

INT DINING ROOM - NIGHT

Carlo removes some cables from a computerized MENU MONITOR for the restaurant and approaches Taylor -

Taylor takes the cables and approaches the others -

Anna has finished writing down everyone's authorization codes on a piece of paper -

TAYLOR
Is that all of them?

ANNA
Yes. That's all of them.

Taylor picks up the piece of paper -

DELBERT
I can't believe we're doing this.

TAYLOR
Well we are, so get used to it.

Taylor then approaches the Wall-mounted CAMERA LENS -

The others watch him -

TAYLOR
Barnes. Can you hear me?

INT BRIDGE - NIGHT

Taylor's face can be seen on the monitor -

TAYLOR (V.O.)
Barnes?

Barnes takes a puff of the cigar, and looks at the monitor -

BARNES
Uh, that's an affirmative, Roger
Wilco. Please proceed.

TAYLOR (V.O.)
We have the codes here. How do you
want to receive them?

BARNES
Well, preferably in tens and
twenties...

INT DINING ROOM - NIGHT

Taylor stares at the camera as the others watch -

BARNES (V.O.)
That was a joke Taylor, lighten
up! Why don't you just hold them up
to the lens. I'll write them down,
and once I'm through verifying them,
I'll get back to you.

TAYLOR
Will you transmit the distress signal?

BARNES (V.O.)
Once I'm done verifying them. Can't
be too trustworthy nowadays.

Taylor slowly holds up the piece of paper to the lens -

INT BRIDGE - NIGHT

CLOSE on the monitor showing the piece of paper listing the authorization
codes of
the passengers next to their names - the list takes up the entire screen -

Barnes examines the list and begins entering the first number on the list
onto
another screen -

He then hits enter - the screen reads "CONNECTING WITH NETBANK..." -

Barnes sits back -

INT DINING ROOM - NIGHT

Taylor gestures to Carlo to come over - Carlo approaches and Taylor carefully hands him off the paper to hold up -

TAYLOR
Here. Take this.

Carlo does so and Taylor walks over to Mac -

Dawn undoes the front of the WALL PANEL with a knife -

DAWN
OK...it's open.

TAYLOR
Seen one like it before?

DAWN
Sure. It complies with all
standard construction codes.

TAYLOR
Great.

Taylor then turns and looks at Mac -

TAYLOR
Mac, I have a favor to ask you.
Mac looks at Taylor -

MAC
Certainly. If you need anything,
please feel free to ask me. Just a
reminder we have fabulous cuisine
available --

TAYLOR
Yes I know all that. Mac, I need
you to help us out with a little
technical problem.

MAC
Certainly. I have a full working
knowledge of the ships operations.

TAYLOR
Right, I understand that...

Taylor looks at Mac's face - Jack approaches -

Dawn begins to connect one end of the wire to the wall console -

TAYLOR

I need you to actually do something for me. I need to access your CPU, directly.

MAC

That will not be necessary. You can simply speak to me. I understand most languages fluently.

TAYLOR

Yeah but the ship's mainframe doesn't. I need you to tell it something.

MAC

Alteration of my central processing unit should be done only by an authorized service dealer.

TAYLOR

I know but we're in a bind.

Mac waits a beat before saying anything -

MAC

Alteration of my central processing unit should be done only by an authorized service dealer.

Dawn then turns and looks at Mac -

DAWN

Yes Mac, but the guests are requesting it.

(Beat)

It will reduce the level of negative feedback.

MAC

That is one of my priorities.

Taylor looks at Dawn -

TAYLOR

That is what I thought...

Taylor and Jack look at Mac's face -

TAYLOR

Now which one was it again?

JACK

It's the left one, I think.

EXT STAR PRINCESS - NIGHT

The ship drifts aimlessly in space, with the moon in the distance -

INT BRIDGE - NIGHT

Barnes continues to verify the authorization codes -

CLOSE on the MONITOR - Barnes types in the number - the screen then reads -
"CONNECTING TO NETBANK...", then a pause, then "NETBANK: BEVERLY HILLS CA
90210"
"CLIENT NAME: WAYNE, WARREN."

Barnes watches as a series of options appear: BALANCE, TRANSFER, WITHDRAWAL,
DEPOSIT -

Barnes selects BALANCE - there is a pause, then: AVAILABLE FUNDS -
\$40,386,020 -

Barnes sits back -

BARNES

I tell you, I should have been
an actor.

Barnes then types in some commands -

The screen then reads:

"TRANSFER TO NETBANK _ _ _ _ _ - _ _ _ _ " -

As Barnes types in the number, they appear as X'S -

INT DINING ROOM - NIGHT

CLOSE on the cable connected to the wall console -

The camera slowly pans, following the cable -

TAYLOR(O.S.)

Ok, the first thing we need to
know is the status of this floor.

Taylor then gently moves the other end of the cable toward Mac's face - as we
approach we see Mac's LEFT EYE removed, with a socket for the corresponding
cable -

TAYLOR

Here goes nothing.

Taylor slowly inserts the cable into the socket -

Everyone waits for a beat -

TAYLOR

Now Mac, can you tell me the status
of this deck?

MAC

One moment please...
(Beat)
one moment please...

Dawn examines the EYEBALL then looks at Taylor -

DAWN
Do you think it's working?

TAYLOR
It should. Mac?

Mac sits, motionless, with the cable hanging out of his eye -

The others watch apprehensively -

MAC
This corridor is accessible,
and we hope you enjoy it. I'm
sorry to say we are having
technical problems with...all
exits on this level. We apologize
for this inconvenience.

Taylor and Dawn sigh with relief -

TAYLOR
But the corridor outside this door
is open, correct?

MAC
Yes. You can enjoy some wonderful
views from there.

DELBERT
Screw the damn views! Get us out
of here you piece of crap!

Taylor and the others glare at Delbert for a beat - Taylor then continues to
focus
attention on Mac -

TAYLOR
Mac, what about the suit
compartments on this level? Can
they be accessed?

MAC
(Beat)
I'm sorry. The suit compartments
are in a non-oxygenated, zero
gravity atmosphere. I'm afraid
that's off limits to all passengers.

Taylor sits back -

TAYLOR

Damn it. If only we could get to those suits...

Dawn then thinks of something -

DAWN

Why can't we?

TAYLOR

I don't know the condition of the compartments. Depending on damage, debris...could be a fatal mistake.

JACK

Unless you could hold your breath.

Taylor looks at Jack -

TAYLOR

And suppose you couldn't hold out?

DAWN

Suppose you didn't have to hold your breath?

Taylor looks at Dawn -

DAWN

We could send Mac. If he can retrieve one suit, we could go back for the other.

TAYLOR

You're right.

Taylor then looks at Jack - he raises his wrist -

TAYLOR

Jack, let me have your walkie. Put it on channel 10.

Taylor then looks around, walks over to a chair, and SMASHES it on the ground, picking up one of the steel legs -

Taylor then looks at Mac -

TAYLOR

Open the door, Mac.

INT HALLWAY - NIGHT

CLOSE on the doors to the dining room opening -

Mac exits the dining room -

Taylor places the chair leg between the two doors creating an opening wide enough to slide through -

TAYLOR

Ok Mac...

(shows Mac his walkie)

I'll talk to you on this. I want to find a way to get to the bridge, then I want you to come back.

MAC

Certainly. Anything I can do to be of service.

Mac heads down the hall -

Dawn and Taylor watch him -

DAWN

He certainly is polite.

TAYLOR

(to Mac)

Close every door behind you!

Mac looks at Taylor, then heads around the corner -

INT DAMAGED HALLWAY - NIGHT

The doors open, and Mac enters the damaged hallway - loose WIRES buzz and crackle, debris and bodies litter the hallway -

TAYLOR (V.O.)

How is it looking, Mac?

MAC

I would recommend a maintenance crew in this sector.

INT DINING ROOM - NIGHT

Taylor talks on his walkie -

TAYLOR

Is it safe for human transport?

MAC (V.O.)

That's affirmative.

DAWN

It must be oxygenated if we can hear him.

TAYLOR

Yeah, let's hope he can find a way through.

Taylor cues his walkie -

TAYLOR

Mac please check the status of the suit compartment on this level I want you to go in there and get a suit.

INT DAMAGED HALLWAY - NIGHT

Mac approaches the door at the other end -

The door does not open automatically - Mac stares at it for a beat -

MAC

I will manually open the door, and will report this problem to maintenance.

Mac raises his hand to the PANEL on the wall -

As he does the wrist walkie gets near A LIVE WIRE jutting out of the wall -

As Mac punched in a number -

The cable TOUCHES the walkie, and a SURGE of electricity rips through Mac -

INT DINING ROOM - NIGHT

Taylor hears a loud CRACKLE emit from his walkie -

TAYLOR

What the hell was that?

INT DAMAGED HALLWAY - NIGHT

Mac gets BLASTED against the wall of the hallway -

He reels for a beat, then staggers a few steps -

MAC

I have experienced a critical error...I have experienced a critical error...I will review my previous commands.

Mac enters the commands on the panel, and the door opens -

INT DINING ROOM -

Taylor cues his walkie -

TAYLOR

Mac. Mac!

DISSOLVE

TO

INT BRIDGE - NIGHT

Barnes finishes tallying the total he has transferred -

CLOSE on the monitor showing the grand total - \$368,422,006.32

Barnes sits back, smiles, and takes a puff of his cigar -

BARNES

Not bad for a day's work.

Suddenly there is a bell indicating someone trying to enter the bridge -

Barnes swings around -

He checks the monitor and sees it is Mac, waiting outside the bridge door -

Barnes grabs up his gun and approaches the door -

He opens the door, all the time aiming his weapon -

Mac stares at him -

BARNES

Where the hell did you come
from?

MAC

Hello second mate Barnes. I was
instructed to come to the bridge.

Mac reels for a beat, leans on the hallway wall -

MAC

Is there anything I can do for
you?

Barnes looks around the hallway, then looks at Mac and smiles -

BARNES

Sure. Come on in pally. Take
a load off.

Mac enters the room -

INT DINING ROOM - NIGHT

Taylor listens to his walkie as the others stand around
him -

TURNER

Mac. Mac can you hear me?

DAWN

I don't understand. It was working fine.

JACK

Maybe the walkie shorted out.

TURNER

How?

(Beat)

Mac, can you hear me?

INT BRIDGE - NIGHT

Barnes sits down with a smile on his face, and listens to Mac -

BARNES

So how did you get here, Mac?
I'm impressed.

MAC

I had to pass through several restricted areas. I am sensing a high level of passenger dissatisfaction, which is my duty to report.

Barnes revels in this encounter -

BARNES

Weren't you down in the dining room?

MAC

I was there. Officer Taylor accessed my CPU directly to open the airlock doors. They are not functioning properly.

BARNES

Oh he did, did he?

The smile fades from Barnes' face -

MAC

Yes he did. Yes he did.

Barnes looks at the monitor - Taylor and the others are still in the dining room -

BARNES

You didn't do anything to the monitors, did you Mac?

MAC

I did nothing to the monitors.

Barnes watches the screen carefully -

BARNES

And what are they doing now, Mac?

MAC

They are awaiting further information.

Barnes looks at Mac -

BARNES

Were you going to give it to them?

MAC

I am here to provide service to... to all our guests. There is a high level of passenger dissatisfaction. It is my duty...to report this.

BARNES

Well you did the right thing Mac.

Barnes gets up - he sees the wrist walkie on Mac -

BARNES

So, you were communicating with officer Taylor over the wrist walkie?

Barnes inspects the walkie, notices it is on channel 10 - he laughs and shakes his head -

BARNES

On channel 10?

MAC

The device has stopped responding.

Barnes looks up at Mac -

BARNES

Well, we're going to have to do something about that aren't we?

INT DINING ROOM - NIGHT

Taylor listens to the walkie -

TAYLOR

Mac, can you hear me? Come in?

BARNES (V.O.)

Taylor, you surprise me.

Taylor looks up in disbelief -

INT BRIDGE - NIGHT

Barnes talks into his walkie - Mac sits in the background -

BARNES

Never send an android to do a
man's work.

INT DINING ROOM - NIGHT

Taylor and the others listen carefully -

TAYLOR

I don't know what you're
talking about!

BARNES (V.O.)

Sure you do. Sending Mac out
on a little recon work. How
pathetic. Problem is it seems
Mac blew a few fuses.

(laughs)

Or maybe he's just a little drunk.
Were you partying with a robot
Taylor?

Taylor begins to lose his patience -

TAYLOR

Look we gave you what you asked
for. It checks out didn't it?!
What more do you want from us!

INT BRIDGE - NIGHT

BARNES

I told you not to try anything
smart! I guess you're too much
of a maverick to follow a simple
order! And that's just too bad for
all of you now, isn't it?

TAYLOR (V.O.)

Look you said it doesn't matter
to you anyway! Why do you want
to kill more innocent people! Why!

Barnes gets up -

BARNES

I suppose you want a diatribe about
my agenda to get even with the
world, or some crap.

INT DINING ROOM - NIGHT

Taylor and the others listen -

BARNES (V.O.)

Well it's not that complex. I don't give a damn about the haves, and I don't give a damn about the have-nots. And I sure as hell don't give a damn about any of you.

INT BRIDGE - NIGHT

BARNES

It's business. Period. If you followed directions, you might have had a chance. But all that's all over now.

Barnes then heads over to the console and adjusts some equipment -

BARNES

I'll tell you what I will do, though. I'll make sure you all see the moon. Unfortunately it will have to be a one way trip.

INT DINING ROOM - NIGHT

BARNES (V.O.)

So in closing I'd like to thank all of you for your generous contributions and thanks for flying the Star Princess. Watch your step on the way out. Bye bye.

Taylor lowers his walkie - the others respond with sunken faces -

INT BRIDGE - NIGHT

Barnes throws the walkie on the console, smiling to himself - he then approaches Mac and puts on a look of mock seriousness -

BARNES

Mac, you really earned your wings this flight.

MAC

My...wings...

BARNES

Yes, your wings.

Mac reels for a beat, then continues -

MAC

I am here to provide service to... to all our guests. There is a high level of passenger dissatisfaction.

It is my duty...to report this.

BARNES

I hear you Mac and I appreciate it.
Frankly I don't know what I'd have
done without you on this one.

MAC

There is a high level...of passenger
dissatisfaction.

BARNES

And I intend to correct that at once.
I'll tell you something Mac...

Barnes puts his arm around Mac -

BARNES

You're really gonna go far in this
business.

EXT SPACESHIP - NIGHT

An AIRLOCK ENTRANCE can be seen - suddenly Mac SHOOTS out of the entrance and
flies
away from the ship -

Mac disappears into the void, arms and legs akimbo, looking ridiculous -

INT BRIDGE - NIGHT

CLOSE on the monitor with a view of the exterior as Mac disappears into space
-

Barnes HOWLS with laughter, bending over, slapping the console -

He gets up, laughing even harder, SHOUTING with laughter -

He then opens a panel and begins flipping switch after switch after switch -
INT HALLWAY - NIGHT

The lights go out in ascending order down the hall -

INT DINING ROOM - NIGHT

Suddenly the lights begin to shut off and the sound of an ENGINE RUNNING DOWN
can be
heard -

The occupants all look at one another -

ANNA

Oh my God, what is he doing?

WARREN

He's shutting off the air!!!

DELBERT
That lousy, stinking son of a
bitch!

Delbert picks up a chair - charges toward the CAMERA -

DELBERT
That lousy -

Delbert flings the chair - SMASSSSHHHH!!!! The chair shatters the camera -

INT BRIDGE - NIGHT

CLOSE on the camera monitor going blank -

INT DINING ROOM - NIGHT

Monica rushes over to Delbert, whose rage disguises his panic -

MONICA
Delbert! What's gonna happen?

Delbert pulls his arm away but Monica grabs it again -

MONICA
Delbert!

Delbert looks at her -

MONICA
I'm scared. I'm really scared!

Delbert looks back at her, unable to hide his fear -

Jack looks at Taylor -

JACK
What are we going to do?

Taylor concentrates -

TAYLOR
He might still be playing a
game with us. But at this
point the odds are slim, he's
already killed too many others.

Dawn approaches Taylor -

DAWN
So...what's the next step?

Taylor and Dawn look at each other -

CARLO
What's the use...we're gonna
die...

JACK

Don't say that! It ain't over
till it's over!

TAYLOR

It's a question of getting to the
lifepod. Before Barnes does. But
even then, the pod has a maximum
capacity of seven adults.

(Beat)

And there's eight of us.

DELBERT

Well we'll just cram in!

Taylor glares at Delbert -

TAYLOR

It doesn't work that way! There's
only so much oxygen, only so much
fuel, only so much mass it can handle
on re-entry!

TAYLOR

If I could get to the bridge I could
send the distress signal.

DAWN

Even if we do, it might be too late.

Taylor looks at the room -

TAYLOR

Then I have no other choice.

(Beat)

I have to get to the suit
compartment.

JACK

I thought you said it was
too risky.

TAYLOR

I'm not letting him get away with
this. It's our last chance.

Taylor heads toward the door -

TAYLOR

Everyone just stay put.

DAWN

Wait.

Dawn approaches Taylor -

DAWN
I'll go with you.

Taylor looks at her -

TAYLOR
I can't let you do that.

DAWN
Look I know what I'm doing.
I have experience and training
in space walking.

TAYLOR
Simulated space walking.

DAWN
You might need assistance, you
don't know what your facing.

Dawn looks around the room, then looks at Taylor -

DAWN
I'll go crazy sitting here. I'd
rather risk it.

Taylor looks at her for a beat -

TAYLOR
All right come on.

Taylor looks at the others -

TAYLOR
Everyone just stay calm. Everything's
going to be all right.

Taylor looks at Jack -

TAYLOR
Jack, keep it together in here.

Jack looks at him -

JACK
I'll do my best.

Taylor and Dawn leave through the opening in the door

Carlo watches them - there is a look of real anxiety on his face -

CARLO
We're going to die.

JACK

Will you shut up already?

DELBERT

I'll tell you one thing, I'm not gonna just lie down and die for this crackpot. The hell with that!

MONICA

And what are you going to do, genius?

Delbert looks at her -

DELBERT

I haven't quite made up my mind yet.

JACK

I'll tell you what you're gonna do. You're gonna stay put like Taylor said.

Delbert approaches Jack -

DELBERT

Again with the orders from you! You got a Napoleon complex chief, and I'm getting sick of it!

JACK

What are you going to do about it?

ANNA

Will you two please stop it! I don't want to spend my final hours listening to you bitch!

WARREN

I'll tell you what I'm going to do.

The others look at Warren -

WARREN

I'm going to have myself a drink.

Warren walks over to the bar -

INT HALLWAY - NIGHT

Dawn and Taylor make their way down the darkened hallway strewn with debris and collapsed ceiling panels -

TAYLOR

Watch your step.

Taylor approaches a sealed door - he looks at it for a beat -

TAYLOR

It's through this door.

Taylor then looks at Dawn -

TAYLOR

I don't know what we're facing.

DAWN

I understand.

They look at each other for a beat -

Taylor takes a deep breath -

TAYLOR

Are you ready?

DAWN

Ready as I'll ever be.

Taylor nods at her - he then looks at the door -

Taylor's hand approaches the emergency lock release -

TAYLOR

Here goes nothing.

Taylor hits the button -

CLOSE on the doors - they SWOOSH open -

INT SUIT COMPARTMENT - NIGHT

The pressurized room BLASTS Taylor and Dawn into the small room filled with several large recessed LOCKERS - there is NO SOUND WHATSOEVER -

They struggle to anchor themselves as they slam around the room and come dangerously close to a GAPING HOLE in the wall leading out to space -

Dawn grabs onto a railing for dear life, her face contorting from the lack of oxygen and the brutal cold -

Taylor RIPS OPEN one of the lockers containing a SPACE SUIT - the door swings open and shut violently as Taylor struggles to hold on -

Dawn struggles to get closer to another one of the lockers -

FROST rapidly begins to form on her hand and the railing -

Taylor slips and slams backward - but through sheer will power grabs hold of the locker door, and pulls out the suit's HELMET - he lets go and flies backwards, holding the helmet -

He slams into Dawn and hands her the helmet - she, too, let's go to grab it and is propelled around the room -

Taylor then opens another locker and repeats the procedure, this time grabbing another helmet -

By this time dawn has gone to the first locker and removes the suit, struggling to get into it while keeping her bearings -

Taylor puts on the helmet and follows suit, grabbing another suit out of the second locker -

Almost at the point of bursting, Dawn begins to lock the helmet down -

Taylor continues to do the same, getting the arm of the suit stuck in the locker -

Dawn floats over to the railing - she grabs it and positions herself -

Taylor finally frees the stuck jacket and continues getting into the suit -

CLOSE on Dawn as she uses her free hand to press some commands on the other forearm of the suit -

A small LIGHT goes on in her helmet - soon she begins to HUNGRILY GASP in the incoming oxygen - soon a look of relief crosses her face -

Taylor continues to struggle with the suit - Dawn heads over to him -

Taylor LOCKS DOWN his helmet -

Just then Dawn reaches over and presses the buttons the forearms of Taylor's suit -

The small light goes on in Taylor's helmet - he, too, begins to suck in the air, as if for dear life -

Slinking back from exhaustion, Taylor looks over at Dawn -

Dawn looks back at him - slowly, a smile crosses her face -

Slowly, Taylor smiles back at her - he presses a button on the forearm of his suit - we hear his voice through the HELMET SPEAKER -

TAYLOR

Are you all right?

Dawn looks at the suit, and presses the button on her forearm - she then looks at Taylor -

DAWN

Yeah.

(Beat)

We did it.

TAYLOR

So we did.

Taylor then heads over to the gaping hole in the wall -

TAYLOR

Now that's what I call an emergency exit.

Taylor inspects it and looks out into space - he then turns and looks at Dawn -

TAYLOR

You're ready for the real thing?

DAWN

At this point I'm ready for anything.

Taylor smiles at her - he slowly makes his way out of the hole - Dawn follows, closely behind -

INT DINING ROOM - NIGHT

CLOSE on Carlo, who stares despondently at the ground - Delbert paces as Monica watches him -

DELBERT

I tell you, something's not right here.

(Beat)

How do we know they're not going to use the pod for themselves?

JACK

Because, Taylor wouldn't do that, that's why.

DELBERT

What makes you so sure?

Jack looks at Delbert with contempt -

JACK

I'm not asking now, I'm begging.
Please shut up!

INT WINE ROOM - NIGHT

CLOSE on Warren corking a vintage wine -

Just then Anna enters, closing the door behind her -

Warren shows Anna the bottle -

WARREN
2059...a very good year.

Warren then takes an ENORMOUS swig of the wine, then wipes his mouth -

WARREN
You want some? It's got a
hearty bouquet.

Anna approaches, and takes the bottle -

ANNA
Getting drunk is no solution.

WARREN
Yeah, well...I forgot my
morphine back in the room.

Anna looks at him -

WARREN
Go on, have some. In fact...

Warren peruses the other bottles on the wall -

WARREN
Have the whole thing. There's
plenty more where that came from.

Warren selects another bottle -

Anna takes a sip of the wine -

ANNA
So I guess this is it.

Warren opens another bottle -

WARREN
This is it. Finished. Kaput.
Over.

Warren corks the bottle -

WARREN
And Warren Wayne's going out in
style.

Warren takes a swig of the wine -

WARREN

A little sweet.

CUT TO

EXT STAR PRINCESS

Slowly Taylor and Dawn rise into the frame, and hover over an area of the ship, grabbing onto handles placed around the area -

TAYLOR

Be careful, you don't want to puncture the suit.

DAWN

Don't worry about me.

(Beat)

Where are we going?

TAYLOR

To the other side. There's an airlock close to engineering. If it's intact, I can get to the pressure vents.

Suddenly Taylor sees something -

TAYLOR

What the hell is that?

Taylor approaches a section of the ship and scrutinizes it -

Dawn looks in that direction -

POV Taylor grabs a chunk OF C4 PLASTIC EXPLOSIVE attached to a pipe on the ship -

DAWN

Explosive?

TAYLOR

One of Barnes' duds, luckily for us. Take this out of the equation right now...

Taylor puts the C4 into a STORAGE POUCH on his suit -

TAYLOR

That psychotic bastard...

Taylor looks back at Dawn -

TAYLOR
Come on, let's go.

Dawn follows him - they look at each other -

DAWN
Taylor?

TAYLOR
Yeah?

DAWN
(Beat)
What do you think's going to
happen to us?

Taylor looks back at Dawn -

TAYLOR
Well, Dawn, I'm an optimist by
nature.

DAWN
Yeah, but you didn't answer my
question.

The two continue to make their way across the ship -

TAYLOR
Do you want some advice?

DAWN
Sure.

TAYLOR
Don't worry about what will happen,
just concentrate on what is
happening. You'll live longer.

DAWN
Words to live by.

INT BRIDGE - NIGHT

Barnes closes up his laptop -

He walks across the bridge - soon he notices something -

CLOSE on the EMERGENCY DISTRESS SIGNAL panel, with three levels of emergency
-
moderate code 1, extensive code 2, critical code 3 -

Barnes looks at it for a beat, smiles, then reaches for his gun -

He then BLASTS the panel which crackles and emits some black smoke -

Barnes laughs -

He then goes over to the monitor -

He presses a button and looks at the monitor - the screen is blank -

Barnes smile fades -

BARNES

Those idiots...

Barnes then presses another button -

POV the monitor shows a WIDE VIEW of the hallway outside the dining room -

Barnes scrutinizes the image - he sees something he doesn't like - he hits a button -

POV the monitor ZOOMS IN to reveal the doors to the dining room open about 18 inches -

Barnes frowns at this discovery -

EXT STAR PRINCESS

Taylor and Dawn continue to crawl across the side of the ship -

Just then Taylor sees something -

He gestures to Dawn -

TAYLOR

Good news.

(pointing)

Look.

Dawn looks in the direction Taylor is pointing -

POV coming into view on the other side of the ship is an AIRLOCK -

TAYLOR(O.S.)

It's intact. We're one step closer. Come on.

Taylor and Dawn make it closer to the airlock -

INT BRIDGE - NIGHT

Barnes is checking all the various security camera shots on the monitor, looking for any movement -

On another monitor, the freighter pilot talks to the screen -

PILOT(V.O.)

It's time we lock coordinates.

BARNES

I know, I know.

Barnes keeps checking the security monitor - he is now exploring the exterior of the ship -

PILOT(V.O.)

So, what are we waiting for?

BARNES

Cool your jets...I'm doing a little damage control.

PILOT(V.O.)

Damage control! What kind of damage? What's going on Barnes!

Just then Barnes sees something on the monitor - his eyes widen -

POV Taylor and Dawn approaching the airlock -

Barnes SLAMS the console with his fist!

BARNES

Damn it!

EXT STAR PRINCESS

Taylor and Dawn are now in front of the airlock -

Taylor begins to reach for the opening lever -

INT BRIDGE - NIGHT

Barnes speaks to the pilot -

BARNES

Don't do anything until further notice!

Barnes then rushes over to a console -

EXT STAR PRINCESS

The airlock door opens and Taylor makes his way in -

Dawn is about to follow suit when -

INT BRIDGE - NIGHT

Barnes THROTTLES UP THE ENGINE - the ship begins to ROAR -

INT DINING ROOM - NIGHT

Delbert, Monica, and Jack listen -

DELBERT
What the hell is that?

JACK
The engines!

EXT STAR PRINCESS

The ship's booster kick in full force -

The ship lurches - suddenly Dawn LOSES HER GRIP and struggles to grab onto anything

-

Taylor looks back, sees this -

TAYLOR
Dawn! Dawn!

DAWN
Helllp!

Taylor rushes out of the airlock and begins to climb frantically up the side of the ship to save Dawn -

Dawn begins to drift away, higher and higher -

Taylor continues to frantically climb -

Dawn struggles to grab the ship but can't reach it -

Taylor approaches the top of the ship -

Dawn continues to rise, rapidly approaching the point of no return - Taylor gets to the top, reaches out to save her -

Dawn's boot gets closer to Taylor's hand - Taylor reaches as far as he can -

CLOSE on Dawn's boot, too far for Taylor to reach - she slips away -

Just then Taylor LEAPS toward Dawn -

He barely manages to grab her ankle -

The two of them drift for a beat until -

Taylor's boot HOOKS under an antenna at the very end of the ship -

The two hang there in space -

TAYLOR
You're safe. Grab my hand -

CLOSE on Dawn's glove clutching Taylor's -

INT WINE ROOM - NIGHT

Several empty bottles are strewn around the room -

Anna and Warren appear to be getting very drunk -

ANNA

I think we're moving.

WARREN

Well isn't that great. Something
to write home about.

Warren takes a bottle and HURLS IT across the room - it smashes against the
wall -

Warren then lets out a drunken laugh -

Anna watches him, then follows suit, cackling -

ANNA

I never though I'd be stuck in
a wine closet with Warren Wayne.

WARREN

Well get used to it, 'cause here
we are, on the cruise of a lifetime.

Warren approaches her, walking like a robot -

WARREN

Tell me, miss Koros, how are you
enjoying the trip so far?

Anna cracks up at Warren's crude imitation of Mac -

WARREN

Can I get you anything? Some
more cheese puffs perhaps...

The two of them laugh drunkenly -

WARREN

I'm perfectly serious. I'm here
to satisfy your every request here
on the cruise of a lifetime. Just
ask, anything you want, anything
at all.

Anna's laughter subsides, and she looks at Warren seductively -

Warren sees this, and his laughter subsides -

Anna then looks at him with lust -

ANNA

I want you. Now.

Anna then lunges toward Warren and gives him the DEEPEST POSSIBLE TONGUE KISS known to man - Warren does not resist -

They crash around the room in an explosion of passion -

INT HALLWAY BY ENGINEERING - NIGHT

Taylor and Dawn make their way down the hall -

DAWN

I guess I owe you a debt of gratitude. You saved my life.

TAYLOR

It was no time to lose my partner. We're going to have to hurry, he's on to us.

INT ENGINEERING - NIGHT

The door opens and Taylor and Dawn enter the room -

They look down -

Dawn gasps, looking at the contorted faces of the dead engineers -

DAWN

Oh my God. What happened?

TAYLOR

The room is filled with poison gas. The hydraulic system must have blown.

Taylor looks at the men for a beat - he then heads over to a console -

TAYLOR

That sick bastard...

Taylor hits an AUXILIARY POWER switch on the console - the screen on the monitor lights up -

DAWN

What's that?

TAYLOR

A schematic of the ship. Looking for a lifeline to the pods.

DAWN

We don't have enough suits to get the others out.

TAYLOR

That's why we need a safe passage.
remember what you said earlier,
about getting through the wall?
That might just be our ticket.

Taylor brings up the floor plans of the ship - functioning areas are in
green, the
others in red -

TAYLOR

No look, see that. One deck up
will take you across the damaged
lower decks. There's a bulkhead
here, then over that, one deck down,
is a storage room. That room
is adjacent to the dining room.
We get through that wall, we get
them out to here -

Taylor points to the LIFEPOD AREA on the map -

DAWN

How are we going to blow the
wall?

Taylor looks at Dawn for a beat -

He then climbs up some steps nearby to a small storage area, and begins to
rip open
drawers -

Dawn watches him -

Taylor then grabs up a FLARE from one of the drawers -

He heads down to Dawn and hands it to her -

TAYLOR

Take this flare.

DAWN

A flare? A flare won't do
it.

TAYLOR

No...

Taylor takes the C4 out of the pouch on his suit -

TAYLOR

But this will. Just attach it
to the flare.

Taylor hands the C4 to Dawn -

TAYLOR

The flare is self igniting, it
has a short fuse, so be careful.
And remember...

Taylor breaks off a tiny piece of the C4 -

TAYLOR

A little dab'll do ya. Now you
know how to get there, right?

DAWN

Why? Where are you going?

Taylor looks at her for a beat -

TAYLOR

I'm not going with you.

DAWN

What? What are you talking
about?

TAYLOR

There's only room on that pod
for seven. That's you and the
others. I'm counting on you
to get them out of there.

Dawn stares at him, dumbstruck -

DAWN

And what are you going to do?!

TAYLOR

I'm going to try and buy you
some time. I can get to the
bridge from here.

DAWN

But how are you going to escape?

TAYLOR

Don't worry about me. There's
still a chance I can issue a
distress signal.

DAWN

But you can't be sure! It's
suicide. You have to come with
us!

TAYLOR

I can't!

Taylor takes Dawn by the shoulders -

TAYLOR

Listen, Dawn. You have to stay focused. Don't unravel on me. Now you've got to get them to safety! I'm counting on you.

Dawn looks at Taylor -

TAYLOR

Don't worry about me.

(Beat)

I'll be all right.

They look at each other -

TAYLOR

Now hurry up. We're running out of time.

Dawn heads over to the door -

Taylor approaches a PANEL on the wall -

Dawn pauses at the door -

Taylor and Dawn look at each other for one last beat -

Dawn gestures to the COMMUNICATOR in her helmet -

DAWN

Keep in touch.

Taylor gestures to his communicator -

TAYLOR

I will once I get past the bulkhead.

(Beat)

Good luck.

DAWN

You too.

Dawn exits the room and the door closes behind her -

Taylor looks at the door for a beat, then proceeds to open the panel, which leads to an AIR SHAFT -

He climbs into the shaft -

EXT STAR PRINCESS

The ship heads full speed towards the moon -

INT HALLWAY - NIGHT

Dawn runs down the hallway - she comes to a stop, looks left and right, then heads left -

INT BRIDGE - NIGHT

CLOSE on the monitor showing the face of the ship's pilot -

PILOT(V.O.)

You're not helping my heart condition any, Barnes! Now just what the hell are you dragging your ass for?

BARNES

The others decided to get cute with me, so I'm teaching them a lesson!

Barnes looks out the window -

BARNES

This ship is going down in a blaze of glory!

PILOT(O.S.)

Well blaze your ass out of there! You've completely altered your trajectory, are we linking up or not?!

BARNES

Don't worry about me, I'm changing coordinates now.

(Beat)

I've come to far to be tripped up by some Dudley do-right... motherfuckers!

INT AIR VENT - NIGHT

Taylor makes his way through the air vent, slowly and carefully -

INT DINING ROOM - NIGHT

Delbert, Monica, Jack, and Carlo sit in the room -

Carlo struggles to take a breath -

CARLO

It's getting hard to breathe...

JACK

Just don't move around too much.

Carlo looks at him, and heads to the MEN'S ROOM -

Jack watches him and shakes his head -

JACK

Thanks for taking my advice.

Monica stands up, looking agitated -

MONICA

It's getting too cold in here.

(Beat)

I can't stand this anymore!

DELBERT

Baby, take it easy.

MONICA

How can you sit there with your fat stomach and tell me to take it easy! I want to go home! I want to be warm! I want to get out of here!

Delbert approaches her -

DELBERT

Look, calm down, getting all crazy is going to make things worse.

Delbert hugs her and Monica cries - together they sit down at a table while she weeps inconsolably -

Delbert hugs her -

DELBERT

It's ok...

Just then Jack emerges from behind them and drapes a TABLECLOTH over both their shoulders -

Delbert looks up at Jack, who looks at him -

DELBERT

(Beat)

Thanks.

Jack nods his head -

JACK

Keep her warm.

INT WINE ROOM - NIGHT

Warren and Anna are now naked as they ATTACK each other passionately -

ANNA
Oh Warren...oh Warren...take me,
God take me...

WARREN
Oh yeah...

ANNA
Oh yeah...

WARREN
Oh Sara...

ANNA
Anna...

WARREN
Anna...

EXT STORAGE HALLWAY - NIGHT

Dawn approaches a door marked STORAGE - she hits a panel next to the door and the door opens -

She enters the room -

She approaches the far wall - she feels it with her hand -

DAWN
This must be it.
(Beat)
Taylor come in. Can you hear me?

There is no response -

DAWN
Damn.

Dawn then takes the C4 and the flare out of the pouch on her suit -

INT AIR SHAFT - NIGHT

Taylor continues to navigate his way through the air shaft -

He looks ahead -

POV in the distance some LIGHT can be seen through a grate -

Taylor presses some buttons on the forearm of his suit - a click can be heard -
Taylor then slides up the protective face plate on the helmet, and continues to
crawl -

Suddenly Taylor perks up - he hears something up ahead -

BARNES (O.S.)
(far away, muffled)
I know that!

Taylor likes what he hears - he begins to crawl faster toward the light -

INT BRIDGE - NIGHT

Barnes is talking to the pilot on the monitor -

PILOT (V.O.)
Well if you knew it then why did
set your thrusters on before making
the calculation?

BARNES
I told you, I had to teach a few
people a lesson!

PILOT (V.O.)
Goddamn it Barnes this really
steams my onions!

BARNES
Let's get something straight,
Chappy!

INT AIR SHAFT - NIGHT

Taylor gingerly approaches the grate and looks down -

POV the far end of the bridge is visible -

BARNES (O.S.)
I don't take orders from you,
you take orders from me! You got
that?

Struggling not to make a sound, Taylor bites his lip and VERY SLOWLY opens
the vent
-

INT BRIDGE - NIGHT

Barnes addresses the monitor -

BARNES

Now I got enough air and supplies
to make another complete orbit in
the pod! You're just gonna have to
pick me up later.

PILOT (V.O.)

This is a major screw up on your
part, goddamn it!

BARNES

Well then why don't I tell you
something, good buddy? I don't
need to listen to shit from you!
Now you want to call it off fine,
I'll take the risk of re-entry
but you're out of the picture,
understand?

The pilot says nothing -

BARNES

Now we'll regroup in 24 hours, tell
whoever you need to you're extending
the trip, and pick me up accordingly.
Is that clear?

The pilot says nothing -

BARNES

Is that clear?

PILOT (V.O.)

That's clear.

BARNES

Good. Now you'll hear from me
when I have the new coordinates.
In the meantime don't bug me.

PILOT (V.O.)

Sheesh! Aye aye cap'n!

BARNES

Over and out!

Barnes disconnects the transmission -

BARNES

Idiot...

TAYLOR (O.S.)

Good help is hard to find...

Barnes SPINS around -

He is face to face with Taylor, who SMASHES Barnes across the face with his own laptop -

Barnes spins around and collapses to the floor, blood running out of his mouth -

Taylor gives him a ferocious KICK to the head for good measure -

He then looks over and sees Reynolds, dead -

TAYLOR

Oh Jesus...

INT STORAGE ROOM - NIGHT

Dawn carefully places the C4 and the flare against the wall -

Just then her communicator crackles to life -

TAYLOR (V.O.)

Dawn. Come in.

DAWN

Taylor! Where are you?

INT BRIDGE - NIGHT

Taylor surveys the damage on the bridge -

TAYLOR

I'm in the bridge.

DAWN (V.O.)

Barnes?

Taylor looks down at an unconscious Barnes -

TAYLOR

He's out of the equation.

(Beat)

Talk to me.

INT STORAGE ROOM - NIGHT

DAWN

I'm about to blow the wall.

TAYLOR (V.O.)

Hurry. You have to get them out of there!

DAWN

How does the distress signal

look?

INT BRIDGE - NIGHT

Taylor looks at the completely destroyed distress signal panel -

TAYLOR

Uh, it's ok, everything's going to be ok...now I'm counting on you, and whatever you do keep calm, we don't want them to panic.

DAWN (V.O.)

I'll do my best.

INT STORAGE ROOM - NIGHT

DAWN

So what's going to happen to you?

TAYLOR (V.O.)

I'm staying with the ship. I'll be all right. Now hurry.

DAWN

(Beat)

Thanks for everything, Taylor. Will I see you again?

INT BRIDGE - NIGHT

TAYLOR

Hopefully sooner than later.

DAWN (V.O.)

Sooner than later.

TAYLOR

Over and out.

Taylor shuts off the communicator - he reflects on the conversation for a beat,
then approaches the destroyed distress signal panel -

TAYLOR

That son of a bitch...

INT STORAGE ROOM - NIGHT

Dawn looks at the C4 and the fuse -

DAWN

Here goes...nothing...

Dawn rips the fuse open on the flare -

It begins to spark -

Dawn then looks around -

She spots some BARRELS in the corner -

She rushes over to them and ducks for cover -

She watches the fuse as it burns down...

LOWER...

LOWER...

Dawn closes her eyes....then suddenly -

BOOM!!! A HUGE EXPLOSION tears a gigantic hole on the wall - debris scatters everywhere -

Dawn shields herself - the sound of SMASHING BOTTLES can be heard -

INT DINING ROOM - NIGHT

Jack spins around -

JACK

What the hell was that??

Jack RACES over to the wine room door - Delbert and Monica follow him -

INT WINE ROOM - NIGHT

Jack rips open the door - he is stunned by what he sees as the smoke clears -

There is an enormous HOLE in the wall -

He looks to the other side of the room, around a counter - his jaw drops -

Anna and Warren roll out from behind it, STARK NAKED -

JACK

What the hell!

Just then Dawn emerges from the hole -

She too sees Anna and Warren, who fumble for their clothes -

DAWN

What the hell!

Jack sees Dawn -

JACK

What is happening around here!!!

DAWN

There's no time to explain. Get

everyone together! We found a way
to the pods!

JACK
Where's Taylor?

DAWN
He's up on the bridge! He's going
to be OK. Now who's missing?

Jack looks around - Anna and Warren hastily finish getting dressed -

JACK
Just Carlo.

Jack faces the dining room -

JACK
Carlo?

INT DINING ROOM - NIGHT

The group files out of the wine room -

DAWN
Carlo!

JACK
He's in the bathroom.

Jack heads toward the bathroom -

JACK
Carlo!

The others follow -

INT MEN'S ROOM - NIGHT

Jack pushes the door open - his eyes widen -

JACK
Oh no!

Monica approaches, looks ahead, and screams -

POV Carlo SWINGS from a makeshift noose of cloth towels -

The others enter as Jack rushes over to him -

DELBERT
Oh Jesus Christ...

Jack lifts Carlo up by the legs and removes him from the noose, gently
lowering him

to the floor -

DAWN

Is he dead?

Jack checks for a pulse then grimly looks at Dawn and nods -

Dawn turns away and heads back into the dining room -

INT DINING ROOM - NIGHT

Dawn stares at the ground for a beat - she then looks back at the bathroom,
then
turns away -

DAWN

God damn it...

Something then dawns on her - she looks forward, then turns toward the
direction of
the others -

INT BATHROOM - NIGHT

Dawn approaches the others -

DAWN

Look, we're running out of time.
We have to jettison as soon as
possible or we'll be out of
the gravitational pull. Come on...

The others look at her for a beat, then file out -

Jack remains, looking down at Carlo, then back up at Dawn -

DAWN

There was nothing you could have
done.

(Beat)

The thing to do now is save yourself.

Carlo looks at Dawn, then back at Carlo -

JACK

I'm right behind you...

Dawn backs out of the room -

DAWN

Hurry.

Dawn exits -

Jack shakes his head and stands up, looking down on Carlo -

JACK

You stupid kid, you were so close...

(Beat)
You stupid kid...

Jack slowly backs out of the room, then turns and walks out -

INT BRIDGE - NIGHT

Taylor struggles to fix the wiring around the distress signal panel - he's becoming increasingly frustrated -

TAYLOR
Goddamn it...

Just then, behind him, Barnes slowly begins to come to - he struggles to get his bearings -

He spots the gun close by -

Taylor continues to work on the console -

Barnes gets hold of the gun - he raises it up and aims at Taylor -

BARNES' POV through double vision, he sees Taylor working -

Barnes holds the gun out and BLAMMM!!
He fires, missing Taylor - Taylor spins around and POUNCES on Barnes -

INT DAMAGED HALLWAY - NIGHT

Dawn leads the others through the debris-strewn hallway toward the direction of the lifepod -

INT BRIDGE - NIGHT

Taylor and Barnes crash around the room as Taylor struggles to wrestle the gun from Barnes' hand -

They scuffle toward the bridge door