

INFINITY

"...and Beyond"

Two-Hour Pilot Outline

Written by

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**NOTE: THIS OUTLINE INCLUDES A REBROKEN TEASER/ACTS 1-2 ALONG WITH
THE UNCORRECTED TEXT OF THE PREVIOUS OUTLINE - CHANGES WILL BE
TRACKED IN SCRIPT**

1.15.13

THE CREW OF INFINITY

MANUEL DE LANDA (20s, Chief Engineer) - A bright-eyed young engineer, yet something of an everyman. Diego Luna with glasses. Manuel holds a PhD in electrical engineering from Cornell and had a promising future as protégé and heir apparent of a very prominent scientist...until Manuel caught his mentor falsifying data on a nuclear propulsion project for NASA. Manuel blew the whistle on his benefactor and both their reputations were tarnished. Vowing to keep his head down and never speak truth to power again, Manuel has been working well beneath his potential for years, finally settling on a quiet gig as a Top Secret facility...working on a project that he believes will never come to anything, but which instead will put him at the forefront of humanity's next great leap into space.

HAL MASTERS (40s, Astronomer, Reporter) - America's best-known science journalist: think of him as Neil Degrasse Tyson as played by Blair Underwood. Once a promising astronomer whose tenure at MIT was a foregone conclusion, Hal Masters went from academe to celebrity after taking a contract as a science correspondent for MSNBC; where his natural charm and facile ability to put science in terms everyone could understand quickly resulted in Carl Sagan-like prominence. What Masters now lacks in credibility among his peers - something he resents profoundly - he more than makes up for in fame, fortune and influence (and a Twitter following in the millions).

TESSA CRANE (early 20s, Astronomer, Computer Science Specialist, Infinity's Navigator) - An Astronomy prodigy with a PhD in computer science and a specialty in systems integration, imagine her as Jodie Foster's in *Contact* but played by Christina Ricci at her anti-establishment best. Though Tessa's social graces can best and most charitably be described as...lacking...her ability and dedication are impeccable. Over the years, Tessa has come to cherish her reputation as an eccentric. Her friends see her as the female reincarnation of Nikola Tesla. She doesn't dissuade that opinion.

LUCY MCANN (early 30s, Engineer, Xenolinguist) - An ambitious autodidact driven by ruthless practicality, Lucy is a the opposite of Tessa: a holistic practitioner of multi-disciplinary science with an insatiable curiosity not just about technology, but about other people, human nature, and real-world experience. Her courage and social ability are beyond question, and thanks to her gifts not just as a scientist, but also as a politician and communicator, she has risen to a high-level position in the world's most forward-thinking new-technology/transportation company. Think of her as Julia Stiles a few years after the *Bourne* films.

ALAN WALKER (late 30s/early 40s) - Technology and transportation mogul. Lucy's boss and former lover. Think of him as James Cameron by way of Steve Jobs and Tony Stark. As brilliant as he is egotistical, Walker has climbed Everest (while live-tweeting his ascent), gone to the bottom of the ocean and crossed Asia in a solar-powered car of his own design. As ruthless a businessman as he is an inventor, Walker has turned his company - Infinity Industries - into a fertile incubator of real-world applications for all of his obsessions and become a multi-billionaire in the process. Walker is literally funding his own space program along with his aviation, car companies and solar power ventures. Walker's ego is only slightly larger than his ability as captain of industry and inventor, and he has - in the course of his long career - slapped the trademark Infinity logo on everything he has surveyed, becoming, in the process, a media darling, but also, much-envied hog of the spotlight.

SENATOR JACK FORD (40s, D - Arizona) - Imagine the charm of John Edwards before his fall mixed with the intensity of Paul Ryan. This West Point graduate turned himself through sheer force of will into something rare indeed: a Democratic Senator from Arizona. Ford gift for rational, commonsensical policy and his ability to convince even his most hardened rivals to his point of view have made him the Great White Hope of a political establishment in need a committed unifier...and one of the most respected tactical politicians of his generation. Truly, this man is mere steps away from a Clintonian ascent to a Reagan-like Presidency.

HELENA KANE (40s, NASA, Captain) - A self-made woman who rose from humble, rural origins to the highest levels of the USAF, and, subsequently into the ranks of America's astronaut corps.

Imagine if Honey Boo-Boo figured out a way to transform her intellect - and willed herself through undying tenacity to grow up into a soft-spoken, no-bullshit, female version of Chuck Yeager as played by Sam Shepherd in *The Right Stuff*. If the character played by Hillary Swank in *Million Dollar Baby* had a gift for leadership, a vision of herself as an explorer going boldly where no one has gone before, and an ability to guide even the most complex machines to their destination, she would be Helena Kane.

ALEXA GAMBLE & NATHAN KULCHESKY (late 20's, NASA Mission Specialists, Security Detail) - Alexa Gamble was the first woman to pass Basic Underwater Demolition School (BUDS) but was denied a commission to the Navy SEALs because of her gender. When she threatened to sue, the Navy instead offered her a place in any field of her choosing...so she became a Nuclear Weapons Specialist, quickly rising to the top and following that with a transfer to NASA. Nathan Kulchesky was one of her classmates - and while he went on to become a decorated SEAL (have you seen *Zero Dark Thirty*? He was in the real-world events that inspired that film's climax. True story.) he never lost sight of the classmate without whom he would never have made it through BUDS. Leaving the SEALs, Nathan followed Alexa's path to become her most trusted subordinate: these two are like twins, brother and sister bonded in a crucible of pain and loyalty.

NEAL GORDON (30's, NASA Pilot/Mission Specialist) - The ultimate good-ol-boy-next-door...gifted with the ability to pilot any ship expertly. Imagine Dennis Quaid in *The Right Stuff*: the ultimate answer to the question "who is the best pilot you ever saw?" Never a military man, Gordon studied at Embry-Riddle Aeronautical University and rapidly became a much sought-after test pilot for private industry...all the while working on a Masters degree in physics, which qualified him for astronaut training. Neal is impervious to issues of self-esteem; he never felt lesser to his military counterparts or envied their combat experience, he's merely gone through life befriending everyone who knows more than he does and learning whatever he can from them. Neal Gordon is indestructible - his only weakness is his undeclared love of Helena Kane.

SABRINA O'BRIAN (40s, NASA Mission Specialist, Flight Surgeon) - A bleeding heart liberal who is the voice of empathy and common decency wherever she goes, this veteran of Doctors Without Borders and the international Red Cross was soon offered a write-your-own-ticket ride as a military surgeon in some of the world's hottest war zones - working her trade on civilian contractors in some of the world's worst places. She took the job - not because she agreed with this country's foreign policy, but because she felt that anyone putting body and soul on the line for her freedom deserved the best care possible. After doing her best to keep the demons of combat trauma at bay, Sabrina left the service, leveraging her contacts into a contract with NASA, where her courage on the field, love of explorers and exploration, and boundless courage found its best expression in the care of the world's most extreme daredevils. Over the course of so many years spent tending to the wounds of the brave in the worst places on Earth, Sabrina has also developed a strong sense of faith and devotion - a belief in God that will be sorely tested out in space.

CLINTON SOLOMON (50s. Biologist/Botanist) - A Middle-Eastern Indiana Jones working as a botanist and Alan Bourdain-like adventurous chef. Imagine Oded Fehr as a free-thinking libertarian with a love of science and a penchant for marching to the beat of his own drummer. Solomon has been working for Infinity for almost a decade - turning the stipend given to him to find plants that will grow in the most extreme environment that is a space capsule into a ticket to explore every corner of the world. Now that he has seen everything there is to see on Earth, Solomon has turned his sights on space, training tirelessly to make himself fit for space travel...and as the only man alive able to grow crops in outer space, he is about to get his chance.

TEASER**EXT. INFINITY SPACEPORT - PUNTO LOBO, NEW MEXICO - DUSK**

The red cliffs and mesas of the Southwest part before the setting sun to reveal a large complex of hangars jutting from the dusty Earth. A lone access road snakes in from a two-lane highway. Over this AERIAL SHOT, the words of ALAN WALKER (late 30s/early 40s - Elon Musk by way of Tony Stark) - giving a speech.

INT. INFINITY SPACEPORT - PUNTO LOBO, NEW MEXICO - NIGHT

Alan Walker stands under a spotlight - decked out in a tux and surrounded by shadowy figures - talking about the dream of commercial space travel. Everyone here has read about Walker's plans to build a ship to take tourists into space. They have read the articles in *Wired* and *Popular Science* and seen the newscasts covering his test flights...now he is proud to show them his dream in the flesh:

THE LIGHTS CRASH ON - DRAMATICALLY - TO REVEAL INFINITY

The ultimate in space tourism stands before the crowd of rich and powerful potential travelers. On a scaffold - like a Boeing under construction - Infinity has not only been designed to take a dozen passengers into Earth's orbit for seven-day cruises in style, it is also a flying laboratory designed to test out technologies that will take humanity to Mars, and, eventually, to the stars. Walker boasts of how he is funding the next generation of space exploration now that NASA has basically folded due to budget cuts. Infinity not only includes a farm, which will recycle water and air far more efficiently than air scrubbers and the chemical reaction "candles" used in the International Space Station, but also provide fresh food. It is also the first spaceship designed to have full-time gravity, thanks to compartments which deploy and rotate in orbit. Walker is especially proud of the ship's observatory - allowing passengers to see the sky with greater magnitude than the Hubble Space Telescope. As Walker says that for years he has been funding telescopes and astronomical research all over the globe, and this will carry his dreams even further...

EXT. MOUNT SELEYA OBSERVATORY, ARIZONA - NIGHT

One of the largest optical telescopes in the United States - a massive white dome jutting out into black, starry skies.

INT. MOUNT SELEYA OBSERVATORY - MONITOR BAY - NIGHT

A sign on the wall reads "MOUNT SELEYA OBSERVATORY - UNDERWRITTEN BY INFINITY INDUSTRIES." TESSA CRANE (early 20s) mans a console.

Young, quick-witted, and with her own unique sense of style, Tessa is a smart and hungry millennial who will serve as a POV character for this pilot. Tessa burns the midnight oil alone in the observatory - listening to the Black Keys on her iPad as she watches the skies along with two FELLOW ASTRONOMERS: joining her on screens from observatories in Eastern Europe and Greenland. Their telescopes are all trained on a remote patch of the Monoceros constellation. All three of them see a similar blur on their scopes - a strange distortion in space. Tessa tells them she thinks there's a glitch in all their software, but the other astronomers shoot her down: these telescopes are in different countries and were built by different companies. They think they are seeing some kind of celestial event, flares from a nearby star. Tessa tells them that she has a software patch she wants to install and wants them to use their telescopes to see if their images remain consistent. Tessa activates her software...and her systems respond by filling with DIGITAL NOISE and CHAOS. A very powerful virus is now attacking her system. One by one, Tessa's systems shut down, her friends VANISH from their screens even as she struggles to stay online. Using every last bit of her ingenuity and ability, Tessa finally disables the virus for a moment to get a clean image of what is behind the strange blur in space...and what she sees fills her with abject fear.

EXT. INFINITY SPACEPORT - PUNTO LOBO, NEW MEXICO - NIGHT

Alan Walker's presentation has shifted into a gala reception. As the champagne flows, and Walker makes his pitch for the umpteenth time to a group of CELEBRITY CLIENTS, a young woman (LUCY MCANN) steps up to whisper something in his ear. She is his Chief Technologist. Walker tries to brush her off, but she insists. Walker listens as she whispers; then excuses himself from his guests and tells Lucy to "get the jet."

EXT. MOUNT SELEYA OBSERVATORY, ARIZONA - TWO HOURS LATER

An SUV glides down the access road. Alan Walker and Lucy McAnn - still in formal wear - step out to meet a visibly shaken Tessa Crane. Tessa is shocked absolutely star-struck at meeting Alan Walker, being as he funds this observatory and pays all of Tessa's grants and salary. She didn't expect him to show up..."you kinda own me," she tells Walker. Walker looks at Tessa: he knows very well who she is - and is glad that, after seeing her TED talk, he chose to fund all of her work in deep space astronomy. Lucy cuts to the business at hand: they want to see the virus she found in the telescope - and what it's hiding.

INT. MOUNT SELEYA OBSERVATORY - MONITOR BAY - NIGHT

Tessa lays out the events of the past few hours. Since alerting Infinity Industries, she has reinstalled all the operating systems in the place as well as some of the chipsets: but she warns Walker that she doesn't expect to get more than a few seconds to see her discovery. This virus is like Stuxnet on crack and 4-Loko. Whoever engineered the virus is deeply invested in making sure no one sees what it's hiding. Beyond the presence of this powerful virus in the system, what Tessa saw - or thinks she saw - has shaken her to her very core. Tessa fires up the system, the telescope comes to life and the three people in this vast place have their minds blown and lives changed by a sight beyond any ever seen by humanity. The virus then KICKS IN and shuts down the observatory.

The three stand in darkness for a moment. Lucy wonders aloud if they haven't just poked a very big bear. Tessa agrees: whoever coded the virus can probably track back anyone able to discover it. Shifting into boss mode, Walker tells them to gather every hard drive in the place and wipe any trace of the night's activities: they need to get out of here.

EXT. MOUNT SELEYA OBSERVATORY - MOMENTS LATER

Walker, Lucy and Tessa race out of the observatory - but the dust kicks up around them with the THUMP-THUMP-THUMP of an arriving flight of BLACK HELICOPTERS. A series of spotlights beams on the escaping threesome. Lucy turns to Walker: what now? Walker responds by lifting his hands over his head and looking up to the lead chopper.

ACT ONE**EXT. SKUNK WORKS-LIKE GOVERNMENT FACILITY - DAWN**

An industrial slum in the San Fernando Valley: the last place in the world anyone would think to look for our country's most jealously-guarded secrets.

INT. SKUNK WORKS-LIKE GOVERNMENT FACILITY - HANGAR - LATER

The three military helicopters loom in the background. Walker, Lucy and Tessa are escorted out by ARMED SOLDIERS - none of whom respond to Alan's protestations that they have been arrested without cause, bail or due process. Tessa confers with Lucy: this is clearly a black-bag government operation. The three are quickly met by a delegation headed by SENATOR JACK FORD, flanked by the HEAD OF NASA and several MEN IN UNIFORMS: serious brass, including a white-haired officer who is clearly the most decorated and senior of the group.

Ford introduces himself as the head of a secret NASA/military/civilian task force that answers only to the President. Walker: what are you people hiding with that virus? What exactly did we see up there? Ford: they aren't here to be given answers, they are here because they have a big problem. Walker and his team have compromised national security. Normally, the government would simply Guantanamo their asses until the end of the crisis, but in the case of a celebrity billionaire, that's a bit tricky. Ford produces a document, signed by the President: an executive order demanding silence on pain of prosecution for treason. Walker bristles - a driven, businessman doing what he does best, insisting on his way - he's not signing anything until he knows what he is keeping silent and why. The last time Walker was seen, he was in a room full of celebrities and millionaires: he won't be very easy to get rid of. Ford exchanges glances with the Men in Uniform. The white-haired Man in Uniform nods his head and orders Ford to "show them everything." Ford shakes his head, and ushers everyone into...

INT. SKUNK WORKS-LIKE FACILITY - BRIEFING ROOM - LATER

In a MIND-BLOWING TOUR OF ALTERNATE HISTORY told in grainy archival, news, and NASA footage, Ford explains to Walker, Tessa and Lucy that every space mission since the launch of the Vanguard satellites has sighted a UFO. The footage shows images of glowing ships: photographed through the hatches of Mercury spacecraft, making a fly-by near a Gemini capsule during an early space-walk, even buzzing a Soviet Soyuz space vehicle. In 1970, Ford continues, during Apollo 13, a fighter escort circling the Saturn V launch site mistakenly engaged an alien ship and shot it down. The wreckage didn't yield any life forms, but the government did recover debris, including an alien engine...but have had no luck in getting it to work in spite of the efforts of hundreds of scientists over decades. In the footage showing the crash site, one of the Air Force officers shown investigating is clearly a much younger white-haired Man in Uniform.

The briefing ends as Ford shows them the image the virus was trying to hide:

AN ALIEN ARMADA

A vast number of massive ships. Traveling faster than the speed of light. Headed straight for Earth.

The lights come up. Walker, Lucy and Tessa look at one another, their minds blown and their worlds changed. Tessa responds first: The government has known about the existence of alien life for forty years and they never thought to share this with the world - with all the scientists who could have helped with this discovery? It's so unfair.

The white-haired Man in Uniform shuts her down: that information was deemed classified by people way above everyone's paygrade - the US has had many competitors for the hearts and minds of the world, and they were not about to add to them an alien race from places unknown. Walker: so they believe this armada consists of the same aliens we shot down forty years ago? Head of NASA exchanges looks with the white-haired Man in Uniform and replies - yes. Walker: are the aliens coming to Earth for payback? Ford: The aliens have not responded to our communications. No one knows if they are coming for peace or conquest. Walker: please somebody say that the government has been working on a response. Ford explains that the government only spotted the armada three months ago, they have barely had enough time to keep this world-changing news from getting out and causing mass chaos. The aliens may be light years away, but at their current speed are expected to arrive in two months: not enough time for a NASA that has been stripped of funding over two decades to mount a mission to intercept. As a stopgap, the government has been rushing to retrofit a decommissioned space shuttle to launch a diplomatic delegation to meet the fleet in orbit...and the Army is preparing a flight of missiles to hit the armada if their motives prove hostile. Ford has been in astronaut training for the past two months in order to head the diplomatic mission. Walker: and all this time they have had an alien space engine? Ford: an alien engine that won't work no matter what we try. Walker looks at the people in the room: he'll sign their damned executive order, if they show him the engine. He wants proof. Tessa throws her lot with Walker: she wants proof too.

INT. SKUNK WORKS-LIKE FACILITY - LAB - MOMENTS LATER

A large FREIGHT ELEVATOR carries Walker, Tessa, Lucy, Ford and the rest of the delegation into a lab run by MANUEL DE LANDA (imagine Diego Luna in Shuron glasses and a gig T-shirt and jeans under his labcoat). Ford introduces Manuel as their top man - the government's most prominent egghead - heading a team of dozens of white-coated engineers, all working relentlessly on the thing.

AT THE CENTER OF THE LAB STANDS THE ALIEN ENGINE

On a set of pylons - a silver dodecahedron - inert, completely unresponsive to all the equipment and manpower brought to bear on deciphering its secrets. Manuel explains his theory of how the engine works (and it is only a theory, since this thing is basically a giant doorstop): it's a source of tremendous power that creates an inertia-dampening energy bubble around the ship while simultaneously folding the very fabric of space, allowing the ships to travel faster than the speed of light not by going faster, but by making the distance shorter.

As Walker, Lucy and Tessa respond with shock and awe, Ford steps in front of them: ever since it became clear that the armada was on its way, we have stepped up our efforts to understand this technology - and in doing so, better understand the aliens - but so far, no one had been able to get the thing to even wake up.

Lucy looks at a set of monitors showing CLOSE UP IMAGES of the incoming alien armada - her mind reeling. Manuel sides to her. The two immediately speak the same language - science and curiosity - as Lucy asks if they have any oceanographers working on this detail. Manuel shrugs: nope, just mechanical, electric, and aerospace engineers - along with the best physicists still on the NASA payroll. This thing probably represents an entirely new field of physics: they have been hitting it with everything they got, they have tried cutting it open with lasers, diamond drill bits, they have shot it with radiation, nothing has worked. Lucy shakes her head - she's having a weird moment of lateral insight - a "Malcolm Gladwell Blink" of a theory so out there that it borders on insanity - but have any of them have noticed the similarity between the glowing patterns on the surface of the ships and those of bioluminescent ostracods? Manuel shakes his head: their analysis of the light patterns yielded theories that they were residual energy patterns from the engines, not a means of biological communication. What if the light emissions from the ships are an indication of how these things communicate? With each other and with their technology? The two talk rapid-fire, exchanging hypotheses and ideas - and though Lucy keeps her demeanor professional, it is clear that Manuel is very much attracted to her. Manuel rushes up to Ford: he needs eight hours of Lucy's time. Ford winces: he's already revealed enough to these civilians, now its time for them to sign the Executive Order and go away. Manuel: I was told I have carte blanche - anything I need - and I need her. Tessa shoots Ford a glance: looks like they will be staying a while longer.

INT. SKUNK WORKS-LIKE FACILITY - LAB - LATER

Every engineer in the place - dozens of men and women - work feverishly to make Lucy and Manuel's plan a reality: they have attached a series of light pads to the surface of the engine and configured the emission diodes to fire light patterns in the same UV wavelengths. Lucy explains to Walker that she has a theory - that the aliens communicate with their technology via light emissions, the way bioluminescent animals communicate. She and Manuel have jury-rigged a way to transmit sequences of prime numbers to the engine to see if it at the very least responds to an organized set of stimuli.

Manuel steps up, eager to start, and drags Lucy away. The two tap a computer terminal. The lights come on...and the engine RESPONDS.

Crackling with energy, replying to Manuel and Lucy's signals with bursts of light and noise. Imagine the scene in *Close Encounters*: the mothership communicating via ever complicated patterns of sound. Ford demands to know what is going on. Exhilarated, Manuel tells him that "it's learning - and teaching!" After a massive, THX-like POWER-UP SOUND, the engine then emits an ENERGY WAVE that knocks everyone back and trashes the lab. The smoke clears. The engine settles onto the ground - having moved two feet over from the pylons. Ford and the Men in Uniform look at one another, stunned.

EXT. SKUNK WORKS-LIKE FACILITY - DAY

The sun shines brightly over the valley. Ford and the Men in Uniform watch as Walker makes calculations on a laptop with Tessa - who has clearly found a way to make herself useful. Walker makes a ballsy proposition: the aliens get here in two months - at their current speed, that means that in thirty days, they will still be far, far beyond the solar system. Traveling at a speed similar to them, it is absolutely possible to meet them before they come to Earth and come to a diplomatic accord. Ford: in what ship? Walker: your engine, my ship - Infinity. The white-haired Man in Uniform regards Walker dubiously: Infinity is a tourist ship, can it even be reconfigured for deep-space travel in time? Walker tells the white-haired Man in Uniform that it doesn't matter: the alien engine creates an energy bubble around the ship that will keep it safe in space...as for the accommodations, he is sure the ship can be militarized to carry all the necessary personnel and equipment. Give me thirty days - Walker pitches - all your manpower, and a blank, black-bag-budget checkbook, and he will get them there. Ford shakes his head. Walker: one of my engineers just did in a few hours what teams of government-paychecked scientists failed to do for forty, he's willing to put everything on the table, and all he wants are a few concessions...like exclusive rights to sell the alien technology on Earth, that the ship continue to be named Infinity, and, of course, that he gets to go on the crew in addition to Lucy and Tessa - and maybe a reporter, someone with journalistic and scientific credibility who will document this historic flight. Ford wonders why Tessa should be allowed to join the mission. Tessa exchanges looks with Walker, then answers that if they are traveling beyond the solar system, they may want to bring along someone who knows deep space like the back of her hand as a navigator: not to mention that she doesn't want to be Guantanamoed - or forced into silence - for the next few months while the greatest adventure in science takes place.

Ford confers with the Men in Uniform: asking them if they should entertain this proposal.

The White-Haired man looks at Ford, the proposal is already accepted...the only thing they are not going to do is give this egotistical billionaire command of the ship: if Infinity is going into space with their engine, they are going to have a REAL captain - a NASA astronaut - on board.

ACT TWO

INT. COMMERCIAL JETLINER - FLIGHT DECK - DAY

Alarms. STROBING lights. Computerized ALERTS. This plane is on a death spiral. In spite of her copilot's panic, HELENA KANE puts the plane down safely, unbuckles her harness and barrels out to save the souls on board: a hero.

INT. COMMERCIAL PLANE - CABIN - CONTINUOUS

Smoke. PANICKING PASSENGERS. Kane performs the evacuation protocol by-the-book, her strong voice guiding the passengers to the chutes. Helena then coolly jumps out and lands at:

INT. AIRLINE TRAINING FACILITY - CONTINUOUS

A simulation. A SUIT announces that Helena passed her final. The ACTORS playing passengers applaud. Jack Ford steps up from the sidelines and congratulates her: now she must return to NASA. Kane scoffs: she barely saw her own daughter for five years, then NASA mothballed the Daedalus program and laid her off. Now she has a job and is going to be a mother and a wife. Ford tells Helena that she will want to re-up when she hears why they want her back.

NOTE: The Hal Masters character will be introduced in the first scene in the hangar following Kane's recruitment - the journalist Walker requested and his dynamic with Tessa and the rest of the crew will be adjusted. Additionally, the person bringing in the nukes to the facility and giving Captain Kane the order to blow up the aliens if it all goes wrong will now be the white-haired Man in Uniform instead of Ford - thereby justifying why he advocated Walker's plan to go meet the aliens: as a military man, he saw a need to attack them away from Earth if their intentions were not peaceful.

THE OUTLINE FOLLOWS AS PREVIOUSLY WRITTEN:

INT. GREENHOUSE - DAY - THREE WEEKS BEFORE LAUNCH

Walker, Tessa and Masters stand in what appears to be a verdant paradise. CLINTON SOLOMON animatedly explains how these plants are to be transplanted to hydroponic beds on board the ship.

Tessa asks why they would stock up the ship's greenhouse: it's only two weeks travel to reach the aliens, and after that...well, it's only two weeks back to Earth or they will be toast. Solomon: the plants are the ship's life support system - all of the water and oxygen recycling, even the sensors that collect moisture from the crew's breath - hinge on the greenhouse. Sure, the ship has backup oxygen tanks and scrubbers, and a limited supply of freeze-dried food: but with over a dozen people on board, these would last less than a week. Solomon pushes his point further, picking up an exotic fruit from one of his plants and feeding it to Tessa: who wants C-rations when you can have this? A BUZZ breaks up the conversation - the captain has arrived. As Walker leaves the greenhouse REVEAL that they are in:

INT. COVERT MILITARY BASE - HANGAR #2 - DAY

Hundreds of ENGINEERS labor feverishly on the ship: now rechristened INFINITY (workers emblazon the logo on the hull). Armed soldiers keep security tight. A HUMMER enters. Kane and Ford step out to meet Walker. He asks if she is the captain of his ship, she replies "no, you are a passenger in mine." A golf cart SCREECHES TO A DRIFTING HALT before the threesome: driven by NEAL GORDON. Helena is ecstatic to see her old friend: with him behind the yoke, their chances of returning from this mission doubled. Neal smiles, no time for small talk: engine test in two minutes. Ford, Kane and Walker get in the golf cart.

INT. COVERT MILITARY BASE - HANGAR #3 - MOMENTS LATER

The hangar is festooned with yellow-and-black football field-like markings. Armed SOLDIERS guard every entrance. Lucy and Manuel work around a touchscreen: preparing to demonstrate their control interface for the engine, now rechristened the Infinity Distortion Drive (IDD). Manuel explains to the arriving Kane, Walker, Ford, Masters, Solomon and Tessa that the system incorporates an alien-language color matrix to send signals to the IDD. On Infinity, Tessa and Masters will provide coordinates which they will translate to the alien light language. Today they are going to send the engine a hundred meters down the length of the cavernous hangar as proof-of-concept. Kane: they are going to launch a ship in three weeks and this is the first time they have tested the engine controls? Walker: and they will be opening an entirely new branch of physics by using alien technology. God knows what this thing can really do. Lucy and Manuel order the crew behind a protective concrete partition as they initiate: the play of light and noise from its glowing surface a frightening sight as the IDD rises over the pylons. Lucy prepares to trigger: wishing him luck.

Manuel: "what's the worst that could happen?" Lucy: they lose control, open multiple distortions in space simultaneously and crush half the entire facility, maybe the entire state? Manuel takes in the implications of this as he hits ENGAGE.

AN ENERGY BUBBLE FORMS AROUND THE ENGINE

The IDD ZAPS at unimaginable speed down the length of the hangar...then keeps going, BLASTING A HOLE IN THE WALL before settling a quarter mile away in the desert!

The crew steps out from behind the bunker - stunned. Emergency units SCRAMBLE to recover the IDD. Walker goes to Lucy: anger flaring as he lets her and Manuel know that they better figure this out and fast. Jack Ford hangs back in the bunker, holding on to the wall as a trickle of blood emerges from his nose. Something has happened to him.

ACT THREE

INT. COVERT MILITARY BASE - HANGAR #3 - DAY - 14 DAYS BEFORE LAUNCH

A team of SOLDIERS wheels in a cage - followed by DOCTOR SABRINA O'BRIAN - Infinity's just-arrived flight surgeon - who protests: this is unethical. Walker: he trusts Manuel and Lucy, they have figured out how to control the engine. As O'Brien continues to protest, REVEAL a goat inside the cage. Manuel and Lucy take up the conversation as Walker greets Ford and the three members of his DIPLOMATIC DELEGATION, escorted in by Head of NASA. Manuel and Lucy: this test is a formality, they'd gladly swap places with the goat. Solomon jokes that even if the goat survives the test, he has orders to cook it for the crew - Tessa calls him sick. The soldiers place the goat in a TEST CAPSULE. Lucy and Manuel explain that this test is to verify that a living being can live in the energy bubble created by the IDD to protect the ship while it warps space. Lucy and Manuel engage. Light and noise overtake the hangar. The IDD travels exactly ten meters. Lucy and Manuel high-five, but when the crew opens the capsule, the goat is LIQUEFIED. One of the members of the diplomatic delegation BARFS. Ford hangs back in the bunker, body shaking. He checks his nose: no bleed. Hal Masters steps up to Ford, noticing that he looks shaken: is he OK? Ford SNAPS: yes he's OK! then storms to Walker. They have seven days. Walker argues: two weeks. Head of NASA: it's going to take seven days to get the ship to the secret launch site and the President will not authorize without a functioning engine. Ford: If this thing isn't ready, the mission is scrubbed and we will meet the aliens when they land on Earth.

INT. COVERT MILITARY BASE - HANGAR #2 - NIGHT - 9 DAYS BEFORE LAUNCH

Crews work around the clock: some (including Tessa and Masters) sleep in cots on the hangar floor. Solomon and Walker walk by, arguing: no there are no showers on board the ship - all the water is recycled, even the crew's urine and breath, which is collected with ambient sensors everywhere. They can't waste a drop. The crew will use recyclable towelettes to wipe off and, Solomon suggests, they may also cultivate a more distanced idea of personal space in order to avoid one another's odor. As Walker strides off in disbelief, Kane enters the Hangar to find Gordon on a scaffold - helping to attach a pod of attitude thrusters on the side of the ship. He has been working with the engineers to add maneuverability to Infinity: to get it to move more like a jet fighter and less like a refrigerator box. Kane steps up to help, and in this physical, close quarters work, it becomes clear that there is a major unspoken attraction between them. Kane: what about a spoiler and a flame job? Gordon: if I had another week. Gordon then looks at his watch, two hours before the next engine test: how do they know they aren't all going to wind up like that poor goat? This mission is FUBAR. Kane won't hear that from her pilot. The intensely physical activity makes their chemistry clear. Neal turns to see O'Brien, walking a cute wheaten terrier about the hangar - worried. A SOLDIER steps up to Kane and whispers in her ear.

INT. COVERT MILITARY BASE - QUONSET HUT/GARAGE - NIGHT

Kane enters to meet Ford - and an arriving blacked-out Suburban. ALEXA GAMBLE and NATHAN KULCHESKY step out. Ford introduces them: tells them that from this moment on she is their CO and they are to follow her they would God. Kane asks Ford why all the secrecy: everyone knows there is to be a military presence on board. Ford: if Infinity actually gets off the ground and the crew isn't killed by the IDD, they aren't just going to meet the aliens with a handshake. Kulchesky and Gamble reveal four Hades-13 tactical mini-nukes. If diplomacy fails, Kane has sealed orders from the President to detonate: she alone will be Earth's last hope. The nukes will be loaded into the ship in secret. Kane is to keep this truth from the rest of the crew.

ACT FOUR

EXT. COVERT MILITARY BASE - HANGAR #3 - DAY - 8 DAYS BEFORE LAUNCH

Lucy and Manuel stride toward the hangar: Manuel is worried about going up into space and confesses to Lucy that he has never left the continental US. O'Brien strides up beside them, walking the wheaten terrier on a leash.

She makes a show of introducing them to the dog - whom she has named GRACIE. Gracie is expected to be part of the crew: a canary in a coal mine of sorts, her life signs will be monitored in the hopes that her fast metabolism will give advance warning on any adverse effects of the ship's alien propulsion on the crew...that is, if she survives the engine test today. Gracie is going in the test capsule. O'Brien: apparently there's no goats left, so try not to kill her. Having thus set the stakes, O'Brien walks off, taking the dog toward the hangar.

INT. COVERT MILITARY BASE - HANGAR #3 - MOMENTS LATER

The crew gathers for the last engine test. Head of NASA looks around: the wear of endless all-nighters, round-the-clock work shifts - and the knowledge that this engine is a dangerous unknown commodity - plays on every face. Masters turns to Tessa and asks "Am I the only homo in this crew?" Kulchesky turns to Gamble and whispers "not a word." Lucy and Manuel take the dais by the control console as everyone crowds into the bunker and the soldiers put Gracie in the test capsule: they have figured out how to navigate the engine precisely - this test is to make sure that the energy bubble created by the engine to protect the ship during faster-than-light is stable enough to avoid liquefying the crew. The IDD ramps up. The energy bubble forms around the engine. The tension mounts.

THE ENGINE MAKES THE JOURNEY ACROSS THE HANGAR

The energy bubble disperses. Sabrina O'Brien approaches the capsule...opens it...and Gracie bounds out, yapping blissfully. THE IDD WORKS. The crew erupts into applause and cheers. Lucy hugs Manuel, then leaps off the dais into Walker's arms: he kisses her. Manuel notices this. Head of NASA steps to Walker, Ford and Kane: congratulations, you are going into space. As the crew celebrates...Jack Ford steps out to:

EXT. COVERT MILITARY BASE - HANGAR #3 - CONTINUOUS

Ford squints in the baking sun. He SLAMS his fist into the side of the building, then cradles his forehead, as if something is squeezing him from the inside. For a moment, Ford experiences a series of FLASHING images of the alien armada. He then turns and heads back into the building...and as he does...REVEAL Masters, watching him from a distance, wondering.

ACT FIVE

THREE HOURS BEFORE LAUNCH

INT. N/D STAGING AREA - DAY

Not one of the hangars. A place not seen before.

NOTE: THE LOCATION OF THIS SECRET LAUNCH PAD WILL NOT BE REVEALED UNTIL KANE GIVES THE LAUNCH ORDER.

The crew of Infinity: Kane, Walker, Gordon, Manuel and Lucy, O'Brien, Masters, Crane, Solomon, Gamble and Kulchesky, and Senator Ford and his three-person diplomatic mission stride to the ship - dressed in bright red launch suits and flanked by numerous TECHNICIANS, as well as the Men in Uniforms and Head of NASA. Sabrina O'Brien has Gracie on a leash. As the crew breaks from the pack and steps on a gantry:

REVEAL INFINITY

As ENGINEERS put the last touches on the hull. The IDD glows and floats in a special enclosure at the ship's bow. Masters flips on a video recorder. Tessa asks what he is doing. He narrates: "if our we fail, no one will ever see this - if we succeed, everyone in the world will...my job is to chronicle our mission." As Hal Masters narrates:

INT. VARIOUS PLACES IN INFINITY - MONTAGE - CONTINUOUS

The crew straps in: putting on clear helmets for departure. For the first time, Infinity's interior is seen:

THE HYDROPONIC GREENHOUSE

A green oasis in a technological contraption. Solomon and O'Brien put Gracie in a cage and strap into their seats.

THE ASTROGATION BAY

Masters and Crane crowd around arrays of sophisticated skyfaring equipment - radio, spectrographic and visual telescopes - all under a windowed dome.

THE STAGING DECK

A large area - like the space shuttle's cargo bay - where Ford and his delegation strap in.

THE WEAPONS BAY

Gamble and Kulchesky secure the nukes.

THE FLIGHT DECK

Gordon sits at most forward seat in the place, behind an elaborate yoke before a massive display/viewscreen. Walker takes his place at a touchscreen table. Behind him?

The Captain's chair. Kane straps puts a picture of herself, her husband and daughter on her console...and finally...

THE IDD CHAMBER

Manuel and Lucy pull on their harnesses on seats behind the now-familiar interface that controls the engine...right in front of a window giving them a view of the IDD. Floating, Mysterious, key to humanity's survival.

Kane gives the order to move into position for take-off:

THE FLOOR UNDER THE SHIP MOVES UPWARD TO REVEAL

EXT. USS CLINTON - AIRCRAFT CARRIER - DAY

Infinity RISES to the ship's top deck. This is the secret launch facility: a ship in the middle of the Pacific.

Once the elevator has lifted the ship to the upper level, deckhands attach cables from the ship's main load-bearing struts to hooks on the deck. The elevator descends: the ship is now held by the cables.

INTERCUT WITH

INT. USS CLINTON - BRIDGE - CONTINUOUS

Head of NASA and the Men in Uniforms - especially the oldest - wish Infinity God-speed as the launch checklists are completed...

INT. INFINITY - VARIOUS - CONTINUOUS

Crane locks in the coordinates to the rendezvous point with the alien armada. Before Kane can give the order, Alan Walker gives the order to engage the drive. Lucy and Manuel exchange glances, then engage:

EXT. USS CLINTON - TOP DECK - UPPER ATMOSPHERE - DAY

An energy bubble manifests around the ship, severing the wires! Space DISTORTS AROUND INFINITY - lifting it over the aircraft carrier and finally SENDING IT INTO THE ATMOSPHERE AT INCREDIBLE SPEED IN A FLASH OF BLINDING LIGHT.

INT. INFINITY - VARIOUS - CONTINUOUS

The ship SHAKES with insane intensity. The wires attached to the ship FLAIL as Kane gives the order to retract. As the wires get ZIPPED back into the ship, Gordon white-knuckles the yoke. Everything that is not locked down is tossed. Some of the ship's bulkheads shake and fall off as the crew holds on for dear life...and then...

INFINITY PUNCHES THROUGH THE EARTH'S ATMOSPHERE

And enters Zero-G. Everything that fell now floats. The ship steadies. Kane gives the order to initiate gravity.

EXT. INFINITY - CONTINUOUS

The Earth recedes into a tiny blue dot. Infinity careens through the inner solar system. A series of pylons on Infinity's secondary hull deploy and spin.

INT. INFINITY - VARIOUS - CONTINUOUS

Everything that once floated now FALLS. But the ship is steady. Every member of the crew breathes a sigh of relief.

INT. INFINITY - FLIGHT DECK - CONTINUOUS

Helena Kane brings up an image of the armada to every screen on the ship. She makes a ship-wide message: we are on our way to try to make peace with aliens we ourselves antagonized. Now it's on us. The true test of our character is ahead. Kane turns off the ship-wide and to Walker: "You give another order on my ship, I'll have you keel-hauled."

EXT. OUTER SPACE - DAY

Infinity hurtles past the speed of light: a tiny human creation in the vastness of the cosmic ocean. This is not your traditional sci-fi starship beauty pass, but an indication that we are very fragile and about to encounter ultimate destiny.

ACT SIX

The darkness of space dominates the frame, but is ultimately broken by the entrance into the picture of:

EXT. SPACE - ALIEN ARMADA

Enormous structures unlike anything humanity could build. *Infinity* rises before them - minuscule in the face of an awesome extra-terrestrial construction - an ant before mountains.

INT. INFINITY - COCKPIT/FLIGHT DECK - CONTINUOUS

The crew gathers around the viewscreen: wonder registering in every expression. The majesty of first contact. With her education in linguistics, and her work deciphering the alien language, Lucy has extrapolated what she thinks is a way to broadcast a message of peace to the aliens, but they receive no response...the suspense mounts as Lucy sends her broadcast several times over...and eventually, the aliens do respond...

BY EXTENDING AN UMBILICAL FROM THE FOREMOST OF THEIR SHIPS

Neal Gordon looks back at the wonder-struck crew: he could dock Infinity to that umbilical, if someone would give the order. Kane shakes off the awe and gives the word.

INT. INFINITY - STAGING BAY - NIGHT

Ford and his delegation SUIT UP. O'Brien boots their life sign monitors. Lucy prepares them to deliver a message of peace through a modified color interface matching what she and Manuel have used to communicate with the IDD. Malcolm steps up to Ford - asks him how he is - what he saw outside the warehouse after the test itching in the back of his mind. Ford is calm, confident that they have a rendezvous with destiny.

EXT. INFINITY/UMBILICAL - MOMENTS LATER

The umbilical is translucent. The delegation enters: every frightening step making their precarious position clear. The vast, threatening vacuum of space surrounds them in every direction.

INT. INFINITY - COCKPIT/FLIGHT DECK - CONTINUOUS

The crew monitors. Masters records for posterity...but as the delegations gets closer and closer, their voice and video feeds become FUZZY and ultimately FRITZ OUT...all Infinity has to go on now are their life sign monitors.

INT. ALIEN ARMADA - LEAD VESSEL - CONTINUOUS

Aware that they have lost contact with Infinity, but pushing ahead at Ford's urging, the delegation enters this vast cathedral of glass and quartz. Flashes of bioluminescent energy illuminate their way as they marvel - and remark that no one has met them.

INT. ALIEN ARMADA - LEAD VESSEL - INNER SANCTUM - CONTINUOUS

The delegation enters. A crystal control panel floats in the center. Waving back the delegation, Ford approaches, puts his hand on it, and an alien interface appears on the smooth surface. A small trickle of blood exits his nose as he quietly, expertly handles the interface. Ford then experiences FLASHES, as previously seen: fast, furious images of the alien armada, the ships turning BLACK. The other members of the delegation look at Ford. What is going on? Ford just keeps interfacing, ignoring them until the chamber floods with dark bioluminescence matching his flash visions: a shift in color that spreads across the fleet like a lethal virus.

Ford turns, reaches into his environment suit, and pulls a gun. With cold-eyed determination, Ford murders every member of his delegation.

INT. INFINITY - VARIOUS - CONTINUOUS

The life sign monitors from the delegation go to red. The crew reacts with horror. Communications return: jagged and static-filled. Ford lies: relaying back that the aliens are evil and killed the delegation. Ford shouts that he managed to escape the carnage and is racing to the umbilical. Neal reports that the alien armada is not only changing colors, but also moving in what appears to be attack formation. Kane orders O'Brien and Crane to the staging bay to retrieve Ford and undock immediately. Walker asks if this may not be the time to sacrifice one of the team - they should escape. Kane shuts him down: this ship will not leave a prisoner for these hostile aliens to torture and interrogate. Kane turns to Gamble and Kulchesky: orders them to arm the nuclear payload. The crew reacts with surprise: nuclear payload? Walker: they didn't come this far to commit suicide.

INT. INFINITY - STAGING BAY - CONTINUOUS

Ford scrambles back in - blood-stained and traumatized - screaming of the horrors he saw in the mothership, the awful things that were done to his delegation and how guilty he feels for not trying to do more to rescue them and escaping instead.

EXT. SPACE - CONTINUOUS

The alien armada moves in for the kill.

INT. INFINITY - COCKPIT/FLIGHT DECK - CONTINUOUS

Telling Alan Walker that this is not the time to second-guess the mission, Kane orders Neal to blow the umbilical and take evasive action - buy them time to get the nukes ready. As Infinity RACES AWAY.

ACT SEVEN

EXT. SPACE - RESUME FROM PREVIOUS

Infinity flees from the gigantic alien ships.

INT. INFINITY - VARIOUS PLACES - CONTINUOUS

Gamble and Kulchesky rush to arm the nukes. O'Brien, joined by Solomon, secures Ford in SICK BAY. Walker argues with Kane - there has to be a better way: maybe to engage the IDD and return later with a different approach.

Kane: this ship has one mission - peace - but the nukes were put on board in the event that the aliens proved hostile. Now that we know, we have to make a sacrifice.

INTERCUT WITH

EXT. SPACE - CONTINUOUS

The armada OPENS FIRE - hurling beams of dark, glowing plasma at Infinity. Neal shows off his piloting skills and courage as a flyer - maneuvering the ship in ways for which it was never designed - skillfully evading the attack. Kane orders the release of the ship's buoy - a transmitter sending the flight recorder back to Earth to report. Alan Walker continues to disagree. Kane threatens to restrain him. The word comes in, the nukes are ready for detonation. Kane gives the order. Gamble and Kulchesky turn the keys as the crew takes a scant moment to prepare for their own demise...but nothing happens. The nukes have either been sabotaged or the aliens have stopped them from detonating. As the Captain scrambles for her next move, a communication comes in from:

INT. INFINITY - IDD CHAMBER - CONTINUOUS

Lucy explains that she and Manuel have a plan: they can overload the IDD with an infinite number of coordinates. The drive has the capacity to crush space in so many points that the distortions will destroy everything in the area...they can deliver a crippling blow to the alien armada using their own technology. Of course, their energy bubble will be down, and they may not be able to reboot it in time.

EXT. SPACE - CONTINUOUS

The energy beams from the approaching alien ships impact against Infinity's hull. The ship shakes and shudders.

INT. INFINITY - VARIOUS PLACES - CONTINUOUS

Solomon radios in from the Greenhouse. There has been a direct hit: the greenhouse is on fire. In spite of Neal's best efforts, they are about to be destroyed. Alan Walker calls to Lucy - will we be killed by the overload? Lucy replies that without the energy bubble, they will more than likely be crushed between ripples in the physical fabric of space. Kane: do it. Manuel and Lucy enter the sequence into their control panel and together they hit engage.

INTERCUT WITH

EXT. SPACE - CONTINUOUS

A vast maelström of distortions develops around Infinity. The crew hunkers for the inevitable.

The alien ships, trapped in the rapidly-forming vortices, EXPLODE, their own engines going haywire and causing more vortices to form. Neal white-knuckles the control yoke of the ship - clenching his teeth: "not on my watch." The attacking alien armada is overcome as multiple distortions open up in the space around them, the ships BREAKING APART in the rippling of space bending in every possible direction and a shower of kinetic light as Infinity is engulfed by a SWIRL OF PURE ENERGY.

INT. INFINITY - VARIOUS PLACES - CONTINUOUS

The members of the crew BLACK OUT as the inside of the ship SHUDDERS in a blinding flash of color.

ACT EIGHT

EXT. DEEP, DARK SPACE - MOMENTS LATER

A distortion opens in the star-studded vastness...and Infinity SHOOTS THROUGH, making a craggy, wounded beeline through the obscure void.

INT. INFINITY - COCKPIT/FLIGHT DECK - CONTINUOUS

The flight deck blares with WARNING LIGHTS and ALARMS as the crew comes to. Kane awakens to realize that the fire in the greenhouse has continued to rage while they were all passed out. Kane gets on the ship-wide, asking Solomon for a report - but she gets nothing. Neal is last to awaken, his hands still grappling the yoke. Walker stares at Neal in disbelief: did he really just pilot his way through an infinite maze of distortions in space until the energy bubble came back online? Neal: yes, and then he popped the ship into one of the larger distortions. Meanwhile, Tessa breaks some news: she can't find any familiar stars or patterns anywhere. The question isn't how did they escape...but "where are we?"

INT. INFINITY - COCKPIT/FLIGHT DECK - CONTINUOUS

Solomon finally gets on the radio to report that the greenhouse fire is critical. Kane gives the order to seal the greenhouse and trigger the fire suppression system.

INT. INFINITY - GREENHOUSE - CONTINUOUS

Solomon takes Kane's order and evacuates - rescuing Gracie before sealing the chamber. It floods with toxic fire retardant. Solomon looks from the door: watching all of his work destroyed.

INT. INFINITY - STAGING AREA - LATER

Ford is quarantined to sickbay. O'Brien holds whimpering Gracie in her arms. The crew's mood is a mix of elation at their survival and confusion and despair over their circumstance. Walker goes off on Kane: pissed off that the ship bearing his name was turned into a booby trap. Solomon diffuses the argument: the greenhouse is completely destroyed and the ship lost two solar panels in the attack. They have enough c-rations for seven days: even if they were able to rebuild the greenhouse and find a suitable supply of GMO rapid-growth seeds, it would take a month or more for it to start feeding them reliably. Even then, they would have to find a supply of water: right now the recyclers are down, and they are going to take days to repair, so they are down to their emergency water supply. There's also the issue of the plants' role in recycling the ship's oxygen supply: without the plants, their air supply is seriously compromised...not to mention that the trauma to the ship probably caused micro-leaks that they don't even know about. It is likely that their oxygen is leeching out into space from multiple places in the hull and they won't be able to patch up every leak. In short, the attack, the emergency maneuvers, and the fire in the greenhouse have cut the heart out of Infinity: they are on life support with a week to live. Kane turns to Gordon, Tessa and Masters: do they have any idea where we are? Gordon: from what he has been able to reconstruct, they went into multiple distortions in space overlapping on one another. The maneuver sent them into a super-distortion that was probably augmented by further vortices created when the alien ships exploded and their own engines went into overload...taking Infinity farther, faster than their own engine ever could. They are not close to anything or anywhere known to man. Manuel suggests to Kane they should work on finding a way back - whether it's to warn the Earth, or help fight for it, they need to get home. Kane agrees, but the first order of business is survival. Gordon, Tessa, Masters and anyone else with sufficient proficiency will work the telescopes to ascertain the position of Infinity and find a world or asteroid with water in any form. Masters: the possibility of finding a planet with the right oxygen content, vegetation and gravity is impossible. The way this kind of thing is done on Earth is by looking at stars long enough to see if the passage of planets before their photosphere dampens their light output: it takes years. Kane is not interested in his doomsaying: two months ago, humanity didn't have a starship that could travel faster than light. Surely this crew can pull off another miracle. Kane gives the rest of her orders: Kulchesky and Gamble are to secure the nukes and then take up damage control outside the ship. Alan Walker asks for an order, since he has not been given a duty. Kane shrugs: if he has any relevant skills he should go apply them now.

INT./EXT. INFINITY - CORRIDOR - LATER

Walker finds Lucy. He apologizes for bringing her into this mess. She shoots him a hard look: he didn't apologize when he cheated on her and she dumped his ass, he shouldn't start now. It's unbecoming a visionary billionaire entrepreneur.

INT. INFINITY - SICK BAY - NIGHT

Kane debriefs Ford. Ford repeats his lie about the aliens being evil and killing the delegation: describing the aliens as fearsome creatures. Kane wonders why the aliens would just kill them: not capture, not interrogate. Ford shrugs - they probably know everything already: watched our television, heard our music. They probably passed judgment a long time ago. Kane gets a respite from this foreboding idea through communication from Gamble and Kulchesky.

EXT. INFINITY - NIGHT

Gamble and Kulchesky survey the exterior of the ship - discussing their findings with Kane, now at:

INT. INFINITY - FLIGHT DECK - CONTINUOUS

Kulchesky and Gamble report that there are no impacts from the area of the greenhouse. Whatever caused the explosion came from inside.

INT./EXT. INFINITY - GREENHOUSE - NIGHT

Masters enters as O'Brien and Solomon clean up the place, offering to help. It soon becomes clear, however, that Masters is poking around - trying to find something. Solomon asks what he is doing. Masters pulls Solomon aside, tells him that something is bothering him: communications went out right as the delegation entered the mothership, the aliens - with all their might and sophistication - didn't manage to kill everyone...and then the nukes failed and a fire broke out in the greenhouse even though Gamble and Kulchesky couldn't find a direct hit outside. Solomon listens patiently, then asks Masters if he suspects this was an inside job. Hedging, Masters replies that he merely has questions: that's what journalists do, ask questions. Solomon tells Masters that the human mind is hard-wired to find patterns. Masters: what are you telling me? Solomon: they're quadrillions of miles from home in a tin can that was barely jury-rigged to handle the rigors of a mission that went completely right, all they have to survive is one another, so Masters better stop trying to find someone or something to fault. The aliens turned out to be Ridley Scott instead of Steven Spielberg: blame them.

INT. INFINITY - SICKBAY - NIGHT

Ford stands from bed - the look on his face showing the same single-minded intensity he showed in the alien mothership. He walks to a terminal and types with speed and almost-mechanical precision - calling up a star chart and locating something: an object in space emitting a beacon-like sound. He then calls up the control software for the radio-telescope...Ford is covertly making sure *Infinity* finds this signal.

INT. INFINITY - OBSERVATION DECK - NIGHT

Manuel, Lucy and Tessa scan: knowing the far odds that they will find an Earth-like planet,. That's when a panel lights up: their radio-telescope has found a signal.

INT. INFINITY - COCKPIT/FLIGHT DECK - NIGHT

Tessa, Lucy and Manuel race to confer with Kane, Neal and Walker: at first they thought they had a glitch, but they have isolated the signal. It's a simple beacon, but when they tracked it to the source, they found a planet whose mass, distance from its star, and spectographic signature all indicate an Earth-like world. With the IDD, the planet is less than a week away. This is a miracle. The crew files in to hear the news as Kane orders a departure checklist. Masters chimes in: they may find a planet full of water, plants and animals - they may even find the intelligent life form sending that signal - but *Infinity* was neither designed nor built to land. How will they get down there?

Captain Kane looks at her crew - they have seven days to figure that out.

Neal Gordon looks up from the yoke: all he needs is coordinates and an engine. The crew goes to their duty stations, the IDD fires up, and Helena Kane looks out into the vastness of the universe before her and quotes the immortal words of Yuri Gagarin:

"Let's go."

And as *Infinity* speeds off toward uncertain destiny:

CUT TO BLACK

END OF PILOT