

KUZU 13

By

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FADE IN:

TITLES: KUZU 13

1 EXT. OUTER SPACE 1

WE SEE THE SURFACE OF THE MOON and then slowly WE BEGIN DESCENDING towards it...moving down getting closer to a giant mining station named OSHOKU.

We get closer as the titles continue...

WE MOVE CLOSER AND CLOSER....

Ships take off from the station and other ships are landing and docking... We get closer and come to a window and we suddenly HEAR voices.... Japanese? THEN we move through the window... more VOICES... It is Japanese....

2 INT. ROOM 2

A BEAUTIFUL ROOM PAINTED IN RED WITH ANCIENT JAPANESE ITEMS AROUND

SHIHOMI

Why you steal from me Miki? Huh?

A young Asian girl named Miki is on her knees on the floor... she looks up crying with blood dripping from her mouth. She stares at Shihomi a very large fat sweaty Asian man in his 50's with slicked back dyed black hair. He's repulsive, he looks to smell of stale cigarettes and Tiger beer.

MIKI

I didn't...steal...

SHIHOMI

Now you lie. You Steal. Then lie.

Miki starts to cry again. Shihomi walks slowly behind Miki.

MIKI

I didn't...Mean to...

Shihomi walks past her slowly to his book case and quietly removes a Katana off the wall and walks back behind Miki.

SHIHOMI

Of course you didn't...

Shihomi raises the Katana high in the air and slashes down fast and hard. Miki's body falls forward. Her head falls backwards. She's dead.

3 INT. JAIL: HALLWAY: EARTH - MORNING

3

A man walks quickly down the hallway of the jail. Women yells, screams, and curses come from both sides of the hall. The man stops in front of a jail cell and waits for it to open... the door slides open and on the floor facing away from him is a girl sitting on her knees. The Jail cell is small....nothing on the walls.

GUARD

EMI I have a note for you.

EMI KITA does not say a word she just holds up her right hand. The guard walks into the cell and places the note in her hand and walks out. The cell door closes.

The note reads: I AM SORRY TO INFORM YOU THAT YOUR SISTER MIKI HAS DIED ON THE MINING MOON STATION OSHOKU. OSHOKU POLICE BELIEVE IT TO BE A HOMICIDE AND IT IS CURRENTLY BEING INVESTIGATED.

A close up on EMI's face reveals that she and MIKI were twins. EMI crumbles the note in her hand and a single tear falls from her left eye.

EMI

(whispers)

Shihomi.

4 EXT: OUTER SPACE

4

In outer space a shuttle comes into view. We see the name of the shuttle on its side that reads: KUZU 13 It comes into the atmosphere of Earth and glides down to a city that looks like San Francisco called LOBUS. It lands on a track and slowly pulls into a gate full of people running around. The pilot gets out and stretches.

5 EXT: LOBUS CITY-DAY

5

VARIOUS VOICES

(off)

Hello, TONY!...

How's things, Mr. MOLINA?

Any danger this trip?

Meanwhile the co-pilot, who is sick, jumps down to the sidewalk.

(CONTINUED)

CO-PILOT
So long, TONY.

TONY MOLINA looks over his shoulder.

TONY MOLINA
Get well Kid.

The KUZU 13 shuttle doors open and passengers file out. A new passenger walks up. She looks rich and of the high society people called the RICHIES. She looks towards TONY.

MONICA WINDHAM
Is there some place where I can
have a cup of tea?

Tea is not quite in TONY MOLINA's lexicon. He thinks, scratches his head and speaks politely.

TONY MOLINA
Well, ma'am, you can get great
coffee right there in the LOBUS
hotel.

MONICA WINDHAM
Thank you, pilot.

She walks over to the LOBUS Hotel, and at one side of the BAR, shows an attractive young girl sitting with a SPACE RANGER standing beside her. She gets up as MONICA WINDHAM appears, walking towards the door of the hotel.

GIRL
MONICA WINDHAM!

She runs towards MONICA WINDHAM.

MONICA WINDHAM
(happy)
KATE!

KATE
What are you doing in LoBus?

MONICA WINDHAM and KATE stand by the door of the hotel. As she speaks, an immaculately dressed man, comes through the door behind them.

MONICA WINDHAM
I'm joining HARRISON on OSHOKU. He
got a new job as the general
manager of the OSHOKU mine. He's
going to meet me on TAKAI and we're
(MORE)

(CONTINUED)

MONICA WINDHAM (cont'd)
going to have dinner at that new
restaurant.

KATE
Oh, I've eaten there...It's
great...The KUZU 13 shuttle doesn't
leave for a few minutes... care for
some tea?

MONICA WINDHAM
Oh yes, thank you.

MONICA WINDHAM's face lights up as they all turn and start
to go in through the door. The well-dressed man, MCROY,
stops short in the doorway and stares for a split second at
MONICA WINDHAM. She reacts to his stare. MCROY smiles.
MONICA WINDHAM and KATE come in and the two ladies sit down.

KATE
Kuzu 13 is a fast shuttle...You
should get there in a few days.

As they sit down, MONICA WINDHAM looks out of the window and
notices MCROY standing in the street outside and looking
through the window. She turns to KATE, interrupting her.

MONICA WINDHAM
(curiously)
Who is that gentleman?

KATE
He's a sleazy gambler. He's no
gentleman.

They look curiously out of the window at MCROY. He notices
them and turns and walks away across the street.

6

EXT. SPACE MARSHAL BUILDING-DAY

6

It is a small building with a neon sign on the window.
GEORGE KURATA SPACE MARSHAL, he sits behind a desk littered
with papers, his feet propped on one edge of it. A few of
his deputy marshals are lounging in the office. One sits in
the foreground on a chair; the other stands in the
background leaning on a desk. GEORGE KURATA is reading as
TONY MOLINA comes in eating a large sandwich.

TONY MOLINA
Well, Marshal, you ready to take
off? We got to get that medicine to
OSHOKU.

(CONTINUED)

GEORGE KURATA is seen from above, leaning forward and shaking his head. There is a rack of shotguns and rifles propped against the wall behind him.

GEORGE KURATA
Look at this.

He pushes a picture across the desk.

TONY MOLINA, seen from below, looks down at GEORGE KURATA. He's wiping food from his face with his shirt and is surprised at the picture.

TONY MOLINA
EMI KITA! I thought EMI KITA was in jail for killing that man that tried to rape her.

GEORGE KURATA
She was.

TONY MOLINA picks up the picture takes a bite of his sandwich and grins.

TONY MOLINA
(with a mouthful of food)
Well I'm glad she escaped. That guy had no right...Fuck him...She...well, I know she's a...

GEORGE KURATA
(interrupting)
It's my guess she's going after SHIHOMI.

TONY MOLINA
Shihomi? I guess...

Marshal leans forward. His feet drops to the floor.

GEORGE KURATA
Shihomi still on Oshoku?

TONY MOLINA
Of course... he owns IKU and practically OSHOKU... running his whores and ... well, drugs...

Close-up of GEORGE KURATA holding up his hand to say be quiet. There is a pause as he looks down then at TONY.

GEORGE KURATA gets to his feet, reaching out for a rifle and a shotgun which are leaning against the wall.

GEORGE KURATA

My guess is EMI will take this Shuttle... I'm going to take her straight into the OSHOKU jail.

He checks the rifle and shotgun and they both walk out.

7 EXT. LOBUS BANK- DAY 7

We see NEON glass panels of the bank door... letters read: LOBUS BANK: SPACE MINERS AND TERAFORMING: The bank is situated across from the LOBUS HOTEL & BAR and we can see the KUZU 13 SHUTTLE reflected in the NEON glass, with a crowd of people around it.

8 INT. LOBUS BANK 8

DAN PHILLIPS, a WEAK looking gentleman, who stands behind the counter. He seems to be an important man who commands respect in LOBUS. A big, old-fashioned iron safe is in a corner behind the counter.

DAN PHILLIPS is nice and smiles and everyone around seems to like him. But he seems strange today. He's sweating and is very nervous.

He finally goes into the back and slowly shuts his door peeking out making sure no one is watching.

9 EXT. LOBUS STREET 9

LISA UCHIDA, is crying... she was kicked out of the SHOGO brothel she was working at for not doing what they asked. She walks quickly toward the LOBUS HOTEL & BAR.

She bumps into a friend... DOC CHANDLER... who asks what is wrong ...she explains what has happened.

DOC CHANDLER

Please don't cry...

DOC CHANDLER tells her his story...

DOC CHANDLER

I was just kicked out of my office. They say I'm a drug addict and drunk... which is not true of course...do I dabble....sure who doesn't these days. I'm thinking of starting a new practice on OSHOKU. Why don't you join me? Lots of jobs there.

DOC CHANDLER Stumbles and is held up by LISA.

(CONTINUED)

LISA UCHIDA
 Sure why not. (she smiles)

DOC CHANDLER and LISA UCHIDA walk along the street, arm in arm.

They are seen walking along the sidewalk from between two men, who stand with their backs to us in the doorway of the bar. The two men move out of the way as DOC CHANDLER and LISA UCHIDA come to the edge of the outside patio of the LOBUS HOTEL & BAR and put down their baggage. LISA UCHIDA sits down and DOC CHANDLER comes forward, pausing in the doorway.

Inside, halfway down the bar, Mr. WRIGHT is talking to the Bartender.

10

INT. BAR

10

As he speaks, DOC CHANDLER comes to the bar in the foreground and motions politely to the Bartender, who comes to him suspiciously.

DOC CHANDLER
 Frank...

BARTENDER
 Yes, DOC?

DOC CHANDLER leans against the bar, and he and the Bartender look at each other. WRIGHT can still be seen in the background, silhouetted against a window.

DOC CHANDLER
 Frank, I owe you money...it's true....don't deny it... But could you... ahem... put one drink on credit?

Bartender shaking his head.

BARTENDER
 If talk was money, DOC, you'd be my best customer I got.

DOC CHANDLER
 I'm leaving the planet, Frank.

BARTENDER
 Honest?

(CONTINUED)

DOC CHANDLER

Yes, and I thought you might, in
memory of our many happy...

BARTENDER

(reaching for the bottle)
All right, DOC... just this one.

DOC CHANDLER

Thank you, Frank.

The Bartender gives him a bottle and a glass, and DOC CHANDLER carefully and with relish pours himself a drink. He turns the glass in his hand, regarding the liquor with fond anticipation. Meanwhile the Bartender nods towards WRIGHT at the other end of the bar.

BARTENDER

Here's a man goin' with you on the
KUZU 13 SHUTTLE, DOC. He's from
KORKO.

WRIGHT looks up and turns towards them.

WRIGHT

KORYU...I'm from KORYU.

DOC CHANDLER lifts his glass to WRIGHT, but his attention is on the glass rather than on the stranger.

DOC CHANDLER

To KORKO!

He drinks.

DOC CHANDLER continues to drink, not taking any notice as WRIGHT speaks.

WRIGHT

(off)
KORYU

BARTENDER

(off)
He's drug rep.

DOC CHANDLER spits up his drink and sets down his glass.

DOC CHANDLER

(amazed)
A what?

(CONTINUED)

WRIGHT still stands at the end of the bar, with DOC CHANDLER and the Bartender looking towards him. DOC CHANDLER is delighted.

DOC CHANDLER
Well, well, how are you...

He walks along the bar towards WRIGHT.

DOC CHANDLER comes right up to the Drug Rep.

DOC CHANDLER
So you're from KORKO

WRIGHT
KORYU

DOC CHANDLER
Of course. Do you by chance have any samples? You know... I am a doctor. Samples?

He takes a couple of packets out, DOC looks them over. Looking at them like it was bread to a starving man...WRIGHT looks at him nervously.

DOC CHANDLER
Bonedust, Mithril, Crono, Wyvarnk.... my, my...so lovely.

At this, WRIGHT hurriedly closes the case. DOC CHANDLER places a friendly hand on his shoulder and WRIGHT looks even more uneasy.

11 EXT. MAIN STREET LOBUS 11

The luggage is being piled into the KUZU 13 SHUTTLE. TONY MOLINA climbs into the pilots seat and pushes a bunch of buttons.

12 INT. LOBUS BANK 12

The banker, DAN PHILLIPS, is standing behind the counter of his office as Mrs. DAN PHILLIPS, a frigid-looking woman runs into the bank and comes up to him, her hand outstretched.

She stands, her face turned away from him.

MRS. DAN PHILLIPS
I need more money!

She holds her hand out, keeping her head averted.

(CONTINUED)

DAN PHILLIPS
 Why certainly, my dear, certainly.
 What is it this time, a new...?

MRS. DAN PHILLIPS
 (interrupting him as she puts
 the CARD into her purse)
 I won't be home till late. Ok?

DAN PHILLIPS
 Yes that's fine dear.

Mrs. DAN PHILLIPS strides off, leaving DAN PHILLIPS standing behind his counter.

DAN PHILLIPS is angry.

He turns away towards the old iron safe behind his desk. He bends down quickly and picks up a parcel of money.

DAN PHILLIPS kneels beside the open safe holding the parcel of money. He takes a black leather bag and stuffs the money into it.

Close up of the paper work on the money reads: SHIHOMI

13

EXT. MAIN STREET LOBUS

13

TONY MOLINA sits up in the pilots seat of the KUZU 13 SHUTTLE pushing more buttons. OUTSIDE WE see MONICA WINDHAM, and KATE come from the patio of the LOBUS HOTEL.

TONY MOLINA
 (V.O. on speakers for everyone
 outside to hear)
 All aboard for ARDALA, TAKAI, OJO,
 OSHOKU and KORYU!

As he talks, the two women come across towards the KUZU 13 SHUTTLE. LISA UCHIDA walks along the sidewalk, carrying her bag.

GEORGE KURATA is at the shuttles door and he reaches out and takes her bag.

GEORGE KURATA
 I'll take that, LISA.

LISA UCHIDA
 Oh, thanks.

LISA UCHIDA steps in the shuttle and is seen through the KUZU 13 SHUTTLE window, sitting back in her seat.

(CONTINUED)

WRIGHT starts to climb into the shuttle, followed closely by DOC CHANDLER.

DOC CHANDLER is also carrying WRIGHT's sample bag. WRIGHT leans towards him.

WRIGHT
I'll take that, DOC.

DOC CHANDLER
(raising a hand)
Oh no, no, no trouble at all. I'll
carry it on my lap.

WRIGHT sits back weakly in his seat as DOC CHANDLER, with much effort, hauls himself into his seat.

KATE, and MONICA WINDHAM stand together waiting, when a beautifully dressed woman comes up to them.

WOMAN
(whispers)
Be careful on that shuttle. That
Girl (POINTING TOWARDS LISA UCHIDA)
is a whore and a thief. Just be
careful.

KATE
(off)
She's right, MONICA . She was just
kicked out of the SHOGO
brothel...who knows for what.

MONICA WINDHAM
(determinedly)
It's only a few days, KATE. I'm
quite all right.

LISA UCHIDA looks through the shuttle window...sees the girls pointing at her and then looks away.

KATE and MONICA WINDHAM come up to the shuttle, then KATE helps MONICA WINDHAM to climb inside.

KATE
Now, MONICA have a safe trip... and
say hello to HARRISON for me.

As she gets in, MONICA turns and smiles.

14 INT. LOBUS HOTEL & BAR 14

MCROY sits at a table, playing cards. He sees MONICA turn and smile...

MCROY
So beautiful.

CARD PLAYER
What are you doing, MCROY, talking to yourself?

MCROY
You wouldn't understand, too young and too dumb.

15 INT. KUZU 13 SHUTTLE 15

TONY MOLINA and GEORGE KURATA are seated in the pilot seats of the KUZU 13 SHUTTLE as it waits outside the LoBus Hotel & Bar getting ready to leave to the next pick up. Several towns people moving around.

TONY and GEORGE get a message marked urgent on their screen. It reads: PIRATES HAVE ATTACKED OJO STATION. COULD ATTACK ANOTHER STATION. SPACE RANGERS HAVE BEEN DEPLOYED...TRAVEL SAFETY HAS BEEN ESCALATED TO RED. BE ON ALERT!

GEORGE KURATA goes through the doors to where the passengers are in the KUZU 13 SHUTTLE.

GEORGE KURATA is looking in to address the passengers.

GEORGE KURATA reads them the message...

MONICA WINDHAM looks at him.

MONICA WINDHAM
oh my god...

GEORGE KURATA looks around.

GEORGE KURATA
Well, TONY and I will pilot this shuttle through, whether there's any passengers or not. We have medicine to deliver....Now whoever wants to get out, can get out.

Inside the shuttle, DOC CHANDLER is busily inspecting the contents of WRIGHT's bag. WRIGHT leans across anxiously, but DOC CHANDLER pushes him away, closing the bag.

(CONTINUED)

DOC CHANDLER
I'm Staying...

WRIGHT looks anxiously over at the two women.

GEORGE KURATA also looks at them.

GEORGE KURATA
How 'bout you, LISA?

LISA UCHIDA looks at him, her face set.

LISA UCHIDA
There are worse things than space
pirates. I'm staying.

GEORGE KURATA looks over at MONICA WINDHAM, his voice
softened with respect.

GEORGE KURATA
Miss, maybe you should not go.

MONICA WINDHAM's face, when she looks at him, is determined.

MONICA WINDHAM
My husband is meeting me on
TAKAI...I'm going.

Now it is the turn of WRIGHT and DOC CHANDLER. WRIGHT clears
his throat and speaks meekly.

WRIGHT
Well, you see...I have a wife and
five children...

DOC CHANDLER
Great! Then we're going too! You
must get to them...

DOC CHANDLER grips the drug-sample bag firmly and WRIGHT
sits back down.

GEORGE KURATA
All right, folks.

MCROY
(off)
Marshal...

GEORGE KURATA turns at the sound towards the entrance of the
shuttle... MCROY is standing at the door.

(CONTINUED)

MCROY

Make room for one more.

He starts to move forward. GEORGE KURATA stares at him, as MCROY comes up to the door of the shuttle. (MONICA WINDHAM looks at him curiously)

MCROY

I'm offering my protection to this beautiful lady.

He smiles.

MCROY

I can shoot fairly straight if there's a need for it.

GEORGE KURATA

That's been proved too many times, MCROY.

MCROY.

Well....

GEORGE KURATA

All right, get in. We're late.

GEORGE KURATA goes off, watched by MCROY. The gambler climbs in the shuttle

MCROY

(to WRIGHT)

May I trouble you to move over, sir?...

WRIGHT

yes, of course.

TONY MOLINA sits nervously ready in the pilot seat as GEORGE KURATA sits down beside him.

TONY MOLINA

GEORGE?

GEORGE KURATA

(sitting down)

Get going, TONY we have two more stops on this street before takeoff..

TONY MOLINA nods.

16 EXT. LOBUS MAIN STREET-DAY

16

The KUZU 13 SHUTTLE moves off, coming down the street towards us.

DAN PHILLIPS is standing by the road with the heavy suitcase. The KUZU 13 SHUTTLE can be seen approaching, and, as it comes into view, TONY MOLINA pulls in and stops the shuttle.

The shuttle doors open and DAN walks up carrying the heavy suitcase.

The KUZU 13 SHUTTLE appears in the foreground, the shuttle moving to its next stop.

17 INT. KUZU 13 SHUTTLE

17

DAN PHILLIPS is squeezing his bulk into the tiny seat between MONICA WINDHAM and LISA UCHIDA, both of whom look at him with some distaste.

DAN PHILLIPS
Excuse me, ladies.

He chuckles.

DAN PHILLIPS
Warm today.

WRIGHT and DOC CHANDLER sit side by side.

DOC CHANDLER opens WRIGHT's bag again, looking at WRIGHT with a smile.

DAN PHILLIPS
Why is the shuttle leaving so late...I wasn't sure if I missed it.

DOC CHANDLER places an exploratory hand inside the bag.

WRIGHT
(closing the bag, but not before DOC CHANDLER extracts a sample)
Sir aren't you aware of...what's happened?

DAN PHILLIPS, sitting importantly between MONICA WINDHAM and LISA UCHIDA, looks over at him.

(CONTINUED)

DAN PHILLIPS
I don't follow you.

DOC CHANDLER looks high and drunk, while WRIGHT tries to get his bag back.

DOC CHANDLER
We're all going to be killed.
Massacred by SPACE PIRATES.

Cut back to the same shot of DAN PHILLIPS between the two women looking frightened.

DOC CHANDLER
(off)
Don't worry ladies.... I'm sure the
Marshal will keep us safe.

DAN PHILLIPS
(smiling at MONICA WINDHAM)
He's joking, of course.

Cut back to the same shot of WRIGHT and DOC CHANDLER.

WRIGHT
Oh no, he's not... I wish he were.

DOC CHANDLER
(cheerfully)
It's SHIHOMI'S gang...I'm sure of
it...they're the only ones that
have the balls...

Cut again to the same shot of DAN PHILLIPS and the women.

DAN PHILLIPS looks very uneasy as DOC CHANDLER continues:

Now back again on WRIGHT and DOC CHANDLER.

DOC CHANDLER
SHIHOMI, is always raiding. He
raids everything...

Again back to DAN PHILLIPS and the women.

DAN PHILLIPS
(appalled)
SHIHOMI? Well, why weren't the
passengers notified? Why wasn't I
told?

WRIGHT and DOC CHANDLER look at the banker.

(CONTINUED)

WRIGHT

We were...

DOC CHANDLER

We were told, DAN PHILLIPS at the first stop...which means each new ticket has the alert on it...

WRIGHT

(nodding looking at his ticket)

Yes, yes...

DOC CHANDLER

You OK, Mr. PHILLIPS?

Now DAN PHILLIPS looks suddenly scared, while MONICA WINDHAM and LISA UCHIDA sit silently on either side of him. He thinks quickly...HE stole the money out of SHIHOMI's own account...but SHIHOMI couldn't know already....no, he couldn't know yet....or could he?

DOC CHANDLER

(off)

Mr. Phillips?

DAN PHILLIPS

(blustering)

Oh yes, yes, I'm fine.

The KUZU 13 SHUTTLE travels further down the road TONY MOLINA and GEORGE KURATA are piloting. GEORGE KURATA grabs a shotgun out of a locker behind him deep in meditation, [while TONY MOLINA, touches his glock 17 on his hip just to make sure its still there.

TONY MOLINA

My wife is going to kill me if I killed on this run

GEORGE KURATA

That makes since

TONY MOLINA

It does if you know my wife

GEORGE KURATA

Here we are...the last stop before the space jump.

A figure comes into view and both men recognize who it is.

(CONTINUED)

TONY MOLINA
Hey look, it's EMI KITA!

GEORGE KURATA
(with a sigh)
Sure is....I was kinda hoping she
wouldn't have shown.

EMI KITA, is standing with a katana in one hand and a small bag in the other.

GEORGE KURATA gets out the shuttle doors with his shotgun

GEORGE KURATA
Hello, EMI.

EMI KITA stands calmly looking on. The town people walk around her without a care. EMI looks almost happy to see the Marshal.

EMI KITA
Hello George, how's your wife?

GEORGE KURATA with surprise and a smile.

GEORGE KURATA
She's fine.

The KUZU 13 SHUTTLE is seen from the side, showing MONICA WINDHAM, WRIGHT and MCROY staring curiously out of the shuttle doors.

EMI KITA
Weird you being a co-pilot on this run.

EMI KITA stands in the foreground with her back to us, looking up at GEORGE KURATA.

GEORGE KURATA
Took a guess you might be going to OSHOKU.

EMI KITA starts to move towards the shuttle.

EMI KITA
You taking me to OSHOKU prison or the prison in YEOH.

GEORGE KURATA
OSHOKU. I have to co-pilot this thing and I don't trust you with my deputies.

(CONTINUED)

He stretches out his hand.

GEORGE KURATA
I'll take that katana

EMI KITA looks at her sword and then up at him. She makes no move to surrender her sword ... though her manner is friendly. Her eyes smile up at GEORGE KURATA

EMI KITA
You might need me and this Katana.
Heard Shihomis Space Pirates are
raiding SPACE stations again

GEORGE KURATA looks down at EMI KITA.

GEORGE KURATA
EMI, you're under arrest.... don't
make me handcuff you.

EMI KITA looks up good-naturedly.

EMI KITA
As long as I get to OSHOKU

GEORGE KURATA
I know....Just give me the sword.

EMI KITA is seen in close-up, looking up towards GEORGE KURATA. Her eyes flick back to her katana and towards his shotgun. She sizes up the situation and with a SMILE she looks again up to GEORGE KURATA and throws him the katana.

The KUZU 13 SHUTTLE is seen from the side as EMI KITA goes up through the shuttle doors. Through the window, WRIGHT watches her in some alarm.

She climbs in the shuttle and they close the door.

Finally the KUZU 13 SHUTTLE pulls through to the launch deck getting ready for take off towards Outer space

18

INT. COCKPIT OF THE SHUTTLE

18

TONY MOLINA
(cheerfully)
That EMI...she's beautiful isn't
she?

GEORGE KURATA
Yes...and very deadly.

(CONTINUED)

TONY MOLINA

But, what she did....I don't blame her...

GEORGE KURATA

Me either...but how she did it....scares me.

19 INT. KUZU 13 SHUTTLE

19

The occupants openly or covertly inspect the newcomer. Through the window behind MONICA WINDHAM, the stars can be seen going past. DAN PHILLIPS, sitting on the other side of MONICA WINDHAM, picks up his bag of money from the floor and puts it on the seat beside him. He breaks the silence in a friendly way.

DAN PHILLIPS

So you're EMI KITA.

EMI KITA has seated herself in the corner seat with her back against the door between MCROY on the front seat and MONICA WINDHAM on the rear seat. She looks straight at DAN PHILLIPS, her voice casual.

EMI KITA

Sure

DAN PHILLIPS is in the foreground with LISA UCHIDA beside him. They both look towards EMI KITA.

DOC CHANDLER

I knew your father EMI...Great man...

DOC CHANDLER and WRIGHT are seen, squashed together in the corner of their seat.

DOC CHANDLER

I'm sorry he died.

EMI KITA looks at him, sizing him up with keen eyes.

EMI KITA

(grinning)

You DOC CHANDLER?

DOC CHANDLER

(off)

I certainly am.

WRIGHT and DOC CHANDLER are seen from the same angle as before.

(CONTINUED)

DOC CHANDLER

I worked with your father in the mines... I was the station doctor and you were....so little...and I remember you had a sister...You two were so cute...running around the station...

MCROY turns to look towards DOC CHANDLER.

MCROY

OSHOKU mines?

DOC CHANDLER

Yes, before it went corporate.

EMI KITA, still looking at DOC CHANDLER with sharp interest, disregards the interruption.

EMI KITA

You mean before it went corrupt.

EMI adjusts a knife she has in her boot

DOC CHANDLER now is smiling.

DOC CHANDLER

Well yes...corrupt ...What became of your sister?

There is a pause. The smile goes from EMI KITA's face and her voice is quiet as she looks straight ahead.

EMI KITA

She was murdered.

LISA UCHIDA looks around sympathetically.

WRIGHT and DOC CHANDLER look down, obviously scared.

EMI KITA looks angry.

20

EXT. KUZU 13 SHUTTLE

20

The Shuttle is seen as it comes towards us out of the darkness of space.

21 INT. KUZU 13 SHUTTLE

21

DOC CHANDLER smiles cheerfully at WRIGHT, his arms wrapped protectively round the sample bag.

WRIGHT smiles back.

MONICA WINDHAM, sitting by the window, with DAN PHILLIPS beside her, SHE looks pale and uncomfortable. She raises a blanket to her face, then turns away and looks out of the window.

MCROY watches her.

MCROY
You feel ok?

MONICA WINDHAM
I'm fine. I just don't do well with
space travel

MCROY
Ok.

DOC CHANDLER leans back and folds his hands over his plump belly, addressing no one in particular but does glance over to MCROY.

DOC CHANDLER
Three weeks ago I took a bullet out
of a man who was shot by a fancy
gentleman. The bullet was...

MCROY's eyes blaze as he stares at DOC CHANDLER, half-rising in anger.

DOC CHANDLER
(off)
...in his back.

MCROY
(Standing up from his seat)
What are you trying to say!?

EMI KITA looks over at MCROY and speaks to him with quiet authority.

EMI KITA
Sit down.

MCROY sits back, rather put out.

EMI KITA is shown looking up at him. Then towards DOC.

(CONTINUED)

EMI KITA
DOC leave it.

22 EXT. KUZU 13 SHUTTLE 22

SHUTTLE is seen in very high angle long shot as they go along space a fantastic and majestic scenery rising up all around them.

23 EXT. SPACE STATION ARDALA 23

The shuttle pulls up to dock.

24 INT. KUZU 13 SHUTTLE 24

People moving around gathering their things... EMI KITA gets out first, followed by MCROY, who fixes his jacket and makes sure he looks ok. Then WRIGHT gets out, keeping a firm hold on his sample bag, which he has by now retrieved from DOC CHANDLER. MCROY waits by the shuttle door and helps MONICA WINDHAM down; she looks weary and holds her jacket about her. TONY MOLINA checks refueling and maintenance.

TONY MOLINA
We need fuel and please check the
aft ion battery!

KUZU 13 SHUTTLE just visible on the left and men bustling around. EMI KITA is standing at the doorway of the ARDALA station-house. SHIBO, the manager of the station, stands by the KUZU 13 SHUTTLE as DOC CHANDLER gets down. They greet each other like old friends. We look right as DOC CHANDLER and SHIBO grasp each other and shake hands in delight.

DOC CHANDLER
Well, if it isn't my old friend,
SHIBO... How are you?

SHIBO's wife comes up and joins them, smiling happily.

MRS. SHIBO
He's fine, DOC CHANDLER, and mighty
glad to see you.

Everybody bustles around in the station greeting center. DOC CHANDLER and SHIBO go off arm in arm, and MCROY and EMI KITA follow them. Mrs. SHIBO goes forward, towards the shuttle.

MRS. SHIBO
We didn't think any shuttle was
coming because of the raids...no
rangers here either...

DAN PHILLIPS interrupts her.

DAN PHILLIPS

Wait a minute....you have no Space
Rangers here?

MCROY and MONICA WINDHAM are going away towards the ARDALA space station-house door. MONICA WINDHAM turns suddenly at DAN PHILLIPS's words as Mrs. Shibo continues off.

MRS. SHIBO

Nope. They left to help fight the
pirates at the next station

MONICA WINDHAM

My husband said there would be
rangers to escort us all the way to
OSHOKU

MRS. SHIBO

(off)

Sorry all rangers were ordered to
leave.

MONICA WINDHAM, very upset, turns away, trying to be courageous, but the strain shows.

TONY MOLINA

(off)

Well, that means we got to turn
back. I was expecting an escort for
the remainder of the run. Medicine
will have to wait.

DAN PHILLIPS

(off)

I can't go back. (he catches hold
of himself and blusters) See here,
pilot, this shuttle has started for
OSHOKU and it's your duty to get us
there.

As they speak, we see MONICA WINDHAM, who slowly goes over to a bench by the wall and sinks down.

DAN PHILLIPS and TONY MOLINA look at each other. GEORGE KURATA watches in the background.

DAN PHILLIPS

(loudly to Molina)

And it's your duty to take us.

TONY MOLINA

(hopefully)

We have to turn back...

(CONTINUED)

LISA UCHIDA leans wearily against a wall, listening impassively, just letting the dispute wash over her.

MONICA WINDHAM is sitting on the bench with MCROY beside her. EMI KITA stands in the foreground looking over towards the others.

EMI KITA

I think we can get through all right, GEORGE.

TONY MOLINA stands in the center of the group, DAN PHILLIPS, GEORGE KURATA and Mrs. SHIBO gathered around.

TONY MOLINA

It's too dangerous

DAN PHILLIPS

I can't go back!

The others watch as DAN PHILLIPS stalks off in a rage.

GEORGE KURATA

I'll tell you how we'll settle it.
We'll take a vote. Inside,
everybody.

All the passengers follow GEORGE KURATA towards the door in the background.

GEORGE KURATA

Come on, TONY MOLINA.

TONY MOLINA

I'm voting no!

Inside the ARDALA station VISTING CENTER, the long table is set for a meal. DOC CHANDLER comes in first, followed by MCROY and MONICA WINDHAM. Then LISA UCHIDA enters, with WRIGHT and Mrs. SHIBO, who hurries across and into the kitchen as she speaks.

MRS. SHIBO

Now, come on, girls, set yourselves down; I'll get you something to eat.

In the foreground, his back to us, MCROY pulls a chair out for MONICA WINDHAM. LISA UCHIDA seats herself down by the wall at the far side of the table as the others continue coming through the door in the background. GEORGE KURATA comes forward, taking control of the situation; the others gather round the table as he speaks.

GEORGE KURATA

TONY and I have to go...OSHOKU needs the medicine we have...But, you folks can stay here...I will say this... If we push on we can be in TAKAI in a few hours. RANGERS there will give us an escort as far as the OJO, and then it's a short distance to OSHOKU.

TONY MOLINA

I...

GEORGE KURATA goes right on.

GEORGE KURATA

We got men who can handle firearms... and of course...I'm not forgetting you EMI.

DOC CHANDLER and SHIBO are seen in high angle, both leaning on the bar; SHIBO and DOC CHANDLER are drinking.

GEORGE KURATA

(off)

DOC CHANDLER can shoot, if sober.

At GEORGE KURATA's words, they both look over at him.

DOC CHANDLER

(sarcastically)

I can shoot, I can shoot.

GEORGE KURATA is standing by the table with MONICA WINDHAM sitting in profile beside him. EMI KITA lounges against a pole in the background.

GEORGE KURATA

Mrs Windham?

MONICA WINDHAM is seen from above sitting with her back to the window.

MONICA WINDHAM

I'm determined to get to my husband.

GEORGE KURATA in the foreground, EMI KITA and TONY MOLINA standing behind LISA UCHIDA, who is seated at the table, with WRIGHT visible in the background. They are all looking towards MONICA WINDHAM. GEORGE KURATA turns to WRIGHT.

(CONTINUED)

GEORGE KURATA
What's your vote, Wright?

WRIGHT
(clearing his throat)
Well, I...

EMI KITA
What about her?

GEORGE KURATA, stops and turns to look at EMI KITA

LISA UCHIDA looks up towards EMI KITA in amazement.

EMI KITA and TONY MOLINA face GEORGE KURATA, who stands almost back to us. He looks down towards LISA UCHIDA.

GEORGE KURATA
Well, what do you say?

LISA UCHIDA looks up. There is a pause. Her eyes move back towards EMI KITA, then she looks down.

LISA UCHIDA
(sighing)
I can't go back...

EMI KITA, TONY MOLINA and GEORGE KURATA face each other again.

DAN PHILLIPS
(off)
I vote we go on.

DAN PHILLIPS is standing with WRIGHT beside another window.

DAN PHILLIPS
I demand it, I'm standing on my
legal rights.

The group is seen in a low angle. MONICA WINDHAM and MCROY are seated at the table in the foreground, while the others stand around anxiously in the background, except for LISA UCHIDA who is sitting against the wall near the door beside EMI KITA. GEORGE KURATA looks towards MCROY.

GEORGE KURATA
What do you say, MCROY?

MCROY, playing with some cards on the table, looks towards MONICA WINDHAM, off-screen. He picks up the cards, laying the top one face upwards. It is the ace of spades.

(CONTINUED)

MCROY
OSHOKU.

GEORGE KURATA, standing with his back to us, looks across the room to the bar where DOC CHANDLER and SHIBO are standing.

GEORGE KURATA
(pointing)
You, DOC CHANDLER?

DOC CHANDLER steps forward, SHIBO following him.

DOC CHANDLER
Well, I

DOC CHANDLER and SHIBO stand together.

DOC CHANDLER
Each day is not a promise....

GEORGE KURATA
(off, very impatient)
Yes or no?

Shibo is urging DOC CHANDLER on.

DOC CHANDLER
Yes. Wait to what?

GEORGE KURATA, seen from the side, looks stern.

GEORGE KURATA
Do you want to go back or not?

DOC CHANDLER looks a bit scared.

DOC CHANDLER
No!

He looks indignantly at GEORGE KURATA and turns back towards the bar.

DOC CHANDLER
I want another drink.

SHIBO and DOC CHANDLER hurry back to the bar.

GEORGE KURATA and WRIGHT are now seen from below.

GEORGE KURATA
That's five.

He looks at WRIGHT.

(CONTINUED)

GEORGE KURATA

YOU?

WRIGHT

I want to reach my family in
KORYU... And that means getting a
shuttle at OSHOKU...so, I guess
yes.

Cut back to the previous shot of GEORGE KURATA facing WRIGHT
with DAN PHILLIPS nearby.

GEORGE KURATA

Well, TONY ?

GEORGE KURATA turns towards TONY MOLINA, and camera pans
swiftly with his gaze, to include EMI KITA in the shot, with
TONY MOLINA.

TONY MOLINA

I...

GEORGE KURATA cuts in promptly.

GEORGE KURATA

TONY MOLINA says aye. That's seven!

TONY MOLINA makes futile motions of protest, but GEORGE
KURATA has already turned to EMI KITA. I'm votin' for you.
You go with me.

EMI KITA

Agree...OSHOKU it is.

EMI walks away with a slight smile..

GEORGE KURATA

Well, folks, that settles it. We're
goin' through. Eat your food.

He strides off through the door, followed by a protesting
TONY MOLINA.

TONY MOLINA

But, GEORGE KURATA, ain't we gonna
eat?

GEORGE KURATA

We'll eat later.

The room is now seen in wide shot with MONICA WINDHAM
sitting in back view nearest to us, MCROY just beyond her.
DOC CHANDLER and SHIBO can be seen at the bar in the
background. DAN PHILLIPS and WRIGHT stand at the far end of

(CONTINUED)

the table as Mrs. SHIBO comes through the door near the bar carrying a food.

MRS. SHIBO
Here folks, food's on the table.
Help yourselves.

She puts the FOOD on the table and turns to go back to the kitchen, passing DOC CHANDLER and SHIBO as she goes.

MRS. SHIBO
Don't drink too much!

EMI KITA is standing by the table. LISA UCHIDA is uncertain whether she should sit down, knowing she is not expected to sit with Richies... So she passes behind EMI KITA, going towards the door. EMI turns to her, pulling out a chair for her opposite MONICA WINDHAM.

EMI KITA
Sit here.

LISA spins to face her, stopping in her tracks.

MONICA WINDHAM, seen in profile, is sitting at the end of the table, DAN PHILLIPS a seat away at her side. MCROY stands at the bar. They all look round towards EMI KITA and LISA UCHIDA.

LISA UCHIDA hesitates for a split second. Then she gets her courage up and takes the chair.

LISA UCHIDA
Thank you.

EMI KITA sits down beside her ...a medium close-up of them.

MONICA WINDHAM, seen in close-up, looks across in distaste. A close-up of LISA UCHIDA shows her looking back towards MONICA WINDHAM in embarrassment, before looking away miserably.

Across the table, MONICA WINDHAM still looks disapproving and DAN PHILLIPS looks superior. MCROY comes forward and stands stiffly beside MONICA WINDHAM. DAN PHILLIPS passes MONICA WINDHAM a plate which MCROY intercepts to place with great courtesy in front of her.

LISA UCHIDA is still acutely embarrassed. EMI KITA, aware of the tension, passes her a plate with equal courtesy. Trying to brave out the hostile glances, LISA UCHIDA reaches for her cup of coffee and EMI KITA passes her the milk.

MCROY breaks the tension. He looks from MONICA WINDHAM to LISA UCHIDA, then bows stiffly to MONICA WINDHAM.

MCROY

May I find you another place, Mrs.
Windham?

EMI KITA looks up

There is a pause as MONICA WINDHAM decides how to act.

MONICA WINDHAM

Thank you.

MONICA WINDHAM rises from her seat and goes around the table behind DAN PHILLIPS, watched by DOC CHANDLER and SHIBO from the bar.

The table is now seen from above in a long medium shot, with LISA UCHIDA and EMI KITA sitting on one side, DAN PHILLIPS on the other.

EMI KITA stares, amazed. LISA UCHIDA spills some of her coffee and the cup rattles as she sets it back in the saucer.

DAN PHILLIPS, not to be outdone, gets up and goes to sit at the far end of the table, as far away from LISA UCHIDA and EMI KITA as possible.

This whole episode takes place in complete silence.

Mrs. SHIBO bustles in with a jug of coffee and pours a cup for MONICA WINDHAM. MCROY sits down beside MONICA WINDHAM in their new places.

LISA UCHIDA and EMI KITA are conspicuously isolated at the end of the table. LISA UCHIDA is miserably embarrassed. EMI KITA turns to look at LISA UCHIDA.

EMI KITA

Looks like they don't like people
like us.

LISA UCHIDA

Us?

EMI KITA

Yes, us.

EMI KITA looking at her, passes a bowl for her to help herself to some food, but she takes it from her and gives her some instead.

MCROY and MONICA WINDHAM are now seen at the far end of the table from us behind EMI KITA and LISA UCHIDA, who sit with their backs to us. We pass LISA UCHIDA and EMI KITA to a medium shot of MONICA WINDHAM and MCROY eating their meal. MONICA WINDHAM, suddenly overcome, lays down her fork and rests her head in her hand, looking pale. MCROY addresses her anxiously in a low, polite tone.

MCROY
You're ill, Mrs. Windham?

MONICA WINDHAM straightens up, fighting off nausea.

MONICA WINDHAM
No... it's just... I'll be all
right. I told you its just space
travel

He regards her anxiously.

MONICA WINDHAM
You're very kind... Why?

MCROY
In the world I live in one doesn't
often see a lady.

Close-up of MONICA WINDHAM, who looks at him curiously.

MONICA WINDHAM
Have you ever been to OSHOKU?

MCROY hesitates as if to evade the question or shape a lie. He drops his voice.

MCROY
I worked for your husband...I was
his...well security.

MONICA WINDHAM looks at him wonderingl.

MONICA WINDHAM
Should I remember you?

MONICA WINDHAM looks questioningly at MCROY.

MCROY
No it was a long time ago...before
you two met...He saved my life.

She turns away, puzzled, wanting to know more but senses it isn't the time...she sips her tea.

EMI KITA and LISA UCHIDA are seen in medium close-up as they eat. EMI KITA looks at her and she looks down self-consciously.

TONY MOLINA is now seen coming through the door in the background behind LISA UCHIDA and EMI KITA, who are sitting at the table piled with the glasses and bowls used for the meal. He comes towards the table and addresses the company.

TONY MOLINA
(cheerfully)
All aboard for TAKAI...

GEORGE KURATA comes up behind him and interrupts.

GEORGE KURATA
Yep, Shuttles ready!

Around the table, the passengers are all waiting. MONICA WINDHAM sits at the far end of the table, EMI KITA and LISA UCHIDA nearer to us on the other side. MCROY gets up and goes towards the bar. EMI KITA looks up at GEORGE KURATA.

GEORGE KURATA
(to EMI KITA)
Okay, EMI, get going.

There is a scraping of chairs as all except MONICA WINDHAM rise and make for the door. EMI KITA accompanies LISA UCHIDA.

TONY MOLINA hurriedly grabs something to eat off the table as GEORGE KURATA hustles him out. DOC CHANDLER is the last to leave

25 EXT. SPACE STATION ARDALA 25

The KUZU 13 shuttle undocks and moves towards TAKAI SPACE STATION

WE can now see the KUZU 13 SHUTTLE disappearing into the distance....darkness of space makes it look so small.

26 INT. KUZU 13 SHUTTLE 26

TONY MOLINA and GEORGE KURATA in the cockpit. GEORGE KURATA, scans the horizon vigilantly. TONY MOLINA clears his throat, inviting conversation, but GEORGE KURATA pays him no mind. Finally TONY MOLINA can't stand the silence and turns as if GEORGE KURATA had spoken.

TONY MOLINA
What'd you say?

GEORGE KURATA
Nothin'.

TONY MOLINA
Why don't you say somethin'? A man
gets nervous just flying here,
thinking about murderous SPACE
PIRATES!

GEORGE KURATA
You say something.

TONY MOLINA
(belligerently)
All right, What you going to do
with EMI...Really.

GEORGE KURATA
What do you mean?

TONY MOLINA
SHIHOMI and EMI. I'm not
stupid...We both know SHIHOMI
killed EMI's sister...and they'd be
a lot more peace in space if
SHIHOMI was DEAD and I think EMI
can do it!

GEORGE KURATA
I'm not saying I don't agree with
you, TONY, but you're crazy. First,
SHIHOMI would kill EMI. Second, if
SHIHOMI did get killed he's got two
brothers that would probably kill
her. Nope, safest place for EMI
KITA is in jail.

TONY MOLINA
(looking at GEORGE KURATA with
astonishment)
Well, GEORGE KURATA. You just want
the reward.

GEORGE KURATA
Yes I can use that reward. But, I
don't want EMI killed that's all.

27 INT. KUZU 13 SHUTTLE

27

The passengers are seated in the same positions as during the morning. DAN PHILLIPS, seen in medium close-up with LISA UCHIDA beside him, starts speaking...

DAN PHILLIPS
I wish we didn't have to
stop....just go straight to OSHOKU

Show the others looking at DAN PHILLIPS

Cut back to the same shot of LISA UCHIDA and DAN PHILLIPS.

DAN PHILLIPS
It's too dangerous to stop!

The KUZU 13 SHUTTLE is going really fast... LISA UCHIDA notices the speed increase...

Cut back to WRIGHT and DOC CHANDLER, who pulls a sample from the sample-case and holds it up to WRIGHT ingratiatingly. WRIGHT does not protest. So DOC CHANDLER pops a pill.

DAN PHILLIPS
(off)
I have to get to OSHOKU ...Then to
the Outer Rim...I have too...

DAN PHILLIPS now addresses his remarks to MONICA WINDHAM, as the most worthy of attention.

DAN PHILLIPS
You understand....you have to get
there too!

MONICA WINDHAM leans against the side of the shuttle, as far away from him as possible.

DOC CHANDLER is staring lovingly into WRIGHT's face.

DOC CHANDLER
What this world needs is for
everyone to be doped up on pills
and just relax.... don't worry
about anything (he smiles)

WRIGHT
What?

DOC CHANDLER
Yes, you my friend... you are the
one that will bring peace to the
galaxy. Drugs...will save us all.

(CONTINUED)

LISA UCHIDA, sitting next to DAN PHILLIPS, has her eyes closed and her head leaning against the back of the seat.

DAN PHILLIPS
You sir are high.

DOC CHANDLER smile fades as he turns to DAN PHILLIPS.

DOC CHANDLER
Yes, I am.. and I'm happy.

He giggles.

28 EXT. KUZU 13 SHUTTLE 28

The shuttle comes into shot in the foreground

29 INT. KUZU 13 SHUTTLE 29

GEORGE KURATA and TONY MOLINA in the cockpit, GEORGE KURATA looks over to a display showing a map.

GEORGE KURATA
(turning back)
How come you're going off route.

TONY MOLINA
(grinning)
The PIRATES use the same guidance we use... I know something even the computer doesn't know.

GEORGE KURATA looks at him, but says nothing.

In the KUZU 13 SHUTTLE, the passengers are all weary, they're hot...sweating....MONICA WINDHAM, seen in medium close-up, is in obvious distress, looking very ill and worn out.

LISA UCHIDA is shown leaning back against her seat. DAN PHILLIPS is sitting next to her with an unpleasant frown on his face and clasping his bag of money. LISA UCHIDA, who has been looking in MONICA WINDHAM's direction, suddenly ventures for the first time to address her. She sits up and leans sympathetically across DAN PHILLIPS.

LISA UCHIDA
Wouldn't you like me to sit beside you? You could lean on my shoulder. You look so tired.

MONICA WINDHAM pulls herself together and her cool tone rebuffs LISA UCHIDA.

MONICA WINDHAM

No, thank you.

LISA UCHIDA shrinks back into her seat.

MCROY, seen sitting in profile with WRIGHT beside him, leans forward. We pan left with his movement to include EMI KITA.

MCROY

How are you feeling, Mrs. WINDHAM?

MONICA WINDHAM looks over towards LISA UCHIDA. Then she turns to MCROY.

MONICA WINDHAM

Is there any water?

EMI KITA looks up at MCROY, who is seen in profile. MCROY turns away. He pushes a button on the wall.

MCROY

TONY you guys have water....our
CONTAINER is empty.

TONY answers back that they do have water and snacks. MCROY goes up to the cockpit and the doors open and he walks in. He comes back out with waters and snacks.

MONICA WINDHAM can be seen leaning back wearily through the opposite window.

EMI KITA takes a water as MCROY fumbles for something. EMI KITA moves over to hand LISA a water.

LISA UCHIDA is lying back against the headrest with her eyes closed, next to DAN PHILLIPS. He looks down disapprovingly. Cut to the same shot of LISA UCHIDA next to DAN PHILLIPS. EMI brushes some hair out of her face. LISA opens her eyes and smiles.

LISA UCHIDA

Thanks.

EMI KITA

Welcome.

LISA UCHIDA leans forward a little to take the water from EMI.

She raises the bottle to her lips.

DAN PHILLIPS watches her.

DAN PHILLIPS

I'm finally going to say it. I
don't like sharing a shuttle with a
professional whore.

LISA UCHIDA looks down towards EMI KITA embarrassed.

EMI KITA

If you call her that again Mr.
Phillips... I will cut your dick
off...You understand me....

DAN PHILLIPS looks stunned and scared...he looks around the
shuttle for help...

DAN PHILLIPS

Why, you can't...

EMI KITA

(interrupting)

do... you... understand.

DAN PHILLIPS stops talking and just nods and clutches his
bag tighter

30 EXT. KUZU 13 SHUTTLE 30

A very long shot of the shuttle still flying through space

31 INT. KUZU 13 SHUTTLE 31

LISA UCHIDA, DAN PHILLIPS and MONICA WINDHAM sitting hunched
up in the front-facing seat. LISA UCHIDA drinks more water.
DAN PHILLIPS still sits stiffly with the bag of money on his
knee. MONICA WINDHAM is huddled up in a blanket and is
turned slightly away from the others. EMI KITA's head can be
seen in front of MONICA WINDHAM.

Now we see a close-up of LISA UCHIDA she stares fixedly in
EMI KITA's direction, off-screen.

Cut to a close-up of EMI KITA's head bending forward... she
looks up slightly.

LISA UCHIDA now looks up, embarrassed to have been found
out. EMI KITA, smiles slightly, drops her head again, trying
to sleep.

Cut to MONICA WINDHAM as her eyes close, then open; her
mouth opens slightly. She is obviously very unwell. She
pulls the blanket closer to her face.

(CONTINUED)

Now we go to WRIGHT and DOC CHANDLER. DOC CHANDLER gets another pill out of the bag. He exchanges glances with WRIGHT and grins at him, but WRIGHT lays a hand on his arm.

WRIGHT

Please...

DOC CHANDLER looks at him and pushes away WRIGHT's hand with his other arm and drains the pill. Then, after regarding the interior of the sample-bag lovingly, he folds his arms across the top of the bag and lays his head on them to go to sleep, watched sadly by WRIGHT.

32

EXT. TAKAI STATION

32

Seen from above. The KUZU 13 SHUTTLE can be seen coming into its docking station. The KUZU 13 SHUTTLE comes through the docking area and flies off-screen in the foreground. A sweaty fat man named BELA walks up to the shuttle doors...

TONY MOLINA

(cheerfully)

Howdy, BELA. 12 hours from Ardala.
That's fast FLYING!

GEORGE KURATA

(as the passengers climb out)

Get the folks a bite to eat, BELA,
while the cells charges. We're
pushin' right on to OJO.

BELA

(waving his arms)

You come without rangers?

TONY MOLINA and GEORGE KURATA are now seen looking down from the shuttle door.

TONY MOLINA

Sure, we wasn't scared. Never seen
any trouble, did we, GEORGE?

GEORGE KURATA

(looking round anxiously and
ignoring TONY MOLINA)

Where's the rangers here, BELA?

TONY MOLINA

Yeah, where is the rangers?

TONY MOLINA's jubilant expression is fading rapidly as he looks more closely at BELA's uneasy face.

(CONTINUED)

BELA
(shaking his head)
Ain't no rangers.

He gestures helplessly.

TONY MOLINA and GEORGE KURATA look down in horror.

TONY MOLINA
Huh?

BELA
(off)
Rangers gone. They leave.

MONICA WINDHAM and MCROY are standing together. MONICA WINDHAM steps forward, face taut, her voice shaky.

MONICA WINDHAM
Wait my husband was going to meet
me here.....at TAKAI

MONICA WINDHAM now comes beside the KUZU 13 SHUTTLE; for the first time she shows signs of cracking up. WRIGHT leans through the shuttle door listening, as BELA steps forward and faces her.

BELA
You his wife... I think?

MONICA WINDHAM
(frantically)
Yes, where is he? Did he go with
the rangers?

Close-up of BELA.

BELA
We was raided...he...

MONICA WINDHAM's eyes open wide with incredulity.

BELA
He had to go back to OSHOKU...many
died...he I thinkwell, He did
get shot....so he's at OSHOKU
HOSPITAL

Close-up of MONICA WINDHAM.

MONICA WINDHAM
(standing very still)
Hurt Badly?

(CONTINUED)

Close-up of BELA.

BELA

Yes.

MCROY, standing just behind MONICA WINDHAM, watches her with concern. She stands looking at BELA, off-screen, for a moment, then slowly turns away and walks off by the KUZU 13 SHUTTLE. MCROY follows her anxiously.

LISA UCHIDA is standing by the door of TAKAI station, with DAN PHILLIPS on the other side of her, as MONICA WINDHAM comes up. LISA UCHIDA's heart goes out to MONICA WINDHAM and she steps forward sympathetically.

LISA UCHIDA

I'm awfully sorry. If there's anything I can...

MONICA WINDHAM stops and faces LISA UCHIDA as she speaks.

MONICA WINDHAM

I'm all right. Thank you.

She turns away and goes on into the station, watched unhappily by LISA UCHIDA. MCROY steps gallantly up and follows MONICA WINDHAM into the house.

MONICA WINDHAM comes in through the door that leads from the docking area into the RESTAURANT. It is a fairly large with bare white walls that seemed to change to different shades of white every few minutes, it has a bar at one side and many tables and chairs. MONICA WINDHAM looks terribly sick and is fighting for strength and self-control. But as she reaches out for a chair to steady herself, she suddenly puts her other hand to her head and without warning she collapses in a dead faint, sinking to the floor out of sight behind a table. Just then, MCROY comes through the door; he starts forward to help, looks down, then hurries back to shout through the door.

MCROY

Marshal! Come here. Quickly!

Then he rushes back to MONICA WINDHAM, bending down over her.

GEORGE KURATA is seen from below, hurrying through the door. At first he cannot see MCROY and scans the room anxiously until his eyes see him, off-screen. He pauses, laying his shotgun down on a table beside him. MCROY is kneeling down beside MONICA WINDHAM's inert body on the floor. GEORGE KURATA's shadow can be seen against the far wall. MCROY

(CONTINUED)

gently lifts MONICA WINDHAM's head off the floor, as GEORGE KURATA hurries into shot to kneel down beside him. They exchange glances and MCROY nods slightly. GEORGE KURATA bends down and starts to pick MONICA WINDHAM up gently in his arms as though she were a child.

LISA UCHIDA now hurries through the door, coming towards, then stops, looking down anxiously. DOC CHANDLER and DAN PHILLIPS follow her closely.

GEORGE KURATA, holding MONICA WINDHAM in his arms, carries her towards the door at the back of the room, which leads into a passage and bedrooms. MCROY turns, and follows them through.

DAN PHILLIPS, LISA UCHIDA and DOC CHANDLER turn their heads to watch them go, as they stand in a helpless huddle. WRIGHT joins them, while MCROY and GEORGE KURATA are seen going out with MONICA WINDHAM through the door in the background.

LISA UCHIDA is standing by DOC CHANDLER, who is leaning against the bar. They are both watching very tensely. LISA UCHIDA turns to DOC CHANDLER and lays her hand on his arm.

LISA UCHIDA

Come on, DOC...She needs you.

She hurries out of shot in the foreground, but DOC CHANDLER remains leaning against the bar. His eyes close in anguish for a moment. He covers his face with his hands, and at that moment EMI KITA steps up to him.

EMI KITA

Let's go, DOC.

DOC CHANDLER wipes his forehead with his hands and then with a set expression starts to walk towards, followed by EMI KITA.

Outside in the dim corridor, LISA UCHIDA speeds urgently down to a lighted doorway halfway along. She stops and looks through, then hurries into the room. At that moment, DOC CHANDLER comes into shot from the foreground, padding unsteadily along the corridor after her. He goes through the same door and, as he disappears inside, MCROY's shadow falls on the opposite wall from where he is standing on guard. Then he steps out of the room, looking back over his shoulder.

DAN PHILLIPS

(off)

Terrific... a sick woman!

(CONTINUED)

The remaining passengers are moving with TONY MOLINA towards the bar

DAN PHILLIPS
That's all we need!

TONY MOLINA
I... I feel kinda sick myself.

EMI KITA goes to close the door as DAN PHILLIPS continues to complain.

DAN PHILLIPS
No rangers again! Who knows if or when the pirates will attack!

EMI KITA
(coming back and silencing him)
Mr. Phillips, shut up.

As EMI KITA speaks, standing back in the foreground, LISA UCHIDA hurries into the room. MCROY can be seen through the open door, standing on guard in the passage behind her. LISA UCHIDA hurries up to BELA, who has been bending down beside a table. He stands up.

LISA UCHIDA
Where's your wife?

BELA
She in back...

LISA UCHIDA
Call her.

BELA goes off, shouting in latin to his wife. LISA UCHIDA turns towards EMI KITA in the foreground, with TONY MOLINA watching in the background.

LISA UCHIDA
(turning to EMI KITA)
Can you get some water...hot water and towels?

EMI KITA
Yes

EMI KITA turns to go as LISA UCHIDA hurries off again, leaving the men standing in a stunned silence. Just at that moment DOC CHANDLER stumbles back into the room, followed by MCROY. DOC CHANDLER wipes his mouth and without a word goes off towards the bar, watched by MCROY and DAN PHILLIPS. LISA UCHIDA closes the door to the corridor behind her.

(CONTINUED)

DOC CHANDLER slouches unhappily against the bar, watched by WRIGHT, who stands in the corner holding his sample-bag tightly. DOC CHANDLER, swaying slightly, looks at the nearly full bottle in his hand. MCROY looks over at him with a kind of suppressed fury.

MCROY

A fine member of the medical profession!

Cut back to DOC CHANDLER and WRIGHT at the bar.

MCROY

(off)

A drunk and drug addict.

At these words DOC CHANDLER turns, steadying himself on the bar, to look purposefully in MCROY's direction. He starts taking off his jacket.

DOC CHANDLER

Coffee... coffee...lot's of it...Wright give me one Mithril!

He drops his jacket and staggers off, watched by WRIGHT from the corner. Wright goes into his bag to retrieve the pill.

33

INT. TAKAI STATION KITCHEN

33

where DOC CHANDLER, shirt- sleeves rolled back, is desperately trying to sober himself up. GEORGE KURATA pours him another cup of coffee from the coffee pot while TONY holds him steady round the chest. DOC CHANDLER hands GEORGE KURATA back HIS cup, demanding still more coffee; GEORGE KURATA refills it from the pot.

GEORGE KURATA

That makes four, DOC CHANDLER.

DOC CHANDLER drains the cup, his face turning purple with the effort, but he holds the cup out again.

DOC CHANDLER

More! The Mithril will kick in any moment...It reacts well with caffeine.

GEORGE KURATA

(looking apprehensive)

Ok DOC you're the expert...

(CONTINUED)

DOC CHANDLER
Keep them coming!

GEORGE KURATA splashes the cup to the brim again and DOC CHANDLER Boone puts it to his lips heroically, gasping with the effort.

GEORGE KURATA
DOC?

Suddenly DOC CHANDLER gasps and looks up at EMI KITA, claspng his head.

DOC CHANDLER stands straight up looking almost ...well...sober.

34 INT. RESTAURANT AREA

34

WRIGHT and DAN PHILLIPS are the only two sitting at table eating dinner. MCROY stands in the background guarding the door to the passage. Suddenly, unable to contain himself a minute longer, he lunges over to the kitchen door behind WRIGHT and kicks it open.

Standing at the open door, he sees the group within clustered around DOC CHANDLER. They all spin round as MCROY shouts.

MCROY
(yelling)
Isn't that asshole sober yet?

GEORGE KURATA
Yes ! He's almost ready!

MCROY storms off impatiently. DOC CHANDLER straightens up, puffing, his eyes rolling. GEORGE KURATA moves off to the left and throws a glass of cold water in his face. DOC CHANDLER blows and splutters, but he urges GEORGE KURATA on with a wave of the hand.

EMI KITA steps back out of the range of the water. Then she grabs DOC CHANDLER'S arm and pulls him down on a seat.

EMI KITA
Sit down here, DOC.

As EMI KITA wipes DOC CHANDLER face and head with a cloth, GEORGE KURATA urges BELA away.

GEORGE KURATA
I think he's ready.

(CONTINUED)

WRIGHT and DAN PHILLIPS are seen sitting at the table. MCROY paces up and down behind them, running his fingers impatiently through his hair.

DOC CHANDLER comes through the door and strides towards the corridor at the back of the room, followed by GEORGE KURATA and EMI KITA; he is a different man now, a good professional, as sober as the day e was born. Everyone turns to watch them as they go.

Cut to a medium long shot looking up the corridor towards the door of the restaurant area as DOC CHANDLER comes towards us, followed by EMI KITA and GEORGE KURATA. MCROY watches them from the threshold. DOC CHANDLER dries his hands on a towel, then throws it over his shoulder. As they reach the door of the bedroom in which MONICA WINDHAM is lying, he stops and turns back to EMI KITA and GEORGE KURATA. EMI KITA moves off, but GEORGE KURATA shakes DOC CHANDLER hand.

GEORGE KURATA
All right, DOC ?

DOC CHANDLER
(in a courageous whisper)
All right.

He turns and disappears through the doorway, watched by them in the passage. GEORGE KURATA turns to go.

Inside the bedroom, LISA UCHIDA stands waiting with DOCS medical briefcase in her hand. DOC CHANDLER pauses He looks up at LISA UCHIDA nervously, then pulls himself together.

DOC CHANDLER
(in a low voice)
All right, now listen.

Cut to GEORGE KURATA standing in the corridor, with EMI KITA and MCROY beside him on the threshold of the restaurant area door. All are staring towards the closed door on the left. They stand there waiting for whatever is going to happen.

35

EXT. SPACE STATION

35

A large ship hovers in the distance of the space station... no one notices.....until a proximity alarm goes off!

GEORGE KURATA, EMI KITA, TONY MOLINA and MCROY come rushing out of the room to the docking area.

As they run towards camera, GEORGE KURATA hands EMI KITA a shotgun and her Katana. Camera tracks in closer as they run forward and stop suddenly.

(CONTINUED)

The stillness of the night is broken by a another alarm going off...

MCROY, GEORGE KURATA, TONY MOLINA and EMI KITA watch silently.

TONY MOLINA
It's a probe droid.

A pause.

GEORGE KURATA
Shit. They scanned this whole station...Bet your ass that Shihomi's Pirates know we're here.

TONY MOLINA shuts the door and punches in a number on the keypad. He looks through the small window of the door looking at the long corridor leading to the dock.

Everyone is in the eating area some are eating and drinking everyone looks a bit nervous A strange noise comes from the corridor near the docking station...another probe scan.... Now we look along the table with GEORGE KURATA and MCROY sitting at the end, WRIGHT sitting in the foreground and EMI KITA leaning against the chair opposite him. TONY MOLINA edges round into shot at the end of the table.

TONY MOLINA
We don't have much time.

MCROY looks down at his game again, but his mind is not on it. He looks scared.

LISA Uchida comes out....they look at her...

LISA UCHIDA
Shes going to make it...it was her appendix....DOC says she'll be fine...

She thinks everyone would be happy but the looks on their faces makes her ask...

LISA UCHIDA
Whats wrong?

MCROY
So she's gong to live?

Cut back to the shot of LISA UCHIDA, WRIGHT, GEORGE KURATA and TONY MOLINA. LISA UCHIDA looks up towards MCROY.

LISA UCHIDA
She's going to be all right.

LISA UCHIDA looks towards EMI KITA. Searching her face to see what's going on...

Extreme close-up of EMI KITA staring at LISA UCHIDA.

Close-up of LISA UCHIDA smiling slightly as she looks towards EMI KITA trying to read her face.

LISA UCHIDA leaves the room and hurries away just as DOC CHANDLER comes through the corridor door into the room. He looks weary and terribly sober. As he comes forward all surround him admiringly; even MCROY's eyes show a new-found respect. But DOC CHANDLER seems oblivious of the excitement and enthusiasm, heading single-mindedly past the men to the bar. GEORGE KURATA comes up and puts a hand on his shoulders; WRIGHT is standing in his path, and grabs his hand, and shakes it.

WRIGHT
Great job, DOC!

DOC CHANDLER does not reply, but starts to move on again, with WRIGHT holding his arm on one side and GEORGE KURATA holding his arm on the other.

DOC CHANDLER takes up the same position he had occupied before the emergency where his bottle of whiskey still stands on the bar. His face grey and lined. The others are all jubilant; WRIGHT and GEORGE KURATA smile at him from either side; MCROY and TONY MOLINA, also smiling broadly, come up and stand by the bar. (BELA takes up a position behind the bar.) DOC CHANDLER disregards them and seems unaware of anything but his own weariness.

TONY MOLINA
I'm glad shes OK...but if the pirates are close by....

PHILLIPS
Yeah, shes alive thanks to DOC....but for how long...

They all subside, conceding the point. In the meantime, DOC CHANDLER has poured himself a drink and with much relish downs it in one. Then he slowly lowers the glass, blows his breath out sharply and for the first time looks round at the others and grins. EMI KITA is standing shadowed in a doorway out in the passage. LISA UCHIDA comes out of a door farther down the CORRIDOR, putting on a jacket, and walks down the corridor away from camera without seeing EMI KITA. EMI KITA

(CONTINUED)

starts to follow her. Just before she reaches her, BELA comes out of another door. EMI KITA stops.

BELA, seen from the side, stands close up to EMI KITA, his manner secretive.

BELA
(in a low, warning voice)
EMI, I know who killed your
sister...I was told by a reliable
source.

EMI KITA
(curious)
SHIHOMI, yes?

BELA
Yes, SHIHOMI... but that not
all...My source says...He killed
your father...It was no accident.

A wild look comes into EMI KITA's eyes and she grips BELA's shoulders eagerly.

EMI KITA
Thanks, Bela...SHIHOMI will die.

BELA
Be careful EMI... Be careful.

As BELA walks away, EMI KITA's eyes gleam with anger.

EMI KITA goes down a corridor with windows looking out to the stars. LISA UCHIDA is seen in long shot, standing in the dark compound. In the light the vast expanse of the hall seems ghostly, yet strangely beautiful. EMI KITA comes into shot from the foreground and silently watches her as she walks slowly out of sight. She starts to follow. LISA UCHIDA comes up, walking slowly and thoughtfully past, her arms folded. The experience of the last few hours has affected her deeply, taken all the defiance out of her face and softened it into beauty.

EMI KITA quietly follows her.

LISA UCHIDA walks along by wall with giant windows looking out to bright stars, followed at a small distance by EMI KITA. She stops and rests a hand on a rail. Thoughts of what she might have been through... she stares off into the distance.

EMI KITA
We should get back to the group.

She turns at her voice and she comes towards.

EMI KITA
This corridor has only one exit....

EMI leans against the wall and looks at her. She does not look at her at first.

EMI KITA
(changing subject seeing LISA
is now scared)
You visiting OSHOKU?

LISA UCHIDA
No, I... I have a few friends
there... (she turns towards her)
And work.

She turns to face her properly and suddenly speaks to her in a rush.

LISA UCHIDA
Why don't you escape EMI?

EMI KITA and LISA UCHIDA face one another.

EMI KITA
I will... in OSHOKU.

LISA UCHIDA
Why OSHOKU? Why don't you do it
sooner?

EMI KITA leans forward.

EMI KITA
My sister and father was murdered
by SHIHOMI....I'm going to kill
him.

Cut back to the shot of EMI KITA and LISA UCHIDA, as she looks off out the window. Her voice is flat.

LISA UCHIDA
I lost peolpe too... My family was
killed in a mining accident on
OSHOKU.

EMI looks at her in surprise as LISA is thinking back at her horrible childhood.

EMI KITA

I'm sorry.

LISA UCHIDA

We all have lost someone...You
just....live. Each day you get up
andlive.

EMI KITA nods in agreement.

They look off for a moment out the window, each deep in their own thoughts. EMI KITA does not know how to show her feelings. She never felt how she feels right now. She turns to LISA

EMI KITA

We are both going to the same
place....If I survive I would love
to get to know you better....maybe
see each otherI don't....

Close-up of LISA UCHIDA.

Close-up of EMI KITA.

LISA UCHIDA's eyes are filled with tears, as she looks at EMI KITA.

EMI KITA

So, is that ok?

LISA UCHIDA looks at EMI as if she cannot believe it.

LISA UCHIDA

You don't know who I am.

LISA UCHIDA and EMI KITA face one another in profile.

EMI KITA

I know enough.

They stare at each other for a few moments, then LISA UCHIDA turns away.

LISA UCHIDA

(tearful)

I'm a...I can't....

LISA UCHIDA, overcome by the rush of feelings and runs away. GEORGE KURATA is now seen approaching from the restaurant area.

(CONTINUED)

GEORGE KURATA
Whatcha doing in the main corridor?

LISA stops at the sound of GEORGE KURATA's voice, then moves off as GEORGE KURATA moves up to EMI KITA.

GEORGE KURATA
Better stick close to the group.

36 INT. TAKAI STATION RESTAURANT AREA

36

It is early next morning. The group are scattered around the room... Suddenly a loud voice calls them into action.

BELA
(Shouting off)
GEORGE KURATA!

He rushes in.

Everyone is staring. GEORGE KURATA, who is by the door, looks at BELA.

GEORGE KURATA
What's wrong, BELA?

BELA
(excitedly)
My wife, Yakima. Shes gone !

EMI KITA and GEORGE KURATA move forward, looking towards BELA. GEORGE KURATA is holding a rifle.

BELA
(off)
When I wake up she's... (making a wide gesture with his hand)
...gone.

GEORGE KURATA moves and EMI KITA moves with him. We see that they are handcuffed together.

GEORGE KURATA
(apologetically)
Sorry EMI.

He pats EMI KITA's arm and unlocks the handcuffs...and turns to BELA again.

GEORGE KURATA
The way you come running in here you'd think... we were being attacked! This is your third
(MORE)

(CONTINUED)

GEORGE KURATA (cont'd)
 wife....I'm sure you'll find
 another.

BELA
 (off)
 Sure I find another wife. But she
 take my gun and my money!

DOC CHANDLER sits up on the bar. BELA addresses him
 passionately.

BELA
 Why see leave?

DOC CHANDLER
 She couldn't have...unless....is
 the escape shuttle still
 here...there should be two.

EMI runs in the corridor and comes back and holds up a
 finger indicating there is only one escape shuttle left...

DAN PHILLIPS and MCROY are sitting in a corner of the room.
 MCROY looks elegant, DAN PHILLIPS stands up; an awful
 thought has struck him.

BELA
 But where is she?

DAN PHILLIPS
 Maybe she knows something we
 don't...Maybe she...

The words are no sooner out of his mouth than he starts
 stumbling about, feeling all around for something. It is
 obvious that his bag has gone. GEORGE KURATA looks over at
 him.

GEORGE KURATA
 (suspiciously)
 What's the matter with you, Mr.
 PHILLIPS?

MCROY gets up and moves away as DAN PHILLIPS shouts
 frantically.

DAN PHILLIPS
 My bag! Where's my bag? I need
 it...my life depends on it!

In a general shot of the room, everyone is looking round
 towards DAN PHILLIPS as he shouts off-screen.

(CONTINUED)

DAN PHILLIPS

(off)

Which one of you has got it? The wife! She stole my...

TONY MOLINA, sitting down on the floor near DOC CHANDLER and BELA, holds up the bag.

TONY MOLINA

Here. I was using it to lean against for my bad back. Thought you wouldn't mind.

DAN PHILLIPS rushes into shot and grabs the bag, standing threateningly over TONY MOLINA.

DAN PHILLIPS

Keep your hands off my things?

TONY MOLINA

Well, I'm sorry I...

TONY MOLINA starts to get up.

TONY MOLINA is now standing up in front of DOC CHANDLER, with BELA visible standing near the door. An unpleasant thought has struck him too.

BELA turns back to DOC CHANDLER. DOC CHANDLER is sitting on the bar and pats it with his hands stiffly.

DOC CHANDLER

BELA... is this bar open?

BELA

Sure....why not...

DOC CHANDLER jumps down, and lands on the floor...we look right as BELA goes around behind the bar and gets out a bottle and a glass for him. DOC CHANDLER turns towards him and grabs a bottle.

DAN PHILLIPS puts on his jacket. GEORGE KURATA, who is standing by him, looks around eyeing everyone. MCROY can be seen in the background, leaning against the doorway and looking through the open door.

DAN PHILLIPS

(impatiently)

What are we wasting time for? Let's make a break for it.

(CONTINUED)

MCROY

We have a very ill woman.

DAN PHILLIPS

Well, do you want her to stay here
and be butchered, with the rest of
us?

EMI KITA comes into shot and stands with GEORGE KURATA
facing DAN PHILLIPS.

She sits down getting stuff together as MCROY and DAN
PHILLIPS continue to shout at one another.

MCROY

Why don't you think of anyone else
for once?

DAN PHILLIPS

(shouting)
I'm trying to keep us alive!

GEORGE KURATA intervenes.

GEORGE KURATA

Easy, easy... We ain't butchered
yet. But you're right...

EMI KITA looks up.

GEORGE KURATA

(off)
...we'd better get goin' for OJO as
soon as we can.

EMI KITA looks towards the door of the corridor, then back
towards GEORGE KURATA, off-screen.

EMI KITA

Might be a good idea, GEORGE
KURATA, if...

DOC CHANDLER is standing at the bar, drinking, with DAN
PHILLIPS beside him and TONY MOLINA in the background.

EMI KITA

(off)
...if DOC CHANDLER took a look at
the patient before he gets too
drunk.

(CONTINUED)

TONY MOLINA
(grinning)
Yeah, good idea.

DAN PHILLIPS gets himself a glass and pours himself a drink.
He holds out his glass to DOC CHANDLER.

DAN PHILLIPS
(clearing his throat)
If you'll join me, DOC CHANDLER...

He drinks.

DOC CHANDLER looks at him, then shakes his head.

DOC CHANDLER
No thanks.

We look left with DOC CHANDLER as he moves away from the bar, leaving DAN PHILLIPS drinking on his own. WE continue moving as DOC CHANDLER passes the music machine where WRIGHT is standing. He walks pass and DOC CHANDLER goes out of shot.

37

INT. TAKAI MEDIC ROOM

37

MONICA WINDHAM in the medic room. Her head is propped up on the pillow and LISA UCHIDA's hands holding her hand. The medic room is now seen in medium shot. MONICA WINDHAM lies in bed, with LISA UCHIDA sitting on the bed beside her. The door in the background opens and DOC CHANDLER comes in cheerily.

DOC CHANDLER
Good morning.

LISA UCHIDA gets up and moves out of the way as DOC CHANDLER stands at the end of the bed looking down at MONICA WINDHAM.

DOC CHANDLER
You're looking great today.

Now DOC CHANDLER is seen in close-up as he looks quietly at MONICA WINDHAM, then turns his head towards LISA UCHIDA, both off-screen.

DOC CHANDLER
You're up early, LISA UCHIDA.

LISA UCHIDA is leaning against the wall by the door. She looks pale and drawn. Her coat has dropped away from her chest and she draws it up again, but does not reply.

Close-up of MONICA WINDHAM, who knows better.

(CONTINUED)

MONICA WINDHAM
She didn't go to bed, DOC CHANDLER.

Close-up of DOC CHANDLER, looking down at MONICA WINDHAM.

MONICA WINDHAM
(off)
I'm afraid she sat up all night,
while I slept.

His eyes LOOK up towards LISA UCHIDA again.

Close-up of LISA UCHIDA.

LISA UCHIDA
Oh, I slept in the chair a lot.

Close-up of DOC CHANDLER looking at her. He does not believe her. DOC CHANDLER and LISA UCHIDA are now seen in medium shot across the room. LISA UCHIDA moves away from the wall and crosses the room behind DOC CHANDLER Boone as she speaks.

LISA UCHIDA
I was worried something might
happen to her....I don't know.

We pan right with DOC CHANDLER as he goes across to the bed to MONICA WINDHAM. He bends down.

DOC CHANDLER
How do you really feel?

MONICA WINDHAM
Fine, DOC CHANDLER. A bit tired.

DOC CHANDLER is now seen bending over the bed, with MONICA WINDHAM lying on the pillow below him.

MONICA WINDHAM
DOC CHANDLER, do you think my
husband...

DOC CHANDLER
(cheerily)
Never mind. The best medicine he
can have is to see you safe and
sound. You make up your mind to get
there.

MONICA WINDHAM
(quietly)
I have, DOC CHANDLER.

DOC CHANDLER

You need more strength. Rest all you can. LISA UCHIDA, maybe you can fix up some food.

MONICA WINDHAM

(indicating a plate and cup on a chair)

She has already...

DOC CHANDLER

Good! (to LISA UCHIDA) How about some coffee?

LISA UCHIDA, who is sitting down, nods and gets up wearily.

DOC CHANDLER

Try and sleep for a while, little lady.

He goes out and MONICA WINDHAM watches him go.

In the passage outside the bedroom LISA UCHIDA stands against the wall waiting for the DOC CHANDLER as he comes out to go towards the Restaurant area. She calls to him, her voice low and intense.

LISA UCHIDA

DOC...

He turns back and comes towards her, leaning on the wall opposite her

LISA UCHIDA

EMI... I think she wants....well, she likes me and I like her...

Close-up of LISA UCHIDA.

LISA UCHIDA

You know what I am...what I do for a living... how do I tell her?

DOC CHANDLER frowns back at her.

DOC CHANDLER

(quietly)

You're fine LISA....but EMI, she's dangerous...deadly...and probably going to jail... and when you both get to OSHOKU...she'll know what you do for a living.

Cut back to LISA UCHIDA listening worriedly.

(CONTINUED)

She stares at him, then makes an inward decision.

LISA UCHIDA
(quietly)
All I want is for you to tell me...
I'm not damaged...I'm ok.

DOC CHANDLER looks at her with a depth of understanding. He smiles.

DOC CHANDLER
Oh, Lisa we're all damaged...
Everyone of us...

Close-up of LISA UCHIDA.

DOC CHANDLER
(off)
Just be truthful with her and move
forward with the reaction whatever
it is. Just be truthful.

LISA UCHIDA
(almost with tears in her
eyes)
Thanks, DOC.

He looks after her for a moment as she hurries away down the corridor, goes out through the door at the end and it closes behind her, then himself turns to go back to the restaurant area.

38

INT. RESTAURANT AREA

38

Everyone is gathered in a tense group. MCROY leans against the bar with his back to the others; DAN PHILLIPS stands at the end of the bar drinking. EMI KITA is near where TONY MOLINA is busily gathering up his things. GEORGE KURATA joins the rest as DOC CHANDLER appears and taps EMI KITA on the shoulder.

DOC CHANDLER
EMI...

GEORGE KURATA
(interrupting)
Well, DOC CHANDLER?

DOC CHANDLER
She's doing fine.

He goes over to the bar and picks up his bottle and glass. DAN PHILLIPS and DOC CHANDLER are now seen at the end of the bar, with TONY MOLINA behind them near the door.

(CONTINUED)

DAN PHILLIPS
(eagerly to GEORGE KURATA)
That means we can go.

DOC CHANDLER
(pouring a drink)
Not for 24 hours, if you want my
professional opinion.

DAN PHILLIPS
What do you mean a day? Stay
another day? Why?

MCROY adds his support.

MCROY
I refuse to allow Mrs. Windham to
travel until she is out of danger.

DAN PHILLIPS looks furious.

DAN PHILLIPS
What d'you mean 'danger'? Aren't we
in danger here?

WRIGHT intervenes nervously.

WRIGHT
I believe the DOC is correct...she
can't be moved. My wife had the
same thing happen to her.

In the group, MCROY is leaning back against the bar, GEORGE KURATA is standing a little apart in the middle of the room, and DOC CHANDLER Boone by DAN PHILLIPS at the end of the bar.

DAN PHILLIPS
I say we've got to get out of here
before the PIRATES get here. That's
common sense!

MCROY turns to DAN PHILLIPS as DOC CHANDLER walks away to the door leading to the docking corridor, through which EMI KITA has now disappeared.

MCROY
(pointing at Dan Phillips)
I wish there wasn't a Marshal here!

DAN PHILLIPS
Don't let that stop you!

TONY MOLINA and GEORGE KURATA move forward and intervene.

(CONTINUED)

GEORGE KURATA
Quiet! Quiet!

TONY MOLINA
Now, GEORGE, What do we do if the
Pirates show up?

DAN PHILLIPS moves away.

GEORGE KURATA
(shouting at TONY MOLINA)
We'll deal with that if it happens!

TONY MOLINA waves his hands in frustration and moves away as
GEORGE KURATA tries to make everyone see reason.

GEORGE KURATA
Now let's all sit down and talk
sensible.

The main stations door is seen from the outside, as DOC
CHANDLER comes out rubbing his head..

GEORGE KURATA
(continuing, off)
Come on, TONY MOLINA, sit down.

DOC CHANDLER shuffles forward and joins EMI KITA, who is
busily fixing some wraps on her wrists.

DOC CHANDLER
(to EMI KITA)
There's a young woman out in the
kitchen area. She's making coffee.
She needs help.

EMI KITA
Ok DOC

EMI KITA starts to move away, but DOC CHANDLER grabs her by
the arm. EMI KITA turns towards him and they stand facing
each other a moment.

DOC CHANDLER
How old were you when you first
went to jail?

EMI KITA
Seventeen. Why?

DOC CHANDLER
No reason...We all make mistakes
EMI...We all do. But do we all
learn from them.

EMI KITA goes off, leaving DOC CHANDLER looking. DOC CHANDLER stands, looking thoughtful, for a moment and leaves.

39

INT. TAKAI STATION KITCHEN

39

LISA UCHIDA is at the kitchen, grinding coffee. EMI KITA comes through the door at the back and stands leaning against the door looking at her. She does not notice her. She waits there awkwardly for a moment and then speaks, self- consciously polite.

EMI KITA

Can I help?

LISA UCHIDA looks up towards her.

LISA UCHIDA

Oh, no...I got it...thanks though.

She picks up the coffee-grinder and goes across to the stove and starts spooning the coffee into the big coffee pot. EMI KITA comes forward and stands behind her.

EMI KITA

I'm not good at this...I just find you beautiful and...I want to get to know you better. i have a place in the Outer Rim... it's nice...

LISA UCHIDA goes on measuring the coffee in the pot. Finally she stops what she is doing and drops her hands. Close-up of LISA UCHIDA as she swings to face EMI KITA.

LISA UCHIDA

There is one escape shuttle left...just escape...get out of here.

EMI KITA facing her looks down.

LISA UCHIDA

GEORGE KURATA won't go after you... he can't leave the passengers!

EMI KITA

I have to go to OSHOKU. When it's over we can...

LISA UCHIDA looks at him intensely.

(CONTINUED)

LISA UCHIDA
(bitterly)
Can what? (she turns away) Shihomi
will kill you!

LISA UCHIDA goes back to her coffee-making, leaving EMI KITA standing awkwardly behind her.

LISA UCHIDA
It'll be three against one in
OSHOKU.

EMI KITA
So? SHIHOMI killed my family!

EMI KITA comes and sits down in the foreground by the stove.

LISA UCHIDA
I'm sorry...I know he did...but you
talk like we have a future when
everyone knows SHIHOMI will kill
you!

EMI KITA sits down looking at her.

LISA UCHIDA
(off)
...go to OSHOKU! I don't care!

EMI KITA
(helplessly)
What do you want me to do? Just
forget he killed my family?

LISA UCHIDA leans forward urgently from the stove towards EMI KITA, while she looks at LISA UCHIDA in confusion.

LISA UCHIDA
(pleadingly)
Would it make us any happier if
SHIHOMI was dead? One of his
brothers would be after you for
revenge. We'd never be safe. You
want that kind of a life, EMI ?

EMI KITA
(slowly)
I don't see what else I can do.

LISA UCHIDA
Go now... get away... forget
OSHOKU... forget SHIHOMI. Escape
now. Leave! Go to your place in the
Outer Rim...I will meet you...go!

(CONTINUED)

She pleads intensely.

EMI KITA
You mean that?

LISA UCHIDA
I do, I do!

EMI KITA
Won't you come along with me now?

LISA UCHIDA
I can't leave... I'll come to you
from OSHOKU. I swear it.

LISA UCHIDA leans against the stove watching EMI KITA as she gets up. She looks around the room and then back again at LISA UCHIDA, trying to adjust her mind to this tremendous change.

EMI KITA
I need a gun or my Katana.

LISA UCHIDA
I have both...they're right here.

LISA UCHIDA rushes across the room and moves a coat on a table, which is hiding a blaster rifle and EMI's Katana.

LISA UCHIDA
(eagerly)
I got them for you last night,
while everyone was all asleep.

EMI KITA stares at her in wonder.

EMI KITA
(as she takes it)
You thought of this last night?

LISA UCHIDA
Yes, don't ask any more questions!

EMI KITA cannot take her eyes from her excited face. She is a complete wonder to her.

In the Restaurant area, GEORGE KURATA stands holding a council of war round a large table, where MCROY, DAN PHILLIPS and WRIGHT are seated. TONY MOLINA stands beside GEORGE KURATA.

(CONTINUED)

TONY MOLINA

GEORGE, there is no Pirates behind us. We can still go back wait for rangers.

DAN PHILLIPS

(hitting the table with his fist)

No! I insist we go on to OSHOKU.

GEORGE KURATA

What do you think, BELA? Rangers coming back this way?

DOC CHANDLER is standing at the bar with BELA on the other side facing camera.

BELA

No, I think Rangers is in front....they won't be back this way for a few days.

GEORGE KURATA and TONY MOLINA are seen close from below.

TONY MOLINA

I guess, If we make it to the next station where there are rangers.....

DOC CHANDLER looks from the bar over his shoulder at the others, off-screen.

DOC CHANDLER

(raising his glass to TONY)

If we die....might as well die drunk.

He drinks.

GEORGE KURATA

Once we get across OJO we'll be all right.

Cut to a medium shot of the five round the table.

GEORGE KURATA

The question is, what we gonna do about the Mrs. Windham?

GEORGE KURATA goes towards the door to MONICA WINDHAM's room.

(CONTINUED)

MCROY

DOC CHANDLER has settled that for us... I demand respect for his professional opinion.

DOC CHANDLER is seen at the bar, spinning round.

DOC CHANDLER

(looking up in surprise at MCROY)

MCROY I agree!

MCROY is now seen from below, sitting at the table with GEORGE KURATA standing behind him and looking through the door into the corridor. Suddenly GEORGE KURATA remembers.

GEORGE KURATA

EMI...

(turning back urgently)

EMI KITA!

GEORGE KURATA rushes off down the corridor shouting for EMI KITA.

LISA UCHIDA and EMI KITA are in a small side tunnel, LISA UCHIDA hands EMI KITA the rifle and Katana, They look at each other for a moment. They have no words for the things they feel. It is all in their eyes.

LISA UCHIDA

Hurry, EMI, hurry!

EMI takes one last look at her, ducks into the small door away and jumps into the pilot seat. The doors clamp down hard and fast. LISA waves to the closed door. And cries.

EMI KITA drifts slowly from the docking doors. As she punches in her coordinates she sees something coming from her right slowly coming into the light of the station.

LISA UCHIDA is still in the small tunnel...From behind her comes GEORGE KURATA's voice.

GEORGE KURATA

(off)

EMI KITA!

GEORGE KURATA rushes into shot coming round the corner. LISA UCHIDA looks and sees him coming; he is holding a gun. He rushes off in the foreground, shouting. LISA UCHIDA cries out.

(CONTINUED)

LISA UCHIDA
She's gone!

GEORGE KURATA rushes over to the door.

TONY MOLINA comes running out of the main room after GEORGE KURATA, followed by DOC CHANDLER. TONY MOLINA stops at the end of the corridor and watches as LISA UCHIDA goes on shouting.

LISA UCHIDA
(screaming, off)
She's gone!

Just then the doors of the small shuttle open quickly and EMI KITA steps out.

LISA UCHIDA
Why, EMI? Why?

GEORGE KURATA charges into shot and grabs EMI, taking her hands to handcuff them. GEORGE KURATA is hopping mad, but EMI grabs his arm and flips him over landing him on his back. She looks down towards him.

EMI KITA
You don't need the handcuffs,
GEORGE... I'm not running away.

GEORGE KURATA
(Out of breath)
Is that right!

EMI KITA
SHIHOMI'S PIRATES are here.

Just then LISA UCHIDA comes up closer to EMI KITA scared.

GEORGE KURATA gets up and looks at EMI KITA.

LISA UCHIDA clings even more tightly to EMI KITA's arm. A look of despair comes into her eyes; she stands there, beyond all speech, beyond all hope now.

40

INT. TAKAI DOCKING AREA

40

The passengers are all gathered round the KUZU 13 SHUTTLE in the docking area, prepared to set off once again. MCROY carries MONICA WINDHAM up to the KUZU 13 SHUTTLE, followed closely by DOC CHANDLER. They all help MONICA WINDHAM inside. LISA UCHIDA follows them into shot.

41 EXT. TAKAI SPACE STATION 41

The KUZU 13 SHUTTLE is blasting off towards the darkness of space.

42 INT. KUZU 13 SHUTTLE 42

TONY MOLINA and GEORGE KURATA sitting side by side in the pilots seat. TONY MOLINA is working to get all he can out of the shuttle; GEORGE KURATA sits alert. As GEORGE KURATA scans the horizon, TONY MOLINA, without turning his attention from the controls, calls to him.

TONY MOLINA

They won't blow us up...they want what we have...right? They'll try and board us. Right?

GEORGE KURATA

(growling back loudly without turning his attention from the horizon) Just fly the shuttle!

GEORGE KURATA keeps looking around the whole time, his gun at the ready.

Inside the shuttle, it is very crowded with people and supplies. DOC CHANDLER is sitting crammed in a corner WRIGHT is squashed into another corner, while DAN PHILLIPS, seen almost in back view, leans heavily on DOC CHANDLER as he yells on the com-link to the pilots...

DAN PHILLIPS

Can't you fly any faster? A man works all his life to get hold of some money so he can enjoy life and then....Pirates!

WRIGHT

(staring and leaning towards DAN PHILLIPS nervously)
We'll make it.

DAN PHILLIPS

Sure... Shihomi's Pirates are known to strike fast and will board this ship in minutes...

DAN PHILLIPS, his fear making him belligerent, glares at MCROY, off-screen.

(CONTINUED)

DAN PHILLIPS
If you hadn't insisted...

MCROY is sitting in the corner with MONICA WINDHAM's head on his lap.

DAN PHILLIPS
(Off)
...on waiting for her...

MONICA WINDHAM looks round.

EMI KITA is sitting on the floor against the door.

DAN PHILLIPS
(off)
...we'd have been to OJO by this time.

MCROY cradles MONICA WINDHAM's head in his arms.

MCROY
(his eyes burning)
You talk too much, DAN PHILLIPS.

DAN PHILLIPS's edginess is making things uncomfortable for WRIGHT sitting beside him, and for DOC CHANDLER squashed down in a corner.

DAN PHILLIPS
(with a snap)
Your threats don't bother me, MCROY.

Cut back to the close shot of MCROY and MONICA WINDHAM. MONICA WINDHAM starts to sit up.

DAN PHILLIPS
(off)
You're nothing but a murdering gambler.

MCROY
I would love to murder you Phillips.

Cut back to the same shot of DAN PHILLIPS, WRIGHT and DOC CHANDLER.

DAN PHILLIPS
Try it!

(CONTINUED)

DOC CHANDLER
Gentlemen! Gentlemen!

EMI KITA looks up.

EMI KITA
Take it easy, DAN PHILLIPS. We may
need everyone for fighting before
we get to OJO.

Now back again to DAN PHILLIPS, WRIGHT and DOC CHANDLER.

DAN PHILLIPS
(angered by EMI's tone)
A woman? What good would you
do...cry?

EMI KITA just looks at him with a thin smile and says
nothing.

MCROY
(off)
Oh, leave her alone!

WRIGHT
(off)
Gentlemen, please!

WRIGHT sits by the side of LISA UCHIDA.

LISA UCHIDA looks at EMI slightly nervous.

43 EXT. OUTER SPACE 43

A long shot of the KUZU 13 SHUTTLE flying through space

44 INT. KUZU 13 SHUTTLE 44

TONY MOLINA and GEORGE KURATA in the pilot seats. They look
very happy and GEORGE KURATA pushes a button to the com-link
to talk to the passengers.

GEORGE KURATA
(on com-link)
Well, folks, we're coming into OJO
now.

TONY MOLINA
Yes! Next stop OSHOKU!

He laughs.

45 EXT. OJO STATION 45

A long shot of OJO as seen from the KUZU 13 SHUTTLE as it comes in the docking area. there is no one around, the docking area looks to have been damaged by laser blasts.. The KUZU 13 SHUTTLE stops and tries to dock. TONY MOLINA and GEORGE KURATA are seen from the side. TONY MOLINA can hardly speak for fright as he suddenly notices OJO Station..

46 INT. KUZU 13 SHUTTLE 46

TONY MOLINA
GEORGE, look! Look at OJO.

47 EXT. OJO STATION 47

Long shot looking across shows the station in ruins.

48 INT. KUZU 13 SHUTTLE 48

TONY MOLINA
I think we can still dock.

TONY drifts the shuttle forward and docks waiting for it to say it is secured.

GEORGE KURATA jumps out of the KUZU 13 SHUTTLE. EMI KITA jumps out, followed by MCROY. GEORGE KURATA hands a rifle to MCROY.

GEORGE KURATA
MCROY, stand guard over there.

MCROY moves forward down the hall as DAN PHILLIPS gets out. Suddenly everybody starts to talk at once. DAN PHILLIPS is complaining as usual and his tone implies that GEORGE KURATA is responsible for the whole predicament. DOC CHANDLER comes out of the KUZU 13 SHUTTLE after him.

DAN PHILLIPS
(harshly)
Where's the rangers?

DOC CHANDLER
Anything I can do, GEORGE ?

DAN PHILLIPS
(at the same time)
Are they going to let SHIHOMI do nothing but RAID AND KILL?

(CONTINUED)

GEORGE KURATA
(putting a hand out to stop
DOC CHANDLER)
EMI KITA, come here.

GEORGE KURATA faces EMI KITA

GEORGE KURATA
Will you give me your word you
won't try to escape again?

EMI KITA looking straight into GEORGE KURATA's eyes.

EMI KITA
I'm going to OSHOKU...after that...

GEORGE KURATA's response is sharp; he jerks his thumb over
his shoulder.

GEORGE KURATA
Get back in the shuttle then.

GEORGE KURATA starts to move away from EMI KITA. But EMI
holds out her hand and stops him.

EMI KITA
I give you my word.

LISA UCHIDA calls from inside the shuttle.

LISA UCHIDA
(off)
EMI, don't! GEORGE KURATA hands her
a gun and her Katana.

MCROY is standing in the corridor, he moves down and looks
into a side room taking off his coat. He bends down, to show
the body of a woman grotesquely perched on all fours, partly
dressed. He covers the body with his coat. Then he
straightens up and stares into the distance. Something
catches his eye.

Down the corridor further.

MCROY looks anxiously. Something or someone darts off
quickly in the darkness.

Back to the KUZU 13 SHUTTLE... GEORGE KURATA and EMI KITA
are struggling with charging and refueling the shuttle.

GEORGE KURATA
You done EMI?

EMI KITA

Done.

GEORGE KURATA

Ready, TONY?

TONY MOLINA

Oh, I'm ready, GEORGE.

GEORGE KURATA jumps into the shuttle... everyone else jumps in too.

GEORGE KURATA

(On the com-link)

Ready! Here we go, folks.

49 EXT. KUZU 13 SHUTTLE 49

The KUZU 13 SHUTTLE starts to move forward... KUZU 13 SHUTTLE lurches and shakes with the vehicle's motion.

50 INT. KUZU 13 SHUTTLE 50

TONY MOLINA and GEORGE KURATA pushing the shuttle to its max. EMI KITA jumps to the main gun for the shuttle and sits down putting on a headset to talk to the pilots up front.

51 EXT. OUTER SPACE 51

Long shot looking to the KUZU 13 SHUTTLE, flying through space.

52 INT. KUZU 13 SHUTTLE 52

TONY MOLINA and GEORGE KURATA GEORGE KURATA looking to see if anyone is following them on the monitor. He sees nothing,

TONY MOLINA

OSHOKU, here we come! (he breaks off) Hey, GEORGE !

GEORGE KURATA

(turns back to him)

What?

TONY MOLINA

I think we're going to make it!

GEORGE KURATA gives him a look, then goes back to looking at the monitor to see if anyone is following.

53 EXT. OUTER SPACE 53

A very long shot looking over the the KUZU 13 SHUTTLE like a small toy pressing on alone through the desolate expanse. Above them is a menacing looking dark red spaceship getting closer to the KUZU 13 shuttle.

54 INT. KUZU 13 SHUTTLE 54

Inside the shuttle the atmosphere is fairly relaxed and even DAN PHILLIPS makes an attempt at cheerfulness.

DAN PHILLIPS

Well, we'll soon be in OSHOKU.
Sorry I flew off the handle, MCROY.
Just nervous, you know how it is.

MCROY eyes him and says nothing.

WRIGHT

(sitting up, rather proud of himself)

Well, all in all, it's been an exciting... very interesting trip, now hasn't it?

DOC CHANDLER looks up at him.

DOC CHANDLER

Well, now that the danger's past, Mister...

WRIGHT looks down helpfully, while DAN PHILLIPS looks on.

WRIGHT

Er, WRIGHT.

DOC CHANDLER

(off)

Ladies and gentlemen, since...

Cut back to DOC CHANDLER .

DOC CHANDLER

...it's most unlikely that we'll ever have the pleasure of meeting again socially, I'd like to propose a toast.

He looks up, then takes the cork out of his bottle and looks at each of them in turn.

(CONTINUED)

DOC CHANDLER
Everyone,.. Your health.

MCROY
(off)
Thank you, sir.

DOC CHANDLER takes a swig at the bottle, but as he does so there is a LOUD explosion; sparks fly in the air. Smoke fills the shuttle.

DOC CHANDLER chokes on the bottle, looking up with his eyes wide in amazement. He looks left, now showing WRIGHT and DAN PHILLIPS. Wrights face is frozen in agony for a moment, then, with a slight gurgle of blood, he falls forward, watched in horror by DAN PHILLIPS.

WRIGHT has a piece of metal lodge right in his throat. He's dead.

DOC CHANDLER, now in close-up, leans forward, and looks down aghast at WRIGHT. TONY MOLINA and GEORGE KURATA looks round anxiously.

TONY MOLINA
What was that?

GEORGE KURATA
(on the com-link)
EMI you at the top-side gun!

EMI
(on com-link)
Yes!

GEORGE looks at the screen again and finally sees a war ship coming very close. It fires again at the shuttle hitting it on the left side. The whole shuttle shakes the lights go out and back on again.

TONY MOLINA
(yelling at the top of his
lungs)
I can't go any faster!

55

EXT. OUTER SPACE

55

Shot of the ships in space the SHIHOMI PIRATE ship getting closer firing laser canons at the KUZU 13

The KUZU 13 SHUTTLE speeds away as the SHIHOMI PIRATE ship gets closer.

(CONTINUED)

Laser blasts hit the KUZU 13 everyone falls over and screams...EMI is in the LASER GUN seat and fires back...laser blasts hit the pirate ship causing some damage.

Back and forth this goes on as the KUZU 13 hurtles through space.

56 INT. KUZU 13 SHUTTLE

56

Inside the shuttle, DOC CHANDLER is covering up WRIGHT's body while DAN PHILLIPS stands in back view in a mad panic. He pushes at DOC CHANDLER, trying to get past him to the pilots door.

DOC CHANDLER
MR. PHILLIPS, shit down!

DAN PHILLIPS
Were going to die!

DOC CHANDLER
MR. PHILLIPS!

DAN PHILLIPS
Maybe if we communicate with the
pirates they will let us live!

As DAN PHILLIPS continues to struggle, DOC CHANDLER finally turns towards the hysterical man.

DOC CHANDLER is seen from below, as he suddenly punches DAN PHILLIPS hard on the chin.

DOC CHANDLER
Shut up!

DAN PHILLIPS falls down.

57 EXT. OUTER SPACE

57

The KUZU 13 SHUTTLE and the pursuing PIRATE shuttle are seen in long shot from above, all charging towards camera, which tracks in slightly as the KUZU 13 SHUTTLE goes off to the left. The pirates shuttle chase after it, and firing constantly at their target.

KUZU 13 SHUTTLE charges right over the camera lens, followed by the PIRATES shuttle.

58

INT. KUZU 13 SHUTTLE

58

EMI KITA is still in the laser canon seat. Looking at a screen.. the seat moves as she moves around aiming the laser canon at the Pirates ship... firing shot after shot.

MONICA WINDHAM, is seen LOOKING grimly. She winces slightly as the laser canon fires. From above the KUZU 13 SHUTTLE, the PIRATES shuttle is clearly gaining ground as the KUZU 13 is now aiming more or less sideways as they fire at the Pirates shuttle. EMI KITA and GEORGE KURATA fire the laser canons trying hard to destroy the Pirates ship as the ship is trying to immobilize the KUZU 13 shuttle...so they can to board it.

TONY MOLINA

Come on! Shit the fuel cells are dropping... I can't go any faster!

I'll transfer all power we got in this piece of shit to get us more speed... give 10 minutes...

GEORGE KURATA

Ok hurry!!

GEORGE KURATA

(on com-link)

EMI KITA!

EMI KITA

(on com-link))

Why we slowing down!

GEORGE KURATA

We are working on that! Just make sure they don't use a RETRACT CABLE and pull us in.... We don't want them boarding us...aim low...aim low!

EMI KITA fires hitting the PIRATES shuttle low causing them to back off a bit...

Close-up of MCROY leaning from the window of the shuttle.

He prays.

Low angle close-up of EMI KITA firing the laser canon.

59 EXT. OUTER SPACE

59

Cut back to the PIRATES shuttle close to the KUZU 13 SHUTTLE.

Now a low angle long shot shows the KUZU 13 SHUTTLE hurtling towards camera. The PIRATES Shuttle have now almost drawn level with it.

Again we see the back of the KUZU 13 SHUTTLE on the left, the pursuing PIRATES Shuttle behind.

60 INT. KUZU 13 SHUTTLE

60

TONY MOLINA and GEORGE KURATA in the pilot seats. There is an explosion as TONY is trying to get more power TONY MOLINA flies back with a yell... burnt on the left side of his body.

GEORGE KURATA tries to pull him up again, GEORGE on com-link calling to EMI KITA to help knowing she is an excellent pilot and it takes two people to fly the shuttle. EMI leaves the laser canon.... yells to DOC CHANDLER to take her spot as she rushes by going to the pilot seat.

GEORGE KURATA yells at EMI KITA.

GEORGE KURATA
(frantically)
TONYs dead! I don't think we can
out run them!

EMI looks around trying to come up with a plan but it is too late the RETRACT CABLES have attach to the KUZU 13 shuttle and slowly they're are being pulled closer to the PIRATES SHUTTLE

EMI KITA
George, get the weapons out...hand
them out to everyone that can
fight.

George nods in agreement and unlocks the weapons case and tells everyone what is happening.

WE hear the noises come from outside the shuttle... the crew waita loud explosion happens and the door is blown out...PIRATES jump through the smoked riddled doorway.

EMI fires first killing the first Pirate!

The others follow and start shooting! The shootout goes on for a long time Pirates fall down by the dozens!

(CONTINUED)

EMI fires from her rifle..... it clicks...out of ammo...she yells to George for more... George throws down his rifle and pulls out his pistol ... he looks over and shakes his head no....ammo is gone.

Cut back to DOC CHANDLER aiming his gun at a Pirate ..He fires. click. His gun is also empty.

He looks desperately around, then calls to EMI

DOC CHANDLER

Ammo!

EMI shakes her head no.

DOC CHANDLER now looks around in horror.

The Pirates with rifles are seen drawing closer firing...laser blasts hitting the walls all around the crew of KUZU 13..

A LASER BLAST WHIZZES BY...

LISA UCHIDA, seen in close-up huddled in the corner of the smoke-filled KUZU 13 SHUTTLE, A LASER BOLT whistles through, making a hole in the wall. She turns in horror to look at it.

The gunshots continue....

LISA UCHIDA suddenly drops her head forward and buries it hopelessly.

MCROY is looking grimly down at his gun.

MCROY's hands are seen, close from above, opening the LASER gun...the gun is low...maybe one or two shots left... Cut back to MCROY's face.

He looks up and across at first LISA UCHIDA, then MONICA WINDHAM off-screen, his face desperate. As he raises the gun, camera pans right and tilts down to show MONICA WINDHAM huddled in the corner, muttering prayers. MCROY's gun comes into frame on the left, pointing straight at her head. A pause, then there is a laser blast!

MCROY gun drops to the ground... MCROY is hit...blood comes out of his mouth as he slumps down... MONICA WINDHAM continues to mutter her prayers, apparently without noticing.

Suddenly we hear the sound of space rangers on the com-link and she looks up, hope dawning in her eyes.

(CONTINUED)

MONICA WINDHAM

The rangers are here!

61 EXT. OUTER SPACE 61

Now we see from above the space ranger shuttle is attached to the pirates shuttle and have boarded charging to the rescue, camera tracking right showing hundreds of space rangers firing their guns killing lots of pirates...everyone is saved!

62 INT. KUZU 13 SHUTTLE 62

EMI KITA looks around eagerly. Her eyes turn to MCROY off-screen and her face falls. MCROY is leaning back against the side of the shuttle, with DOC CHANDLER and MONICA WINDHAM supporting him on either side. He tries to smile, looking up at MONICA WINDHAM, and she leans down close to him, pity in her face. It is an effort for him to speak but he manages his last words to her.

MCROY

I'm sorry...I....almost....

He does not finish his sentence, but closes his eyes and slumps forward on DOC CHANDLER shoulder.

EMI KITA is still looking anxiously around. She sees Lisa ...Lisa sees her....they both smile.

Dissolve to OSHOKU, seen from above.

63 EXT.OSHOKU SPACE MINING STATION ON THE MOON 63

Seen from above approaching...it is massive. The KUZU 13 shuttle lands and docks.

64 INT. OSHOKU MINING STATION 64

A giant indoor facility. Full of shops, bars, restaurants.. etc It is Saturday night and OSHOKU is full of miners, businessmen and diverse characters. Two Rangers, one of them a captain, lift MONICA WINDHAM out; she is laid on one of the KUZU 13 SHUTTLE seats. People crowd round anxiously. Camera pans left as the Rangers carry MONICA WINDHAM towards the door on a stretcher.

CAPTAIN

Thank God you're safe, MONICA WINDHAM.

(CONTINUED)

MONICA WINDHAM
Where's Harrison? Is he all right?

CAPTAIN
He's all right, don't you worry.

MONICA WINDHAM looking up from the stretcher.

CAPTAIN
We'll take you to him immediately.

LISA UCHIDA is standing in the doorway of the shuttle

MONICA WINDHAM's head, seen close from above, lies on the stretcher on a pillow. She looks up at LISA UCHIDA.

MONICA WINDHAM
If there's ever anything I can do
for...

She falters, lowers her eyes and looks away.

LISA UCHIDA looks down at MONICA WINDHAM.

LISA UCHIDA
Thanks.

She leans down and hugs MONICA WINDHAM on the stretcher.

MONICA WINDHAM's is carried off by the Rangers

LISA UCHIDA backs away as the Rangers move off into the background with MONICA WINDHAM. She pauses for a moment looking after them, she goes over to the shuttle and gets her belongings from inside. She then looks up as a commotion is heard, off. Two seedy-looking characters are watching, leaning on a wall. One of them mouths something.

EMI KITA comes out of the shuttle, Rangers carry the dead body of TONY MOLINA, GEORGE KURATA helping. The two seedy looking men watch in amazement. One man is thin with a beard; the other is a short, fat little man whose bushy eyebrows are raised in childish astonishment.

FAT MAN
(wheezy)
It's EMI KITA!

Suddenly he turns and rushes away through the crowd behind him, hastily followed by the thin man. The other men crowd forward to watch.

EMI KITA is busy helping out... She looks around looking for LISA.

65 INT. BAR

65

In the bar, strange alien music plays. SHIHOMI is sitting at HIS table playing a strange game, surrounded by the other players. A woman leans against his shoulder on one side.

SHIHOMI
I win again Gentlemen.

MAN
(with a laugh)
You're very lucky today, SHIHOMI

SHIHOMI smiles

SHIHOMI
Skill, sir... I don't believe in
luck.

The two men who were watching EMI KITA in the street rush up to the tables, the fat one coming round beside SHIHOMI and addressing him.

FAT MAN
EMI KITA is here.

THIN MAN
Yeah! She's here.

SHIHOMI looks up... his face... looks anxious...not
scared...but unprepared.

SHIHOMI rises slowly to his feet, as his face is full of
thought. The woman looks up anxiously at his side.

SHIHOMI
Find my brothers!

The thin man turns and runs off.

SHIHOMI stands, his massive body moves away from the table.
People all around move out of his way.

SHIHOMI moves away, pausing briefly to address his fellow
players.

SHIHOMI
I will be back, Gentlemen. I have
business to attend to.

SHIHOMI goes over to the bar and orders a bottle of sake. He waits for the bartender to pour some in his cup. He picks it and drinks it down. He pulls his gun out of his holster and inspects it. Puts it back in his holster and has another drink.

66

EXT. STREET

66

LISA UCHIDA is still standing out in the street by the Ranger building. Two Rangers pass in front of her, carrying a stretcher with MCROY's body on it. She watches it pass, then she moves towards the shuttle, from which another stretcher is being taken carrying the dead body of Mr. WRIGHT. The stretcher is carried off. Then out in front of LISA UCHIDA as she moves away from the Ranger building. She suddenly stops and peers forward as we hear noises coming from the bar. She looks back at the KUZU 13 shuttle and sees The door of the KUZU 13 SHUTTLE open and DAN PHILLIPS steps out.

He looks at EMI KITA and GEORGE KURATA

GEORGE KURATA is now coming forward, holding his rifle and looking at EMI KITA off-screen.

GEORGE KURATA

Well, EMI?

Cut back to EMI KITA EMI KITA leans forward.

EMI KITA

Will I ever get out of jail?

GEORGE KURATA looks at her.

GEORGE KURATA

(quietly)

Probably not, EMI.

EMI KITA's looks down.

EMI KITA

(after a pause)

LISA?

GEORGE KURATA

(off)

Yeah.

EMI KITA

Will you... tell her...I...

GEORGE KURATA is a little surprised.

(CONTINUED)

GEORGE KURATA
You in love with LISA UCHIDA?

EMI KITA looks straight ahead.

EMI KITA
OSHOKU is no place for a nice girl
like her.

She looks at GEORGE KURATA.

GEORGE KURATA is touched.

EMI KITA
(off)
Just get her out of here...here's
an account number...money for her
to start over.

GEORGE KURATA
(slowly)
OK, EMI...I'll take of it.

At the front of the KUZU 13 SHUTTLE, DOC CHANDLER is visible
behind the three men. A Ranger, comes up, followed by an
inquisitive bystander.

RANGER
How are you, Marshal? You want me
to take EMI?

He PULLS out a pair of handcuffs.

GEORGE KURATA
I'm good...I got it.

DAN PHILLIPS grabs the Rangers's arm importantly and points
at EMI KITA.

DAN PHILLIPS
If you don't want to lose your
prisoner, Ranger, you'd better take
her yourself.

The Ranger, puzzled, turns and looks at DAN PHILLIPS.

RANGER
What's your name, mister?

DAN PHILLIPS
My name is DAN PHILLIPS.

RANGER

DAN PHILLIPS. You didn't think they would know the money is missing yet...did you? All of Oshoku knows your name.

The Ranger and a Deputy Ranger who has appeared on the left instantly grab DAN PHILLIPS, who starts to struggle violently. DAN PHILLIPS is hustled away, followed by a crowd of delighted bystanders. As they go, LISA UCHIDA is standing by the KUZU 13 SHUTTLE. DOC CHANDLER is standing by the door, with the other three in their previous positions. LISA UCHIDA stops by DOC CHANDLER and EMI KITA. EMI looks first at LISA UCHIDA and then at GEORGE KURATA on the right.

EMI KITA and GEORGE KURATA are seen in profile.

EMI KITA

Can I meet you here in few minutes?

GEORGE KURATA doesn't answer.

EMI KITA

I give you my word.

GEORGE KURATA looks hard at EMI KITA, then hands him his rifle and her Katana.

GEORGE KURATA

Rifle has about three shots left...

EMI KITA takes the gun.

EMI KITA

GEORGE...

She looks at the rifle to check the power cell.

EMI KITA

I don't plan on going back to prison.

GEORGE nods as EMI walks away.

By the KUZU 13 SHUTTLE, LISA UCHIDA and DOC CHANDLER stand on the left, GEORGE KURATA on the right. EMI KITA walks towards LISA UCHIDA.

EMI KITA

(to LISA UCHIDA)

Please, walk with me.

EMI and LISA walk away together as DOC CHANDLER walks towards GEORGE KURATA.

(CONTINUED)

LISA UCHIDA and EMI KITA walk off down the street. EMI KITA puts her Katana on her back.

DOC CHANDLER is facing GEORGE KURATA, with KUZU 13 SHUTTLE behind them. They all turn and watch the couple go. EMI KITA and LISA UCHIDA pass a restaurant and a bar. By EMI KITA's side, LISA UCHIDA fumbles feverishly with her bag.

67 INT. BAR

67

SHIHOMI is still at the bar. Finally his brothers enter in. SHIHOMI smiles and walks towards them. All three are large men. The brothers both have rifles. SHIHOMI starts to walk out into the street with his brothers...

WOMAN

SHIHOMI, please don't.

SHIHOMI turns towards the woman and pushes her savagely to the ground...she's hurt... recovering herself, she rushes off upstairs.

68 EXT. STREET

68

EMI KITA and LISA UCHIDA are still walking down the street. Neither looks at the other. Neither says anything. LISA'S feet seem to drag as she walks, as if she never wanted to come to their destination. As the sequence continues, they walk in and out of shadows while Alien music from bars and whorehouses comes and goes. Drunken laughter is heard off. They are obviously approaching the sleaziest side of the station.

They slowly past a brothel on the sidewalk; a girl sits on the steps. Loud laughter comes from inside.

Cut back to EMI KITA and LISA UCHIDA still walking forward.

We past a couple of similar establishments, LISA UCHIDA walking ahead of EMI KITA in the foreground. Then we see behind them as they go towards the top of some steps, where LISA UCHIDA stops and looks up at EMI KITA. Behind her is an alley of sleazy-run down looking BUILDINGS with lighted windows. LISA UCHIDA looks desperately at EMI KITA, who is partly visible in back view.

LISA UCHIDA

(hopelessly)

Well, EMI, I...I told you not to follow me. This in my new home.

Her face is despair.

(CONTINUED)

LISA UCHIDA starts to go away down the steps into the alley, as EMI KITA stands watching in the foreground. She breaks into a desperate run, then halts as EMI KITA calls to her.

EMI KITA

LISA !

She does not turn as EMI KITA comes down the steps after her. LISA UCHIDA has her hand on the rail as EMI KITA comes up just behind her, saying nothing. LISA UCHIDA from the side is looking away from her silently. EMI KITA is looking at her, full of concern.

EMI KITA

I asked you...If we could get to know each other... Didn't I? I meant it...I want us together...

LISA UCHIDA is seen in profile. She finally turns towards EMI KITA with tears in her eyes.

LISA UCHIDA

(choking)

Even though...I'm....

EMI KITA

What? Beautiful?... Just wait for me.

EMI turns and walks. LISA UCHIDA turns to watch her go, looking after her as if she can't believe what she has heard.

69

EXT. OSHOKU MAIN STREET

69

SHIHOMI and his brothers move forward, scanning the empty street ahead of them. The SHIHOMI brothers come around the side, looking around them. A space rat runs across in front of them. The space rat scuttles away around a corner.

At a street corner, people scatter. The street area is rapidly emptying. A long shot of the street, minimal lighting in the foreground. Two women scurry across the street, while the street empties as the three brothers, now spread out, stalk towards us. The brothers look behind them as they advance, then pause and look round, standing closer together. They walk slowly into view.

Simultaneously, EMI KITA appears from the shadow in back view in the foreground. Everyone pauses as they see each other, then EMI KITA and the trio start to move slowly towards each other.

(CONTINUED)

EMI KITA is now seen in reverse angle, walking slowly forwards, a rifle in HER hand and her Katana on her back...her footsteps loud on the metal walkway in the empty night; she comes into some light. She goes left.

Now the brothers are seen, stalking forward, their guns pointed.

EMI KITA is still coming slowly forward in the gloom.

Suddenly, EMI KITA throws herself to the ground, rapid firing as she goes down.

Both brothers fall dead with gunshots to the face.

SHIHOMI stands there surprised.

EMI stands up and fires her rifle again...click...it's empty.

SHIHOMI laughs but does not shoot. He takes his rifle and his pistol and tosses them to the ground.

A back view showing SHIHOMI facing EMI and we see he too has a Katana.

He slowly draws his weapon.

SHIHOMI
EMI KITA beautiful as always...

EMI just stares at him.

SHIHOMI
You were the best...Only the
Richies could afford EMI KITA...

EMI slowly draws her Katana still staring.

SHIHOMI
MIKI stole from me... She had to be
punished...(he looks down towards
his dead brothers) I forgive you
for killing my brothers...

EMI is still just staring at SHIHOMI

SHIHOMI
Come back...I will protect you...No
more prison...No more...Men...Your
whore days...over.

SHIHOMI smiles...

We see both EMI and SHIHOMI side view in the street holding their swords tips down... quickly they both raise their swords high in the air.

EMI screams first and runs towards SHIHOMI... SHIHOMI screams... and runs towards EMI.

A huge sword fight happens! Kicks, punches, swords clashing!!

70 EXT. FURTHER DOWN THE STREET

70

We are now with LISA UCHIDA as she hears EMI scream.... SHE is still standing at the foot of the steps where EMI KITA left her. She turns and looks up anxiously... Silence falls. LISA UCHIDA reacts with anguish. She hurries anxiously up the steps, calling EMI KITA's name as she goes.

LISA UCHIDA
EMI ... EMI !

She stops at the top of the steps, looks anxiously off to the right, then her shoulders drop and she sinks her head despairingly down against the post at the side of the steps. There is a look of death in her face as she sees bodies in the street.

71 INT. BAR

71

In the interior of the bar, people are crowded around the door, looking out. The door is flung open and SHIHOMI stands unsteadily in the doorway. He looks around the bar, he grins a slight grin...

Then his head tilts back and slowly rips off his neck. His head falls with a grotesque thug. SHIHOMI is dead.

72 EXT. OSHOKU MAIN STREET

72

LISA UCHIDA stands, dejected and beaten, at the top of the steps, her head resting on her hands. She raises her head when slow footsteps are heard off.

She sees EMI, blood all over her face and body...She rushes towards her, and hugs her. EMI KITA holds her close; LISA UCHIDA is crying now, her throat too full of feeling for a word to pass. They stand locked in each other's arms.

As they stand holding each other, GEORGE KURATA walks up with DOC CHANDLER coming from behind.

(CONTINUED)

GEORGE KURATA
Ready, EMI?

EMI KITA comes forward, followed by LISA UCHIDA.

EMI KITA
Thanks, GEORGE.

GEORGE KURATA nods. EMI KITA starts to move, then pauses.
She turns to LISA UCHIDA.

EMI KITA
GEORGE is going to see that you get
off this planet and start a new
life.

She nods, looking at EMI. EMI walks towards GEORGE...and DOC
CHANDLER comes forward in the background beside LISA UCHIDA.

EMI KITA
Well.

She puts out her hand.

EMI KITA
Goodbye, LISA.

LISA UCHIDA leans forward and hugs her again.

LISA UCHIDA
(almost in a whisper)
Goodbye.

GEORGE KURATA
Yeah. About that....EMI...Get out
of here. Go!

EMI has surprise look her face. LISA laughs and looks at
EMI.

EMI KITA
You letting me go GEORGE?

GEORGE KURATA
You two get off this planet...go to
the outer rim stations...safe
there...go on.

EMI and LISA look at each and run for the nearest
shuttle....holding hands.

GEORGE laughs, then nudges DOC CHANDLER on the shoulder.

(CONTINUED)

GEORGE KURATA

DOC ...

He removes his Marshal's badge from his jacket.

GEORGE KURATA

How about I buy you a drink.

He puts the badge in his pocket.

DOC CHANDLER

(waving a finger)

Just one.

GEORGE KURATA puts his arm round DOC CHANDLER and they walk off to towards the main bar.

WE see EMI and LISA jump into a shuttle named KUZU 7...

The Shuttle KUZU 7 carrying EMI KITA and LISA UCHIDA to their new life is seen taking off heading for space.

THE END