

1 EXT. LAUNCH PAD - DUSK 1

A transport ship takes off, barreling toward the atmosphere. On the ground, those left behind stream toward it, realizing they've been abandoned. The ship shuttered, but continues up as the sun begins to set.

2 INT. TRANSPORT SHIP - DUSK 2

A small medical bay. Nurses and doctors scrabbled about. NEIL SLIVER is holding his wife, KATELYN's hand as she screams. She is giving birth.

KATELYN SLIVER

No, no. Please, no. Not yet.
Just wait a little longer. (To
NEIL) She's not supposed to come
yet.

DOCTOR

Mrs Sliver, you're going to need
to start pushing now.

KATELYN SLIVER What?!

Neil tell them. Tell them we
haven't broken atmo yet.

DOCTOR

Ok. Push. You need to push now.

KATELYN screams. The ship continues to buck as it begins to push through the Earth's atmosphere.

CAPTAIN (O.S)

Attention. We are currently
breaking the atmosphere. We will
experience a bit of a rocky exit.
This is our last moments on
Earth, folks, may those we left
behind find mercy.

As the ship shakes more, KATELYN screams one last time, then we hear a cry, a baby. A little girl is born, is wrapped in a blanket and handed to her mother.

DOCTOR

Congratulations, your daughter is
officially the last human born on
Earth.

3 INT. THE ACHILLES - AFTERNOON

3

A young woman, MAIRA SLIVER, sits at collection of panels aboard a merchant class ship. She taps away at them, checking her tablet, making corrections. There is the whirl of the ship, and a slight lurch as The ACHILLES launches into hyperspace. Satisfied, MAIRA swivels from her seat and exits the cockpit. She travels down the narrow halls, running her finger along the panels. She hums to herself. In the distance, we hear yelling.

MAIRA

Achilles, what's going on?

ACHILLES

Please specify your request.

MAIRA

Where is everyone? Is that specific enough?

ACHILLES Yes, very. Thank you. Captain Raynault, First Mate Jadeia, and Jordac are currently in the rear hold. You are presently standing beside Jadeia's personal quarters. She may accuse you of eavesdropping again.

MAIRA

For the twentieth time, I was not eavesdropping. She was yelling and I was passing by and... Why the hell am I arguing with you? You're a ship.

ACHILLES

A merchant class C7-Y8. You are a homo-sapian.

MAIRA

Thank you, Captain Obvious.

ACHILLES

I do not know who that is.

MAIRA

I'm not even going to dignify that with a response right now.

MAIRA continues through the halls of the ship, weaving through the cluttered mess hall, before slamming a palm into the cargo hold access panel, opening it.

(CONTINUED)

A tall, imposing figure, CAPTAIN RAYNAULT, stands amidst a cluster of boxes. Opposite him is a tall, human woman, JADEIA, who has a LASER PISTOL strapped to her hip, arms crossed. RAYNAULT is yelling, his hands expressive. Off to the side, JORDAC hovers with a tablet in his hand. He is uncomfortable with the whole situation, even guilty.

JADEIA

I don't know what you're going on about, Ray. They're boxes. Just boxes. Usual shipment.

RAYNAULT

I have been doing this longer than you've been in the sky, girl, and I know what I'm talking about.

JADEIA

Do you want to try that again, Ray? I'm not a girl, and this isn't my first rodeo.

RAYNAULT Fine. Jadeia. I know what I'm talking about. Someone (looks at JORDAC) neglected to run a full background, and now we're in a mess. Not our usual mess, mind you.

RAYNAULT punches a code into one of the cargo boxes. The lid hisses open, and he kicks the top all the way off, a loud boom echoing through the hold. MAIRA jumps, then inches closer. Inside are a collection of boxes, bags, etc with scratched and blacked out sections where identification numbers used to be. A small, carved WOODEN DOVE rests on the top. RAYNAULT snatches it up, shoving it into JADEIA's face.

RAYNAULT Would you like to explain this then? If it is just a regular shipment, why is there a Human Resistance dove sitting in it? Do you know what trouble...

JADEIA

I know what it means. (Snatches dove) And I know that it changes nothing. We just have to be more careful. Heaven forbid we bend a rule or two and just get it to where we were paid to drop it off.

RAYNAULT
Not a big deal?

JORDAC
I mean, it kind of is. I mean, the
IGC cracks down on these sorts of
things. With the Men in Red and
all that. I mean.

RAYNAULT
Jadeia!

MAIRA
The Men in Red? Jadeia!

JADEIA
It'll be fine. Promise.

MAIRA
But the course I just charted.

JORDAC
Don't tell me.

RAYNAULT You're
putting us right near the Main
Cluster, aren't you?

MAIRA It was the
shortest, and you are always
asking how we can conserve fuel,
and I know your sister is out that
way, and it was a good idea.

JORDAC Raynault, we
can't go that way. We can't.

RAYNAULT
And why not? Your first mate just
said everything would be fine.

JADEIA
Ray.

RAYNAULT
Quiet.

JADEIA
You did not just-

(CONTINUED)

RAYNAULT

RAYNAULT No, you don't get to order me about. Jordac is right, we can't go by the Main Cluster. That'll put us right under their noses in the strictest check point in the IGC. We have to turn around. We're taking it back.

JADEIA Ray, please. We don't have to do that. We can just dump it at a port. Get someone else to carry it the rest of the way.

MAIRA

I don't know, maybe we shouldn't

JORDAC

(same time as MAIRA) Is that a good idea.

RAYNAULT Dump it at port? You want to tarnish our reputation?

JADEIA Hire it out. Say we have another shipment contract. Others do it all the time. Be flexible for once in your life.

RAYNAULT Keeping to the rules has kept me, and you, I might add, alive all these years.

JADEIA

But the people who these are going to need these supplies. It isn't like we're shipping weapons to a war.

A silence lingers.

MAIRA

It can be done. I mean, charting wise. I can issue a systems stop.

(CONTINUED)

We can go around the Orion Belt.
It'll put us at Farver's Port.

JORDAC
Farver's Port?

RAYNAULT
You have something against
Farver's Port?

JORDAC
No. Just. No. Not at all

RAYNAULT
After all, it is your fault.

JORDAC
Right. Nope. You're right. I'll
just zip my lips.

RAYNAULT
Maira, do it. Seems our first mate
has a bleeding heart and a death
wish. Humans.

RAYNAULT storms off, toward the cockpit.

JADEIA
Get us there, and get us out. I'm
going to go find us a replacement. JADEIA
heads off toward the conference room.

MAIRA
You didn't know.

JORDAC
No. But I wasn't doing my job.

MAIRA
Jordac-

JORDAC
I'm going to go help, Jadeia.
Least I can do.

4 INT. CONTROL DECK OF IGC CHECK POINT SHIP - EVENING

4

The Control Deck is clean, so clean you can wipe a white
glove on every surface. Officers sit at control desk,

(CONTINUED)

RAYNAULT

displays before them as they usher or deny ships through the space lock. On one screen, an alarm goes off, alerting the officer to a ship making an abrupt turn. Amongst the screens stand a stiff figure, AMONK. Her attentions turns toward the screen.

AMONK

What is that?

OFFICER A ship changing course. Happens all the time around here. It's registration is up to date.

AMONK

Happens all the time?

OFFICER

Yes, ma'am.

AMONK And no one looks into these turn-tails?

OFFICER

Well, no, ma'am.

AMONK Tell me then, why you suppose a ship would do that? If they're registration is up to date?

OFFICER Well, ma'am.

I'd guess that... they, well...

AMONK Are not in complete compliance with the IGC laws.

OFFICER

Correct, ma'am.

AMONK

Do you know why I am here? Why the Men in Red are sitting here at a standard IGC check point?

(CONTINUED)

OFFICER

No, ma'am.

AMONK I am here to root out ships like that who might possibly be aiding the Human Resistance. You do know what a nuisance the Human Resistance is, don't you?

OFFICER

Yes, ma'am.

AMONK

Then you know that following leads will expedite my job. Give me everything you have, including projected trajectory, and most likely port. I have a feeling about this one.

OFFICER

Yes, ma'am.

5

EXT. FARVER'S PORT OUTSIDE THE ACHILLES - AFTERNOON

5

The crew carries the boxes down the ramp, setting them up outside The Achilles. MAIRA is the last, dropping a box with a thump. She slings a bag around her, tucking a tablet into it.

JADEIA

There's a couple interested.

RAYNAULT

Good. I expect when you get back to have them hauling this away. There's extra in it if you manage to pick up another job.

JADEIA

I've been doing this awhile now, Ray. I want to get paid as much as you do.

RAYNAULT And see to it.

I promised my sister one of those fancy new food processors. If I don't get it soon... Let's just say she'll come for all our heads.

(CONTINUED)

RAYNAULT

MAIRA

I'll make sure of it, Ray. I like my head where it is, thank you very much.

RAYNAULT

Good. I'd hate to replace you.

JADEIA

Awe, Ray. Is that you getting soft? At just the point when you want to kill us?

RAYNAULT

Just go. Or I'll do it myself.

JADEIA

C'mon, Mai. Let's get to work.

They weave their way through the crowded streets, JADEIA confidently in the lead. Farver's Port is bustling, with all matter of people. Some well dressed, some less so. While the well dress make efforts to avoid the lesser, they are all crammed on the streets together. As JADEIA weaves, however, they travel down more seedy streets. MAIRA snags a passing snack, tossing a few coins as she keeps up with JADEIA's long strides. She munches as JADEIA selects her bar of choice.

JADEIA

Stay close. I don't want to have to go find you out here.

MAIRA

Aye, aye.

JADEIA hesitates, then disappears into the bar. Once alone, MAIRA goes to lean against the outside wall to finish her snack. It isn't long before she is joined by a plain looking individual, who saddles up beside her.

SPY

Sliver, yes?

MAIRA

Excuse me?

SPY
Maira Sliver?

MAIRA
Who asks.

SPY
No one. Just a messenger. The last
sunset. The first cry.

The SPY opens a fist, revealing a small drive. They drop it into the corner edge of MAIRA's bag, then as quickly as they appeared, disappears into the crowd. MAIRA finishes her snack, checks about her, then sets off down the lane. She knows where she is going. She heads to a cyber cafe, slipping in as a couple sloppily stumbles out.

6 INT. CYBER CAFE - EARLY DUSK

6

MAIRA checks out the scene, scanning. She finds an empty consul and makes her way over to it, tripping over a foot in the process. Once at her seat, she fishes in her bag for the drive. After a few moments, checking over her shoulder, she hacks into the consul's computer systems. With shaking hands, she inserts the drive, her fingers flying over the touch screen. A video opens up, shaking, with skipping pixels.

KATELYN SLIVER (VIDEO)
Maira, sweetling. I'm sorry it's
been so long. They've been getting
closer.

NEIL SLIVER (O.S.)
Kate, hurry. They're down the
hall.

KATELYN SLIVER
I can't talk long. They're coming.
For us. For you. Whatever you do,
be vigilant now more than ever.
Don't let them find you. Please,
my sweetling.

NEIL SLIVER (O.S.)
Kate. Please.

KATELYN SLIVER
I love you. Your father loves you.
Don't every forget that.

(CONTINUED)

RAYNAULT

From off, we hear the sounds of a scuffle, and Neil's voice. A uniformed MEN IN RED appears behind, fighting with NEIL. KATELYN doesn't look back, simply yanks out the drive. The video goes dark.

MAIRA looks over her shoulder, mimics her mother, yanking out the drive. She drops it back into her bag and shoves back from her seat, knocking over her chair. It draws attention, though she is quick to duck back out of the cafe, back toward the bar she left JADEIA.

7

EXT. OUTSIDE AMONK'S SHIP - EVENING

7

AMONK, followed by a small troupe of three or four MEN IN RED, exit down the ramp of her ship. A PORT OFFICIAL is there to greet them. He fumbles a quick bow to her as she meets him.

(CONTINUED)

CONTINUED:

PORT OFFICIAL Welcome to Farver's Port, ma'am. It is an honor to have you-

AMONK

No need for all that. You'll find I don't have time for pomp and circumstance.

PORT OFFICIAL

Right, of course.

AMONK

My men and I will need the manifest of every ship, merchant class C7-YA that has docked within the last 40 standard hours.

PORT OFFICIAL Every one? Ma'am, we see a lot of traffic. Particularly with that class.

(CONTINUED)

AMONK

Did I stutter?

PORT OFFICIAL

No.

AMONK

Pay particular attention to those with human crew members. I want those on top.

PORT OFFICIAL

Yes ma'am.

AMONK

Hurry along now. No time to waste.

Cut to Black

1 EXT. FARVER'S PORT, THE STREETS - EARLY DUSK

1

As dusk settles and more individuals, mostly non-humans, come out to enjoy their time from work, the lanes fill up. MAIRA weaves her way through the crowd, apologizing as she bumps into people. She's in a daze, though she knows she needs to get back to the bar where she left JADEIA. If the other woman realizes that she's gone, MAIRA knows there's extra chores on her duty list, and none of them will be pleasant. Not to mention she'd have to explain why she was gone in the first place.

She rounds a corner, arriving back at the bar. JADEIA is nowhere in sight, so MAIRA takes the opportunity to sneak around the corner. There, she finds the first mate. JADEIA is speaking with a HUMAN STRANGER, well masked and covered so MAIRA cannot even begin to guess if the HUMAN STRANGER is a man or woman.

The HUMAN STRANGER sees her first, nodded to catch JADEIA's attention. In moments, they've ended their conversation, the HUMAN STRANGER slipping deeper into the shadows and JADEIA joining MAIRA.

JADEIA

Well. Raynault isn't going to be pleased. (She grabs MAIRA's arm to lead her away from the alley)

(CONTINUED)

RAYNAULT

Turns out all my contacts are
willy-whistled.

MAIRA

Meaning?

JADEIA

We have to keep the cargo.

MAIRA

The captain...

JADEIA

I'll deal with Ray. It'll be fine.

JADEIA begins to lead MAIRA back to their docking bay at a leisurely pace as she speaks. MAIRA is edgy, more so when she looks up and sees a small group of MEN IN RED and AMONK patrolling down the streets. Both women freeze.

MAIRA

Jadeia...

JADEIA

I see.

MAIRA

And? I haven't had to actually run
from them before. Not on my own
two feet.

JADEIA

Gotta start somewhere, I guess.
(She's trying to joke, but the
tone isn't right) When I say so, I
want you to take off to the right
and make your way back to the
docking bay. We'll meet there. If
you get there before me, tell Ray
to get things on the ship and not
to wait if they get too close.

MAIRA

Wait. What? We're not leaving you.

JADEIA

I'll find you again. Trust me. Ray
knows.

(CONTINUED)

MAIRA

I don't like it.

JADEIA

I don't care. Go.

The two take off in separate directions. MAIRA barrels into a couple, knocking over their traveling cases, causing a commotion. The commotion causes AMONK to look over, and the two lock gazes for a moment. Something clicks for AMONK, and MAIRA realizes it almost too late. She speeds down the lanes, clutching her bag, keeping the drive safe within. She swings by shoppers, families, tourists. She blasts into a group of teenagers, stumbling to the ground. The MEN IN RED, with AMONK are close on her heels. She begins to make random twists and turns, finding narrow alleys, and snaking through dark, back rooms.

2

EXT. THE ACHILLES - EVENING

2

As the lanes thin out closer to the docking bay, MAIRA risks a glance back. She's alone, for now. Not hesitating, she continues to run toward THE ACHILLES. She speeds toward the docking bay, careening into JORDAC who is sitting on one of the BOXES OF SMUGGLED GOODS.

JORDAC

Woah, where's the fire?

MAIRA

Where's Ray?

MAIRA is back on her feet, already collecting up one of the BOXES and dragging it back into THE ACHILLES.

JORDAC

He's checking over the engine.

MAIRA

We have to leave. We have to leave, now.

JORDAC

Wait. Why? Where's Jadeia?

MAIRA

Coming. I hope. We have to leave. Just go get Ray. RAY!

(CONTINUED)

RAYNAULT

RAYNAULT, after a moment, wanders into the open bay of THE ACHILLES, he has a RAG in his hands, clearly coming from looking at the engines. He sees MAIRA hauling a BOX back into the ship and stops.

RAYNAULT

Girl, what are you doing? Put that back.

MAIRA

Men in Red. They're here. Jadeia said... Jadeia said to get it all back on the ship and head to Ralex.

JORDAC, at the name of the MEN IN RED, jumps to his feet to help MAIRA, shoving the BOXES up the ramp and past RAYNAULT.

JORDAC

Men in Red? Are you sure?

MAIRA

I think I know what they look like.

RAYNAULT

Rayna's Blood, Maira. What the hell did you two do?

MAIRA

I don't know. They just showed up.

JORDAC

You two keep talking, I'll just work on getting us out of here, no problem.

RAYNAULT

Pick a fine time to start ordering me about...

JORDAC

I didn't... I... Please?

RAYNAULT Just move it.

Maira, get the engines up and

(CONTINUED)

going. Plot the course. I want our wings up the moment Jadeia comes through those doors.

MAIRA

She told me to tell you to leave without her.

RAYNAULT

Not happening. Now go.

MAIRA reaches the top of the ramp when JADEIA sprints into view of THE ACHILLES. She snags one of the last boxes as she bolts up the ramp.

JADEIA

What have you, three been doing?
Go.

3 INT. THE ACHILLES, COCKPIT - EVENING

3

MAIRA sits at the controls, flipping switches, and tapping at the screen. She plots the course manually, rather than relying on the computer systems. A moment later, RAYNAULT joins her, sliding into the pilot's chair and pulling on the JOIST.

RAYNAULT

Ralex plotted?

MAIRA

Yes. I picked the Olive Docking Bay.

RAYNAULT

Olive Docking Bay?

MAIRA

I heard Jadeia talking about it one day.

RAYNAULT

Of course.

With a jolt, RAYNAULT pulls back on the JOIST, and THE ACHILLES lifts off from the landing pad. A bit reckless, and secretly loving every minute of it, RAYNAULT takes them into the sky.

4 EXT. THE LANDING PAD - EVENING

4

(CONTINUED)

RAYNAULT

As THE ACHILLES takes off, AMONK runs into the docking bay, followed by several MEN IN RED. She watches as it lifts off, heading toward the sky. She lifts her gun, intending to shoot at the ship. After a moment, she lowers it.

AMONK

Get the ship ready.

MEN IN RED

Yes, ma'am.

AMONK

I want to be airborne in two.

5 INT. THE ACHILLES, LOUNGE - NIGHT

5

With the course plotted, MAIRA is free from the cockpit. She wanders into the LOUNGE, a hap-hazardly decorated room with NICK-NACKS from all four individuals. In the corner, with a simple CHAIR and DESK is a VIEWING SCREEN in the wall.

There is a crack in one corner, but otherwise it works fine.

MAIRA plugs in the drive into the port. Her mother's message pops up on the screen. She plays it forward, rewinds, then forward again, looking for any clues in the background or any sounds that might be a lead to their whereabouts. She's becoming frustrated.

Quietly, JORDAC slips into the room. He didn't mean to eavesdrop. He has a SANDWICH in hand, intending to simply enjoy the common space. For a few minutes, he watches her, long enough to piece together the whole message. When MAIRA drops her head into her hands, he finally clears his throat.

JORDAC

Sorry. I just... What's that?

MAIRA This? Um... It's...

(pause) It's my parents.

JORDAC

Your parents?

MAIRA

Yeah.

(CONTINUED)

JORDAC
You have parents?

MAIRA I have to come
from somewhere, you know.

JORDAC The Falanx
species hatches their young,
then are raised in a hive.

MAIRA
Ok. Well. I have parents.

JORDAC
I didn't know.

MAIRA
I don't talk about them, but...
All they've ever done was try to
protect me and now?

JORDAC
Protect you? From what?

MAIRA
It's a long story.

JORDAC
Obviously long enough to get the
Men in Red knocking on their door.

MAIRA
You saw that part?

JORDAC
Yeah.

MAIRA
You weren't supposed to.

JORDAC
I did.

MAIRA
I know.

There's a long moment of silence.

RAYNAULT

MAIRA

I can't fight that. I can't fight the Men in Red. I don't even know how to find them.

JORDAC

Well. Do you know where they were?

MAIRA

No.

JORDAC Ok. Let's start there, then. It might take a little time, but I could try to break into the layers, see if the computer left behind any locators.

MAIRA You can do that? My parents are good at hiding their location.

JORDAC I'll find it. Them. I'm good with computers, remember.

MAIRA

You never did elaborate on that.

JORDAC

It's a long story.

MAIRA

Yeah. I bet.

JORDAC Maybe one day we'll share these long stories.

MAIRA

Maybe.

JORDAC

I'll help you find them, Mai. I promise.

MAIRA

But we can't tell, Ray. Or Jadeia.

JORDAC

Trust me, that's not a can of worms I want to open.

MAIRA

Good.

JORDAC The drive? (He holds out his hand)

MAIRA

(Hesitates, then pulls it out and hands it over) They're all I have left, you know. I have to find them.

JORDAC

We will. Promise.

6

INT. THE ACHILLES, COCKPIT - NIGHT

6

RAYNAULT and JADEIA sit in the cockpit, JADEIA taking up MAIRA's seat. Her feet are up, looking relaxed, but her expression is anything but. Both sip at a strong drink.

RAYNAULT

What was that back there?

JADEIA

I slipped up, that's all.

RAYNAULT

You haven't slipped up in age, Jadeia.

JADEIA

I know.

RAYNAULT

So.

JADEIA

So. I overestimated my favors. One of them must have tipped someone off. When I found out who...

RAYNAULT

Yeah. In the meantime, I've got cargo I don't want.

(CONTINUED)

RAYNAULT

JADEIA

I'll take care of it, Ray. Ralex has smugglers. They'll take it.

RAYNAULT

I don't like it.

JADEIA

I don't either, but this is where we are.

RAYNAULT

Stuck in the stars, we are.

JADEIA

Always.

RAYNAULT

(Gets up, meaning to head out) Get some sleep, young lady. Big day ahead.

JADEIA

I'm not young.

RAYNAULT (O.S.)

You are to me.

7

INT. THE ACHILLES, CARGO BAY - MORNING

7

THE ACHILLES touches down in a sanding landing dock on RALEX. The port is covered in a soft layer of grit, it's technology about ten years out of date. Still, nothing looks broken, just worn. The ship powers down, lowering the ramp. Inside, JADEIA checks her GUNS, handing one to JORDAC who stuffs one into his BELT. RAYNAULT is armed, and unhappy about it. MAIRA hovers behind, tablet in hand as she finishes up the landing codes.

JADEIA

Mai, why don't you stay back, with the ship.

MAIRA

What?

(CONTINUED)

RAYNAULT

She's right. Check the engines,
keep Achilles company. Jordac can
help us with this one.

Cut to Black

1 EXT. RALEX DOCKING BAY - MORNING

1

A group of HUMAN RESISTANCE FIGHTERS surrounds the crew of
The Achilles. IAN JONES, a slim but imposing man, steps
apart from the group, the clear leader.

IAN JONES

Well. What do we have here?

The Achilles CREW hands with hands raised, though all three
look like they are itching to reach for their GUNS.

RAYNAULT

Ralex, you said? Smugglers, you
said. Or did you mean more of your
kind?

JADEIA

Not helpful, Ray.

JORDAC

There are guns pointed at us. How
about we bicker later?

RAYNAULT & JADEIA

Shut it, Jordac.

IAN JONES

(chuckling) My, my, Jade. Look who
you've fallen in with. I'd have
never thought.

RAYNAULT

You know them?

JADEIA

I had a past before you, Ray. But
The Achilles is my future, and a
brighter one.

IAN JONES

(CONTINUED)

RAYNAULT

Always did have a stinger.

RAYNAULT

Listen-

IAN JONES

I don't have to.

RAYNAULT

Well, you're going to. We don't want trouble. We just have cargo to dump.

IAN JONES

Cargo?

JADEIA

The kind you might like, Ian.

JADEIA waves to the crates visible in the CARGO HOLD of the SHIP. There's a long pause as both parties assess each other. Finally, IAN waves his people to lower their GUNS.

IAN JONES

Then we have things to discuss. Follow me. (To the FIGHTERS) Jane, Salas, get those crates and move them over.

With hesitation, the crews moves to follow IAN and his FIGHTERS away from the ship. Just before rounding a corner, JORDAC casts a glance back, knowing that MAIRA is alone.

2 EXT. RALEX DOCKING BAY (ELSEWHERE) - MORNING 2

A shining new IGC SHIP lands in a nearby docking bay. With very little fuss, the rear RAMP lowers, and AMONK with a few MEN IN RED, step down. She waves two teams off, before taking a direction herself.

3 INT. IAN'S MAKE SHIFT OFFICE - LATE MORNING 3

The CREW with IAN and a couple FIGHTERS twist and turn through corridors of the covered docking bay until stopping before a NON-DESCRIPT DOOR. IAN presses his finger into a DATA PAD and the DOOR slides open.

(CONTINUED)

Inside, the room is small. There is a simple DESK near the far wall. TABLETS, stacked hap-hazardly, litter the top. One trinket, a DESK GLOBE of EARTH sits on the desk. TWO CHAIRS, mis-matched, but comfortable looking sit before the DESK. IAN's CHAIR, a WOODEN thing, has a WORN PILLOW for a cushion. He takes a seat, waving the others to join him. The FIGHTERS don't enter, but stand guard just outside. RAYNAULT and JORDAC sit. JADEIA chooses to stand, milling about, looking at the MOVING PICTURES on the walls. She picks up an ELEPHANT FIGURINE, turning it over before putting it back. JORDAC constantly fiddles with the comm in his hand.

IAN JONES

Most smugglers don't pick up cargo they know they can't fence.

I'm not a smuggler

IAN JONES

Explains it.

JADEIA We're honest people, Ian.

IAN JONES

I'm sure you are.

JORDAC

We are. We just want to get rid of it. You can do whatever you want with it.

IAN JONES Of course I can, kid. I didn't need you to tell me that.

RAYNAULT

He's not a kid. Only I call him that.

IAN JONES Fine.

Whatever. But you need me right now, it seems.

JADEIA

Don't make it difficult.

IAN JONES

Why not? What will you give me?

RAYNAULT

JADEIA

I boot up your ass.

RAYNAULT

Should we leave you two alone?

IAN JONES

Yes.

JADEIA

No.

JORDAC taps the comm on the ARM of the CHAIR.

IAN JONES

Stop that.

JORDAC

Make me.

RAYNAULT This is not the time to grow a pair, kid.

IAN JONES

Let him, Ray. We'll see how far it gets him.

JORDAC continues to tap, nervous. IAN pretends to ignore it. After a moment, it gets to him. He leans forward, snatches it, and smashes the comm on his desk. JORDAC lurches forward, but RAYNAULT tolds his down.

IAN JONES The way I see it. If I take these crates off your hands, make you honest again, you're going to owe me.

RAYNAULT

Owe you?

JADEIA

Ian. No. It's free goods. Just take it.

IAN JONES No. It's a lot of work moving goods. Dangerous.

I've lost good men and women lately to it. I want to call in a favor if I take these from you.

JADEIA

What kind of favor.

IAN JONES

That's for me to decide later.

JADEIA

No.

RAYNAULT

Deal.

JADEIA & JORDAC

Ray!

But I'm no smuggler. Keep that in your scheming head, Human.

IAN JONES

Will do.

There are no handshakes. IAN taps a PAD built into the DESK, opening the door. JORDAC reaches forward and gathers the parts of his comm. JADEIA lingers just behind, sharing a look with IAN before following the others out, and into RALEX's streets.

4 INT. THE ACHILLES, ENGINE - EARLY AFTERNOON

4

MAIRA after seeing the crew off, finds her way about the ship, stopping to check panels, before ending up in the ENGINE ROOM. She hunkers down, sitting with her TABLET in her lap, leaning against a wall.

MAIRA

Achilles? Run Main Engine Diagnostics.

ACHILLES

Running diagnostics.

MAIRA

Perhaps a bit faster than you usually do.

ACHILLES

How fast would you like?

(CONTINUED)

RAYNAULT

MAIRA

I don't know. Faster?

ACHILLES

That is not a clear command.

MAIRA

Just... run it at normal speed.

ACHILLES

As you wish.

MAIRA

Achilles, play -

She stops. A SOUND is heard off, the sound of BOOTS on a RAMP. MAIRA is on her feet in an instant.

MAIRA

Achilles, visual display on my tablet.

MAIRA stares at her TABLET for a long moment. AMONK and TWO MEN IN RED are cautiously walking up the ramp and into the cargo hold. Slowly, she slips out the back corridor of the Engine Room, tapping a message through the TABLET to JORDAC'S COMM. She checks behind her, before opening a LATCH. She crawls into the small PASSAGE and pulls the LATCH closed.

MAIRA

Achilles, safety protocol Alpha.
Command code: Omega.

5 EXT. RALEX DOCKING BAY - AFTERNOON

5

The crew makes their way through the streets and to the docking bay where THE ACHILLES sits.

RAYNAULT

So what's the story there, Jade?

JADEIA

What are you talking about?

RAYNAULT

That Ian back there. He's-

(CONTINUED)

JADEIA
I'm aware.

JORDAC
He ruined my comm.

JADEIA
Cry me a river.

JORDAC
My comm which keeps us in touch
with The Achilles and Maira. My
comm which can save our asses if
we get in trouble. Or if Maira-

RAYNAULT
Maira's fine. She's a big girl.

JORDAC
That's not what I meant.

RAYNAULT

I know.

JADEIA

What more is there to say? They took the goods and we never have to come back here. Let's just put this all behind us.

6 INT. THE ACHILLES - AFTERNOON

6

AMONK stalks through the halls of The Achilles, checking HAND HOLDS and LATCHES as she goes. She stops at one CONTROL PANEL.

AMONK

Ship. Identify yourself.

ACHILLES

Merchant class C7-Y8. Call sign: Achilles.

AMONK

Number of crew and species.

ACHILLES

Four crew members. Two humans, one Karlac, one Petron.

AMONK

And just where is your crew?

ACHILLES

They are off ship.

AMONK

Off ship? All of them.

ACHILLES

Affirmative.

AMONK

I don't believe you.

ACHILLES

I'm sorry.

7 EXT. THE ACHILLES - AFTERNOON

7

They arrive at the docking bay, and as they are half-way up the RAMP, JADEIA stops them. One of the MEN IN RED is standing guard in the cargo hold. RAYNAULT pushes to the front. JORDAC slips to the back.

RAYNAULT

What is this?

MEN IN RED

Inspection.

RAYNAULT

What kind of inspection? I demand paperwork.

MEN IN RED

Ma'am. The crew has returned.

AMONK (O.S.)

How many?

MEN IN RED

Three.

From out of the depths, AMONK strides forward. She is not pleased.

AMONK

(Into an EARPIECE) Continue to search. (To the crew) You must be the crew.

RAYNAULT

Captain Raynault at your service, ma'am.

AMONK

My service? Good. I'd hate for you to be against my service, Captain. Your ship, such as it is, is under our inspection. We have reason to believe you are harboring a known human criminal.

JADEIA

We're not.

(CONTINUED)

RAYNAULT

AMONK

Says the human. Where is the fourth member of your crew?

Not with us.

JORDAC

She's away. Visiting.

AMONK

Visiting. Hmmm. Hard to run a ship with three.

JADEIA

We make do.

AMONK I suppose you do. What's your business here in Ralex?

RAYNAULT

Visiting.

AMONK Visiting. You do a lot of visiting.

RAYNAULT

Connections make money.

AMONK

Empty cargo holds do not.

RAYNAULT

No, they do not.

There's a long pause before AMONK'S EARPIECE pings.

AMONK

Go ahead.

MEN IN RED 2 (O.S.)

Search is concluded.

AMONK

And?

MEN IN RED 2 (O.S.)

Nothing.

AMONK

Nothing. Well, Captain, seems for
now you are free to continue your
visiting, such as it is.

E. Logan

(CONTINUED)

RAYNAULT
RAYNAULT

Thank you.

As the second MEN IN RED joins them, AMONK waves them to follow her down the RAMP. The crew parts, RAYNAULT and JADEIA taking up posts inside the cargo hold. As AMONK and JORDAC meet to pass, AMONK stops.

AMONK
Humans, Jordac?

JORDAC
Careful, Amonk. I could be your superior.

AMONK
In another lifetime perhaps.

AMONK and the MEN IN RED depart, and JORDAC joins the others, pressing the BUTTON to raise the RAMP.

8 INT. THE ACHILLES - LATE AFTERNOON

8

RAYNAULT
Jadeia, find Maira. I want off this rock yesterday.

RAYNAULT stalks toward the cockpit while JADEIA peels off to find MAIRA. She heads toward the LOUNGE before stopping at a CONSOLE.

JADEIA
Achilles, locate Maira.

ACHILLES
Who?

JADEIA
I'm not playing games. Locate Maira Sliver, code: Omega.

ACHILLES
She is in the P10 crawl space.

JADEIA
Thank you.

JADEIA weaves through the ship before stopping before the

(CONTINUED)

LATCH MAIRA crawled into. She slams her hand into the COMMAND PAD, opening the LATCH. MAIRA looks up, then relaxes when she sees who it is. JADEIA waves the girl out, stepping back to allow her to exit.

MAIRA
Didn't you get my comm?

JADEIA
Ian broke Jordac's comm.

MAIRA
Who's Ian?

JADEIA
Nevermind.

MAIRA
But-

JADEIA
We have other problems, Maira.

MAIRA Bigger than the
Men In Red sneaking on our ship?

JADEIA
Yes. I know why they showed up at
Farver's. I know why they showed
up here.

MAIRA
Because of the smuggled goods?

JADEIA
Do you even believe your own lie?

MAIRA
Jadeia...

JADEIA They came
looking for someone very special.
They came looking for the Last
Earther.

MAIRA
The Last Earther is a-

JADEIA
The Last Earther is you.

(CONTINUED)

RAYNAULT
MAIRA

Jade-

JADEIA And I've known
for some time. Don't worry. I
don't plan to tell

(MORE)

JADEIA (cont'd)
Raynault. He'd just turn you over,
and I can't have that. The
Resistance can't.

MAIRA

Jadeia-

JADEIA
You and I, Mai, we're going to
have to play this very careful,
understand? Keep your head down
and I'll keep you safe.

MAIRA

And the Resistance?

JADEIA makes to leave, turning her back on MAIRA.

JADEIA

Ray wants you in the cockpit. He's
itching to leave.

MAIRA

But-

JADEIA

Now, Mai.

MAIRA stands there, watching JADEIA until she turns a
corner.

MAIRA

Achilles? Start plotting a course.

ACHILLES

Where to?

MAIRA

Anywhere but here.

(CONTINUED)

JORDAC

Goodie.

RAYNAULT

What was that?

JORDAC

Nothing.

MAIRA

But what if...

JADEIA

We won't. And if you do, I promise we'll call.

MAIRA

Ok.

MAIRA reluctantly backs away, heading toward the cockpit as the lamp lowers to reveal the docking bay.

8 EXT. RALEX DOCKING BAY - MORNING

8

The ramp lowers, and JADEIA, RAYNAULT, and JORDAC head down, not looking for a fight. As they reach the bottom of the ramp, a DOZEN or so HUMAN RESISTANCE FIGHTERS step forward, guns raised. A man steps forward, IAN JONES; he's in command.

IAN

Well. What do we have here?