

INFINITY

"...and Beyond"

Pilot Episode

Written by

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TEASER

SMASH INTO A SWEEPING AERIAL OF THE SOUTHWEST

Red cliffs and mesas PART before a setting sun to REVEAL:

EXT. HANGAR COMPLEX - PUNTO LOBO, NEW MEXICO - DUSK

At the snaking end of a long and dusty road. Stenciled atop the largest hangar: **INFINITY SPACEPORT**.

ALAN WALKER'S VOICE

Once, America was synonymous with the dream of space exploration.

INT. INFINITY SPACEPORT - CONTINUOUS

Dark. ALAN WALKER (Jeff Bridges in his late 40s) stands under a spotlight, in a tux, surrounded by shadowy figures.

WALKER

Today, NASA is so hobbled by budget cuts that the only way it can put a man in orbit is to pay the Russians sixty million dollars a ticket. That's about to end, my friends, because tonight, private enterprise picks up where government has so bitterly disappointed us. You've read the article in *Wired*, seen the test flights on CNN, and heard my interview on Oprah. Now, let me show you the future of space. Ladies and gentlemen: *Infinity*.

THE LIGHTS CRASH ON - DRAMATICALLY - TO REVEAL INFINITY

On scaffolds: a sleek spaceship the shape of an airliner. Large monitors festoon the lower levels of the structure.

WALKER (CONT'D)

I want you all to explore my majestic vessel and meet my expert crew. I have endowed research all over the globe and used it to create what taxpayer-funded America lacks the will to. *Infinity* will carry my dreams to the stars, and yours too: for a mere 500,000 dollars a ticket.

As Walker basks in the enthusiastic APPLAUSE:

CUT TO

EXT. MOUNT SELEYA OBSERVATORY, ARIZONA - NIGHT

A HARD ROCK GROOVE echoes in the desolation surrounding the main dome - above it, the smoky voice of TESSA CRANE:

VOICE OF TESSA CRANE
Tonight's target is right ascension
7 hours and 15 minutes, declination
negative 5.74 degrees.

INT. MOUNT SELEYA OBSERVATORY - MONITOR BAY - NIGHT

A sign reads "FUNDED BY INFINITY GLOBAL." A bus-sized telescope looms behind TESSA CRANE (23, a recovering goth).

Pulling locks of dark, curly hair from her Shurons, Tessa turns off her iPod. Behind her: two NERDS (QUON and LEXI) on windows on a screen. Lexi: **PENTELEU, BULGARIA.** Quon: **IGALIKU, GREENLAND.**

QUON
Monoceros, the Unicorn. 35th
brightest in the sky. Unremarkable.

LEXI
Not sexy, Crane. Not sexy.

TESSA
Sex is the last thing on my
brain.

LEXI
So you told me at the World
Astronomical Congress last year.

TESSA
Get over it, Alexei. I'm in a
committed monogamous relationship.

QUON
Yeah, with your telescope.

LEXI
Be a gentleman, Quon.

QUON
Well that's what I heard.

TESSA
HR2422, people, top right quadrant -
see the optical glitch?

TESSA HUDDLES OVER THE LARGEST SCREEN IN THE PLACE

ENLARGING the image to reveal a strange, diffuse BLOB.

QUON

Plaskett's star...hey...yeah, you
have that smudge on your telescope?

LEXI

I have a glitch here too.

TESSA

That's what I'm trying to
verify.

QUON

EM radiation? A stellar flare?

TESSA

Come on. Three 'scopes. Three
countries, and everyone's pictures
look like someone spilled mole
sauce on the lens. I think someone
put a virus in our telescopes.

LEXI

To block us from looking at the
single least interesting
constellation out there? Why?

Tessa pulls out her iPad, connecting it to the main terminal.

TESSA

That's what I'm gonna figure out.
I'm running a little debugging
software, you tell me if my image
looks any different from yours. In
five - four - three - two -

As soon as Tessa finishes typing, her tablet FLASHES
brightly, then emits a shrill TRILL and SHUTS DOWN. Tessa's
monitors fill with LOUD DIGITAL NOISE - the sound DEAFENING:

QUON

I'm losing you Tessa. Still there?

LEXI

What's that? What'd you do?

TESSA

It isn't me. Must be the virus
attacking - I'm getting an image:

Quon's window SQUEALS! in alarm - then red letters over a
black screen: **CONNECTION TERMINATED.**

TESSA TURNS TO THE MAIN MONITOR - SHOCKED

But the display is turned toward her and cannot be seen.

TESSA
My. God. Lexi.

LEXI
What is it? What are you
seeing?

TESSA
It's incredible.

Lexi's window SQUEALS! in alarm - then red letters over a black screen: **CONNECTION TERMINATED.**

THE TELESCOPE BEHIND TESSA

POWERS DOWN and descends in a sad, detumescent bow.

The lights SHUT DOWN WITH A DEAFENING CRACK. Tessa looks up from her dead terminal. Completely alone.

CUT TO

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

Champagne bottles POP!POP!POP! to the beat as a DJ SPINS at a high-tech console in front of *Infinity's* nosecone.

Alan Walker TOASTS in the glare of FLASHES from the assembled press as guests OGLE the ship and members of *Infinity's* crew give presentations by the video screens.

ON A SCREEN: AN ANIMATED TOUR OF INFINITY'S GREENHOUSE

Standing by the display, ISRAEL SOLOMON (50s, botanist, long salt-and-pepper hair: the Middle Eastern Lebowski).

SOLOMON
Most spaceships carry oxygen tanks or recycle the air with chemicals. *Infinity* has a farm that generates oxygen the natural way, while creating enough food for decades.

MALE GUEST
So wait - no meat on board?

SOLOMON
The benefits of a vegan diet have been massively proven.

Solomon reaches into a blue box clipped to his cummerbund, retrieves something hand-rolled and lights up.

MALE GUEST
The cigarettes part of your diet?

SOLOMON

This isn't a cigarette. I have a legal permit, and what I'm smoking mitigates social anxiety in the face of awkward questioning.

Walker enters and SNATCHES Solomon's smoke and steps on it:

WALKER

I promise, Iz here is not only the world's finest botanist, he's also the ship's chef: his ratatouille is like the face of God.

The crowd CHUCKLES. As Walker keeps mingling, **FIND DOCTOR SABRINA O'BRIEN** (late 20s: Anna Kendrick at her cutest):

A SCREEN BESIDE HER SHOWS AN ANIMATION OF THE SHIP'S SICKBAY

O'BRIEN

As Flight Surgeon, I have control over a state-of-the-art medical facility, aboard *Infinity*, I could perform a quadruple bypass in orbit...which, considering the fat content in those *hors'd'oeuvres*...

As the group surrounding her LAUGHS, **FIND LUCY MCANN** (late 30s) *Infinity's* Chief Designer. Her metallic dress and severe bob hide Claudia Schiffer looks for Seymour Cray brain.

ON THE SCREEN BEHIND LUCY: ANIMATION of *Infinity* with a large-winged rocket sleigh - entering orbit, then jettisoning the sleigh as a rotating ring deploys on the back of the ship.

LUCY

This rocket sleigh carries *Infinity* out of the atmosphere into orbit. Once jettisoned, we deploy solar panels, which not only generate energy but also torque the inner chambers with ten rpm's of rotation creating a simulacrum of gravity -

The small crowd in front of Lucy includes a BORED SOCIALITE.

BORED SOCIALITE

When's Alan Walker coming back?

LUCY

Excuse me?

BORED SOCIALITE

We want to meet the guy who invented the ship.

LUCY
 (a vodka-freezing glare)
 Lady, I designed and built
Infinity. Alan Walker just paid for
 it.

Walker's steps up, all smiles and glad-handing charm:

WALKER
 It was a team effort, right Lucy?

BORED SOCIALITE
 Ooh! Mister Walker - can you tell
 us about the private showers?

WALKER
 We designed the ship with
 every luxury -

LUCY
 (showing him who's boss)
 There won't be showers for
 the first two years. Until
 then, passengers will use
 sterilized cloths and do what
 astronauts do in the ISS:
 cultivate a respectful notion
 of personal space.

WALKER
 Will you excuse us?
 (pulling her aside)
 What the hell's the matter with
 you? We're selling tickets here.

A SECURITY MAN taps Walker as he and Lucy spar:

LUCY
 I'm an engineer, not a booth babe.

WALKER
 Tonight we're all booth babes.
 (off her look)
 We got beef. I don't care. I need
 you on your game. Right now. Ship
 ain't paid for yet.

Walker listens to Security Man's whispers with growing alarm:

LUCY
 What's going on?

WALKER
 (to Lucy)
 Just a second - OK?
 (*sotto*, to Security Man)
 All right, all right, I'll be
 there.

WALKER

I gotta go, Lucy, one of our telescopes is...I gotta go.

LUCY

You can't leave me alone with these...people.

WALKER

(already exiting)

Try not to bankrupt your ship.

(to security man)

Call the airstrip. Get the jet.

EXT. MOUNT SELEYA OBSERVATORY, ARIZONA - TWO HOURS LATER

An SUV glides down the access road, kicking up a storm of dust visible in its blazing headlights.

Tessa STEPS OUT of the observatory. The SUV comes to a halt and Alan Walker steps out - still in his tux.

Shocked and star-struck, Tessa reacts like she's simultaneously seeing Bono, Buddha, the Wizard of Oz and:

TESSA

Jesus H. Christ.

WALKER

(extending a handshake)
Alan Bradley Walker.

TESSA

I know...I mean. It's you. I didn't expect you to show up here...alone.

WALKER

I have a private jet full of bodyguards in an airstrip thirty-five miles from here, if that makes you more comfortable. Now shake my hand and say nice to meet you.

TESSA

(shakes his hand)

Nice to meet you.

WALKER

Tessa. I know you. I know your record, your accomplishments, and exactly how much cash I've poured into your grants and salary.

TESSA

Yeah, you kind of own me.

WALKER

Not kind of. When someone in whom I've invested so much calls the emergency hotline and says she made the most important discovery in history before my observatory was attacked by a virus...I show up.

TESSA

It wasn't just a virus. It was like Stuxnet on crack and Four Loko. I spent the last two hours reloading software and replacing chipsets - if we're lucky we might get a few seconds.

WALKER

To see the most important discovery in history?

TESSA

Whoever engineered the virus infected every telescope in the world powerful enough to look this far. This was military grade. Someone powerful is deeply invested in hiding what I saw.

WALKER

Show me.

INT. MOUNT SELEYA OBSERVATORY - MOMENTS LATER

IN QUICK CUTS: Tessa's hands dance over terminals and control panels...all repaired hastily in the past two hours. The telescope MOVES INTO POSITION with the sound of gears. Computer displays LIGHT UP.

WALKER

Right ascension 7 hours and 15 minutes, declination negative 5.74 degrees. Monoceros?

TESSA

The 35th brightest object in this sky's about to get real interesting. Watch this:

As a loud BEEP fills the soundscape: TRACK AROUND THE MONITOR TO FOLLOW WALKER'S FACE - and his expression makes clear that it blows his mind: and Alan Walker has seen some things.

WALKER

Jesus H. Christ.

TESSA
I know, right?

THEN THE VIRUS ATTACKS

SCREENS go wild with DIGITAL CHAOS and SHRILL NOISE. Lights SHUT DOWN. Computers POWER OFF. The telescope WITHERS.

Then darkness. Quiet. Tessa shoots Walker a shrug.

TESSA
That was the virus.

WALKER
Tell anyone else about this?

TESSA
No.

WALKER
Could that virus potentially report a detection to whoever implanted it?

TESSA
Potentially.

WALKER
Grab everything.

EXT. MOUNT SELEYA OBSERVATORY - ENTRANCE - NIGHT

Encumbered with duffel bags, Walker and Tessa BURST out...when the air around them SHAKES with an unmistakable:

THUMP . THUMP . THUMP . THUMP . THUMP . THUMP . THUMP . THUMP . THUMP . THUMP .

And the two of them LOOK UP to see:

AN APPROACHING FLIGHT OF BLACK HELICOPTERS

Kicking up dust around Walker and Tessa...searchlights CRASHING ON to single them out in accusing brightness.

A COMMANDING VOICE blasts from the lead chopper's PA:

COMMANDING VOICE
PUT DOWN THE BAGS AND PUT YOUR
HANDS OVER YOUR HEADS.

TESSA TURNS TO WALKER

TESSA
What now, boss?

Walker looks at Tessa, then up at the chopper...then raises his hands in surrender. As Tessa follows suit...

SMASH TO BLACK

END OF TEASER

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

An industrial slum in the San Fernando Valley: the last place anyone would look for our most jealously-guarded secrets.

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

The helicopters loom: framed by an enormous entrance. Tessa and Walker enter, escorted by two SOLDIERS - both fine specimens of human athleticism, the best Special Forces can muster: ALEXA GAMBLE and NATHAN KULCHESKY (both late 20s).

TESSA

We have rights - I want to know why we are being held and who -

WALKER

Been two hours. You can stop now.
(off her look)
This place is called "The Briar Patch." Black-bag USAF R&D facility. I toured it a few years back.

TESSA

So the government built that virus?

WALKER

The black choppers too.

TESSA

None of that is comforting.

WALKER

Beats the hell out of Guantanamo.

TESSA

Still not comforting.

A large DOOR opens: admitting a group of SUITS AND UNIFORMS.

WALKER

Now that is a lot of brass.

The man heading the group steps up - angular, fresh-pressed suit, warm handshake, cold eyes. This is SENATOR JACK FORD (40s, Paul Ryan by way of John Edwards in his prime).

FORD

Mister Walker.

WALKER
 Senator Jack Ford. Tessa Crane.

FORD
 I saw your TED talk on
 gravitational micro-lensing and
 exoplanets, very interesting.

TESSA
 Uh - thanks.

FORD
 Know who these people are?

Walker strides down the line: shaking hands with a DOUGHY
 MAN, a BRASSY WOMAN IN UNIFORM - and stopping before a
 decorated ARMY GENERAL (70s) with distinctive white hair.

WALKER
I do. Glenn Heywood, NASA, Colonel
 Rossiter, nice to see you, and you
 sir, I assume you've been above my
 pay grade since I was a kid.

GENERAL LELAND
 And you'd be right. General Leland.

FORD
 We are a Presidential task force
 designated to deal with the crisis.

TESSA
 Can you describe the crisis?

GENERAL LELAND
 I'm sure you've figured out you're
 not guests here.

FORD
 We have a big problem. You
 committed a serious breach of
 national security.

WALKER
 For what? Making my telescope work?

GENERAL LELAND
 Give him the paper.

Ford reaches back. Gamble hands him a black file jacket.

FORD
 Our SOP is to detain liabilities in
 a black site, but a man of your
 celebrity presents problems.
 (MORE)

FORD (CONT'D)

This is an Executive Order signed by the President. By signing, you agree to remain silent on pain of prosecution.

WALKER

Prosecution for what?

GENERAL LELAND

Divulging state secrets? Treason? We'll think of something.

TESSA

Who are you? What is this about?

GENERAL LELAND

You called it "the biggest discovery in history."

TESSA

How do you know that?

FORD

You never heard about "warrantless wiretapping?"

GENERAL LELAND

No more questions. Every moment we talk, we're not doing our job.

WALKER

That's funny, because every moment I'm here is on a clock that started ticking when I disappeared from a party attended by three-hundred of the nation's wealthy elite. Right now, Infinity Global is enacting a very thorough contingency plan designed by top security experts to track my whereabouts.

(bringing it home)

They're Israeli.

(then)

So let me give you your options. Throw me in a hurt locker and see how quickly I'm missed, or tell me exactly what you people think we saw...and then we'll sign.

Leland turns to Ford - making it clear who's boss here:

GENERAL LELAND

Show them everything.

EXT. CAPE CANAVERAL - JANUARY 31ST, 1958 - DAY (ARCHIVAL)

IN GRAINY B&W: a Juno rocket ascends toward a cloudless sky.

FORD'S VOICE

Starting with Explorer 1 in 1958,
virtually every American mission
sent to space sighted a UFO.

The camera FOLLOWS the Juno - and catches A SMALL, RAPIDLY-MOVING OBJECT following from above. The image FREEZES.

Ford steps in front - laser-pointing at the alien ship:

WIDER TO REVEAL

INT. BRIAR PATCH - BRIEFING ROOM - CONTINUOUS

Where Walker, Tessa and the brass watch on a screen.

THE FOOTAGE MOVES TO SHOW A MONTAGE OF SMALL, GLOWING SHIPS

THROUGH THE HATCH OF A MERCURY SPACECRAFT: as an ASTRONAUT'S HAND points to the mysterious object in space.

MAKING A FLY-BY NEAR A GEMINI CAPSULE

During a space-walk - REFLECTED in the surface of an American's helmet, then coming around in FULL VIEW OF CAMERA.

BUZZING A SOVIET SOYUZ 5 SPACE VEHICLE

Seen from a SOYUZ 4 during a rendezvous in 1969.

HEYWOOD

NASA got very good at hiding the
truth from the public..but we knew
the UFOs were there and figured if
we let them be, they'd leave us be.

ON THE SCREEN: APOLLO 13, LAUNCHING FROM CAPE KENNEDY.

GENERAL LELAND

Apollo 13 changed everything. An SR-71 pilot on high altitude escort panicked and fired a missile. Luckiest, dumbest, shot in history.

THEN POV FOOTAGE FROM A LOCKHEED SR-71 BLACKBIRD

The alien ship RACES AWAY from the Blackbird as a missile approaches - contrail blazing...and then a white FLASH.

ON SCREEN: A CRASH SITE (IN GRAINY, ARCHIVAL COLOR)

Swarmed by MEN IN HAZMAT SUITS and UNIFORMS - one of them clearly a FOUR DECADES YOUNGER GENERAL LELAND...stepping up to the camera lens and putting his hand up to shut it down.

GENERAL LELAND

Apollo 13 was hit by flying debris from the explosion.

TESSA

That's what really happened? That was "Houston we have a problem?"

GENERAL LELAND

(a nod, then)

We found no life forms in the wreckage of the UFO...but we did recover its engine.

FORD

We didn't see another UFO for forty years. Until four months ago. When we discovered what you saw last night.

THE IMAGE SHIFTS TO A HIGH-RES IMAGE OF AN ALIEN ARMADA

A vast number of city-sized ships. Headed straight for Earth.

Walker and Tessa look at one another: minds blown and worlds changed as they stand up to step toward the screen.

WALKER

Alien ships.

GENERAL LELAND

Hundreds.

WALKER

Same make and model as the one you shot down?

HEYWOOD

Same make...but much...much bigger.

WALKER

Coming to Earth?

FORD

Directly.

TESSA

For peace or payback?

WALKER
 (off the dread silence)
 When do they get here?

FORD
Two months at current Delta-V.

TESSA
 And you people have known for decades...do you know how many of us would have killed to study this?

GENERAL LELAND
 In 1962, when Jack Kennedy stood where you are and decided that America had enough competition for the world to bring an inscrutable alien culture into the mix, none of us who were here saw fit to argue.

WALKER
 Somebody please tell me there's a response in place.

FORD
 We implanted the virus -

WALKER
 Nice. Good use of resources.

HEYWOOD
 We transported Space Shuttle Discovery out of the Air and Space Museum and are retrofitting it to meet the aliens in orbit with a diplomatic delegation.

FORD
 I've been in astronaut training to head the peace negotiating team.

WALKER
 That's it? Your best idea is to take Discovery out of mothballs? You have an alien engine.

GENERAL LELAND
 Frankly, the thing was just too heavily damaged to be of any use.

WALKER
 I want to see it.
 (off the looks)
 You said to show me everything.

INT. BRIAR PATCH - FREIGHT ELEVATOR - MOMENTS LATER

Walker, Tessa, and everyone else - including Gamble and Kulchesky, who NEVER leave General Leland's side, DESCEND.

FORD

The government spent decades, trying to get this thing to work without success, then stored it here. The moment we discovered the armada, we put our top people back on it to see if it might reveal anything to give us an advantage.

The elevator STOPS. The door opens to REVEAL MANUEL DELANDA (20s, Diego Luna with glasses and a gig T-shirt under his labcoat): he recognizes Alan Walker - and seems relieved.

MANUEL

Alan Walker? The Alan Walker? What's he doing here? You privatizing us?

WALKER

You should be so lucky.

GENERAL LELAND

This is our project lead, Dr. Manuel DeLanda. You clearly know Mr. Walker, and this is Tessa Crane, one of his scientists.

MANUEL

Tessa Crane...gravitational microlensing for -

TESSA

Exoplanets, yes.

MANUEL

I'm gonna make the assumption you didn't come here to see me. You want a Close Encounter of the Third Kind, feast your eyes...

MANUEL STEPS ASIDE TO REVEAL

INT. BRIAR PATCH - ALIEN ENGINE LAB - CONTINUOUS

A black-budget credit card maxed out to create the ultimate research facility - and at the center of attention:

A VW-BEETLE-SIZED DODECAHEDRON

On pylons in a niche. This is the UFO engine. Its pearlescent carapace GLOWS faintly. Walker approaches, awestruck.

MANUEL

So...what's Oprah like?

WALKER

(a little distracted)

She's nice.

GENERAL LELAND

We've hit it with everything we've got. X-rays, MRIs, diamond-head drills used in oil exploration: whatever secrets this thing's holding, she's not giving them up.

MANUEL

Hey. I've only been hacking at this for three months. You can't expect -

GENERAL LELAND

Just tell Mister Walker what you think you know.

Manuel rushes to a DECK outfitted with LARGE MONITORS showing images of the armada. Tessa stares at them, deep in thought:

MANUEL

My comparison of this engine with the structures on the ships makes me think it's an *Alcoubierre* drive.

WALKER

It uses huge amounts of energy to bend space: the ships look like they are going really fast - but what they're actually doing is making the distance shorter.

MANUEL

Smart. No wonder you could buy me.

WALKER

Don't you forget it.

MANUEL

I also think that the engine creates an energy envelope around its ship: to protect it from being crushed by the distortion in space.

TESSA

Do you have a hypothesis about the glowing surface of the...thing?

Manuel puts a hand on Tessa's shoulder and pulls her away:

MANUEL

Funny you should mention that...
 (once out of earshot)
 Look, I was doing pure science at JPL until the men in black showed up and put me in this freakin' dungeon. Every time that Lucius Malfoy geezer shows up I wonder if his flying monkeys are gonna pop me execution style for having no results. You should see the NDA. It was the size of the internet.

TESSA

Why are you telling me this?

MANUEL

'cause I'm the smartest guy in the room and I'm praying you came here with a lifeline.

TESSA

OK. Here's what I was thinking: Has a marine biologist looked at it?

MANUEL

(fingerguns his own head)
 Oh lord. I'm dead. We're all dead.

TESSA

No. Look. Maybe I'm a crazy person or I'm having a Malcolm Gladwell *Blink* moment, but I don't see a machine, I see a ctenophore.

MANUEL

Bioluminescent jellyfish? You think this thing's alive?

TESSA

Riff with me for a second here...

As Tessa and Manuel talk:

RACK FOCUS TO WALKER AND FORD

Ford brandishes the black folder:

FORD

It's time for your *pro quo*, Mister Walker. Sign the document.

WALKER

I don't think we're done.

Walker indicates Tessa and Manuel's growing rapport:

TESSA

Maybe that glow is how the aliens
talk to their tech. Or each other.

MANUEL

We haven't exactly been
keeping this thing in a dark
hole -

TESSA

- so it works on a specific
wavelength, you could hit it
with life-sucking
fluorescents all day and it's
not gonna move, but maybe
there's a specific sequence
moving through the UV
spectrum -

RESUME ON WALKER AND FORD, JOINED BY LELAND

FORD

We held up our end. Now sign.

MANUEL

(steps up)

I'm going to have an equipment list
for an emergency test run. I need
it requisitioned within the hour.

(off the looks)

I'm also going to need Tessa Crane.

WALKER

Looks like I'm not signing.

FORD

(to Manuel)

Walker and Crane are out of here.

MANUEL

I was told I'd have *carte blanche*.

INT. BRIAR PATCH - LAB - EIGHT HOURS LATER

Dozens of LABCOATS rush to outfit the engine with light pads.

Tessa, Walker, Manuel and the rest stand on the upraised
deck, crowding around as Manuel talks into a PA mic:

MANUEL'S AMPLIFIED VOICE

I need all non-essentials in the
Otis post-haste. That's for safety,
folks. If it wakes up, we'll show
you the YouTube.

The crew exits.

Manuel taps his laptop - tricked out and festooned with stickers from Amblin' films of the 80s.

MANUEL

We're not doing anything fancy,
just feeding it sequences of primes
in the form of UV pulses starting
at ten and moving up to four
hundred nanometers. We've set up
photo cells so we can measure
feedback from the engine.

(to Tessa, a smile)

Your barbecue, wanna hit "ignite?"

Tessa hits a key on the laptop - the work lights DIM and:

THE UV PADS CRASH ON

Their light FLOODING the room. Manuel's computer emits slow musical BEEPS. Tessa and Walker look at one another: his tension palpable.

MANUEL (CONT'D)

Ten nanometers. Eleven. Twelve.
Thirteen. Fourteen. Fifteen...

Ford makes a show of sneaking a glance at his watch.

TIME CUT TO

MANUEL (CONT'D)

Hundred and fifteen nanometers...

TIME CUT TO

MANUEL (CONT'D)

Two hundred and one...and two...

TIME CUT TO

The THUNK of Manuel's laptop, SNAPPING SHUT.

MANUEL (CONT'D)

And that was our journey through
the UV spectrum.

WALKER

(to Tessa, glum)

It was an interesting theory.

As Walker opens the black file and picks up a pen:

A BOOMING, THX-LIKE POWER-UP SOUND BLASTS FROM THE ENGINE

As it BLOOMS with waves of light from within.

MANUEL OPENS HIS LAPTOP

The display RUNS wild - and the once monotonous TONES now blare like a symphony.

Manuel backs away from his laptop as the entire outfit takes on a life of its own.

FORD
What's it doing?

MANUEL
It's learning - and teaching.

THE LIGHT GROWS IN BRIGHTNESS AND SATURATION

The panoply of tones rises to DEAFENING CACOPHONY as Manuel's laptop and the light pads respond to the alien stimulus.

A WHIRLWIND KICKS UP AROUND THE PYLONS

The lab WASHES with flying papers and debris.

The crew on the platform averts their eyes from the increasing brilliance...

UNTIL THE ENGINE IS ENGULFED BY AN ENERGY SHIELD

And rises above the pylons before MOVING SEVERAL FEET OVER.

GENERAL LELAND
Shut it down.

Manuel reaches for his laptop and hits a key.

THE ENGINE

Glowes BRIGHTER as another whirlwind BUFFETS the platform.

GENERAL LELAND
SHUT IT DOWN!

Manuel scampers to a large red EMERGENCY POWER SHUT-OFF.

THE LAB GOES DARK

The engine shuts down and CRASHES down to the ground, CRATERING the concrete floor with a concussive THUD.

Walker puts a hand on the stunned Tessa's shoulder.

FORD RISES BEHIND THEM

A drop of blood trickling from his nose - he wipes it with his thumb as General Leland steps up:

GENERAL LELAND (CONT'D)
Everyone OK?

Ford nods, hiding his bloody hand.

WALKER
Oh. We're better than OK.

Off the stunned expressions at the great display of extraterrestrial power...and Alan Walker's satisfied smile...

CUT TO BLACK

END OF ACT ONE

ACT TWO**SMASH IN ON THE BEAMING SO-CAL SUN**

Bearing down on:

EXT. BRIAR PATCH - HANGAR - DAY

Where Walker leans on the wall, talking to Tessa as Ford and General Leland step out, escorted by Gamble and Kulchesky.

WALKER

Ready to take us home?

FORD

One of you, yes.

WALKER

Really? Do tell.

GENERAL LELAND

Miss Crane will continue to work with Dr. DeLanda on the engine.

WALKER

That sounded like an order.

FORD

It was.

WALKER

You can't have her. I kinda own her.

GENERAL LELAND

We have our own plans for you.

WALKER

They involve waterboarding?

FORD

They involve your ship.

WALKER

Let me guess. The aliens are two months away, that's four weeks to make the engine work and put it on *Infinity*, plus two weeks travel: and you can still meet the armada outside the solar system.

GENERAL LELAND

You cooperate or we declare eminent domain and buy out your entire operation.

WALKER

You can't afford to buy me out.
 (off the stern looks)
 You ready to put a bullet in my
 head? 'cause I'll Wikileak this
 entire shitbox and set you back a
 dozen years...and if you think my
 hand-picked workforce is gonna fall
 in line without me, you're gonna
 have a general strike before you
 can say "cult of personality."

GENERAL LELAND

What do you want?

WALKER

For my ship? My top researcher? Not
 much. Exclusive rights to sell the
 alien technology in perpetuity -

GENERAL LELAND

If you can make it work.

WALKER

- and, of course, a top flight
 science journalist to chronicle how
 I personally saved the government's
 bacon by flying my ship into space.

Ford and General Leland exchange glances as it lands on them:

FORD

You want to go on the mission?

WALKER

Me, Tessa, couple others we need to
 make *Infinity* do its thing.

GENERAL LELAND

You want her on the ship?

WALKER

She's the best astronomer on the
 planet, who better to navigate the
 thing? Also that way you don't
 detain her in a black site after
 the ship launches.

General Leland ponders this, then turns to Ford.

GENERAL LELAND

Make it happen.

Ford pulls the General aside:

FORD

You're handing the project to this egotistical douchebag?

GENERAL LELAND

I did that the moment I told you to show him everything...

(including Walker)

...but listen to me and listen to me good, if *Infinity* goes into space, it's going to be with a Special Forces complement.

Leland indicates Gamble and Kulchesky.

WALKER

What are they gonna do if the aliens turn out to be bad? Open a window and shoot?

GENERAL LELAND

Do I look like I'm negotiating? Gamble and Kulchesky here are the best of the best. This ship is a military mission and a military command, with an astronaut for a Captain.

General Leland exits. Tessa turns to Walker, dumbfounded:

TESSA

I'm going to space?

SMASH CUT TO

INT. COMMERCIAL AIRLINER COCKPIT - DAY

RED LIGHTS REFLECT on ELIZA KANE (40s) - white-knuckling the yoke. The forward window is never seen. Only Kane - determined - in a cockpit that SHAKES like a sick headache.

CO-PILOT'S VOICE

We just lost the flaps, Captain!

KANE

Switch over, give me control.

As the co-pilot gets more afraid, Kane's brass stays true:

CO-PILOT'S VOICE

Your plane. Winds zero one zero at -

KANE

Steady - keep descending.

CO-PILOT'S VOICE
Oh god-oh god-oh god.

The fuselage GROANS - an AIR TRAFFIC CONTROLLER squawks in:

AIR TRAFFIC CONTROLLER (FILTERED)
PULL UP - PULL UP -

KANE
Max RPM. I see the runway. Hang on.

The BANSHEE SCREAM of STRAINING ENGINES fills the soundscape - then the AGONIZING SQUEALS, GRUNTS, and BELLOWS of tortured metal bulkheads hitting concrete without landing gear.

Finally, silence - but for the hollow ECHO of cockpit alarms.

KANE (CONT'D)
Go. Go.

AS THE FRAME WIDENS, Kane's green co-pilot unbuckles and BOLTS, opening the door to let the smoke in. Kane follows to:

INT. COMMERCIAL PLANE - PASSENGER CABIN - MOMENTS LATER

Smoke, chaos and PANIC. A FLIGHT ATTENDANT guides the evacuation of screaming PASSENGERS:

FLIGHT ATTENDANT
FOLLOW THE SOUND OF MY VOICE TO THE
EMERGENCY EXITS - PLEASE FOLLOW -

As passengers LEAP through the hatch, an overhead bin CRASHES OPEN and SLAMS! the flight attendant on the head.

Kane rushes up, catching the unconscious, bleeding attendant in her arms while shouting to the escaping passengers:

KANE
Stay calm and follow the sound of
my voice to the exit.

Bracing the stewardess, Kane LEAPS out into:

INT. AIRLINE TRAINING FACILITY - MOCK FUSELAGE - CONTINUOUS

Kane and the unconscious stewardess chute down into a waiting crowd - and as she lands, the stewardess POPS to her feet, a big smile on her face!

The actors playing passengers, as well as her CREW, and now-smiling co-pilot. They break into APPLAUSE. It was all a simulation.

CO-PILOT
That was outstanding, Cap.

BUT ELIZA SPOTS SENATOR JACK FORD

At the far end of the fuselage mock-up, flanked by a detail of ARMED SECURITY. Their eyes meet.

INT. AIRLINE TRAINING FACILITY - MOMENTS LATER

The simulation crew visible IN THE BACKGROUND, Kane pours coffee from a carafe on a table and squares off against Ford:

KANE
I don't believe this. I gave my adult life to NASA; barely saw my husband or daughter for five years. You people repaid me by scrubbing my program and gutting the astronaut corps...and now you want me to re-up? On the day I get certified for a real job?

FORD
We need your military experience and flight and leadership ability.

KANE
NASA won't even have a vehicle to launch before the 2020s.

FORD
This mission leaves in 20 days.

KANE
What kind of mission is this?

FORD
You'll be debriefed in full at a secure location.

KANE
And you want me to fly it?

FORD
No. You're the captain. Your first priority will be to find a pilot as good as you.

SMASH CUT TO

EXT. PUNTO LOBO, NEW MEXICO - ACCESS ROAD - DAY

Kane's Hummer kicks up the dust. She sings with The Runaway's "Cherry Bomb"...until a HONK! makes her turn to see...

A SECOND HUMMER

Coming up on her six. Behind the wheel? NEAL GORDON (late 20s/30s, think Dennis Quaid in *The Right Stuff*).

KANE SMILES AND PUTS PEDAL TO THE METAL

The Hummers go neck-and-neck to:

EXT. INFINITY SPACEPORT - HANGAR #1 - ENTRANCE - DAY

A hundred unmarked trucks crowd the hangar - swarmed by CREW carrying gear in every direction...until the ROAR of the incoming Hummers causes the workers to SCATTER!

NEAL GUNS HIS ENGINE

Then PULLS OUT in front and DRIFTS HIS HUMMER to a stop clear ahead of Kane as the swarm of crews SCATTERS for dear life.

So yeah. He's a badass.

KANE COMES TO A STOP NEAR HIM

Then RUSHES OUT of her Hummer to give Gordon a warm hug.

KANE

Neal Gordon!

NEAL

As you live and breathe.

KANE

How've you been?

NEAL

(ear to ear smile)

Aside from the crap-my-shorts revelation that aliens are coming to fry us all? Still awesome.

Kane puts a hand on his shoulder, then, as she takes her duffel out of the Hummer and the two head for the Hangar:

KANE

I hope you can pilot this ship better than that Hummer.

NEAL

Y'kidding? I just cleaned your chronometer.

KANE

I let you win.
(as he flips her the bird)
What's the 411?

NEAL

Charlie Foxtrot all the way. You know the ship's gonna have a UFO engine, right?

KANE

I've been fully briefed.

NEAL

They have these two kids working on it and word 'round the cooler is they haven't had a successful test yet. It's like the freakin' *Goonies* in there.

KANE

I love that movie.

NEAL

- and the white-haired brasshat they have running the show? I think he's gonna pull the plug. Watch out for that guy, makes Dick Cheney look like Mahatma Gandhi.

INT. INFINITY SPACEPORT - HANGAR #1 - CONTINUOUS

The sparks from welding torches and the flare of work-lights form a nimbus around *Infinity*.

Reaching up to touch the ship's nosecone, Kane says words spoken by Steve McQueen in *The Sand Pebbles*.

KANE

Hello, ship.

NEAL

Enjoy it while you have it, 'cuz I don't think she's gonna fly.

CLYDE MASTERS (O.S.)

There she is, Eliza Kane - NASA's finest - the woman who will lead this mission to the stars.

Kane turns to see CLYDE MASTERS (30s) a handsome, endlessly charming, dreadlocked black man holding a video camera in one hand and holding out a handshake with the other.

NEAL

That's Clyde Masters...from CNN. He's chronicling all this in case of posterity.

KANE

You had Carl Sagan's chair at
Cornell, didn't you?
(off Masters' proud nod)
And you gave that up to go on basic
cable?

MASTERS

They pay better than PBS.

WALKER (O.S.)

So you're the captain of my
ship?

Kane sees Walker, walking up with Lucy, holding out his hand:

KANE (CONT'D)

No, Mister Walker, you're a
passenger in mine.

MASTERS

Oh, snap.

LUCY

I like her already.
(shaking Kane's hand)
Lucy McAnn, Chief Designer. When
you're at your station, I'll be
standing next to you making
everything work.

WALKER

We have an engine test in two
minutes. What do you say we go see
the technology that's gonna take us
to the stars?

Neal turns to Kane as Walker sweeps away:

NEAL

Hope it's the stars and not heaven.

CUT TO A GOAT ON A LEASH AT

INT. INFINITY SPACEPORT - HANGAR #2 - MOMENTS LATER

Smaller - marked with ten meter lines like a football field.
A windowed, CONCRETE BUNKER WALL looms from one side.

Sabrina O'Brien walks the goat to Manuel and Tessa - both
carrying iPads with plug-in probes and working feverishly
with a crew attaching a glowing plug to a socket on:

THE UFO ENGINE (NOW THE "INFINITY DISTORTION DRIVE")

The dodecahedron - now spiderwebbed with light pads and high-tech equipment - dominates the space from atop pylons. A small capsule with a ladder protrudes from the scaffold.

O'BRIEN

Manuel, Tessa - meet Daisy.

TESSA

You named the goat?

O'BRIEN

In the hopes that shamelessly anthropomorphizing will increase her chance of survival, yes.

Manuel takes the leash and hands it to a nearby SOLDIER - who walks her up the gantry and into the capsule:

MANUEL

Feel free to shamelessly anthropomorphize me any time.

TESSA LOOKS TO A SIDE DOOR

Kane ENTERS with Neal, Walker, Masters, Lucy and Solomon. Behind them: Leland, Gamble and Kulchesky. Ford escorts in three black-suited DIPLOMATS, two male, one female.

TESSA

Crap, they're here. Is that the captain? And Ford's delegation?

MANUEL

Don't make eye contact.
(with growing anxiety)
The whole crew's gonna watch?

TESSA

That's 'cause they think Leland's gonna frag us if it fails.

O'BRIEN

He can't scrub the mission - all the money they've thrown at us?

MANUEL

Don't kid yourself. No engine, no mission. Look at 'em. It's bad enough when it's just Walker and his Nazi girlfriend.

O'BRIEN

Lucy's a great engineer.

MANUEL

Every time she looks at me it's like she's feeding.

(stepping up to the crowd)

So - hi, crewmembers, and Captain Kane, I presume, and...people of the Diplomatic Delegation that'll be bringing us galactic peace -

TESSA

Welcome to this test of the *Infinity* Distortion Drive. Today we will be making a fifty meter voyage to test the stress inside its energy shield on a living creature. A goat. Called Daisy.

MANUEL

If you could step behind the bunker, we will begin the test.

IN QUICK CUTS

A hatch CLOSES over Daisy...Manuel plugs his sticker-covered laptop to the control panel as it LIGHTS UP...Masters LIFTS up his camera...the crew leans into the bunker windows...Manuel and Tessa LOWER their sunglasses...

MANUEL (CONT'D)

Let's ride the snake.

Tessa hits IGNITE on the interface.

THE IDD GLOWS

Then WHIRLWINDS...and RISES, taking the capsule with it as:

THE ENERGY SHIELD FORMS AROUND THE IDD

And **WHAZZZOOOOSSSHHHH!** The IDD moves exactly fifty meters down the field before stopping...and floating above the mark.

THE CREW BEHIND THE BUNKER

Looks at the event before them in awe.

MANUEL AND TESSA EXCHANGE TRIUMPHANT GLANCES

TESSA

Now we set it down...gently.

THE ENERGY SHIELD AROUND THE IDD DISPERSES GENTLY

With a DESCENDING MECHANICAL TONE, the DISSOLUTION of the shield sets the machine down softly on the hangar floor.

THE CREW WATCHES SPEECHLESS

WALKER

Let's check on our passenger.

Walker steps out, FOLLOWED by the rest...except for Ford...whose knees buckle. His arm go to the wall for support. His head THROBBING, Ford checks his nose: bleeding.

RESUME ON THE CREW - REACHING THE CAPSULE

As Masters LIFTS HIS CAMERA:

MASTERS VIDEO POV

A video caption appears on the screen: REVERSE ANGLE. Masters appears on a SMALL WINDOW on screen alongside the action.

MASTERS

This is incredible...the first living being ever to have travelled using extra-terrestrial technology.

The soldiers open the hatch. A pool of blood oozes out from inside, followed by a REPUGNANT WET PLOP OF FUR AND OFFAL.

END VIDEO POV ON THE HORRIFIED CREW

O'Brien looks away. Walker looks to Lucy and shakes his head.

One of the members of the Diplomatic Delegation BARFS.

GENERAL LELAND

Kane, Walker, DeLanda, McAnn, front and center. Where the hell's Ford?

Walker, Tessa, Lucy, Solomon and Manuel - furiously keying at his laptop - step up. Then, after an awful silent beat:

GENERAL LELAND

Ladies. Gentlemen. I apologize.

WALKER

For what?

GENERAL LELAND

For wasting your time. This whole thing was a pipe dream.

TESSA

Wait: you're being premature, this was an error in our mathematical -

MANUEL

We just didn't give the IDD an adequate value for the inertial -

GENERAL LELAND

Our eyes were bigger than our stomach, son.

Manuel may be a neurotic, pencil-necked geek, but he also has the arrogance of a man destined for the Nobel.

MANUEL

(indicates his laptop)
- I'm already correcting it.
(off the General's look)
Sir, I will stake my reputation -

GENERAL LELAND

You already did.

MANUEL

I'll get in that capsule right now if that's what it takes.

GENERAL LELAND

It's over.

General Leland turns to go, but as Walker gets in his grill:

MANUEL LOOKS AT TESSA - HANDING OVER HIS LAPTOP

She looks at him in horror, but he just breaks away, heading for the capsule. Tessa backs away for the control platform.

WALKER

We still have weeks.

GENERAL LELAND

To finalize the engine mounts, transport *Infinity* to the black site and secure for launch - none of which the President is going to authorize if the ship kills people.

WALKER

We're only just opening up a new field of physics and learning to talk to alien technology - why don't you just thank us and get the hell out of the way?

GENERAL LELAND

Because you've produced nothing and
I still have time to put together a
response.

Kane steps up, trying to play her role:

KANE

General, maybe we need to -

WALKER

Hey, Captain, until we get to
space, I still own the joint.

(to General Leland)

You know what the difference is
between me and you? I bet on
success - you plan for failure.

GENERAL LELAND

Be that as it may -

MANUEL (O.S.)

Light the candle, Tess!

EVERYONE LOOKS BEHIND THEM

To see Manuel SHUTTING HIMSELF in the blood-stained capsule.

GENERAL LELAND

What in Sam-hell is he -

TESSA HITS IGNITE

GENERAL LELAND

Stop it! SHUT IT DOWN RIGHT NOW!

THE IDD GLOWS

The ENERGY SHIELD forms!

WALKER

Everyone behind the bunker! Run!

GENERAL LELAND AND THE CREW

RUSH to the bunker as the IDD's whirlwind and energy shield
fill the place with sound, wind and vision!

WHAZZOOOOOSSSHHHHH!

The capsule travels fifty feet back!

IN THE BUNKER

The crew looks up in shock as:

TESSA GUIDES THE IDD BACK DOWN

The energy field DISPERSES.

LELAND STEPS OUT FROM BEHIND THE BUNKER FIRST

Rushing toward the capsule with everyone else behind him.

GENERAL LELAND

Crane, get down from there right now! Gamble, Kulchesky, I want her placed under arrest and -

But no one moves: all pin-drop-silent when:

THUNK! THE HATCH ON THE CAPSULE FALLS TO THE FLOOR

Manuel LEAPS OUT, covered in goat gore, but very much alive.

MANUEL

General? We going to space, or what?

General Leland is man enough to admit he's been shown up.

GENERAL LELAND

Finalize the engine mounts and get the thing ready for transport. You're going into space.

The crew bursts into APPLAUSE. Tessa puts her hand on Manuel's shoulder along with O'Brien, both smiling at the sheepish young man as Neal steps up.

NEAL

You are a steely-eyed missile man.

MANUEL

Don't you forget it.

As Manuel wipes off the goat gore...and the crew celebrates:

EXT. INFINITY SPACEPORT - HANGAR #2 - EXIT - DAY

Senator Ford bursts out of a door, shaking his head...and as he looks at the blood-stained cloth in his hand...

CUT TO BLACK

END OF ACT TWO

ACT THREE**SMASH IN ON THE CLICKING OF STRAPS AND BUCKLES**

On the bright orange LAUNCH SUITS (similar to NASA Advanced Crew Escape Suits) - worn by the *Infinity* crew at:

INT. STAGING AREA - T MINUS EIGHT HOURS - DAY

Windowless. Gigantic girders on the walls. Not one of the hangars. The crew sits in chairs on either side of this long, unadorned room - tended to by ENGINEERS - one per crew member - who secure them into their departure gear. STRAP-CLICK-ZIP.

INT. FREIGHT ELEVATOR - MOMENTS LATER - MASTERS VIDEO POV

MOVING UP a dark shaft. Masters' camera scans the flight-suited crew, his image in the corner as he narrates:

MASTERS

Today, we launch in secret using a barely-tested engine from an extra-terrestrial species. If we fail, our mission will be lost to history. If we succeed, today will be forever known as the launch of *Infinity*.

The elevator RISES into bright light...then stops with a mechanical KLANG! before a gridded elevator gate:

THE GATE OPENS TO REVEAL**INT. INFINITY LAUNCH BAY - CONTINUOUS**

The elevator OPENS at the hands of a crew in NAVY UNIFORMS.

NAVY MAN'S VOICE

Welcome to *Infinity* launch bay.

REVERSE ANGLE TO REVEAL INFINITY

Lit by ceiling lamps, begging the question: how is this a launch bay?

A group of WORKMEN polish the ship - painted from polished aluminum to a white with red trim, sporting the *Infinity* Global logo on its side, right next to the NASA insignia - and SALUTE the passing crew. Kane returns the salute.

WALKER

NASA. Man, they gotta put their logo on everything.

SOLOMON
 Sounds like someone else I know.

KANE LEADS HER CREW UP A RAMP INTO INFINITY

Tessa is last, and before heading into the ship.

INT. INFINITY - CORRIDOR - CONTINUOUS

Kane looks back as the crew removes the ramp, then:

KANE
 Seal the hatch.

RESUME ON TESSA'S FACE

Infinity's hatch closes over her face.

INT. INFINITY - FLIGHT DECK - MOMENTS LATER

Bathed in jewel-toned monitor and indicator lights. At the most forward point, Neal Gordon straps into the COMMAND SEAT: a pilot's dream surrounded by large windows and a huge DISPLAY looking out of the foremost point on the hull.

Neal reaches into a compartment, retrieves a Jimi Hendrix bobblehead and places it on Velcro atop his command console.

Captain Kane takes her STATION: a chair in front of a tabletop screen giving her access to the ship's systems.

Near Kane, Alan Walker takes his JUMP SEAT, and Lucy McAnn steps to her systems console.

Kane places her hand on the tabletop. It comes to life - like a car responds to a key. Kane picks up an intercom mic:

KANE
 This is the Captain, all sections
 report in:

INTERCUT WITH KANE

INT. INFINITY - HYDROPONIC GREENHOUSE - CONTINUOUS

A verdant oasis on tall, vertical scaffolds running the height of the ship's hull.

SOLOMON
 This is Solomon at life sciences.
 The oxygen is flowing.

KANE

Takes a hose from her suit and attaches it to a VENT on her seat, then as she SNAPS a clear helmet over her head:

KANE
We have ship's oxygen. Commence
launch protocol.

As Walker, Lucy, and Neal snap on helmets and plug in:

INT. INFINITY - STAGING BAY - CONTINUOUS

Like the shuttle's cargo bay, fitted with passenger seats and loaded with gear, strapped down with webbing. Gamble and Kulchesky aid the Diplomats in putting on their helmets, plugging into the ship's oxygen, and strapping in.

FORD
This is Ford. My team's strapped in
and ready.

KANE
Astrogation, eyes in the sky?

INT. INFINITY - ASTROGATION BAY/OBSERVATORY - CONTINUOUS

Tessa and Masters strap into a dome enclosure dominated by a telescope. A clear ASTROGATION MONITOR slides down from above - the display glowing with animated stellar charts.

TESSA
Con, this is Chief Astrogator Tessa
Crane. I got the Apple Maps app all
fired up. We are go for lift off.
(then, to herself)
Man, I always wanted to say that.

KANE (O.S.)
Engineering, do we have propulsion?

INT. INFINITY - IDD CHAMBER - CONTINUOUS

Manuel straps his laptop computer into his command console:

MANUEL
Well, we have an engine we lifted
from a UFO, two weeks of
operational experience with it, and
we don't know if it's going to give
us all cancer in a few years but -

KANE(O.S.)
Answer the question.

MANUEL
- give the order captain.

WIDER TO REVEAL

That Manuel's station is precariously perched on the border of a GLASS-ENCLOSED SPACE, now visible as:

A MEZZANINE OVERLOOKING THE HALF-SPHERE MOUNT FOR THE IDD

FLOATING SERENELY: partially exposed to space, barely constrained by the web of steel light pads, and the multitude of thick cables that connect it to *Infinity*.

INT. INFINITY - FLIGHT DECK - CONTINUOUS

Kane touches her console and - using a series of iPad-like gestures, manifests an image of her HUSBAND AND DAUGHTER, held on a corner of the display by a virtual paper clip.

WALKER
Let's hope what happened to that goat really was a mistake.

KANE
Control, this is *Infinity* - attach departure moorings.

INT. LAUNCH BAY - CONTINUOUS

CREWMEMBERS with HYDRAULIC LIFTERS pull a series of thick cables, securing them into grapnels built into *Infinity*.

INT. CONTROL - CONTINUOUS

Adding further mystery as to where *Infinity* is launching from, General Leland sits at a station in a VERY CRAMPED control room, clearly crowded with MEN AND WOMEN IN UNIFORM.

GENERAL LELAND
Moorings attached. Open the departure platform and remove ground support.

INT./EXT. INFINITY LAUNCH BAY - CONTINUOUS

As the Navy crew steps away from the ship and the launch bay, the roof above the ship RETRACTS - letting in the sun...

AND THE FLOOR BELOW INFINITY LOWERS

As *Infinity* is left suspended by cables, and bathed in the shine of the beautiful blue skies:

SMASH CUT TO REVEAL**EXT. USS CLINTON - AIRCRAFT CARRIER - CONTINUOUS**

Infinity hangs - half above the wires, visible over the ship's top deck, half below. This is the secret and secure launch facility: a ship in the middle of the Pacific.

INT. USS CLINTON - BRIDGE - CONTINUOUS

General Leland stands from his station and steps toward the forward windows to see *Infinity*.

GENERAL LELAND

You are clear for take-off. God speed, *Infinity*.

NEAL

This is Helm. Confirmed.

KANE

Engineering -

Before Kane can speak, Walker looks up and taps his headset:

WALKER

This is Alan Walker - ignite the *Infinity* Distortion Drive. May the wind be on our backs, on my mark...

LUCY SHOOTS ALAN A WTF LOOK

Did he give the order? Kane looks at Walker, he ignores her:

WALKER

...ten, nine, eight...

ON THE COUNTDOWN INTERCUT BETWEEN**SEVEN**

Solomon and O'Brien: looking up at the sky.

SIX

Ford and his delegation. Exchanging tentative looks.

FIVE

Tessa and Masters: strapped in as the starts SWIRL in the display before them.

FOUR

Gamble and Kulchesky. He closes his eyes.

THREE**INT. INFINITY - IDD CHAMBER - CONTINUOUS**

Manuel's hands push and toggle their way through the final departure checklist, finally reaching a button. IGNITE.

WALKER'S VOICE
TWO...ONE...

MANUEL

Folks, when this baby hits 88 miles per hour, you're going to see some serious -

Manuel hits IGNITE.

THE IDD SCREAMS TO LIFE

The energy shield glows, gathers strength, and then:

ZZZZZZZZZAAAAAWWWHHHHHHHHOOOOOOSSSSSSHHHHH!

INT. INFINITY - FLIGHT DECK - CONTINUOUS

A BLINDING LIGHT shines, then subsides as:

KANE
Control, we have ignition!

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

THE ENERGY SHIELD SEVERS THE WIRES HOLDING *INFINITY* ALOFT.

For a moment, *Infinity* floats just above the deck - and then:

SPACE SLOWLY DISTORTS AROUND *INFINITY*

The ship RISES over the aircraft carrier and finally...

ZOOMS INTO THE ATMOSPHERE

At incredible speed in a BLAST OF BLINDING LIGHT.

THE USS CLINTON

Quickly recedes to a faint dot as:

INT./EXT. INFINITY - VARIOUS - CONTINUOUS

The ship SHAKES with insane intensity.

FORD WHITE KNUCKLES HIS SEAT

Shutting his eyes HARD as one of the webs above him SNAPS, sending several canisters CAREENING into the bulkheads - barely missing the passengers.

THE WIRES ATTACHED TO THE SHIP FLAIL INSIDE THE ENERGY SHIELD

Threatening to damage the ship as:

KANE

KANE

Helm, retract moorings and trim us into the upper atmosphere.

Gordon pulls levers and grabs the yoke as:

INFINITY CAREENS INTO THE UPPER ATMOSPHERE

The cables ZIPPING into its hull as the ship's nosecone rises to face the vacuum of space.

RESUME ON THE FLIGHT DECK

NEAL

We have pitch.

LUCY

Setting gradual acceleration protocol. Say hello to Earth orbit.

EXT. SPACE - CONTINUOUS

The International Space Station bobs over the planet: solar panels glistening in the sun...as *Infinity* - floating inside its energy shield - PUNCHES THROUGH THE UPPER ATMOSPHERE - then continues its inexorable climb out of Earth's bonds.

RESUME ON MANUEL IN THE IDD CHAMBER

MANUEL

And good-bye.

RESUME ON WALKER - AT HIS STATION

Smiling as a Sharpie RISES from his console - zero gravity.

RESUME ON FORD

Looking up as loose canisters FLOAT around him and his team.

FORD

Flight deck, this is Ford, we have some loose debris here.

RESUME ON THE FLIGHT DECK

KANE

Ops, deploy solar panel ring and
initiate artificial gravity.

LUCY

Shifting to cruising mode.

EXT. INFINITY - CONTINUOUS

A series of small PUFFS of exhaust and dust herald *Infinity's* transformation from launch to cruising trim...

AS INFINITY'S REAR RING DEPLOYS

...unfolding from the back of the ship...and counter-THRUSTERS initiate their rotation.

RESUME ON FORD

Watching as the canisters DROP everywhere around him...and off his relieved smile.

A MONTAGE

Shows the members of the crew REMOVING THEIR HELMETS - unstrapping and standing to resume their flight duties.

RESUME ON CAPTAIN KANE - TAPPING HER CONSOLE

To bring up AN IMAGE OF THE ALIEN ARMADA.

THE IMAGE APPEARS ON EVERY MONITOR ON BOARD SHIP

From the IDD CHAMBER to the FARM and STAGING BAY...the crew all turn to look at the image on the screens as:

CAPTAIN KANE PICKS UP HER MIC AND SPEAKS

KANE

This is your Captain. At our current rate of acceleration, we will be out of range from Mission Control in minutes, out of the solar system in hours, and alone in outer space within days. Thanks to all of your efforts, we are now on our way to make first contact - to make peace - with an alien race we may have already provoked. As much as we have accomplished, the true test of our character is yet ahead.

(MORE)

KANE (CONT'D)

I know we will do what needs to be done.

(then, to Walker)

Mister Walker, outside please.

Kane steps to the door out of the bridge, followed by Walker:

WALKER

I built her. I got the Infinity Distortion Drive to work. I stared down the government for this.

KANE

I understand, Mister Walker, and while we were on Earth, you - like you said - owned this joint. But now we're in space and I can't do my job unless I know what I say is going to get done.

Walker shoots her a charming smile.

WALKER

I'm sure we can work something out.

KANE

So am I, Alan...because if you give another order on my flight deck, I will have you keel-hauled.

Now Kane shoots him a smile, and as she walks away...

EXT. OUTER SPACE - DAY

Infinity hurtles past the speed of light: a tiny human creation in the thick 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.

As *Infinity* disappears into the sea of stars...

CUT TO BLACK

END OF ACT THREE

ACT FOUR**TWO WEEKS LATER - THE VAST, VACUUM OF SPACE FILLS THE FRAME**

The DRONING SOUND OF THE COSMOS echoes...until:

A HARD-ROCKIN' GROOVE

Slowly overtakes the drone.

INFINITY

Surrounded by the IDD's energy shield and flying at top distortion speed...and through the flight deck windows:

NEAL GORDON

Sits alone at his chair, juggling three Oreos in Zero-G, bopping them around to the music when an ALARM sounds off.

Neal looks down at his screen, shuts off the music, then picks up his intercom:

NEAL

Captain Kane, this is Helm. I have them in sight. Rendezvous is imminent, repeat, we are at rendezvous.

KANE (O.S.)

Sound the alarm, helm.

As Neal reaches for a control panel, hits a switch, and the Flight Deck fills with red light and ALERT NOISE:

EXT. ALIEN ARMADA - CONTINUOUS

A thin, crystalline spire ENTERS FROM ABOVE...like the tentacles of a glowing Portuguese man-of-war.

As the spire continues its downward progress - revealing the GIGANTIC, GLOWING SUPERSTRUCTURE from which it hangs, a vertically-oriented, highly architectural collection of faceted planes - several more join the formation...

...more ships DESCEND into frame...and more...and more...as:

WIDER TO REVEAL

The armada - DOMINATING the field of vision. Hundreds of ships in formation, energy shields reflecting starlight.

And off the awesome sight of an assembly greater than humanity could ever possibly muster...

***INFINITY* - MINUSCULE IN COMPARISON**

KANE (O.S.)

We are at rendezvous point - all hands on deck for first contact checklist. Engineering, please disengage the IDD and deactivate energy shield...

MANUEL (O.S.)

Disengaging.

The energy shield surrounding *Infinity* DISSIPATES.

INT. *INFINITY* - FLIGHT DECK - CONTINUOUS

Flanked by Masters, as Walker and Lucy man their stations:

KANE

Ops, bring us to a full stop.
(then, into her mic)
Astro, can you give us a real-time visual from the main scope?

INTERCUT WITH TESSA AT**INT. *INFINITY* - ASTROGATION BAY/OBSERVATORY - CONTINUOUS**

TESSA

Con, Astro - You got it, Ma'am -
(working her console)
- people of *Infinity* - prepare to have your brains exploded.

As Tessa HITS A BUTTON on her touchscreen:

INTERCUT WITH**INT. *INFINITY* - STAGING BAY - CONTINUOUS**

The diplomatic delegation - who will henceforth be known as CHEN (40s, female, Asian, severe), SMITH (50s, gold rim glasses and soft hair), and GONZALES (40s, Latino: the intense look of an Argentine dissident) - sit in anticipation with Ford, Solomon, and O'Brien...

AND THEN STAND WITH POSITIVELY KUBRICKIAN AWE

Walking to the screen at the far end of the bay, lit up with:

THE IMAGE OF THE ALIEN ARMADA

Its glow showering the place with light.

FORD
First contact with ET.

SOLOMON
I'll be more excited when I know
whether ET plans to greet us or eat
us.

FORD
Anyone ever tell you you lack
vision?

SOLOMON
Sadly, no.

RESUME ON THE FLIGHT DECK

As Manuel enters through the gravity collar - and his glasses
fly off his face in the Zero-G - to look at the display:

MANUEL
(grabbing his specs)
Holy S-H-I...

NEAL
Yup. Space jellyfish. Dead ahead.

KANE
Mister Gordon, don't forget this is
being recorded for posterity.

NEAL
I worked on that phrase.

WALKER
Clyde. This might be a good time to
use that...camera of yours.

Masters shakes off the astonishment, whips out his camera:

INTERCUT WITH MASTERS VIDEO POV

LUCY
They still have their distortion
drives on.

KANE
That's OK. Hold steady. Let them
come to us. Ops, broadcast the data
packet.

LUCY
Yes, Ma'am.

As Lucy taps: a bright display of light washes over her face.

MASTERS VIDEO POV

MASTERS

The "data packet" is a message of peace and basic information about humanity along the same lines as the record Carl Sagan designed for the Voyager probes - broadcast not only along every frequency known to man, but also the UV spectrum through the ship's exploration lights. Ms. McAnn - can you tell our viewers how are we approximating the alien language?

Lucy looks up from her console - shooting Masters a very cold look. Walker steps into frame, MOVING HIM AWAY:

WALKER

Lucy is using the same matrix that Doctor DeLanda and Tessa Crane use to communicate with the IDD as a code. Our hope is the aliens will see a structure in our broadcast and recognize our intelligence.

As Masters' camera swings to include the forward viewscreen.

MASTERS

And so, we wait - for a sign that these inscrutable extraterrestrials have heard our request for peace...but will they listen?

RESUME ON THE STAGING BAY

The delegation watches the alien ships: tense, expectant.

RESUME ON TESSA IN THE ASTROGATION BAY

Watching her scopes, anticipation coursing through her veins:

TESSA

Con, Astro. I have visual confirmation. They are disengaging their drives.

EXT. SPACE - ALIEN ARMADA - CONTINUOUS

The glowing energy shields around their hulls VANISH...but the gigantic ships keep moving toward *Infinity*.

RESUME ON THE FLIGHT DECK

Kane clenches her console as the ships on the forward display grow LARGER AND LARGER.

KANE
Ops. Please tell me they're
decelerating.

MASTERS VIDEO CAMERA

Captures the tense moment as Lucy verifies, then:

LUCY
They're reducing speed.

KANE
On a rendezvous course?

LUCY
God, I hope so.

MASTERS
Are they going to hit us,
Lucy?

LUCY
(working)
Crunching the numbers.

RESUME ON TESSA IN THE ASTROGATION BAY

Watching on her screen - hand white knuckling her armrest:

TESSA
Slow down. Please. Slow down.

RESUME ON THE FLIGHT DECK

NEAL
Should I take evasive action? Cap?

KANE
Hold position, Helm. They didn't
have to drop their IDD's and energy
shielding to ram us.

MANUEL
And we know this how?

EXT. SPACE - ALIEN ARMADA - CONTINUOUS

The ships come WITHIN KILOMETERS OF *INFINITY* in seconds.

IN THE STAGING BAY

The crew almost LEANS BACK, as if viscerally struck by the approach of the alien ships.

RESUME ON LUCY ON THE FLIGHT DECK

LUCY

They should be coming to a stop in
three - two - one.

EXT. ARMADA - MOTHERSHIP - CONTINUOUS

The behemoth comes to a FULL STOP. A monumental construction staring down at the mite that is *Infinity*.

A HATCH OPENS ON THE ALIEN MOTHERSHIP

A glowing structure emerges from within, extending - almost growing like sugar crystals - into a translucent, quarter mile-long BRIDGE between ships.

INT. INFINITY - FLIGHT DECK - CONTINUOUS

KANE

Astro - I'm going to assume that's
some kind of passageway?

INT. INFINITY - ASTROGATION BAY/OBSERVATORY - CONTINUOUS

TESSA

It would appear that way. 'bout a
quarter mile long.

RESUME ON THE FLIGHT DECK

NEAL

You know...I could easily dock with
that...thing...if someone would
give the order.

KANE

Helm. The order is given.

EXT. INFINITY - CONTINUOUS

Infinity slowly COMES ABOUT to meet the umbilical cord deployed by the mothership - thruster rockets blasting TINY PUFFS OF GAS...then settling to a FULL STOP.

RESUME ON KANE

Watching intently on the main display, then:

KANE

Ops, extend our docking corridor,
let's see how they react.

INFINITY'S DOCKING CORRIDOR DEPLOYS

The crystalline structure from the mothership splits into tendrils - LATCHING onto *Infinity's* docking corridor.

LUCY

We have docking. They seem to have...well...grabbed us.

KANE

Atmosphere? Pressure?

LUCY

Not in the corridor. We'll have to go out in environment suits.

As the last of Lucy's line rings over the open channel:

INTERCUT WITH FORD AT THE STAGING BAY

Where he shoots an "I told you so" look at Solomon - then smiles back at Smith, Chen, and Gonzales.

FORD

Seems that we have our invitation.
Let's suit up.

EXT. INFINITY - MOMENTS LATER

Idling - attached to the mothership by a TRANSLUCENT CORD.

INT. INFINITY - STAGING BAY - CONTINUOUS

Ford, Chen, Smith, and Gonzales strap into ENVIRONMENT SUITS, aided by Solomon and O'Brien - who monitors a wrist-mounted display on Chen's suit:

O'BRIEN

We have full life signs monitoring on you, body temperature, heart rate, blood oxygen through transdermal sensors...whatever you're going through, we'll know and we'll keep you safe.

CHEN returns O'Brien's reassuring smile:

CHEN

And we promise to do the same.

ANGLE ON GAMBLE AND KULCHESKY

Entering: carrying a small, black case.

KULCHESKY

Is the second amendment in effect
this far from home?

Gamble opens the case to REVEAL a cache of Glocks. Ford looks at them, indicates the image on the bay's monitor.

FORD

Did you see those ships, soldier?
We didn't come this far to get in a
fight we can't possibly win.

Kulchesky responds with a shrug and SNAPS the case shut, then makes an about face and exit into:

INT. INFINITY - CORRIDOR - CONTINUOUS

GAMBLE

Twenty bucks says this is a ploy to
put us in an alien ant farm.

KULCHESKY

You think I want in on that action?

INT. INFINITY - FLIGHT DECK - LATER

Kane, Lucy, Manuel, Masters and Walker crowd by the command table. Neal remains at the helm.

FORD (FILTERED)

We are suited up and ready to
initiate airlock.

KANE

Proceed.

INT. INFINITY - STAGING BAY - CONTINUOUS

Ford leads his suited-up delegation to the airlock on the opposite wall, then pushes a button on a control panel.

AN INCHES-THICK steel-and-glass dividing wall DESCENDS between them with a hydraulic HISS.

Ford pushes another button. As the airlock portal responds by ROTATING TO OPEN with a loud WHOOSH of equalizing pressure and escaping air:

FOLLOW FORD AND THE DELEGATION TO

EXT. SPACE - UMBILICAL - CONTINUOUS - STEADI

The VASTNESS OF SPACE is visible on all sides - buttressed by the sight of *Infinity's* hull and the alien armada ahead.

AS THE TEAM LEAVES INFINITY BEHIND

The SOUNDSCAPE consists of little else than the anxious breathing of the travelers - and Ford's occasional broadcast:

FORD (FILTERED)

We are stepping out into the corridor - structure seems solid - footing is good - we appear to be safe to continue...those are some big ships.

Understatement of the millennium. Fucking frightening is more like it: the most nerve-wracking quarter mile ever marked...

...and the further they get, the more transparent the umbilical becomes - and the more threatening the star-pocked vacuum that surrounds them in every direction.

INT. INFINITY - FLIGHT DECK - CONTINUOUS

Kane's command table - along with the monitors in the place - shows VIDEO FEEDS from all of the delegation cameras, as well as their life signs.

KANE

This is *Infinity*, reading you loud and clear.

RESUME ON FORD AND THE DELEGATION

Continuing their journey - stopping several meters shy of the entrance to the ship and exchanging looks.

FORD (FILTERED)

We're approaching the source of the umbilical. It's a round opening leading into the ship. It's open and there seem to be no gates or mechanical structures - definitely no airlock in sight. I guess we'd better go in.

Chen, Smith and Gonzales exchange nods.

KANE (FILTERED)

We're with you, Senator.

FORD (FILTERED)

I think we've reached the point where you can call me "Jack."

EXT. ALIEN MOTHERSHIP - CONTINUOUS

Ford and the delegation make their way inside. For a moment they are in darkness - broken only by SHAFTS OF LIGHT from the lamps built into their suits.

FORD (FILTERED)

Initiate communications package.

Smith, Chen and Gonzales tap wrist computers on their suits - displays on their chest light up with a jellyfish-like glow.

INT. INFINITY - FLIGHT DECK - CONTINUOUS

LUCY

Life signs holding...

KANE

Medical, what do we have on the delegation?

INT. INFINITY - STAGING BAY - CONTINUOUS - INTERCUT

O'Brien and Solomon stand by a terminal, monitoring the delegation's life signs:

O'BRIEN

Con, this is medical - we have increased heart rate, breathing, and perspiration...nothing out of the ordinary for first contact with an alien race.

RESUME ON MASTERS

MASTERS

The diplomatic delegation is initiating their communications packet: a digital primer to our own language. We have to assume that a race this sophisticated will see this as a gesture of friendship.

INT. ALIEN MOTHERSHIP - CONTINUOUS

As the delegation proceeds, the place slowly lights up with a bioluminescent glow to REVEAL an internal space - larger than even the ambient light can reveal - in which the flashlight beams simply get lost in the pitch black.

As the delegation moves through, the bioluminescent light ignites around the path ahead and darkens behind them.

FORD (FILTERED)
Infinity, Ford, we have entered a
 staging area of some sort -

A loud FUZZ greets Ford's transmission as:

INT. INFINITY - FLIGHT DECK - CONTINUOUS

Lucy turns from her console to Kane:

LUCY
 We've lost communication. Life sign
 monitors still broadcasting.

KANE
 (tapping her com)
 Medical, flight deck - we lost
 communications, can you raise them?

INT. INFINITY - STAGING BAY - CONTINUOUS

O'BRIEN
 We've lost radio contact as well,
 but suit telemetry's holding up.

RESUME ON MASTERS IN THE FLIGHT DECK - VIDEO POV

MASTERS
 Do we suit up our soldiers?

As Kane shakes her head no:

INT. ALIEN MOTHERSHIP - INNER SANCTUM - MOMENTS LATER

The delegation ENTERS through a glowing portal the size of a
 football field. The place LIGHTS UP to meet them:

REVEALING A CONTROL CONSOLE

Biomorphic, diamond-shaped...and on the scale of an airstream
 trailer. Ford holds his hand up to the delegation, approaches
 the console, and sees himself in the facets on its surface.

A DROP OF BLOOD TRICKLES FROM FORD'S NOSE

He lifts his gloved hand to touch the reflective surface:

THE CONSOLE RESPONDS WITH PULSES OF LIGHT

Ford's hands keep moving over the surface. The PULSES OF
 LIGHT RESPOND WITH ESCALATING VELOCITY.

THE MEMBERS OF THE DELEGATION

Look at one another in confusion - what is Ford doing?

THE DIAMOND CONSOLE

FLASHES with extraordinary brilliance and velocity. Ford's hands keep up with it, as the blood from his nose goes from a trickle to a stream.

Chen breaks from the delegation and steps forward:

CHEN

Senator Ford? What are you - ?

But Ford is in a FUGUE - the play of light reflected in his helmet STROBES on his bloody face.

Chen's hand makes contact with Ford's shoulder...

FORD RIPS OPEN A VELCRO POUCH ON HIS SUIT

And removes a gun.

FORD SPINS AROUND AND...

BANG! Chen's helmet EXPLODES in a BLAST OF BLOOD and SHARDS.

INT. INFINITY - STAGING BAY - CONTINUOUS

O'Brien's monitor goes RED - flatlines and alarms:

O'BRIEN

Wha - I just lost Chen!

INT. INFINITY - FLIGHT DECK - CONTINUOUS - INTERCUT

KANE

What do you mean "lost?"

O'BRIEN

(off her display)
Flatlined - she's dead -
we're still getting telemetry
but no life signs!

KANE

How?

O'BRIEN

Massive blood loss, cardiac
arrest, dramatic decrease in
brain waves -

RESUME IN THE ALIEN MOTHERSHIP

Smith and Gonzales REACT as Ford REACHES BACK to put his hand on the control console:

A BLACK SMEAR MANIFESTS INSIDE THE CONTROL CONSOLE

Like a SLICK OF PETROLEUM - spreading across the surface of the console, turning the glow to darkness...then metastasizing across the surface of the inner sanctum like pure evil obliterating a benign light.

The darkness SPREADS. Two more FLASHES fill the sanctum.

MUZZLE FLASH FROM FORD, ILLUMINATING HIS COLD, DEAD EYES

One bullet SLAMS Smith in the chest - opening his suit to emit streaming rivulets of blood - the second PINGS Gonzales in the back of the head as he turns to flee.

Ford TOSSES his gun aside.

INT. INFINITY - FLIGHT DECK - CONTINUOUS

The crew watches the readings on the console table in horror:

NEAL
What the hell is going on?

KANE
Medical, confirm - we just lost telemetry with Smith and Chen.

RESUME ON THE STAGING BAY

A stricken O'Brien exchanges looks with Solomon.

O'BRIEN
They're gone. All I have left is Ford, and he's going off the charts - extreme anxiety, elevated muscle action and breathing - like he's running away from something.

INT. INFINITY - ASTROGATION BAY/OBSERVATORY - CONTINUOUS

Tessa works her console furiously:

TESSA
Guys - uh - this is Astro - are you seeing this? Upper quadrant, forward ship?

RESUME ON THE FLIGHT DECK

As the crew looks to the forward display to see:

MANUEL
What is that?

EXT. ALIEN MOTHERSHIP - CONTINUOUS

The mothership TURNS BLACK with the same oily spreading stain as the console and inner sanctum. Over this awful sight...the CRACKLING voice of Ford - fighting over bursts of static:

FORD (FILTERED)
 - they...cut them up...it was
 horrible...managed to
 escape...returning to
 ship...returning to ship...

RESUME ON THE FLIGHT DECK

The horror of the situation registers on every face. Neal spins around to face Kane:

KANE
 Ford, what's your 20?

FORD
 Entering...umbilical.

INTERCUT WITH TESSA IN ASTROGATION

TESSA
 Captain, I'm getting motion from
 all the ships - some kind of
 thruster propulsion.

NEAL
 Cap, this situation will spiral -

Kane shuts him down with a gesture, then:

KANE
 What's Ford's position?

WALKER
 Still pretty freakin' far!

TESSA
 The ships are starting to move -
 looks like they are coming closer.

NEAL
 I'm awaiting orders.

They want orders? Kane barks them:

KANE
 Hold steady. Medical, we have
 incoming - Astro, I need an escape
 course along our arrival trajectory
 - Manuel, I need you back at the
 IDD, we're gonna need to get out of
 here in a hurry -

WALKER

How about now?

KANE

I am not about to leave a prisoner for hostile aliens to torture and interrogate.

(into her intercom)

Gamble, Kulchesky - prepare our second option.

Walker shoots her a look - did she just say "second option?"

INT. INFINITY - CARGO BAY - CONTINUOUS

A door SLIDES open to admit Gamble and Kulchesky, who beeline for a pair of crates on a rack and expertly work to open them to REVEAL several rows of GLEAMING HIGH TECH DEVICES: a miniature arsenal of tactical mininukes!

GAMBLE

(into his earpiece)

Con, this is defense, we are deploying the final option.

As the controls on the warheads LIGHT UP:

KULCHESKY

That alien zoo's starting to look like a real attractive alternative.

EXT. SPACE - UMBILICAL - CONTINUOUS

Ford hauls ass: doing his best to move in the precarious environment and cumbersome, blood-stained space suit.

FORD (FILTERED)

They're hostile. They were ready for us. The whole thing was an ambush. They murdered the delegation in cold blood. They're coming for Earth.

PAN AWAY FROM THE UMBILICAL TO REVEAL

ALL THE ALIEN SHIPS: OVERTAKEN BY DARKNESS

Their hulls now an oozing obsidian glow.

RESUME ON THE FLIGHT DECK

WALKER

Wait a minute. We have a "final option?" What the hell are you -

LUCY
Ford's halfway to us.

KANE
We have nuclear weapons
onboard.

That gets the attention of everyone in the flight deck.

WALKER
To shoot at them? Missiles?

FORD'S PANICKED VOICE COMES ACROSS THE VOX

FORD (FILTERED)
I see *Infinity*...I can see you...

KANE
(to Walker)
No missiles. Just warheads.

That doesn't take long to land for a man of Walker's intellect - and it pisses him off even faster:

WALKER
What? Where?

KANE
Gamble and Kulchesky brought them
on board with the military cargo.

Masters, Manuel, Lucy and Gordon all exchange glances - all coming to the dread realization that a sacrifice play has been called...but Walker has no bandwidth for such a thing.

WALKER
You sons of bitches! You put nukes
in my ship?
(gets in Kane's grill)
We did not come this far to commit
suicide. Captain, I demand that you
blow the umbilical, engage the IDD -

KANE
Control yourself Mister Walker.

INT. INFINITY - STAGING BAY - CONTINUOUS

The steel-and-glass wall RISES. Ford SCREAMS inside his suit.

FORD
(massively FREAKING OUT)
Get me out of this suit! Get me the
hell out!

The steel-and-glass wall closes behind him as he tears off his helmet.

FORD
Open the door! Open the
freakin' door!

O'BRIEN
Initiate rapid
decontamination.

Solomon hits a button on a panel. A cloud of DECONTAMINANT DUST blossoms around Ford, obscuring him from view.

SOLOMON
That's enough. For god's sake, let
him in.

O'Brien complies. The airlock entrance ROTATES OPEN and Ford - in full freakout mode - his skin white from the decontaminant, adding to his crazed appearance - rushes into O'Brien and Solomon's arms:

SOLOMON
Con, Life support - we have Ford
and we have airlock seal.

FORD
They're evil! They want us dead!

As O'Brien pulls out a syringe and SEDATES Ford:

RESUME ON KANE AT THE FLIGHT DECK

KANE
Neal, you have the order: go!

WALKER
Captain, we are not going to -

KANE
Yes we are - now shut the hell up
or you're gonna find yourself
watching from outside!

NEAL
Captain, are we undocked?

KANE
Screw the dock. Break it.

INTERCUT WITH TESSA IN ASTROGATION

TESSA
We have motion from the alien
ships: they are moving in.

KANE
 Gamble, Kulchesky - how much time
 to arm?

INTERCUT WITH GAMBLE AND KULCHESKY IN THE CARGO BAY

Nuclear suitcases at the ready. Weapons displays firing up:

KULCHESKY
 Ninety seconds.

EXT. SPACE - CONTINUOUS

As the alien armada LUMBERS forward:

PAN AROUND TO SHOW INFINITY

NEAL (O.S.)
 Thrusters at full speed.

Infinity's maneuvering thrusters IGNITE - the ship PULLS
 against the alien umbilical cord, finally RIPPING it with a
 BURST of crystalline shards.

INT. INFINITY - FLIGHT DECK - CONTINUOUS

KANE
 We need ninety seconds, Neal.

NEAL
 Hauling ass.

Gordon SLAMS forward the throttle:

EXT. SPACE - CONTINUOUS

As Infinity tears away from the umbilical:

THE ALIEN SHIPS COME INTO VIEW

Black. Etched against the stars. Moving in for the kill.

CUT TO BLACK

END OF ACT FOUR

ACT FIVE**SMASH IN ON INFINITY**

Fleeing from:

EXT. SPACE - ALIEN ARMADA - CONTINUOUS

As a series of ENERGY BOLTS - bright and white - form around the mothership: like lightning hugging a hand grenade.

INT. INFINITY - FLIGHT DECK - CONTINUOUS

The crew watches the development on the forward display:

LUCY

I'm picking up massive power spikes
from the alien ships.

INT. INFINITY - ASTROGATION BAY/OBSERVATORY - CONTINUOUS

Tessa looks at the power spikes on her monitors:

TESSA

Con, Astro - I don't know much
about alien tactics, but that looks
like someone's powering up a death
ray!

RESUME ON KANE

KANE

(into her intercom mic)
Engineering - can you initiate the
IDD's energy shield without
engaging the drive?

NEAL

(sees where she's going)
I won't be able to maneuver.

KANE

(to Neal)
Not important.

INT. INFINITY - IDD CHAMBER - CONTINUOUS

Manuel is already on it:

MANUEL

Absolutely. On your mark.

RESUME ON KANE ON THE FLIGHT DECK

WALKER

What for?

KANE

Gamble, Kulchesky - time?

INT. INFINITY - MILITARY BAY - CONTINUOUS

Gamble and Kulchesky work methodically to arm the nukes, unpack the codes, and prepare for detonation.

GAMBLE

Thirty seconds.

EXT. SPACE - CONTINUOUS

The bolts of energy coalesce around the central architecture of the mothership and FIRE a thick, luminescent bolt of jagged, forking energy.

RESUME ON THE FLIGHT DECK

NEAL

Incoming!

KANE

(into the intercom)

Engineering, engage energy shield.

Now!

THE BOLT OF ENERGY CLOSES THE DISTANCE TO INFINITY

As the IDD shield CLOSES over *Infinity* - DEFLECTING AND DIFFUSING the majority of the energy shot at the ship.

Save for one jagged, forking spark which CRASHES INTO ONE OF THE SHIP'S ROTATING PODS.

INT. INFINITY - GREENHOUSE - CONTINUOUS

A massive EXPLOSION rocks the greenhouse - FLAMES erupt in one of the hydro bays.

A door SLIDES open to REVEAL Solomon, grabbing a Halon extinguisher as he taps his headset:

SOLOMON

Con, Life Sciences - the goddamn farm's on fire!

RESUME ON KANE IN THE FLIGHT DECK

KANE
 Gamble - do we have a
 detonation solution -

WALKER
 Captain, listen to me, there
 has to be another way.

KANE
 That's enough, Mister Walker.

Masters tries to get in on the conversation:

MASTERS
 He may have a point, we don't -

KANE
 This isn't a democracy - strap in
 and shut up.

As Masters BACKS OFF - exchanging looks with Walker:

RESUME ON THE CARGO BAY

Gamble and Kulchesky JAM detonation keys into a panel.

GAMBLE
 At your command.

RESUME ON THE FLIGHT DECK

KANE
 (into her mic)
 Engineering, drop the shield -

As the flight deck crew realizes they are ABOUT TO DIE:

KANE (CONT'D)
 Military - detonate the nukes.

SMASH CUT TO

GAMBLE AND KULCHESKY - TURNING THE KEYS

The nukes RESPOND with a HIGH PITCHED POWER-UP SOUND and a shower of lights from the control panel...

KULCHESKY
 Five, four, three, two...one.

RESUME ON THE BRIDGE

As Kane crosses her arms over her chest and closes her eyes:

THE NUKES IN THE MILITARY BAY

POWER DOWN with a sad, downward BLEAT.

Gamble and Kulchesky respond with surprise.

GAMBLE

We have a malfunction.

ON THE FLIGHT DECK

Complete and utter shock - broken by Tessa's voice:

TESSA (FILTERED)

We have another build up of energy
on the alien ships.

LUCY

Confirmed -

KANE

Engineering - I need our
energy shield.

MANUEL (FILTERED)

Powering up!

EXT. SPACE - ALIEN ARMADA - TWO MORE SHIPS

Glisten with shafts of lightning-like energy.

SMASH CUT TO

INT. INFINITY - HYDROPONIC GREENHOUSE - CONTINUOUS

As Solomon fires his extinguisher at the raging inferno:

THE GAS FROM THE EXTINGUISHER

Flies out in a DIRECT COURSE FOR AN OVERHEAD BULKHEAD instead
of hitting the flames.

SOLOMON

Con, Life Sciences. We're
outgassing. I have to seal the
greenhouse.

RESUME ON THE FLIGHT DECK

LUCY

We don't seal the hydroponic
greenhouse, we're gonna lose all
our the ship's oxygen in less than
ten minutes.

KANE

Life Sciences - you have the order -
seal the bay, engage emergency fire
suppression protocols at will.

EXT. SPACE - ALIEN ARMADA - CONTINUOUS

Two more beams of energy FIRE on *Infinity* as:

INT. INFINITY - IDD CHAMBER - CONTINUOUS

Manuel hits ENGAGE on the energy shield.

EXT. INFINITY - CONTINUOUS

The alien weapon IMPACTS AGAINST THE FORMING ENERGY SHIELD.

INT. INFINITY - SICKBAY - CONTINUOUS

The ship ROCKS. O'Brien secures straps around an unconscious Ford on one of her beds.

INT. INFINITY - CORRIDOR TO HYDROPONIC GREENHOUSE - CONTINUOUS

Solomon can barely keep his footing as he rushes out of the hydroponic greenhouse - BLAZING with flames.

Solomon PULLS a lever on the wall. A heavy steel door CLOSES between Solomon and:

INT. INFINITY - HYDROPONIC GREENHOUSE - CONTINUOUS

SEEN THROUGH A WINDOW IN THE DOOR - a bulkhead RUPTURES and every plant and loose object inside BLOWS OUT INTO SPACE!

As the greenhouse goes from orderly sanctuary to chaotic maelström of floating debris:

RESUME ON SOLOMON

BANGING his fist against the wall:

SOLOMON

DAMMIT!

INT. INFINITY - IDD CHAMBER - CONTINUOUS

Manuel's many control panels fill with red, and beyond him:

PAN TO REVEAL THE IDD

Now glowing a bizarre shade TRENDING UP FROM BLUE TO A REDDISH ORANGE and GROANING like the victim of some unspeakable torture.

MANUEL
 (not helping himself)
 She can't take much more of this!

INT. INFINITY - FLIGHT DECK - CONTINUOUS

RECOVERING from the impact:

KANE
 Astro, we need an escape course for
 the IDD.

RESUME ON THE ASTROGATION BAY

Tessa hears the captain's words, but instead of complying,
 she STANDS from her station and RUNS out into:

INT. INFINITY - SHIP'S CORRIDOR - CONTINUOUS - STEADI

TESSA
 Captain, I have an idea: we can
 overload the drive to create a
 multiplicity of distortions in
 space surrounding us and the
 aliens.

INTERCUT WITH KANE IN THE FLIGHT DECK

KANE
 Why have you left your station,
 Astro? I need you to -

TESSA
 - Captain - listen - I have to
 assume what you're trying to do
 here is sacrifice us to save the
 Earth, right?

Yes.

KANE

TESSA

OK - with their shields down,
 we can destroy all their
 ships in one go - we get
 crushed too, but we take them
 with us just like the nukes.

How?

KANE

TESSA

Want us to do or teach?

INTERCUT WITH MANUEL AT THE IDD CHAMBER

His voice almost drowned out by the BELLOWING of the IDD as:

MANUEL

Con, Engineering - she's right -
we'll have to drop the shield to do
it, the thing wasn't designed to -

KANE

Do - don't teach - how soon?

Lucy turns to Kane:

LUCY

Multiple spikes. They're firing.

EXT. SPACE - ALIEN ARMADA - CONTINUOUS

Three energy weapons STREAM to *Infinity* and strike the energy shield.

The energy shield responds by changing to red - and FIZZLING in and out of existence once the energy beams have dissipated.

INT. INFINITY - IDD CHAMBER - CONTINUOUS

The shock of the impact THROWS MANUEL FROM HIS CHAIR as the chamber fills with the red glow of the suffering engine.

Tessa RUSHES IN - picking him up and practically TOSSING HIM BACK ONTO THE CHAIR as she races for the control console.

TESSA

Looks like the IDD's dying.

MANUEL

I don't know that we're going to
have enough power to poke all those
holes in space.

TESSA

I didn't ask.

As Manuel and Tessa work the controls furiously.

MANUEL

Con, Engineering...we can have this
up and running in less than ten
seconds - we can drop the shield on
your mark.

EXT. SPACE - ALIEN ARMADA - CONTINUOUS

More alien ships POWER UP. This is the killing blow.

INT. INFINITY - FLIGHT DECK - CONTINUOUS

LUCY

There's about ten more of them
powering up to hit us.

KANE

Engineering - drop the shield.
Helm, trim us into the alien
armada, thrusters at maximum.

(to Lucy)

Fire the flight recorder buoy. I
want Earth to know what happened
here.

LUCY

Firing the buoy.

NEAL

Throttling up.

EXT. INFINITY - CONTINUOUS

The energy shield surrounding *Infinity* DISSIPATES.

A hatch opens on the side of the ship - FIRING A SMALL,
SPUTNIK-SHAPED BUOY, filling space with a PING! sound.

AS THE BUOY SPINS OUT INTO SPACE

Infinity comes about to face:

THE ALIEN ARMADA

BRISTLING WITH LETHAL ENERGY.

INT. INFINITY - IDD CHAMBER - CONTINUOUS

TESSA

Con - when we let this loose,
there's going to be a thousand
distortions in space - they'll tear
us and them apart.

MANUEL

Give the word, Captain.

SMASH CUT TO**INT. INFINITY - FLIGHT DECK - CONTINUOUS**

As Kane nods, then:

KANE

Do it.

RESUME ON THE IDD CHAMBER

Manuel looks at Tessa:

MANUEL
Been nice knowing you, Tessa.

Tessa just reaches for a large button on her screen:

COMMIT

SMASH CUT TO

EXT. INFINITY - CONTINUOUS

The IDD FLASHES with a thousand beams of light - and where each beam lands, there opens a DISTORTION IN SPACE.

INTERCUT WITH TESSA

TESSA
Con, Engineering - we have multiple vortices opening and expanding.

KANE (O.S.)
Can you get the shield back up?

Manuel looks at Tessa, SHAKES HIS HEAD no, and keeps working:

RESUME OUTSIDE INFINITY

The distortions EXPAND - their EVENT HORIZONS MEETING - WARPING around the ships in the alien armada - and as they BEND THE VERY FABRIC of space:

THE ALIEN SHIPS EXPLODE

Bent in impossible directions by the multiplicity of spatial contortions expanding all around them in every direction.

SMASH CUT TO

INT. INFINITY - FLIGHT DECK - CONTINUOUS

The forward viewscreen FILLS WITH LIGHT from the warps in space and the exploding alien ships.

LUCY
I'm reading event horizons everywhere - expanding - the alien ships are breaking apart -
(then, direly)
- and we have multiple distortions coming toward us.

Kane knows what that means...and as the white light from the forward display grows in intensity, she looks at her crew, picks up the mic, then:

KANE

Ladies and gentlemen. It's been an honor serving with you.

THE WHITE GLOW OF THE FORWARD DISPLAY OVERTAKES EVERYTHING

But Neal Gordon shakes his head and white knuckles the yoke.

NEAL

Not on my watch.

INT. INFINITY - IDD CHAMBER - CONTINUOUS

Manuel and Tessa both PASS OUT in the white glow - even as Manuel tries to keep his hands on his console.

INT. INFINITY - MILITARY BAY - CONTINUOUS

Gamble and Kulchesky do the same.

INT. INFINITY - SICKBAY - CONTINUOUS

Doctor O'Brien FALLS OVER Ford's secured body.

INT. INFINITY - FLIGHT DECK

Kane, Walker, and Masters all FALL - everyone but Neal - fighting to stay awake:

NEAL

No way.

SMASH CUT TO

EXT. SPACE - CONTINUOUS

As the alien armada continues to BREAK APART in the maelström of distorting in space

TILT TO REVEAL INFINITY

ZOOMING into the glowing brilliance.

INTERCUT WITH NEAL - IN EXTREME CLOSE UP

Teeth clenched with iron will...Eyelids closing...

CUT TO WHITE

END OF ACT FIVE

ACT SIX**SMASH IN ON AN EXTREME CLOSE UP OF AN EYE**

Opening.

THEN ZOOM INTO THE EXPANDING PUPIL

As the darkness TRANSITIONS from the inside of an eye to:

EXT. DEEP, DARK SPACE - TIME UNKNOWN

A distortion opens in the vastness - a GATEWAY OF PURE LIGHT.

INFINITY SHOOTS THROUGH

Energy shield on. Making a craggy, wounded beeline through the obscure void.

DISSOLVE TO**INT. INFINITY - IDD CHAMBER - CONTINUOUS**

Silent. Manuel and Tessa lie passed out before the dead console. The only light? The pulsating glow of the IDD.

INT. INFINITY - CARGO BAY - CONTINUOUS

Gamble and Kulchesky lie passed out over their dead warheads.

INT. INFINITY - COCKPIT/FLIGHT DECK - CONTINUOUS

Also dark and quiet. Kane is out, doubled over on her table. Lucy, Walker, and Masters are also unconscious at their stations.

ANGLE ON NEAL

Eyes open. He shakes off the cobwebs - looks behind him:

NEAL
Captain...Eliza...

The ship slowly comes to life around him - systems reboot - the BEEPING of computers returning to line slowly fill the soundscape...

INTERCUT WITH THE CARGO BAY AND IDD CHAMBER

As the ship slowly RETURNS to life...until:

KANE'S EYES OPEN

And she doesn't skip a beat - picking up her intercom mic:

KANE

This is the Captain - I need reports - Medical, Engineering - Military - is anyone there?

Kane looks around as Lucy awakens and turns to her console - and Walker and Masters SLOWLY COME TO:

MASTERS

What the hell just happened?

Some familiar voices start trickling in through the vox:

O'BRIEN (FILTERED)

This is O'Brien - we're still in one piece down here. Can somebody tell us what's going on?

LUCY

(off her console)
Life support stable...hull breach contained...IDD on line...

Before Kane can ask how THAT happened:

SOLOMON (FILTERED)

Captain, this is Solomon, I'm here and I'm pissed...

KANE

Duly noted.
(shrugging that off)
Gamble, Kulchesky, can I get a status?

GAMBLE (FILTERED)

Still alive, Ma'am.

INT. INFINITY - IDD CHAMBER - CONTINUOUS

Manuel opens his eyes to see Tessa, standing over him:

TESSA

Dude, wake up.

MANUEL

Did we live?

TESSA

Yeah...we lived.
(into her headset)
Captain, this is Astro - uh and Engineering - we're OK down here.

MANUEL TURNS TO LOOK AT THE IDD

Glowing serenely.

MANUEL

(turning to his console)
 Con, this is Manuel, IDD is on
 line. In fact, we have a stable
 energy shield around the ship.

INTERCUT WITH KANE IN THE FLIGHT DECK

KANE

Either of you tell us where we are?

Tessa and Manuel access their consoles, then:

TESSA

Captain. I have no idea.

Kane hits the ship-wide button, then, into the intercom:

KANE

Now hear this: I want the ship
 secured and all available crew at
 the staging bay in ten minutes.

INT. INFINITY - CORRIDOR - MOMENTS LATER

Walker chases after Kane - followed by Neal and Lucy - as she
 makes a determined stride down the corridor.

WALKER

Captain, I'm not joking here, I
 want to know how those nukes got on
 board and why I wasn't told about -

KANE

I had orders. Secret orders. Signed
 by the President.

WALKER

To kill us all?

KANE

To give home a fighting
 chance.

A hatch SLIDES OPEN ON the corridor ahead of them, Solomon
 steps out, immediately seeing red at the sight of Kane.

SOLOMON

(to Walker)

You relieve her of command yet,
 Alan? She still captain?

WALKER

We're talking, here, Iz.

SOLOMON

Talking? About what? This woman ordered all our deaths, is responsible for us carrying nukes into space and is basically a one person indictment of everything I joined this ship for!

(getting in her face)

I am not taking any more orders from you and have no intention of -

But no sooner has Solomon gotten close to Kane that a hand reaches into frame and **THROWS HIM INTO THE BULKHEAD.**

GAMBLE

Step away from the Captain!

REVEAL Gamble and Kulchesky: Gamble resetting from throwing Solomon back, Kulchesky drawing his sidearm on Solomon.

LUCY

What the hell? Captain, this is a civilian ship!

KANE

Everybody **STAND THE HELL DOWN, ON THE DOUBLE!**

KANE

Now.

Gamble and Kulchesky stand back, Kulchesky holsters his sidearm. Solomon gets to his feet and holds up his palms.

KANE

(to Solomon)

I'm not having this conversation when I don't know where we are, how we got here, or how the hell we are going to get back.

INT. INFINITY - STAGING BAY - LATER

The faces of the assembled crew make clear their response to the past ordeal: tension, anxiety and rage.

TESSA

We overloaded the IDD: made it distort infinite points in space simultaneously. Our shield was down. We should be dead.

Neal meets her statement with a shrug:

NEAL

I saw a path through the distortions and I took it.

O'BRIEN
What's that even mean?

SOLOMON
He grabbed sack and jet-
jockeyed out of it.

NEAL
It means I got talent on
afterburner and you're welcome.

LUCY
Even if you could navigate all the
narrow stretches between the event
horizons...why aren't we in an
alien debris field, or getting shot
at by their surviving ships?

NEAL
Last thing I saw was the mother of
all space distortions and we were
heading straight for it.

KANE
Then the IDD came back online and
put the shield back on.

MANUEL
Raising the shield was the last
thing I was working on. Maybe you
ought to be thanking me.
(off the looks)
Or. You know - group effort.

An awkward beat. Tessa picks up the deductive thread and the
rest of the eggheads pitch in to provide a working theory:

TESSA
With multiple distortions opening
up around us, and all the energy
from the exploding alien ships -

MASTERS
We might have wound up going
into some kind of super-
distortion...

MANUEL
Yeah - I mean - for all we
know, we accidentally created
a singularity and travelled
through it, putting us
quadrillions of miles from
where we were.

LUCY
Which might explain why we can't
find a marker to orient ourselves
and have no clue where we are.
(MORE)

LUCY (CONT'D)

For all we know, we are
quadrillions of miles from home.

Solomon stands from one of the seats in the bay and steps
front and center: not interested in any of this.

SOLOMON

I don't believe you people. There
are nukes on board, I had a gun
pulled on me by a freakin' jarhead
and we're sitting around talking
about particle physics. We have
real problems.

O'BRIEN

Like being lost or having three
members of our crew murdered by
hostile aliens?

WALKER

Like our Captain deciding
unilaterally to sacrifice everyone
on this ship. Twice.

SOLOMON

Yeah, man. Not cool.

Kane goes toe-to-toe with Solomon, stepping up and dominating
the room; want to see her leadership ability? That's what the
rest of this conversation is about.

KANE

I had top secret orders.

SOLOMON

What other secrets are you keeping?
(re: Gamble, Kulchesky)
What secrets are they keeping?

GAMBLE

No secrets. We're here to take out
as many of those sons of bitches as
possible.

SOLOMON

Maybe we don't buy your
bullshit, suicidal,
militaristic -

KULCHESKY

You volunteered for this
mission and it never occurred
to you it could be a one-way
trip?

KANE

Enough!
(off the silence)
(MORE)

KANE (CONT'D)
Solomon. Did you or did you not
vent our farm out into space?

SOLOMON
Yes.

Kane bears down on him: not letting anyone take control of
either the discussion or the ship.

KANE
So how would you describe our
situation?
(off his silence)
Answer me, how would you describe
our situation?

SOLOMON
Dire.

KANE
By that you mean we can survive a
week on c-rations, right?

SOLOMON
Maybe two...if half of us die in
the next seven days.

MASTERS
And oxygen?

SOLOMON
We got four weeks on
scrubbers and chemical
reaction candles.

Kane gives that a second to land, then makes her case:

KANE
Then we have work to do. Our
priority is damage control. Fixing
the farm and finding a planet with
an oxygen-rich atmosphere and
plants we can harvest, grow, and
eat.

MASTERS
How the hell are we gonna do that?
(indicates Tessa)
You saw her TED talk. The way we
find planets is to measure light
from stars and see if there's any
variation based on planets passing
in front of them.
(MORE)

MASTERS (CONT'D)

It takes years - and let's say we do find a planet we can breathe in: that's no guarantee we can eat the food or stand the local viruses -

KANE

Two months ago, humanity didn't have a starship that could travel faster than light. Two weeks ago, no person had ever gone farther into space than the dark side of the moon. Two hours ago we destroyed a hostile alien fleet.

(off the silence)

Gamble, Kulchesky, I want EVA to repair the hull. McAnn, coordinate from Ops, track other impacts and outgassing. Solomon, the moment you get back in the farm, I want repairs. Crane, DeLanda, and Masters, you're on scope duty: find us a place to go.

MANUEL

What if the closest place is Earth?

KANE

Get us there. We need to warn our people about what's coming.

(to O'Brien)

And I need to talk to Ford.

O'BRIEN

He should be awake.

KANE

Good. You have your orders.

The crew files out before Kane. Walker steps up to her:

WALKER

I don't have an order.

KANE

I don't know if you have any skills. Find a place you can be useful and go there.

Kane EXITS - leaving Walker alone with Lucy, still sitting behind him. Walker makes eye contact, then:

WALKER

Sorry.

LUCY

For what?

WALKER

This whole situation we're in -
this entire - it's all just...

Walker's voice trails off. He then turns away. Lucy's patience is, understandably, thin.

LUCY

What is it, Alan?

WALKER

(turns back to her)
The night of the party. Before the
unveiling of the ship. You said
something to me.

LUCY

And you told me that feelings get
in the way.

WALKER

Yeah. I'm sorry.

Lucy's meets his eyes but offers no endearment: her expression making it clear that this is just about the worst time for this conversation possible.

LUCY

Now you're sorry?
(off his shrug)
Visionaries don't apologize, Alan.

And off Walker, as she walks away...

INT. INFINITY - CORRIDOR - CONTINUOUS

Kane bounds through the corridor only to be intercepted by Gamble and Kulchesky.

KANE

What is it soldier?

KULCHESKY

We secured the nukes, but...there's
something we need to discuss.
(off Kane's look)
That ordnance should have gone off.

GAMBLE

We had the warheads locked down.
Someone knew about our secret and
sabotaged the weapons in transit.

KANE

Could it have been the aliens?
 Could they have detected the
 radiation and done some kind of
 remote hack on the nukes?

KULCHESKY

Ma'am. I'm not going to put it on
 something unknown when we have a
 dozen people on this ship, all of
 them are geniuses, and many don't
 care for our cause.

Kane tries to keep focus in spite of this awful possibility:

KANE

Understood. Let's fix the hull and
 make sure we survive long enough
 for that to be an issue.

INT. INFINITY - SICK BAY - NIGHT

Kane and O'Brien stand by a very disturbed Ford - still
 strapped to his bed. If he is not nursing the universe's
 worst case of PTSD, he's doing a great job faking it:

FORD

Ever see one of those pictures of
 grasshoppers? The kind where they
 blow them up a hundred times and
 you see how frightening those
 things really are? That's what they
 were. Like glass insects. Nothing
 in the eyes. Nothing human. They
 cut up Chen, and Smith, and
 Gonzales...and I ran away.

Ford shuts his eyes hard: his regret unimpeachable to anyone
 who doesn't know the truth.

KANE

They just started killing from jump
 street. No communication...or
 capture or interrogation?

Ford looks away - eyes haunted:

FORD

They don't have to interrogate us,
 Captain. They know us. All the
 signals we send out: all our
 television and radio and internet
 wireless crap we've been polluting
 space with for so long.

(MORE)

FORD (CONT'D)
 They've seen it, and they've judged
 us. That's what happened in that
 ship, Captain. Judgment.

Before Kane can process that disturbing thought, her earpiece
 CHIMES. Kane steps away to reply as O'Brien comforts Ford.

KANE
 Kane here.

EXT. INFINITY - CONTINUOUS

Gamble and Kulchesky - in environment suits - hover over the
 hull of the ship, attaching a large BAFFLE PLATE to fit over
 the hole in the hydroponic greenhouse.

GAMBLE (FILTERED)
 Captain, we've located the hull
 breach - it's sizeable.

KANE (FILTERED)
 Can you repair it?

Kulchesky attaches the baffle plate to the breach, covering
 it over, and SEALS it with an epoxy glue from a gun-like tool
 attached to his suit.

KULCHESKY (FILTERED)
 I don't think we'll have to wait
 long for the glue to dry, if that's
 what you mean. If this survives
 repressurization, we can finish the
 job from inside.

KANE (FILTERED)
 Solomon, did you hear that?

INT. INFINITY - CORRIDOR TO GREENHOUSE - CONTINUOUS

Solomon stands by the door he sealed during the attack,
 tapping his earpiece.

SOLOMON
 Copy. Standing by to
 repressurize.

KANE (FILTERED)
 Go.

THROUGH THE WINDOW

The greenhouse is full of FLOATING DEBRIS.

SOLOMON PULLS A LEVER

A LOUD WHOOSH OF AIR throbs his eardrums as the greenhouse
 REPRESSURIZES.

THROUGH THE WINDOW

The debris FALLS.

THE PANEL BY THE DOOR

Lights up with green. Solomon opens it to REVEAL:

INT. INFINITY - HYDROPONIC GREENHOUSE - CONTINUOUS

Solomon bends down to pick up a small plastic package - partially melted...and sees the small plant inside...

SOLOMON

We're effin' dead, man.

As Solomon reaches into a cargo pants pocket, pulls out a smoke and LIGHTS UP:

INT. INFINITY - CORRIDOR - MOMENTS LATER

O'Brien holds a stylus-shaped syringe - offering it to Lucy, who looks down at it, hands at her side, dubious:

LUCY

What is it?

O'BRIEN

Quick and painless.

LUCY

Why me?

O'BRIEN

Because you're rational...and decent...and your station's right next to Kane's on the flight deck.

LUCY

You and Iz in on this together?

O'BRIEN

No. This is me. Alone.

LUCY

It's murder.

O'Brien looks away, then:

O'BRIEN

I did two tours before I quit the Air Force to work at Infinity Global.

(MORE)

O'BRIEN (CONT'D)

Saw all the suicide plays in the book. The only ones that matter are the ones that go wrong.

LUCY

(getting it)

Trust me, I'm not a fan of self-sacrifice.

O'BRIEN

Good. 'cause Kane...her species...follows orders to a fault.

(off the syringe)

It may never come to it, but if she calls us to lay down our lives again...you press this anywhere you can see skin, hold it for three seconds - you'll hear the hiss - and things go the way they should be. With Alan Walker as Captain.

Lucy looks away: could she do this? O'Brien trains her large, warm eyes at her: for the first time it's clear what power O'Brien can have when her empathy has a target.

LUCY

Is that really how it should be?

O'Brien brings it home, hitting Lucy where she lives.

O'BRIEN

You built this ship for him. Don't let her blow it up.

Their eyes meet. Lucy then takes the syringe from O'Brien, who nods in acknowledgement. And as the two of them break...

INT. INFINITY - SICKBAY - CONTINUOUS

Empty but for Ford. Lying in bed. Eyes open.

Ford SHOOTs UP - the same single-minded intensity he showed in the mothership playing across his face - and walks to a terminal and TOUCHES the screen - initiating a series of protocols with almost-mechanical precision.

ON SCREEN - A STAR CHART - LIKE THE ONE IN TESSA'S DISPLAY

Ford's hands move around the display - interfacing at high speed, as if traveling with the sense of purpose of someone who knows his way around this area of space.

Ford opens a screen - showing a RED GIANT star.

A DIALOGUE BOX OPENS ON THE SCREEN**ACQUIRING SIGNAL. ACQUIRING SIGNAL. ACQUIRING SIGNAL.**

Sickbay fills with a sound - an alien PING. A signal.

Ford smiles, then shuts down. As he walks back to his bed...

INT. INFINITY - ASTROGATION BAY/OBSERVATORY - MOMENTS LATER

Eyes closed, and wearing headphones, Manuel leans back on his chair - tired, and close to dozing. Then - over the cans on his ears - the sound of the PING found by Ford in sickbay. Manuel's eyes SNAP. His body lurches toward the console:

MANUEL

Tessa!

WHIP-PAN AROUND TO FIND TESSA ACROSS THE BAY

Standing at another display - turning to face him.

MANUEL

Listen - listen to this!

Tessa rushes over, as he hands the cans to her.

MANUEL (CONT'D)

Radio A - right ascension eighteen hours and thirty-four minutes - declination, thirty-eight degrees, forty-one minutes, frequency - 9.24176 gigahertz.

TESSA

(amazed)

Is it what I think it is?

Off Manuel's growing smile:

SMASH CUT TO**INT. INFINITY - STAGING BAY - MOMENTS LATER**

The PING sounds across the space - broadcast from a video display showing a STAR CHART.

MANUEL

It's a beacon, sending a series of numbers we've identified as:

AS DIALOGUE BOX APPEARS ON THE STAR CHART

Showing the number:

2.71828182845904523536028747135266249775724709369995

WIDER TO REVEAL THE ENTIRE CREW

Assembled, watching - getting it even before it's explained.

TESSA

Euler's number.

NEAL

Who the hell's Euler and why
doesn't he have an area code?

WALKER

It's a mathematical constant. If
you need to get attention with all
the noise out in space, your
broadcast has to make it clear that
there's intelligence behind it.

MASTERS

In a few hours, you two found a
beacon, broadcasting from space?
Something no one has done in all of
human history?

TESSA

Maybe you haven't heard, but we're
not exactly in Kansas anymore -
maybe there's a lot more action in
this neck of the woods than the
little backwoods we came from.

MANUEL

But wait! There's more.
(a mischievous smile)
We tracked the beacon to its
source. It's a planet, and our
spectrographic analysis indicates
quantities of hydrogen, nitrogen,
and oxygen. Judging by size, mass
and proximity to its star...

Manuel reaches for the monitor and calls up an image:

OF A BLUE PLANET, ORBITING A MASSIVE STAR

WALKER

It's a damn miracle.

MANUEL

I'm not saying that...but if we can
find oxygen and even the most
rudimentary form of vegetation...

SOLOMON

I can make pond scum taste like
pumpkin pie if it comes to that.

O'BRIEN

Pond scum?

SOLOMON

Algae.
(off her look)
Beats starving.

KANE

How far away is it?

TESSA

One week at full distortion.

KANE

I want a departure checklist
in fifteen minutes.

LUCY

Captain, wait. I designed *Infinity*
to bring its passengers back to
Earth safely by landing on a
runway: a concrete road three
thousand meters long that can hold
the weight of an Antonov cargo
plane. Unless this planet has a
civilization...

TESSA

They have a beacon -

LUCY

- with airports, or freeways -
there's no way for us to get
down there. We can't land.

Kane shoots her a glare equal parts challenge and shut-down:

KANE

Well - Lucy - you have seven days
to figure it out.

SMASH CUT TO

INT. INFINITY - FLIGHT DECK - LATER

Neal Gordon SNAPS into his chair. The flight deck comes to
life with lights as the ship prepares for departure.

INT. INFINITY - IDD CHAMBER - CONTINUOUS

Manuel touches his console - and behind him - the IDD powers
up with an UNEARTHLY GLOW.

INT. INFINITY - ASTROGATION BAY/OBSERVATORY - CONTINUOUS

Tessa selects the planet on her display and touches a button labeled COURSE SELECTED.

INT. INFINITY - MILITARY BAY - CONTINUOUS

Gamble and Kulchesky strap into their seats.

INT. INFINITY - FLIGHT DECK - CONTINUOUS

Masters, Walker, Lucy, O'Brien, and Solomon all flank Kane as she picks up the intercom mic.

KANE

We all know what's at stake, so I won't bore you with a speech. I'll just defer to the words of Yuri Gagarin:

(off the looks)

"Let's go."

As Neal GRINS and reaches for the yoke:

SMASH CUT TO

EXT. SPACE - CONTINUOUS

The IDD shield FORMS AROUND *INFINITY*.

And as this tiny ship speeds off toward uncertain destiny - leaving only the BLACKNESS OF THE VOID in its wake...

ZOOM OUT OF BLACK TO REVEAL FORD'S EYEBALL

INT. INFINITY - SICKBAY - CONTINUOUS

The ZOOM OUT continues to REVEAL Ford's face, from above.

WIDEN FURTHER

To show him still strapped in his bed...

...eyes open. Unblinking. Ominous.

CUT TO BLACK

END OF PILOT