

THE HYPERION CORPS

PILOT

Written by Joseph Mallozzi

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TEASE

- 1 EXT. SUBURBAN NEIGHORHOOD - EARLY MORNING 1
A quaint, ultra-clean pre-fab community of the future.
CHYRON: "NEW LOS ALTOS, CALIFORNIA - EARTH: 2167"
- 2 INT. SUBURBAN HOME 2
We drift down a dark corridor, bobbing gently as we go, our advance almost ominous in its progression as we approach the room at the end of the hall. We draw closer and -
BLIP. A Heads Up Display flashes on, framing THE SHOT, stacked with stat tables and gradients offering atmospheric analysis, biospheric data, and assorted unfathomable readings.
- 3 INT. SUBURBAN HOME - BEDROOM -- DAY 3
Two young girls, SAMANTHA (10) and JANET (7) asleep in their beds. We PAN OVER to the doorway as a small, silver, circular object about the size of a tennis ball floats into the room. It stops and hovers, the tiny camera eye on its face WHIRRING as it scans the room's occupants (VFX). This is the residence's Home Automated Instrument, or HAI. A beat.
The window shutters suddenly fly up, bathing the room in sunshine. HAI emits a MELODIOUS TUNE as the girls stir awake (VFX). A friendly albeit robotic voice exhorts them to:
HAI (V.O.)
Wakey-wake. Rise and shine. Wakey-wake. Rise and shine.
- 4 INT. SUBURBAN HOME - KITCHEN -- DAY 4
Dad (BILL) feeds his infant son. The girls, now dressed, finish their breakfast as mom (RACHEL), in her best business chic, sweeps in, followed by HAI (VFX). As she helps herself to a protein shake, the silver ball offers -
HAI (V.O.)
Reminders for Rachel. Ten a.m. meeting with Kalil. Ten thirty video conference with international. Subordinate reviews due at 5:30 p.m.
RACHEL
You girls ready go?

(CONTINUED)

4 CONTINUED:

4

SAMANTHA/JANET

Yesss!

BILL

Put your dishes in -

They are up and out in a flash, HAI right behind them (VFX) -

HAI(V.O.)

Homework completed: English
literature, book report, Janet.
Arithmetic, unit G, Samantha...

BILL

The sink.

Rachel kisses her husband goodbye.

RACHEL

Have a great day!

She hurries out. Bill throws a weary look to his son.

BILL

Guess it's just you and me, buddy.

HAI (O.S.)

The temperature today will reach a
high of 71 degrees fahrenheit.

Bill throws a look up as HAI floats back into the room (VFX).

BILL

And HAI.

HAI (V.O.)

Precipitation, zero percent.
Humidity, fifty-two percent. Wind,
sixteen miles per hours.

5 INT. CAR -- DAY

5

Rachel gets into the front seat. The girls hop into the
back. The car's doors automatically CLICK shut.

RACHEL

School.

The car responds -

CAR (V.O.)

Estimated time of arrival eight
sixteen a.m.

9 CONTINUED:

9

HAI (V.O.)
Carnations. They reminded Rachel of
her aunt Meg's funeral. This year,
might I suggest gladiolas. I could
arrange for -

Suddenly, the voice goes to STATIC. Bill throws a curious
look up at the floating silver ball (VFX) -

BILL

HAI?

Its camera irises shuts and it drops, landing in the soft
earth with a DULL THUD (VFX).

10 INT. CAR -- DAY

10

Rachel and the girls in the car listening to STATIC.

RACHEL

Radio off.

The STATIC DIES. Beat. And then so too does the car,
powering down and coming to a slow rolling stop.

SAMANTHA

What's wrong?

RACHEL

Auto - self-diagnostic.

Beat.

RACHEL (CONT'D)

Auto - self-diagnostic!

Nothing but an eerily unsettling lack of response.

RACHEL (CONT'D)

Okay, girls. Out of the car.

She tries the door. It won't open.

JANET

Mom. The door's stuck.

RACHEL

Automatic override. Doors, open.

Nothing.

SAMANTHA

Mom, what's going on?

(CONTINUED)

10 CONTINUED:

10

Suddenly, their attention is drawn to O.S. MUFFLED CRIES.
From inside the car, we see panicked people run by.

Rachel looks out the window, straining to see what is going
on. Outside, panicked people, seemingly running for their
lives. A distant explosion SOUNDS.

SAMANTHA (CONT'D)

MOM!

As the girls start to SCREAM and the panic outside escalates,
Rachel fights to force the door - to no avail.

11 EXT. SUBURBAN HOME - BACKYARD -- DAY

11

A perplexed Bill picks up the Household Automated Instrument
and rises. WTF? Suddenly, a THUNDEROUS ROAR commands his
attention. He looks skyward where -

A dozen alien fighters streak overhead, unleashing a torrent
of plasma fire down on the quiet community (VFX).

Bill rushes up the patio to the back door. He hits the
console. Nothing. Hits it again.

BILL

Door, open.

Nothing.

BILL (CONT'D)

Door! Open!

Still nothing. Through the window, he sees his infant son
in his playpen, crying, then glimpses a fiery reflection -

Bill throws a look back up at the sky and sees -

A ball of plasma that hurtles toward him and impacts with a
THUNDEROUS BLAST that WIPES FRAME -

END TEASE

ACT ONE

12 VFX - SPACE 12

Establish a planetary station built into a rugged moonscape. A shuttle streaks over the grey, desertic terrain and into a hangar, passing through a membranous force shield that flickers on contact.

CHYRON: "BLACKSTAR YOUTH DETENTION FACILITY - CRIUS 12"

13 INT. BLACKSTAR - DORMITORY 13

Some fifty young offenders lie in their bunks, dead to the world when - the lights come on and an ALARM SOUNDS.

KIRA RALEIGH - 17, scary fit, toned and gorgeous - sits up and runs her fingers through her blond hair, long on one side, shaved close on the other. She stands and stretches, her various tattoos on display.

14 INT. BLACKSTAR - LOCKER ROOM 14

We DRIFT THROUGH the co-ed locker room, past young inmates at their lockers, getting dressed, brushing their teeth, and we PUSH INTO the communal showers where -

Kira stands under the hot jets, eyes shut, tuning out the world. Suddenly, her eyes flash open and she turns around, takes in a mouthful of water, swishes, turns back and spits -

15 INT. BLACKSTAR - CAFETERIA 15

A serving of grey mush SPLATS onto a plate.

Kira, tray in hand, considers the unappetizing offering, then helps herself to an apple and a protein bar before moving off the food dispenser and joining her girl, MINNOW (16, slight and sunny) at a table. Kira slides her tray over.

MINNOW

You sure?

KIRA

It's all yours.

Minnow sets aside her empty plate and starts on Kira's. She pauses to reach for the power bar, but Kira snatches it -

(CONTINUED)

15 CONTINUED:

15

KIRA (CONT'D)

That's mine.

Minnow redirects for the apple - but Kira snags it as well -

KIRA (CONT'D)

And the apple.

Kira sets the fruit aside and starts on the protein bar. Suddenly, their attention shifts to the mixed gender group that enters the cafeteria. Their leader, TESS DESANGES - 17, cold and confident - considers the room, then approaches a table occupied by a single young inmate - heavysset, sad-looking 16 year old HOYT. Tess stops, waits. Hoyt pauses, mid-chew and looks up at her. She cocks her head. He -

HOYT

(sighs)

Picks up his tray and moves off, freeing things up for Tess and her entourage. As Tess grabs a seat, she swings a look to her lieutenant, NIESSA - 18, beefy, all-business.

TESS

Get me an apple.

Niessa goes to move off only to have Tess stop her with -

TESS (CONT'D)

No. I want THAT one.

Indicating the apple sitting on a neighboring table, in front of Kira who snacks on her protein bar, seemingly oblivious.

Niessa steals herself and walks over. She reaches out and grabs the apple - only to have Kira react, lightning fast, closing her hand over Niessa's. The two lock eyes.

MINNOW

Kira, don't.

Niessa and Kira in a staredown. It's damn clear that Niessa's not spoiling for a fight - but she may not have a choice.

MINNOW (CONT'D)

Please.

Kira considers, then relents, withdrawing. Niessa nods, clearly relieved, and heads back, presents Tess with her prize. Tess takes it and looks over at Kira as she takes a deliberate bite, chews, swallows, sets it aside.

TESS

Too tart.

(CONTINUED)

15 CONTINUED: (2)

15

ON Kira and Minnow as they watch the group at the other table.

KIRA

How many days do you think I'd get?

MINNOW

Depends how badly you hurt her.

KIRA

I'm thinking...medium bad.

MINNOW

You'd never get close enough. And even if you did, she'd play victim. You'd be the only one going away.

KIRA

Warden's gonna figure her out sooner or later.

MINNOW

She's smarter than the warden. Smarter than all of us.

KIRA

Maybe. But I hit harder.

A holo-screen materializes up above the tables. Onscreen, a GUARD announces - (VFX)

GUARD

The following inmates are to report to D-section: Tonelli, Griffa. Minnow, Frances.

Minnow throws Kira a curious look and rises.

GUARD (CONT'D)

Lowell, Hoyt. Terreblanche, Terran. Raleigh, Kira. Desanges, Tess.

The hologram dissolves (VFX).

TESS

What is this about?

The inmates head out - Tess, grudgingly. Niessa watches her go, then reaches over, grabs the discarded apple and takes a bite. It seems mighty sweet after all.

16 INT. BLACKSTAR - LOCKER ROOM

16

The guard leads Kira and co. (Minnow, Griffa, Hoyt, Terran, Tess) inside where SARGE (Ret-Sergeant Emory Hughes, early 40's, buzz-cut bruiser) awaits alongside another five inmates. The lockers are open; belongings laid out on the benches.

SARGE

Pack your kits. Shuttle leaves in twenty.

KIRA

Where are we going?

SARGE

You'll find out you when we get there.

Reluctantly, they start packing their things.

KIRA

Why us?

SARGE

New atonement policy. At the end of every quarter, the worst of the worst get shipped out. And you, ladies and gents, are the top percentile.

TESS

This is a mistake. I don't belong with them.

SARGE

You think we're stupid, Desanges? We know all about your little network.

Tess considers, then working it out -

TESS

Who snitched?

SARGE

I don't know, Desanges. Who've you pissed off lately? Take your pick.

Sarge smirks and moves on, catches a look from Kira.

SARGE (CONT'D)

Raleigh, you got something to say?

KIRA

Yeah. There are bigger troublemakers than me in this place.

(CONTINUED)

18 CONTINUED:

18

Moves off to take a seat at the back.

Kira glances over at Minnow seated beside her, catching a slight tremble in her friend's hand. She reaches over and stills it. A comforted Minnow leans in, rests her head on Kira's shoulder.

CHASE (O.S.)

Hey, Sarge.

Chase is escorted onto the shuttle.

SARGE

Hello, Chase.

Chase holds up his cuffed wrists, asks -

CHASE

Do we hafta?

Sarge throws him a look back that asks "Do you hafta ask?".

CHASE (CONT'D)

What if I promise to behave?

SARGE

I wouldn't believe you.

CHASE

You have trust issues.

SARGE

You tried to steal a shuttle.

CHASE

Technically, I was just borrowing it.

SARGE

Sit down before I sedate you.

Chase heads down the aisle and plunks himself down beside Tess, throws her a clownish grin. She turns away in disgust.

The other guards leave. The shuttle is sealed.

SARGE (CONT'D)

Strap in.

Sarge spins his seat around to face front as the prisoners buckle up and the Pilot completes her pre-flight check.

The ENGINES COME ALIVE followed by the WHINE of acceleration. The shuttle's occupants jerk back in their seats as -

25 VFX - SPACE

25

The shuttle approaches a majestic starship, a battlecruiser class vessel, The T.S.S. Hyperion, docked at a space port.

26 INT. HYPERION - CORRIDOR OUTSIDE THE OFFICERS' STATEROOMS

26

Lieutenant HELENA BRANDT - 19, pleasant and polished in her dress uniform, a young Sam Carter - steps up to a door and hits a button on the console. We hear a BUZZ and then - nothing. She KNOCKS. Waits. KNOCKS again.

HELENA

Vincent?

VINCENT (O.S.)

Yeah. I'm coming.

The door slides open and Lieutenant VINCENT DELGADO - 19, handsome but aloof - steps out of his quarters, also in dress uniform. He is clearly pissed as he adjusts his cuffs.

VINCENT (CONT'D)

We should be station-side, partying with everyone else - not here baby-sitting a bunch of criminals.

HELENA

You don't believe in second chances?

VINCENT

I believe in not screwing up first chances.

They head down the corridor.

HELENA

Come on. We don't know what any of them have been through.

VINCENT

Bad childhoods, rotten luck. Victims of circumstance. Can't be held responsible for their actions.

HELENA

They ARE being held responsible. That's why they're here.

VINCENT

It's an unfair universe, Brandt. Sooner they learn that the better.

27 INT. HYPERION - DISEMBARKATION CHAMBER

27

The shuttle Pilot, the only other adult member of the Blackstar team, stands by as Sarge releases Chase from his cuffs, then addresses the gathering of young offenders -

SARGE

Listen up. Your lives at the Blackstar Youth Detention Facility are over. Welcome to your fresh start. Welcome to the TDC.

SHOCKED MURMURS run through the young audience.

CHASE

We've been drafted?

TESS

You can't.
(to the others)
They can't!

SARGE

We can. We have. The new atonement policy is designed to deal with extreme cases - such as yourselves. Redemption through service to your home world.

CHASE

Actually, I was born on Mars.

SARGE

Lucky for you the TDC doesn't discriminate.

TESS

This can't be legal.

SARGE

As of last week, legislation debated and passed. Today, you're brand new members of the Terran Defense Corps.

They exchange looks of disbelief. As if on cue, the doors slide open and in steps Hyperion's Commander, BRIGITTE JAKOB - early 40's, tough but not without a certain warmth. She is flanked by her two junior officers: Helena and Vincent.

SARGE (CONT'D)

Commander. Permission to come aboard.

(CONTINUED)

27 CONTINUED:

27

COMMANDER JAKOB
Permission granted, Sergeant.

She redirects focus to her captive audience.

COMMANDER JAKOB (CONT'D)
I am Commander Jakob. These are my junior officers - Lieutenants Brandt and Delgado. We will be your hosts during your stay here on Hyperion.
(beat)

This ship is an Avenger class battlecruiser with a mass of 911,500 tons, a length of 720 meters and a maximum height of 95 meters. It's armaments include rail guns, missiles, lasers, and orbital strike cannons. It is bounce-capable, equipped with the very latest in force shield technology. And it has, for the past three years, served as a training center for young recruits, the best and the brightest of the TDC.

TESS
We don't belong here!

A MURMURED ASCENT from her fellow draftees.

COMMANDER JAKOB
Of course not. You're grunts, the lowest of the low. Even those of you who excel won't have the honor to serve on a TDC vessel. More than likely, you'll be boots on the ground, securing and safeguarding distant worlds, or working the space ports and colonies closer to home.

(beat)
But if you train hard, you persevere, then maybe you WILL be fortunate enough to serve on a TDC ship.

HIRO (O.S.)
Pardon me, Commander.

Jakob throws a look to her comm ensign, HIRO TAKAZAWA, 16, standing in the doorway. Something about the young ensign's face suggests something is up.

COMMANDER JAKOB
(to the gathering)
Excuse me.

(CONTINUED)

27 CONTINUED: (2)

27

She steps away and falls into a quiet discussion with Hiro.
No one else seems to pick up that anything is amiss -

With the exception of Kira who warily eyes the exchange.

Commander Jakob steps back, redirects focus to her audience -

COMMANDER JAKOB (CONT'D)
Apologies, I'm going to have to cut
this introduction short. I'll leave
you to your tour.

She gives her lieutenants a nod, then follows Hiro out.
Helena and Vincent step forward, drawing holo-tablets.

VINCENT
Alright, we'll be splitting into two
groups. If I call your name, you're
with me: Martinez, Raleigh, Desanges -

28 INT. HYPERION - CORRIDOR OUTSIDE THE DISEMBARKATION CHAMBER

28

Commander Jakob marches alongside Hiro.

COMMANDER JAKOB
How long?

HIRO
Twenty minutes. All real-time comm
links, laser transmissions, and
subspace channels have gone silent.

COMMANDER JAKOB
River City?

HIRO
No, ma'am.

COMMANDER JAKOB
Could be a system-wide glitch. But,
just in case, have all proximate
crew fall back to the ship.

HIRO
Yes, Commander.

29 INT. HYPERION - LOWER LEVEL CORRIDOR

29

Double doors slide open on an elevator compartment. Vincent
leads the first group (Pilot, Kira, Tess, Hoyt among them)
down the lower level corridor - more downscale, its walls
lined with piping and exposed gak.

(CONTINUED)

- 41 INT. HYPERION - BRIDGE 41
Everyone looks around, bewildered. Beat. The consoles come back to life; the bridge goes to emergency lighting.
DIETRICH
Emergency back-ups initiated.
- 42 INT. HYPERION - ENGINEERING 42
Emergency power comes up, but the tech stays silent.
TESS
What's going on?
- 43 INT. HYPERION - HYDROPONICS 43
Emergency lighting comes on. Bewildered glances all around.
- 44 INT. HYPERION - CORRIDOR OUTSIDE THE DISEMBARKATION CHAMBER 44
Voss and Lita exchange uncertain looks.
- 45 INT. HYPERION - BRIDGE 45
Hiro informs Jakob -
HIRO
Commander, I've got the message.
COMMANDER JAKOB
What does it say?
Hiro stares down at his O.S. console in disbelief, then throws his Commander an uncertain look -
HIRO
Run.
COMMANDER JAKOB
Launch us. Now!
- 46 VFX - SPACE 46
The Hyperion launches, blowing docking clamps as its sub-light engines roar to life. We SWISH PAN TO -

(CONTINUED)

65 CONTINUED:

65

It's as if Swann isn't even there. Helena, focused on Vincent, barely registers the words -

SWANN (CONT'D)

Lieutenant!

She snaps out of her reverie, throws Swann a look.

SWANN (CONT'D)

The Commander would like a word.

66 INT. MED BAY - ANOTHER SECTION

66

A partition slides aside to reveal Commander Jakob sitting on a gurney, nursing a nasty cut on her head. Clearly woozy, she glances over at Helena and Swann.

HELENA

Ma'am - are you okay?

COMMANDER JAKOB

I'm fine.

SWANN

She's not fine. Commander Jakob suffered a concussion.

COMMANDER JAKOB

I'll BE fine.

SWANN

That may well be but for now, I'm placing you under observation.

COMMANDER JAKOB

Given the circumstances -

Commander Jakob moves to stand - and loses her balance. Helena steps in, steadies her.

SWANN

Commander, please. You said it yourself. We've dropped out in the middle of nowhere. We're in no immediate danger.

Commander Jakob relents, settles back on the gurney.

COMMANDER JAKOB

Fine.

Commander Jakob swings a look to Helena.

(CONTINUED)

66 CONTINUED:

66

COMMANDER JAKOB (CONT'D)
Alright, lieutenant. You're in
charge.

Helena is shocked.

HELENA
But shouldn't -

COMMANDER JAKOB
Parker didn't make it back to the
ship in time and Chief Engineer
Rawlins was killed in the attack.
(beat)
There is no one else.

Off Helena -

67 INT. HYPERION - WAR ROOM

67

A conference room, its walls lined with monitors. At the
table: HM Swann, a couple of junior officers and the leaders
of the Strike Fighter Squadron: Voss and Lita. Helena walks
in with Sarge. She takes a seat at the head of the table.

HELENA
Commander Jakob sustained a mild
concussion and is presently under
medical supervision. I'll be in
charge until she she's been cleared
to resume active duty.

Surprised looks all around.

VOSS
Where's lieutenant Delgado?

HELENA
In med bay, fighting for his life.
Which makes me senior officer pending
the Commander's return.

Before Voss can respond -

HELENA (CONT'D)
I wish I had some answers for you
all, but the truth is, we have no
idea who attacked us or why.

LITA
They were aliens.

All eyes swing to Lita.

(CONTINUED)

67 CONTINUED:

67

LITA (CONT'D)
That much we do know, right?

HELENA
The enemy - is unlike anything we've
ever faced.

Lita scans the faces of the other officers in attendance.

LITA
Why won't you just say it? That was
first freakin' contact.

Before Helena can respond -

VOSS
So what do we do?

SWANN
Our priority should be getting those
kids off this ship and somewhere
safe.

HELENA
With all due respect, my priority is
the safety and welfare of everyone
on board this ship. And until we
get confirmation of exactly what
we're facing -

A pointed look at Lita.

HELENA (CONT'D)
No one is going anywhere.

68 INT. HYPERION - MESS

68

Everyone has gathered: crew and visitors alike. Helena has
just finished addressing them.

KIRA
You tried contacting anyone?

HELEN
As of 0900, all communication networks
went silent. In retrospect, I believe
it was the first step in a coordinated
attack.

VOSS
How do you know?

(CONTINUED)

68 CONTINUED:

68

HELENA

Shortly before Hyperion came under fire, we received a message via tachyon burst. It was a warning. One word: "run". If not for that heads up, we would've still been docked when those enemy fighters appeared. It saved us.

KIRA

Most of us.

HELENA

We lost people, back at that port and on this ship. We're working with a minimal crew and could use all the help we can get.

Voss throws a look to their visitors -

VOSS

We going to need their expertise in what? Petty theft and vandalism?

KIRA

How about I demonstrate my expertise in kicking your ass?

The Dragons are on their feet. Some of the visitors follow suit. Cooler heads step in to keep the two groups separate.

SARGE

Settle down. Settle down!

HELENA

Do any of you have medical training?

Some hands go up including Hoyt and Minnow's.

HELENA (CONT'D)

Good. Report to HM Swann. You have duty assignment in med bay.

(beat)

Everyone else can assist with clean-up and repairs.

TESS (O.S.)

And what'll you be doing in the meantime?

All eyes turn to Tess at the doorway, her arm in a sling.

(CONTINUED)

68 CONTINUED: (2)

68

TESS (CONT'D)

What'll you be doing to figure out what the hell is going on?

HELENA

I've consulted with Commander Jakob and set a course for this sector's zero option rendezvous point.

CHASE

What's that?

HELENA

Extreme Circumstances Protocol. In the event of a mass communication failure during a military incident, all ships are to fall back to a pre-designated area.

(beat)

Once we meet up with the other ships in this system, we'll hopefully be able to piece together what happened, get a better understanding of the situation.

She surveys the gathering.

HELENA (CONT'D)

In the meantime, we have to work together. And to do that, we're going to need to communicate.

She swings a look to Sarge -

HELENA (CONT'D)

Sarge, you've had the most time with these trainees. Get them organized into details and recommend an acting corporal, a representative to speak for all of them.

SARGE

Yes, ma'am.

Kira considers, catches a look from Chase, looks the other way and catches Tess's eye. The triumvirate considers.

69 INT. HYPERION - BRIDGE

69

Helena marches onto the bridge.

HELENA

How's it looking?

(CONTINUED)

69 CONTINUED:

69

DIETRICH
Coordinates set.

HIRO
Engines fully recharged, we're ready
to bounce.

HELENA
Proceed.

70 VFX - SPACE

70

And bounces out in a seemingly desolate area of space.

71 INT. HYPERION - BRIDGE

71

Helena frowns.

HIRO
Where are the other ships?

HELENA
Are you sure this is the designated
area?

DIETRICH
They were the right coordinates.
Maybe we're the first to arrive?

HELENA
Given our relative distance, we'd
have been the last to get here.

DIETRICH
Maybe they already left without us?

Helena considers.

HIRO
Lieutenant, I'm picking up energy
signatures dead ahead.

HELENA
Onscreen. Long-range sensors.

The big monitor lights up, presenting a view of the area
ahead - littered with mysterious scattered remnants (VFX).

HIRO
What is that?

Helena realizes -

(CONTINUED)

71 CONTINUED:

71

HELENA

A debris field.

(beat)

The other ships WERE here. And so
was the enemy.The crew stare out at the spreading debris field in disbelief
(VFX).

HELENA (CONT'D)

There's no one else coming. We're
alone now.

And off Helena we -

END OF ACT TWO

ACT THREE

72 INT. HYPERION - WAR ROOM

72

The door slides open and Tess steps into the room, holds up at the sight of - Kira, sitting back, feet up on the table; Chase on the other side, resting his head, casually drumming his fingers on the tabletop.

Tess throws a look back at Sarge standing behind her.

TESS

Seriously?

SARGE

Work it out.

Sarge retreats, sealing them in. Tess grabs a seat at the table and coolly surveys her rivals. Then -

TESS

Have either of you ever been in charge of anything in your lives?

CHASE

Once, I was asked to watch the neighbor's cat - but it jumped out the window while I was in the bathroom.

(beat)

This seems easier though.

KIRA

We're not looking for someone to be in charge. We're looking for someone to lead, and that means someone who'll put everyone else's interests before their own - something I don't think you're capable of.

TESS

Well, Kira, since we're being honest, I don't think you have the temperament to lead.

Kira stares silently back at her.

TESS (CONT'D)

Do you know what that means?

Beat.

(CONTINUED)

72 CONTINUED:

72

CHASE

It means she thinks you've got a bad attitude.

KIRA

Yeah, I know what it means.

Tess then swings a look to Chase -

TESS

And you lack the intellect.

KIRA

(helpfully)
She's calling you stupid.

CHASE

Thanks. I got that.

Kira sizes Tess up.

KIRA

You know what? Maybe you're right. Maybe I am a bitch and he is an idiot, but at least we have one thing you'll never have - the support and respect.
(beat)
Want to put it to a vote?

TESS

I don't have time for this. There's somewhere else I need to be.

She gets up and leaves. A few seconds of silence and then -

KIRA

You want it?

CHASE

Not really. You?

KIRA

Nope.

Beat.

CHASE

Damn. This is going to be harder than I thought.

73 INT. HYPERION - BRIDGE

73

Helena oversees the bridge. She leaves off a consultation at Hiro's station to throw a look over to Dietrich -

HELENA

Alright. Keep us in sub-light. I'm going to go update the Commander.

COMMANDER JAKOB (O.S.)

That won't be necessary, lieutenant.

Commander Jakob steps onto the bridge.

COMMANDER JAKOB (CONT'D)

HM Swann gave me the all clear.

Back to business -

COMMANDER JAKOB (CONT'D)

Status.

HELENA

We've plotted a course for Adhara-7. It's a remote civilian outpost that doesn't see much traffic. It should offer us the opportunity to re-fuel and resupply, get the more seriously wounded medical attention. We should be bounce-ready shortly.

COMMANDER JAKOB

Excellent, lieutenant. Now, I need you to head down to engineering and oversee the repairs to the drives.

Helena swallows her disappointment.

HELENA

Yes, ma'am.

She goes to head off.

COMMANDER JAKOB

Helena.

She holds up.

COMMANDER JAKOB (CONT'D)

Thank you.

Helena smiles, nods, and heads off.

74 INT. HYPERION - MED BAY

74

Tess walks into the med bay. Things are calmer now, but still busy. The med unit consult their holo-tablets, tend to the various patients who lie in beds lining the walls. The wounded nurse injuries ranging from burns to broken bones. Minnow and Hoyt are helping out.

Tess passes them and steps up to a bed at the end of the room where Vincent lies unconscious. He is hooked up to a device that monitors his vitals.

SWANN (O.S.)

He's in a medically-induced coma.

Swann approaches.

SWANN (CONT'D)

He suffered a brain bleed. We're hopeful we'll see some signs of improvement within the next twenty-four hours.

TESS

He saved my life.

SWANN

You can thank him when he wakes up.

Suddenly, they are interrupted by a YOUNG HM -

YOUNG HM

The bridge is requesting immediate medical assistance.

Swann hurries off with the young HM, leaving Tess to consider. She pulls chair up and takes a seat beside Vincent.

TESS

After my bother's accident, I would go visit him in the hospital. Even though he was in a coma, the doctor said I should talk to him. So I did. Every afternoon, after class, I sat and told him about my day, my life. For five weeks. He never woke up - but I like to think that, being there for him made a difference, that in the end...in the end, he knew he wasn't alone.

She studies Vincent, then reaches out and takes his hand.

(CONTINUED)

74 CONTINUED:

74

ON Minnow, watching from her station. She looks around to make sure no one is looking, palms a container of pills, and moves off.

75 INT. HYPERION - ENGINEERING/CORRIDOR OUTSIDE ENGINEERING

75

Helena looks on as the crew work on the damaged sections alongside some of the visitors. She turns and sees Kira approaching, leaves off her supervisory duties to step out -

76 INT. HYPERION - CORRIDOR OUTSIDE ENGINEERING

76

Into the corridor to meet her.

KIRA

Looks like I'm your girl.

HELENA

Congratulations.

KIRA

Wouldn't go that far.

HELENA

For what it's worth, your reign should be short and sweet, lasting as long as it takes us to get to Adhara-7. It's the closest non-military space station in the sector and should be a relatively safe place. Once there, we'll be able to arrange your transfer to a safer sector.

KIRA

And you?

HELENA

We're military and we do what the military does in times of war.

KIRA

Earth hasn't seen a war in over seventy years.

HELENA

Then we should be well-rested.

Suddenly, Swann's voice comes over Helena's comm.

SWANN (OVER RADIO)

Lieutenant Brandt, come in.

(CONTINUED)

76 CONTINUED:

76

Helena keys her comm -

HELENA
This is Brandt.

SWANN (OVER RADIO)
It's HM Swann. I need to see you in
the med bay immediately.

HELENA
On my way.

Helena throws Kira a parting -

HELENA (CONT'D)
If I don't get a chance to see you
before you go - good luck.

KIRA
You too.

Kira watches her go, considers...

77 INT. HYPERION - MED BAY

77

Helena walks into med bay, coming in on Swann and her unit
in hushed discussion. They immediately fall silent. The
look on their faces makes Helena realize -

HELENA
What's wrong?

SWANN
Come with me.

Helena, brow furrowed, follows Swann to a door at the back
of the room. She hesitates, then follows her through, into -

INT. HYPERION - MORGUE

The bodies of the dead, about a dozen in all. We recognize
the Pilot, three of the young offenders and, at the heart of
the room, lies Commander Jakob, eyes shut, unblemished, almost
peaceful in repose. A shocked Helena approaches.

SWANN (CONT'D)
She collapsed on the bridge. I
suspect it was an acute subdural
haematoma from blunt force injury to
her head, but we won't know until
the formal autopsy.

(CONTINUED)

77 CONTINUED:

77

HELENA

But - she was fine. I just spoke to her. She was fine.

SWANN

Lieutenant, take whatever time you need, then get yourself to the bridge. They need you. WE need you.

Off a stunned Helena.

78 VFX - SPACE

78

Hyperion streaks through sub-light.

79 INT. HYPERION - BRIDGE

79

Helena steps onto the bridge. The crew turns, their eyes a mixture of shock, fear, and dread. Helena, strong -

HELENA

Ensign Dietrich, take us to Adhara-7.

DIETRICH

Yes, lieutenant.

80 VFX - SPACE

80

The ship bounces.

81 INT. HYPERION - MESS

81

Kira walks in, helps herself to a coffee, notices - Chase, seated alone. She walks over, takes a seat across from him.

KIRA

Lieutenant says they're going to drop us off at the nearest space station. I'm guessing, given what's happened, they'll just transfer us back to Blackstar from there.

(beat)

If we let 'em.

CHASE

You propositioning me, Raleigh?

(CONTINUED)

81 CONTINUED:

81

KIRA
Minnow's working med bay and can get
access to sedes, take Sarge right
out. By the time he wakes up, we
can be long gone.

CHASE
Where to?

KIRA
I don't know. You're driving.

82 INT. HYPERION - CORRIDOR

82

Minnow walking down the corridor, spots Sarge headed toward
her coming the other way. She bunches her fists in her pocket
as they pass -

SARGE
Minnow.

She holds up, throws a look back at him.

SARGE (CONT'D)
Where are you headed?

MINNOW
I finished my shift in med bay. I'm
going back to my quarters for a nap.

Sarge nods, eyes her bunched fists.

SARGE
What've you got there?

Minnow pauses, considering her options, then pulls out her
fist. Beat. Splays her hand to show him the pills.

SARGE (CONT'D)
Having trouble sleeping?

He snatches the pills.

SARGE (CONT'D)
I'll return these for you.

He turns and heads off. ON Minnow - shit.

83 VFX - SPACE

83

The ship bounces out.

84 INT. HYPERION - BRIDGE 84

Helena and the crew stare out the O.S. window in shock -
Out the window, the space station is a wreck, its structure
intact but heavily damaged and dark (VFX).

DIETRICH

No. No...

HIRO (O.S.)

(whispers)

Here too.

Suddenly, one of the consoles CHIRPS.

Dietrich checks the console. The blood drains from his face.

HELENA

Dietrich, what is it?

DIETRICH

It's them.

85 VFX - SPACE 85

Suddenly, a half dozen alien fighters streak out from behind
the massive structure and bear down on Hyperion.

86 INT. HYPERION - BRIDGE 86

Off a shocked Helena we -

END OF ACT THREE

98 INT. HYPERION - GUNNER PODS 98

Crew members fire on the elusive alien fighters.

99 INT. HYPERION - BRIDGE 99

Kira and Chase step onto the bridge.

HELENA

You shouldn't be here.

CHASE

Believe me, I've been saying that
all day.

DIETRICH (O.S.)

Commander, picking up another keyhole.

All eyes swing toward the big screen -

An exit portal has formed. Beat. Another ship bounces out. It's very different-looking from the alien fighters, much larger, comparative in size to Hyperion, and of a completely different design - boxier, sleeker.

VOSS (OVER RADIO

Hyperion, you seeing this? That is
one big-ass bogey.

HELENA

Dragons, do not engage it. Over.

VOSS (OVER RADIO)

Copy that, Hyperion.

Everyone else on the bridge throws uncertain looks to Helena.

100 VFX - SPACE 100

Suddenly, a weapons platform on the underside of the mystery ship lights up - and launches a salvo of laser fire, scoring direct hits on three of the alien fighters, destroying them.

101 INT. HYPERION - BRIDGE 101

The bridge's occupants look on as -

On the big screen, the alien fighters redirect focus to the mystery ship - but they are no match for it and are quickly dispatched.

(CONTINUED)

101 CONTINUED:

101

The crew is dumbfounded.

HELENA
Dragons, fall back.

VOSS (OVER RADIO)
Copy that, Hyperion.

Kira throws Helena a look -

KIRA
How'd you know they weren't going to
attack us?

HELENA
I didn't.

She keys her comm.

HELENA (CONT'D)
Engineering, this is the bridge.
How are things looking down there?

CHIEF ENGINEER (OVER RADIO)
Not good, Commander. It could be
hours before we're bounce capable.

Kira and Chase exchange foreboding looks. Helena steps up
to the big window and -

Looks out at the mystery ship looming in front of them (VFX).

Suddenly, a light effect at the heart of the bridge draws
everyone's attention - a distortive blue luminescence that
settles into an image of a man in sleek, futuristic uniform.
This is the REPRESENTATIVE (VFX) -

REPRESENTATIVE
The immediate threat to your ship
has been neutralized. For now, you
are safe. You may effect repairs
while we safeguard your position.

HELENA
Who are you?

REPRESENTATIVE
We are allies, from a place far beyond
the reach of your present technology.

HELENA
But - you're human.

(CONTINUED)

101 CONTINUED: (2)

101

REPRESENTATIVE

I appear to you as such, but this is a mere holographic construct. Our true form is...different.

HELENA

Who attacked us?

REPRESENTATIVE

A mutual enemy. They view human evolution as a menace to their existence and have taken steps to eradicate that threat. They will continue to pose a danger to you, your crew.

HELENA

How do we defeat them?

REPRESENTATIVE

You can't. You must flee, beyond their reach, to regions past your colonized space.

HELENA

No. We have to go back to Earth. They'll need us.

REPRESENTATIVE

Your homeworld has fallen. Your near colonies have been destroyed.

Horrified looks all around as the enormity of it all sinks in.

REPRESENTATIVE (CONT'D)

There is no going back, only forward. To safety, shelter, and a new beginning. You are humanity's last hope.

A shocked, solemn beat. Then -

HELENA

How are we a threat to them? Why are you helping us?

The holographic image distorts and disappears (VFX).

All exchange uncertain looks. What now?

102 VFX - SPACE

102

Hyperion engages its keyhole technology, creating a rift but, rather than bounce, it simply hangs in space in front of the opening.

103 INT. HYPERION - KIRA'S STATEROOM

103

Sarge walks in on Kira, unpacking her kit. He gives the room a once-over.

SARGE

Looks like leadership has its privileges. I'm thinking Chase is gonna regret rolling over on this one.

KIRA

Chase is better off in the crew quarters. He's more of a people person.

SARGE

You know, I'm glad it was you, Raleigh. Between you, Chase and Tess, you were the right choice.

KIRA

Was I?

SARGE

You've got potential. I see it in you. That and a knack for screwing up. But we're not at Blackstar anymore. You screw up here and it matters, not just to you.

KIRA

Yeah, I get it.

SARGE

No, you don't. Those other kids, they look up to you. They're gonna follow your lead, now more than ever. Like it or not, Raleigh, their lives are in your hands.

KIRA

What are you talking about? I'm just a passenger on this ship, like any of them.

(CONTINUED)

103 CONTINUED:

103

Suddenly, a voice comes over the in-room speaker. It's comm officer Takazawa -

HIRO (OVER RADIO)
Sergeant Hughes, Miss Raleigh - your presence is requested in the war room.

They leave off the discussion - for now.

104 INT. HYPERION - WAR ROOM

104

Gathered around the table: Helena, Voss, Lita, Sarge, Kira, and Ensign RILEY, 19, a young tech. All eyes are on one of the big monitors displaying -

A real-time satellite shot of a large ship, very similar in design to the alien fighters, in planetary orbit (VFX).

SARGE
What're we looking at?

HELENA
Imagery we recovered from the data buffers of one of our shadow sats, part of the last data burst before they went dark.

VOSS
Where's that planet located?

HELENA
About three bounces from our present position. It's uninhabited and undesignated.

We PUSH IN ON the ship and make out alien support vessels - bigger, bulkier than the fighters - coming and going, heading down to the planet's surface and returning. (VFX).

KIRA
What's going there?

HELENA
It's harvesting.

Off a confused Kira -

HELENA (CONT'D)
Watch.

As they look on, the big ship creates a keyhole. A half dozen alien fighters are launched and bounce.

(CONTINUED)

104 CONTINUED:

104

Their size, relative to the big ship, gives us a sense of its immensity - roughly five times Hyperion (VFX).

HELENA (CONT'D)

We suspect they're converting planetary resources into the raw material they require to construct their fighters.

VOSS

So its a mobile weapons platform.

LITA

High value target. Let's take it out.

SARGE

With what? That thing's five times the size of this ship. We don't have the firepower.

HELENA

We do if we use unconventional strike tech.

Helena and Riley exchange looks. It's clear they've already talked things through.

SARGE

Mind enlightening the rest of us?

RILEY

Classic battle game tactic of last resort. We use a bounce drive - get in close and set it to go critical, create a singularity that'll claim the target -

SARGE

And us with it. This isn't a battle game.

HELENA

I realize that, Sergeant Hughes, and I have no intention of putting Hyperion anywhere near the splash radius.

Off a confused Sarge -

HELENA (CONT'D)

Your shuttle has a bounce drive. We can use that.

(CONTINUED)

104 CONTINUED: (2)

104

SARGE

The shuttle isn't designed for that kind of action. It'll be tagged and slagged before it gets anywhere near the target.

Beat.

VOSS

Then we don't have the shuttle make the delivery. We use one of the fighters instead.

All eyes on Voss.

VOSS (CONT'D)

Just transfer the bounce drive. I'm guessing it'd be easy enough to set up a manual override. Am I right?

The rest of the table falls silent. The fact that they're even considering this -

KIRA

Hang on. What're we talking about here? How do you deliver your impromptu bomb and get back on this ship in time?

HELENA

You don't. Whoever makes that flight won't be coming back.

(beat)

It's a suicide run.

And off Helena's foreboding look we -

END OF ACT FOUR

ACT FIVE

105 VFX - SPACE 105
Hyperion bounces back out to normal space.

106 INT. HYPERION - BRIDGE 106
Dietrich informs Helena -

DIETRICH
First of four bounces complete.
Engines recharging.

Helena, grimfaced, watches the counter on Dietrich's console ticking down from 20:00.

107 INT. HYPERION - CORRIDOR OUTSIDE THE OFFICER'S QUARTERS 107
Sarge steps up to a door, goes to knock when - the door suddenly slides open. Lita, on her way out in a hurry, holds up, surprised. Voss stands behind her, inside.

SARGE
Lieutenant.

She darkens.

LITA
Sergeant.

And marches by and away. Sarge swings a look back to Voss, clearly smarting from whatever conversation just transpired.

SARGE
Can I have a word?

Voss simply shrugs and retreats back into the quarters. Sarge follows him in.

108 INT. HYPERION - VOSS'S QUARTERS 108
The door slides shut behind him. They're alone. Sarge opens his mouth to speak, only to have Voss cut him off -

VOSS
Look, that enemy ship is going to
throw everything it has at us.
(MORE)

(CONTINUED)

108 CONTINUED:

108

VOSS (CONT'D)

The only way we're going to get anywhere near it is with strength or speed. Either we take a run at it with Hyperion, which we're not going to do, or we send our best pilot in a fighter. And I'm our best pilot.

SARGE

I know that.

Voss eyes him.

VOSS

So you're not here to talk me out of it?

Sarge produces a flask from his back pocket.

SARGE

I'm here to share a final drink.

Voss, surprised, accepts the flask. He takes a seat, a swig.

VOSS

My parents were transporters. They made runs between Carthage-9 and the near-colonies. While my friends were planetside playing sims, I was riding shotgun in the cockpit - executing aerobraking and slingshot maneuvers, take-offs and landings. You'd figure my folks would've been happy when I told them I was joining the Space Force.

SARGE

TDC's a different life, one that's tough to appreciate from the outside.

Voss takes another swig, hands it back to Sarge.

VOSS

Took them almost a year and a half to accept the fact I wasn't going to fit into their plans, that their dreams for *Star Carrier Galactic* would probably die with them. Which they did, literally, with a massive systems failure and then a rapidly degrading orbit off Io.

Sarge offers the flask back. Voss considers.

(CONTINUED)

108 CONTINUED: (2)

108

VOSS (CONT'D)

I'm going to need to stay focused.

SARGE

You're going to need to stay loose.

Voss reconsiders, takes it.

VOSS

I have a lot regrets, Sergeant.
Stepping back and letting a lesser
pilot try to make this delivery isn't
going to be one of them.

SARGE

I get it.

Voss takes a drink, considers.

VOSS

I don't know what the situation really
is back home or on the near-colonies
but - I have a sister on Mars. If
you can find her, could you tell her -
tell her that I said I was sorry.

109 INT. HYPERION - BRIDGE

109

Dietrich throws a look to Helena.

DIETRICH

We're bounce ready.

Helena nods.

110 VFX - SPACE

110

Hyperion bounces.

111 INT. HYPERION - STRIKE FIGHTER SQUADRON'S QUARTERS

111

A somber gathering. A few play cards. Others drink in
silence. Lita sits apart from it all, deep in thought.

The door slides open to reveal Sarge. He motions to Lita.

SARGE

I need to talk to you.

Off Lita -

112 INT. HYPERION - BRIDGE 112

Helena watches the counter on Dietrich's console, ticking down from 5 minutes. She keys her comm -

HELENA

Dragons, we're five minutes out from our target.

LITA (OVER RADIO)

Dragon 1 is prepped for launch.

Helena shuts her eyes, steels herself, then opens them and gives Hiro a nod. He makes an adjustment at his console, throws a look back at her. She keys her comm. Her voice is carried throughout the ship's P.A. system -

HELENA

This is lieutenant Brandt. We are less than five minutes out from our final bounce. Man battle stations.

113 INT. HYPERION - VARIOUS GUNNER PODS 113

Crew members ready themselves.

114 INT. HYPERION - BRIDGE 114

Dead silence on the bridge. The counter on Dietrich's console hits double zeroes. She throws a look to Helena. Helena keys her comm, informs the ship -

HELENA

Final bounce.

115 VFX - SPACE 115

ON a pocket of space. The Hyperion bounces in.

116 INT. HYPERION - BRIDGE 116

All eyes are drawn to the O.S. window.

HELENA

Get me a visual

The big screen lights up with an image of the enemy ship. Alien fighters fly close by, lending it a sense of scale.

(CONTINUED)

- 123 INT. FIGHTER 123
- PAN OFF the bounce drive's throbbing internal module, mounted to the back of the fighter, and OVER TO a grim-faced Sarge in the pilot's seat. A kluged-up control unit snakes over his shoulder and clamps to his leg like a pilot's clipboard. Sarge runs his hand over the toggle on the makeshift control extension.
- 124 VFX - SPACE 124
- His fighter flies toward the target as alien fighters streak out of the seed ship to meet him. He opens fire on them.
- 125 INT. HYPERION - BRIDGE 125
- Helena and the crew watch the fighter's progress as a radar representation on the big screen.
- DIETRICH
Bandits engaged.
- Kira races onto the bridge and holds up, watches as -
- 126 INT. FIGHTER 126
- Sarge runs his hand along the control extension, initiates. Behind him, the module begins to pulse and emit a low, slow-revving WHINE.
- 127 VFX - SPACE 127
- The fighter expertly negotiates the enemy gauntlet, drawing close to the seed ship that loosens its big guns, throwing everything it has at him: missiles, lasers.
- 128 INT. FIGHTER 128
- The device is pulsing, emitting A SHRILL WHINE and -
- 129 VFX - SPACE 129
- The fighter explodes, then implodes, creating a swirling black rend in spacetime. No window. This is a black hole.

TAG

143 VFX - SPACE 143

Hyperion drifts through space in sub-light.

144 INT. HYPERION - BRIDGE 144

Helena steps onto the bridge. She keys her comm.

HELENA

This is lieutenant Brandt.

145 INT. HYPERION - CORRIDOR 145

Swann and the med team treat patients as Helena's voice comes over the ship's P.A. PAN OVER to Tess asleep, sitting vigil by Vincent's bedside. Someone lays a blanket over her. REVEAL it is Hoyt. He considers Tess, then steps away, resuming his med bay duties.

HELENA (O.S.)

We've struck a significant blow against a formidable enemy, but despite this victory, we have no way of knowing its full impact.

146 INT. HYPERION - ENGINEERING 146

Crew members work alongside visitors, Griffa among them, repairing the system.

HELENA (O.S.)

We are battling an enemy we don't understand, possessed of weapons we can't comprehend, driven by motives we've yet to determine.

147 INT. HYPERION - CORRIDOR 147

Lita sees Voss walking toward her. She stops to say something. He averts his gaze, walks right by.

HELENA (O.S.)

We've been told our homeworld and its near-colonies have fallen, that everything we knew is gone but, even if true, we can't allow these facts to humble us. We can't give up.

148 INT. HYPERION - MESS

148

Chase sits alone in the otherwise deserted mess, nursing a mug of coffee.

HELENA (O.S.)

In the face of this staggering
adversity, we will continue, we will
persevere, for those we have lost,
and those we've yet to save.

149 INT. HYPERION - HYDROPONICS

149

Kira sits alongside Minnow, looking up at the stars.

HELENA

And we'll do so together because,
for the time being, all we have is
each other.

150 INT. HYPERION - BRIDGE

150

Helena, on the bridge, takes off her comm.

DIETRICH

Engines fully-charged, we're bounce
ready. We should make target
destination inside of a month.

Beat. The crew throw expectant looks back at Helena.

HELENA

Alright, Ensign Dietrich, plot a
course.

(beat)

We're going to Earth.

The crew members exchange the briefest of looks, then Dietrich
inputs the coordinate.

And off a determined Helena -

151 VFX - SPACE

151

Hyperion bounces.

FADE OUT