

T R A N Q U I L I T Y:

"VISIONS"

by

Eric Christianson

302 Starbright Dr.  
Austin, TX 78745  
512-689-9045  
[eroc57@sbcglobal.net](mailto:eroc57@sbcglobal.net)  
<http://ericchristianson.webs.com>

WGAw #1757022

T R A N Q U I L I T Y

"Visions"

TEASER

FADE IN:

INT. TRANQUILITY ENGINE ROOM - DAY

As Gonzo continues to clean up the engine room, Lizzy works on assessing the damage to the engines, making note of what parts need replacing, and what they don't have spares for.

LIZZY

I can take it from here, Gonzo. While I finish up this report, why don't you go check on Nika.

GONZO

Sounds like a plan.

Gonzo departs for Nika's quarters.

NIKA'S QUARTERS

Nika rests in her bed but is fidgety, obviously not content with "taking it easy".

NIKA

Really, Dr. Rivera, I'm fine. Dizziness is gone.

AUTUMN

What about that headache?

Nika doesn't respond and scowls a bit.

AUTUMN

That's what I thought. Captain asked you to rest and me to monitor you. I think it best we both do as we're told.

INT. TRANQUILITY ENGINE ROOM

Lizzy is finishing her report and decides to update Val. She grabs the comm, switching to the proper channel.

LIZZY

(over the comm)

Cap'n, got an engine status report.

CARGO BAY

Val's communicator lies on a crate, right where he spaced it off.

LIZZY (V.O.)  
Cap'n...you there? Pick up.

NIKA'S QUARTERS

As a frustrated Nika lies in her bed staring at the ceiling, Autumn hears Lizzy's voice over the comm and answers it.

LIZZY (V.O.)  
Autumn or Nika...pick up.

AUTUMN  
(over the comm)  
This is Autumn.

LIZZY (V.O.)  
Lizzy here. Cap'n's not answerin' his comm. Probably nothing, but if Nika's up to it...

NIKA  
I'm on it!

Nika springs from her bad and rushes out of her room, just as Gonzo enters. He tries to get her attention.

GONZO  
Lizzy asked me to...

Nika zooms past him on route to the engine room.

GONZO  
...check...on...you...

Gonzo watches Nika fly by, then turns to Autumn.

GONZO  
So...she's all better then?

Autumn shrugs her shoulders. Her facial expression indicates otherwise so she gets up and hurries out of the room, determined to keep an eye on Nika. Gonzo speaks as he watches her scurry by.

Gonzo  
So...I'll...just...ya...

Gonzo scratched his head; then hustles to catch Autumn.

EXT. TRANQUILITY - DAY

As Val, Zeb, and Sukio stand on the cargo bay ramp, hands in the air, the man with the shotgun inches cautiously ever closer.

MAN

You - the big one - put down that  
rifle nice an' easy-like...I got an  
itchy trigger finger.

VAL

(quietly to Zeb)

Do as he says.

Zeb bends down slowly and sets the rifle down on the ramp.

The man gets out a pocket watch from his overalls.

MAN

Now...you got one minute to 'splain  
all this. Any sudden moves...anything  
you say that sounds like hogwash...I  
redecorate the outside o' yer ship  
with yer insides.

Val looks at Sukio, then at Zeb, then back at the man with the  
shotgun, unsure of what he can say that will satisfy him.

FADE OUT.

END OF TEASER

ACT ONE

INT. TRANQUILITY CARGO BAY

Nika arrives at the cargo bay, taser rifle in tote. She notices Val's communicator on a crate, then sees the three outside on the ramp, hands raised.

Sensing something is wrong, she quietly sneaks toward the open bay door. As Autumn and Gonzo enter, Nika motions to them to stay put.

EXT. TRANQUILITY

Val stammers, not sure exactly what to say, then collects himself.

VAL

Hard to know where to start. My crew  
and I were....

MAN

Stop right there...how many more o'  
you are there?

VAL

Four others still inside the ship...  
which, by the way, is how you referred  
to our...craft. I'm curious...how is  
it that you aren't afraid us? You  
know...aliens from outer space...is it  
not strange to you that we speak  
English...or appear human? It's as if  
this is not your first time to see a  
spaceship.

MAN

It ain't.

Tobias looks at his watch, and then at Val.

MAN (CONT'D)

Looks like yer time's up. Now git!!

VAL

Have to admit, you got me ta wonderin'  
'bout your first spaceship encounter.  
That said, we'd set about to "gittin'"  
if only that were possible. We came  
outside to assess the damage to  
our ship after it crashed. Believe me,  
we would lift off if we could but we're  
stuck here until we can make repairs.

MAN

Sounds like yer trying ta pull one over  
on ole' Tobias...an' I ain't buyin' it.

TOBIAS appears ready to PULL the TRIGGER on his SHOTGUN.

INT. CARGO BAY

Nika, who has positioned herself at the edge of the door, sees this, TAKES AIM, and FIRES her TASER RIFLE.

EXT. TRANQUILITY

Tobias is HIT with an ELECTRICAL CHARGE, KNOCKING him to the ground. He lays there, conscious, but immobilized.

A surprised Val turns to Nika, as she walks toward the man.

VAL

Nika. I thought I told you to take it  
easy. Why aren't you in bed?

Nika stops, turns to Val, sporting a slight smirk.

NIKA

You're welcome.

She continues on to the man and kneels down beside him. The others gather 'round. Tobias begins to regain his senses. Zeb picks up his shotgun.

VAL

We mean you no harm, sir. I told you  
the truth. We can't take off until we  
fix what needs fixin'. We're not sure  
where we are or how we got here...or  
even what year it is, so if you could  
answer some questions for us, we'd be  
mighty grateful.

Tobias can't yet speak but nods his head. Val reaches down to him and he grabs Val's hand with his. Val pulls Tobias to his feet, then shakes his hand.

VAL (CONT'D)

Tobias, is it?

Tobias nods his head yes.

VAL (CONT'D)

Val Brennar. And this is Nika, Zeb, and  
Sukio. Please accept our hospitality.

Tobias shakes hands with all three. Then Val and Nika escort him up the ramp and into the cargo bay...

INT. TRANQUILITY CARGO BAY - MORNING

...where Autumn and Gonzo have dutifully stayed put. They come forward, Gonzo to Val and Autumn to Sukio, hugging him.

Val introduces Gonzo to Tobias. They shake hands.

VAL

Our guest may be able to shed some light on our predicament. Gonzo, go get Lizzy - meet us in the dining room ASAP.

Gonzo nods and departs. As Sukio and Autumn stand, arm in arm, she is stricken with another vision and her knees buckle...

BEGIN VISION:

EXT. LAWRENCE MAIN STREET - EARLY MORNING

That same large group of ruffians are now looting and burning the town, and executing the male townsfolk.

END VISION.

As a concerned Sukio keeps her upright, Autumn regains her composure but is wobbly and visibly shaken.

SUKIO

I think it's time we had a little chat.

EXT. HOGBACK RIDGE OUTSIDE LAWRENCE, KANSAS - DAY

A dozen or so men are gathered around the remains of a campfire on a high hill overlooking Lawrence.

William Quantrill discusses strategy with those closest to him.

Two scouts - one of them JOHN NOLAND, former slave, 20ish - ride into camp, dismount from their horses, and report to Quantrill.

QUANTRILL

What say you, men?

NOLAND

That squad of soldiers protectin' the town has returned to Fort Leavenworth. The town's militia is cocky and unorganized. Should be easy pickin's.

SCOUT 2

Sir, we also located Senator Lane's house as you requested.

QUANTRILL

That is good news. Excellent scouting, as always, Mr. Noland.

NOLAND

Thank-you, sir. What are your orders?

QUANTRILL

We wait. Soon, our numbers will swell to 300 strong...maybe more. Once our brothers in arms are all assembled here, we will review our tactics...and then attack! Come dawn of the next day hence, the jayhawkers of Lawrence will know the full fury of Quantrill's Raiders! The deaths of our comrades at Osceola shall be avenged!

All present applaud and cheer wildly.

INT. TRANQUILITY DINING ROOM

The crew is seated around the dining room table, with Val and Tobias standing before them.

VAL

So Tobias...if you would, please... tell us whatever you can that will help us understand our situation.

TOBIAS

My head's a-spinnin' with all that I seen here but I'll 'splain best I can.

(beat)

The year is 1863. Y'all is in Kansas, part of them Confederate States of America.

Sukio and Autumn look at each other, bewildered.

SUKIO

Pardon the interruption, Tobias. Don't you mean the United States of America?

TOBIAS

Them damn Yankees? Hell, no! When that Lincoln fella got elected president...

(MORE)

TOBIAS (CONT'D)

...many o' the southern states...  
um...left the union...what's the  
word...?

SUKIO

Seceded.

TOBIAS

Ya...seceded. Kansas voted to join 'em.

Sukio shakes his head in astonishment.

SUKIO

Again, forgive me, Tobias...one and all.  
Autumn and I fashion ourselves as Earth  
history buffs, particularly the 19th  
century period of the United States,  
since we've been able to trace Autumn's  
genealogy back that far. I can assure  
you that Kansas was a Union state and  
fought against the Confederacy.

TOBIAS

Well, mister fancy-pants, don't know  
what books you been readin' but they  
sure ain't got it right. We's part o'  
the Confederacy...and proud of it...

AUTUMN

But why?

TOBIAS

Them damn northerners wanna destroy our  
way o' life here. Get us all city-fied.  
Have a big ol' gov'ment...tell us how  
to live. Well, we ain't havin' none o'  
that!

SUKIO

But aren't you thankful the  
Emancipation Proclamation set you free?

TOBIAS

The Emanci-what? Ain't never heard o'  
such a thing.

AUTUMN

The executive order decreed by  
President Lincoln that set the slaves  
free. It should have been implemented  
January 1st of this year.

TOBIAS

No disrespect, ma'am, but Lincoln ain't even president of the north. He got hisself shot shortly after gettin' elected. That Hamlin fella's their president now. Talks a good game but he's afraid of his own shadow. The Union don't like it much that we... seceded...but so far, they's all balled up as ta what ta do about it.

Sukio is dumbfounded.

SUKIO

Are you saying there's no civil war?

TOBIAS

Oh, plenty o' fightin betwixt the North and South...small battles here and there. But war ain't been declared by either side just yet...figure it's just a matter o' time, though.

Autumn feels the need to interject at this point.

AUTUMN

I apologize to you all for Sukio and I dominating the conversation, but I can assure everyone that our recollection of history is accurate. If what Tobias says is true....

SUKIO

Then passing through that rift has us currently residing in some kind of alternate reality to our own - a parallel universe of sorts where historical events took place differently - or not at all - compared to what transpired in our plane of existence.

Everyone is silent, amazed by what they've heard. Zeb looks around and then speaks up.

ZEB

Tobias, you said this ain't the first spaceship you seen. Reckon that story might shed some light.

Tobias nods but seems uncomfortable as he answers.

TOBIAS

Two years ago, a ship like yours - but smaller - crashed on my property - other side o' the lake from where your ship is. By the time I got there, everyone was dead 'cept for this one fella. I dragged him from the ship, took him home, nursed him back to health. He repaid my kindness by...  
 (pauses and chokes up)  
 ...killin' my wife and kid.

Tobias has trouble continuing so Nika speaks up.

NIKA

That certainly justifies your initial hostilities...I am so sorry, Tobias. You have our condolences.

ZEB

So...what ever come o' that snake-in-the-grass, if ya don't mind me askin'?

Tobias sniffles and fights back the tears.

TOBIAS

Couldn't say...this all happened while I was in town gettin' supplies. Not a pleasant thing to come home to. But I swear if our paths ever cross again...

Tobias chokes up and can't complete the sentence.

Autumn is troubled by something she heard earlier and speaks up to break the awkward silence.

AUTUMN

Tobias...forgive me...I must inquire about something you said earlier. So there is no declared war but there are ongoing skirmishes, correct?

TOBIAS

That's right, ma'am.

AUTUMN

What is today's date?

TOBIAS

August 19th...why?

Autumn posture and expression show grave concern.

AUTUMN

On August 21st - two days from now - a large group of Confederate loyalists - hellbent on revenge - will descend from Hogback Ridge upon the town of Lawrence, looting and burning the town....and killing every able-bodied man and boy they find.

VAL

And you know this how?

AUTUMN

Sukio told you we traced my roots back to the 19th century...

(pauses to collect herself)

...they end right here in Kansas with one of the leaders of that group...an evil man by the name of..."Bloody" Bill Anderson.

There is no shortage of agape mouths as Autumn hangs her head in shame, Sukio consoling her.

FADE OUT.

END OF ACT ONE

ACT TWO

EXT. KANSAS - BLACKWATER RIVER - EARLIER THAT MORNING [FLASHBACK]

SUPERIMPOSE "Earlier That Morning" (minus quotes) at the bottom of the screen.

Bill Anderson and his group are breaking camp and preparing to head toward Lawrence to meet up with William Quantrill.

As they finish packing their supplies, two men ride into camp. Anderson's men DRAW IRON. The newcomers raise their hands as their horses come to a stop.

ANDERSON

State yer business and be quick about it.

MAN 1

We're yer new recruits. Didn't Quantrill tell ya we was comin'?

ANDERSON

Come ta think of it, he did mention somethin' 'bout that. Didn't know for sure if you'd be here or not. Step down from yer horses so's we can get introduced proper-like.

The two men dismount. A couple of Anderson's men give each of the new recruits the once-over. Anderson steps in front of the them.

ANDERSON (CONT'D)

You two know who I am?

MAN 1

Yes, sir, we do. Bill Anderson.

MAN 2

"Bloody Bill" some call ya.

ANDERSON

And rightly so, I might add. Killed me many a jayhawker. Aim ta beef me a heap more in a couple days. And if you two wish to make a mash on me and my boys, you'll do the same.

MAN 1

That's why we're here, sir. Union killed family members...burned our homes to the ground. We aim ta respond in kind.

Anderson nods, smiles, and extends his hand.

ANDERSON  
Tell me your name, son.

MAN 1 (YOUNGER)  
Cole Younger.

Anderson and Younger shake hands.

YOUNGER  
And this here's Frank James.

Anderson and James shake hands.

ANDERSON  
Younger and James...hmmm...seems like  
I heard them names before. Well boys,  
saddle up. We got a long ride ahead us.

Younger and James look at each other and smile wryly, pleased their previous exploits may have made a name for themselves. They then mount their horses, eager to join Anderson's gang.

END FLASHBACK.

INT. TRANQUILITY DINING ROOM - AFTERNOON

Val and crew discuss what they've learned with Tobias and the Tanakas.

VAL  
Autumn, how can you be sure that this  
will happen, given how different  
historical events seem to play out in  
this world as compared to our own?

Autumn hesitates, looking first at Sukio and then at the crew.

AUTUMN  
Since I can remember, I've always been  
something of an empath. Could sense  
things about people just by being  
around them. But since passing through  
the rift, that ability seems to have  
heightened.  
(turns to Sukio)  
And I'm sorry I didn't confide in you  
earlier about this.  
(turns back to the others)  
I've been having flashes...

BEGIN VISION:

EXT. HOGBACK RIDGE - EARLY MORNING

Quantrill rallies his troops at the top of the ridge.

END VISION.

AUTUMN

...visions of things to come...

BEGIN VISION:

EXT. WILDERNESS SOUTH OF LAWRENCE - NIGHT

Anderson, Younger, James, and the rest ride hard to get to Lawrence on time.

END VISION.

AUTUMN

I can't tell you how I can be sure these events will happen, but I know the feeling I get when I sense something empathically and it turns out to be true. That's how I feel about this.

SERGIO

(to Autumn)

I wish you had confided in me sooner about this, honey. But I guess that's water under the bridge.

(to everyone)

We all now must decide what, if anything, we are to do about this.

Gonzo has been silent this whole time but decides to speak up.

GONZO

Coulda caught glimpse of a town as I was landing Tranquility. Tobias, might that by any chance be Lawrence?

TOBIAS

Yup. About 10 mile or so from here.

GONZO

And Hogback Ridge?

TOBIAS

Just on the other side o' town.

Val speaks up, having contemplated Sukio's earlier remark.

VAL

Autumn...what kind o' numbers we up against, according to the history books?

AUTUMN

300-400...but on this world, who knows for sure. My visions weren't clear on the numbers...just that it is going to happen.

NIKA

I say we at least warn the townsfolk so they know what's coming and can then choose to flee or fight back.

GONZO

We're talkin' 'bout changin' history. Killin' people who lived...savin' people who died. Do we really wanna go there?

AUTUMN

History has already been changed on this world as compared to our own. It seems to me to be the only humane thing to do.

VAL

Well...I'm typically not in favor of interferin' in the affairs of others but I think Nika and Autumn are right. We should at least warn the town. Tobias, you got a way to get us into Lawrence?

TOBIAS

Got a horse-drawn wagon.

VAL

Good enough. We all in agreement, then?

All present nod or answer in the affirmative, except for Zeb and Gonzo, who looks around and, seeing how the others respond, begrudgingly nods "yes".

VAL (CONT'D)

Can't help but notice your less-than-enthusiastic response, Zeb. What's on your mind?

JEB

Just not crazy 'bout risking my life  
for people I don't know, 'specially  
if there ain't no profit in it.

Val ponders the situation for a second or two, then turns to  
Lizzy.

VAL

Lizzy...gonna need you to hold down  
the fort while we're off adventurin'.  
You good with that?

LIZZY

O' course, Cap'n. Figured someone had  
to. Besides, the engines ain't gonna  
fix themselves.

VAL

Was hopin' you'd see things that way...  
(turns back to Zeb)  
So Zeb, you could stay here with Lizzy  
...or, let's see here...1863...small,  
western town...safe to say Lawrence got  
a town brothel, Tobias?

TOBIAS

There be whores, if that's what you mean.

Zeb doesn't skip a beat.

ZEB

When do we leave? Times a-wastin'...

VAL

Now there's the Zeb we all know and  
love. Pack lightly, people, but carry  
a big stick. Time for some thrillin'  
heroics.

Everyone gets up and makes their way out of the dining room to  
prep for the journey. As they depart, Gonzo speaks to Zeb.

GONZO

(hushed)

Thrillin' heroics? Kinda like that. Whatya  
think - Val original or movie line?

ZEB

Cap'n ain't that clever...movie line.

INT. SALOON IN LAWRENCE - DUSK

Typical western saloon scene...piano player pounding out a familiar tune on the ivories...

...several card games going on at tables...a lady of the night leads a customer upstairs.

A tough but attractive Caucasian woman, mid 30s, stands behind the bar, listening to patrons jibber-jabber as they down their whiskey.

Several have had at least one drink too many.

BARLOW

Well, I don't care if them deadbeats in Topeka did vote ta side with the Confederacy. Don't mean we have to.

Eldridge

You best keep yer voice down, Barlow. I hear tell that rascal Quantrill got spies everywhere. Some say he's bidin' his time - just waiting for 'nuff men and the right moment to attack.

Barlow pulls out his six-shooter.

BARLOW

Let him come. Somebody needs to put down that sorry sack...might as well be me.

The lady behind the bar - SARAH, the proprietor - interjects.

SARAH

Not in the condition you're in, Barlow. How 'bout your next drink be a steamin' hot cup o' Arbuckle's? Or better yet, go home and sleep it off. From what I've heard, you best have your wits about you if the plan is to have it out with Quantrill.

BARLOW

Ah c'mon, Sarah. The night's young. Another round...for me and my Union buddies.

Eldridge

Hobble yer lip, Barlow! I swear, your mouth gonna get us all killed.

EXT. WAGON - ON THE ROAD TO LAWRENCE - DUSK

Tobias rides his horse along side the wagon, which is being guided by Gonzo, with Jeb riding shotgun, rifle in hand.

ZEB

(to Gonzo)

So...they teach you how to drive a horse-drawn wagon in flight-school?

GONZO

Nope...somethin' I picked up as a boy. Family had horses. I've kinda made it a point to learn how to drive anything, whether its power source be mechanical...

(glances at the horses)

...or animal.

Val, Nika, Sukio, and Autumn chat in the back of the wagon.

AUTUMN

Captain, I'm worried about Lizzy... you sure she'll be ok by herself?

VAL

Lizzy likes her alone time. That's when she does her best thinkin'. And she ain't no delicate spring flower - can handle herself just fine. Ain't worried in the least.

SUKIO

Captain...we aren't questioning your judgment. But there is something I've been wondering about...

VAL

I'm all ears...

SERGIO

Why is Tranquility the name of your ship? Our journey has been anything but tranquil.

VAL

That's an easy one. Was fascinated with space travel growin' up, especially those early Apollo missions. I can remember clear as a blue sky watching the old video footage of Neil Armstrong first settin' foot on Earth's moon.

(MORE)

VAL (CONT'D)

That area was called Tranquility Base and I thought to myself - if I ever got a ship o' my own, I'd name her "Tranquility".

SUKIO

Good story.

VAL

Your turn, doc. Tell us the one about the seven desperadoes that go through that space-time thingy and end up back on 19<sup>th</sup> century earth. Except it ain't. How's that one go again?

Autumn suddenly feels very uncomfortable. She looks around and spies riders on horseback behind them, at full gallop and gaining on the wagon quickly. Before Sukio can respond...

AUTUMN

Captain...Sukio...sorry to interrupt. Riders coming in fast from the west!

Val and the others look westward and see them. Val gets everyone's attention.

VAL

People - keep your weapons hidden but handy. Let's try to avoid a firefight if we can and just find out what they want.

Val motions to Gonzo. He pulls on the reigns - the horses and wagon slow to a halt. Tobias stops alongside the wagon, near Val. The riders have almost caught up with the wagon.

VAL

You know these folk, Tobias?

TOBIAS

I surely don't.

The four riders just now catch up to the wagon. One appearing to be the leader rides a little closer to assess the situation.

RIDER 1

Who's in charge here?

TOBIAS

(to the rider)

This is my wagon - these are my friends.

RIDER 1  
And where are your loyalties?

TOBIAS  
To the confederacy, o' course.

The rider scrutinizes Val and crew.

RIDER 1  
This here negro speak for all o' you?

Everyone looks at each other and nods, figuring that to be the correct response.

RIDER 1 (CONT'D)  
How do I know you ain't Union  
sympathizers, headed to Lawrence to  
help protect the town?

VAL  
Protect the town from what?

The rider realizes he almost let the cat out of the bag.

RIDER 1  
Never you mind, wag.

One of the other riders senses something's amiss.

RIDER 2  
Somethin' 'bout them don't smell right,  
boss.

RIDER 1  
Yup...must be the stench o' mudsills.  
(notices Val's clothes)  
Ain't privy ta no confederates what  
got duds like these folk.

The rider points to Val. The others nod in agreement and draw their weapons, training them on the wagon's occupants.

FADE OUT.

END OF ACT TWO

ACT THREE

EXT. ROAD TO LAWRENCE - DAY

The riders have their guns trained on Val and company. The leader of the group addresses them.

RIDER 1 (CONT'D)

What say y'all step off o' that wagon  
so's we can commence ta thievin'?

Val gives his crew a simple nod. In a FLASH, the crew SNATCH their weapons out from hiding and TRAIN them on the riders.

VAL

Or....what say you drop your weapons  
and be on your way 'fore we put an end  
to your sorry existence?

WIDE SHOT SHOWING VAL AND CREW WITH WEAPONS TRAINED ON THE RIDERS AND THE RIDERS, WITH THEIR 6-SHOOTERS AIMED AT VAL AND CREW.

RIDER 1

Whoa...looks like we got us a Mexican  
stand-off.

VAL

The difference being we have five highly  
destructive and accurate weapons to your  
four pea-shooters. You best think long  
and hard 'fore you pull that trigger.

Rider 1 pauses, looks back at his men, and then at Val. The look on his face changes from indecisiveness to determination.

RIDER 1 (BAKER)

Coon Baker don't EVER back down from  
a fight!

Baker FIRES his pistol, STRIKING VAL and SENDING him BACKWARDS just enough to cause his return shot to MISS high.

However, Nika FIRES her rifle, HITTING BAKER SQUARE in the CHEST and KNOCKING him OFF his horse.

Baker's men all OPEN FIRE.

Tobias is GRAZED in the left shoulder, but not before he gets off a SHOTGUN BLAST, REMOVING yet another rider from his saddle.

Jeb DUCKS as a BULLET from a rider ZINGS past him...

...then TAKES AIM and PULLS the TRIGGER on the TASER RIFLE, BLASTING a SURGE of ELECTRICITY into that rider.

He CONVULSES briefly and then SLUMPS forward on his saddle, slowly sliding sideways until he TUMBLES off the horse.

The last rider TURNS TAIL and tries to make a getaway but Nika will have none of it. She gets the rider in her SIGHTS and fires...

...SPEEDING a BULLET into the BACK of the last rider's SKULL. He FALLS LIFELESSLY BACKWARDS off his horse.

Nika drops her head and sighs in relief, then quickly reverts her attention to Val, who lies badly wounded on the wagon. Nika sees the seriousness of the wound - Val is conscious but disoriented.

NIKA

Captain! Hang in there!

Autumn kneels down to examine Val's wound. Nika applies pressure to it, then turns to the others.

NIKA (CONT'D)

Is anyone else hit?

TOBIAS

(holding his shoulder)

Took one right here...but I'll be ok.

Sukio slumps down, leaning against one wall. He touches his head just above his right ear and brings back a bloody palm.

SUKIO

(woozy)

Not sure...I can...say the same.

Sukio passes out and slumps over, blood trickling down the side of his face. A horrified Autumn turns her attention to him.

AUTUMN

Oh God no...not my baby...Sukio!

Autumn hugs an unconscious Sukio, sobbing uncontrollably. Nika tends to Val, then raises her head and turns to Tobias.

NIKA

Tobias - are we closer to town or the ship?

TOBIAS

Town - three...maybe four more miles to Lawrence.

Nika turns her attention to a still-distraught Autumn.

NIKA

Autumn - Lawrence is closer but are we better off treating Val and Sukio in the ship's sickbay?

Autumn is still hugging Sukio and sobbing. Since she doesn't react to the request, Nika gets more forceful, grabbing Autumn by the shoulders and spinning her around so that they face each other.

NIKA (CONT'D)

Autumn - if you wanna save your husband, I need you to focus!

Autumn snaps out of her funk and composes herself.

AUTUMN

I'm sorry. I don't normally react this way. Apparently, my heightened empathy comes with a price.

(beat)

What do you need me to do?

NIKA

What you do best! You're a medical doctor - one of the finest. Make a decision! Back to the ship or head into town?

AUTUMN

Your sickbay was woefully lacking in meds and surgical instruments. We best head into town.

Nika turns to Zeb and Gonzo.

NIKA

Gonzo - get us into Lawrence - fast!

With a flick of the reins and an authoritative "hya", Gonzo brings the horses to a gallop while Jeb resumes his watch. Tobias guides his horse near the wagon and rides along side them.

As they depart the area, four dead gunman can be seen lying in various positions on the ground where the battle took place.

EXT. THE LAKE NEAR TRANQUILITY - LATE AFTERNOON

An unknown man on horseback passes out of a wooded area. He eventually comes to a clearing and spies Tranquility. He dismounts and walks a ways, guiding his horse by the reins.

He stops and shakes his head in disbelief.

UNKNOWN MAN

Well, I'll be....

He continues to make his way toward the ship, being careful to look around so as to make sure he's not being watched or followed.

He finally arrives at the ship. He ties his horse to a tree...

...then strolls around to the ramp and walks up cautiously. Once inside the cargo bay, he scans the area and then calls out.

UNKNOWN MAN (CONT'D)

Hello! Anyone home?

INT. TRANQUILITY LIZZY'S QUARTERS

Lizzy is getting fresh clothes and a towel. She has headphones on and is listening to music loud enough not to have heard the man.

She departs her quarters, walks down the hall a ways, then realizes she forgot to grab her communicator and goes back for it.

LIZZY

Can't forget my comm. Be just my luck  
Cap'n would call while I'm in the lake.

INT. TRANQUILITY CARGO BAY

The man continues to survey the cargo bay. He nods and smiles evilly, hands on his hips.

UNKNOWN MAN (CONT'D)

I never thought this day would come.  
Finally...my ticket outta this God-  
forsaken world and back to civilization.

EXT. WAGON - ROAD TO LAWRENCE - DUSK

While Nika continues to apply pressure to Val's wound to minimize the bleeding, Autumn examines Sukio's head injury.

She grabs her med bag and digs through the supplies, pulling out a hypo, a couple of small bottles, and some bandages. She cleans and dresses Sukio's wound, then turns her attention to Val and Nika.

AUTUMN

I've done all I can for Sergio. It's  
in God's hands, now. Let's see what I  
can do for the captain.

Autumn examines Val's wound, then extracts some medicine from the bottle into the hypo and injects it into Val's neck.

AUTUMN

That should stabilize him until we get to town. That bullet is in too deep to dig it out with the instruments I scavenged from sickbay. Seriously, given the dearth of medical supplies, how did you deal favorably with situations like this?

NIKA

We didn't. Truth be told, Autumn, we were going to restock sickbay using the payment we would have received by turning you over to Miscov.

A shocked Autumn is silent for a moment. She then responds with a nod and a look of determination.

AUTUMN

The irony is not lost on me. I will do whatever is necessary to convince this crew that you made the right choice.

INT. TRANQUILITY - CARGO BAY / HALLWAY - DUSK

The aforementioned stranger looks around in the cargo bay, picking up and examining various items.

He eventually departs the cargo bay and heads down a hallway. He spies an open door up ahead and draws his weapon.

INT. TRANQUILITY - LIZZY'S ROOM

Lizzy spies her communicator lying on her bed. She strides over to the bed and retrieves it. She turns around to leave and spots someone standing in the shadows. Shrieking, more out of surprise than fear, she drops her clothes. After composing herself...

LIZZY

You there....show yourself.

The man remains in the shadows but addresses Lizzy.

UNKNOWN MAN

Well, well...funny how you have to travel half way across the galaxy...and back in time a few hundred years...just to meet up with an old friend.

LIZZY

Wait...I know that voice...and it's not  
that of a friend.

(beat)

Step out from the shadows, you coward...

The stranger steps out from the shadows, revealing his face, gun  
still trained on Lizzy.

UNKNOWN MAN

Now really, Lizzy. Is that any way to  
address your former captain?

Lizzy is stunned momentarily with the reality of who it is, the  
responds with her usual crass.

LIZZY

On the contrary, Jamieson. Considering  
how we parted, I was being kind...you  
lecherious piece of...

JAMIESON KURCK, Caucasian, mid 30s, interrupts Lizzy...

JAMIESON (UNKNOWN MAN)

Ah-ah-ah. Keep in mind who's holding the  
gun. And the guy with the gun gets to  
make the rules. So...rule number one: I  
ask questions...you answer them.

LIZZY

And you really expect me to believe that  
you will shoot me if I don't?

JAMIESON

Well...given that you have managed to  
refer to me as a coward and a lecherous  
piece of...something...not flattering,  
I'm sure, be thankful I haven't already  
pulled the trigger. I'd prefer not to  
shoot you, but will I if I don't get  
what I want?

(cocks the hammer)

Absolutely.

Lizzy is taken aback when she realizes Jamieson is serious.

FADE OUT.

END OF ACT THREE

ACT FOUR

INT. TRANQUILITY - LIZZY'S QUARTERS - DUSK

Lizzy pauses for a moment and then, realizing her predicament, eases her communicator behind her back and presses the talk button as she responds.

EXT. WAGON - ROAD TO LAWRENCE

As the wagon speeds toward town, Lizzy's voice becomes audible on Nika's communicator. She stops conversing with Autumn to listen.

NIKA

Pardon me, Autumn...getting a transmission from Lizzy...

LIZZY (V.O.)

...and...what is it that you want... exactly...Jamieson?

Lizzy's voice is clearly heard. Jamieson's is audible but too faint to be understood.

INT. TRANQUILITY - LIZZY'S ROOM

Jamieson continues his rant but does notice Lizzy has something behind her back.

JAMIESON

To be free of this place. To return to the universe I...we...call home. I'll wager you want the same. I've been stuck on this dung heap of a planet for two very long years. I don't intend to stay here a second longer than I have to. Oh...and one more thing...whatever you just hid behind your back...reveal it.

EXT. WAGON - ROAD TO LAWRENCE

Nika and Autumn both listen with angst to the conversation coming in over the communicator, unable to make out what the other person is saying.

LIZZY (V.O.)

Why...my former captain...the only thing behind my back is a clenched fist that would just love to get acquainted with your face.

INT. TRANQUILITY - LIZZY'S ROOM

Jamieson STORMS forward, gun still trained on Lizzy, and GRABS her arm, YANKING it out from behind her back and revealing the communicator.

EXT. WAGON - ROAD TO LAWRENCE

As Autumn and Nika continue to listen...

JAMIESON (V.O.)  
You conniving little liar...

A slapping noise is heard. Then the comm goes dead.

INT. TRANQUILITY - LIZZY'S ROOM

Lizzy sits on the bed, holding her face where it was slapped.

Jamieson, who now has the communicator, switches it off with one hand and places it in his vest pocket.

JAMIESON  
Who was on the other end of that  
transmission?

Lizzy remains silent but grins smugly at Jamieson.

JAMIESON (CONT'D)  
Tell me dammit!...or things are gonna  
get a mite unpleasant for a certain  
overly stubborn engineer.

LIZZY  
Well...you're right about things getting  
unpleasant very soon...for you, as soon  
as my crew returns and kicks yer ass.

Jamieson BACKHANDS Lizzy to the face once more.

Lizzy winces as she looks away, then turns to Jamieson and smiles, blood dripping from the corner of her mouth.

LIZZY (CONT'D)  
You still hit like a girl...well, not  
like me...that would be a compliment.

JAMIESON  
Shut up!  
(beat)  
So, your crew is on its way back, huh?  
(MORE)

JAMIESON (CONT'D)

Good. This ship is a lot like mine. I'm guessing you got weapons here...better than what I'm holding. I'll find 'em. And when I do, I'll set up a nice little surprise for your compadres. Once your crew is dead, we WILL get to work on repairing the ship. And then I'll be leaving...with or without you.

EXT. WAGON - ROAD TO LAWRENCE - NIGHT

Nika, concerned with what she heard over the comm, shouts at Gonzo.

NIKA

Gonzo - stop the wagon!

Gonzo pulls on the reins and the wagon comes to a halt. Tobias brings his horse up next to the wagon so as to listen to Nika.

NIKA (CONT'D)

Lizzy's in trouble! Just heard it over my comm. Someone needs to go back to the ship.

AUTUMN

Nika and I must get Val and Sukio into town and get them better treatment if we are to save them. Your pilot will still need to drive the wagon.

NIKA

(turns to Zeb)

That leaves you, Zeb....but if I'm remembering correctly, you and horses aren't exactly on friendly terms.

JEB

That would be an understatement, ya.

Tobias eyes the others intently and, realizing the predicament they are in, speaks up.

TOBIAS

Not to be a Nosey Ned, but I like ta know what I'm gettin' myself into 'fore I volunteer my services. What kinda trouble she in?

NIKA

Not sure...said somethin' 'bout a former captain named Jamieson.

Tobias becomes wide-eyed and distraught.

TOBIAS

That's the bastard that killed my wife  
and kid! She in a heap o' trouble!  
Zeb, you and I best get a wiggle on.

A confused Zeb stares at Tobias, unsure of what to do.

TOBIAS (CONT'D)

Get on my horse...and let's go!

Zeb nods, exits the wagon, and nervously climbs onto the horse,  
settling in behind Tobias, obviously ill-at-ease.

NIKA

What about your shoulder?

TOBIAS

Bullet just grazed me. Used my  
handkerchief as a bandage. I'll live.

As Tobias turns his horse around and is ready to depart...

NIKA

Tobias...this is just to assist  
Lizzy...don't make it personal.

TOBIAS

That scalawag took from me the two  
people most dear to my heart...and  
you're askin' me not to make it  
personal? A little late for that,  
ma'am. But...ain't no reason I can't  
help your friend...and have my revenge!

With that, the two take off at full gallop back toward the ship.

EXT. HOGBACK RIDGE - QUANTRILL'S CAMP - NIGHT

Three more riders enter Quantrill's camp. They dismount from their  
horses and make their way to the main tent.

Quantrill comes out to meet them.

QUANTRILL

Welcome boys! Introduce yourselves.

VESS

My name is Sylvester Akers. Folks call me  
"Vess".

Quantrill and "Vess" shake hands.

VESS (CONT'D)

These here are my brothers, Henry and Mark.

Quantrill shakes hands with them as well.

QUANTRILL

Just so's we understand each other... you know who I am and why you are?

VESS

Yes, sir. You are William Quantrill. We are familiar with your exploits. You plan on sackin' that sorry excuse for town and beefin' as many jayhawkers as you can find. All we ask is that you save a few for us.

Vess and his brothers grin at Quantrill, who smiles back and nods.

QUANTRILL

Just the answer I was lookin' for, boys. You come from Missouri - a long, hard ride. Best you get some shut-eye. We attack at dawn day after tomorrow.

VESS

Yes, sir.

The three boys depart. George Todd, leader of another squad, joins Quantrill.

QUANTRILL

George, how's our numbers lookin'?

TODD

William, by my count, almost 100. But more are on the way. Anderson's unit should be here tomorrow night.

QUANTRILL

(smirking)

Well, Bloody Bill would be a mite upset with us if we sacked the town without him.

TODD

That he would, sir...that he would.

Todd and Quantrill enjoy a laugh as they slap each other on the back and head into the tent.

EXT. WAGON - ROAD TO LAWRENCE - NIGHT

The wagon, now with just Gonzo, Nika, Autumn, Val, and Sukio, is closing in on Lawrence. Autumn suddenly has another vision.

BEGIN VISION:

EXT. ANDERSON'S CAMP - NIGHT

Anderson and his men stop, dismount from the horses, and begin to set up camp for the night.

END VISION.

EXT. WAGON - ROAD TO LAWRENCE - NIGHT

Nika notices Autumn "zoning out" and gets her attention once she snaps out of it.

NIKA

Autumn....you havin' flashes, again?

AUTUMN

Yes...another vision. Same group of rebel-rousers...I think...setting up camp somewhere...can't make out any faces...don't know what it means...but it's related to the impending attack on Lawrence...I'm sure of it.

NIKA

All the more reason to get there - pronto. Gotta get Val and Sukio fixed up...and warn the townsfolk.

EXT. ANDERSON'S CAMP - NIGHT

Anderson and his men have stopped for the night and are gathered around a campfire. Some talking, some eating, some sleeping. Bill is talking to his brother, Jim.

BILL (ANDERSON)

Got a bad feelin' 'bout this.

JIM

Ya... 'twould be just like them rascals - Quantrill and Todd - to get all twitchy and start without us.

BILL

It would but that's not what I mean.

JIM

Well, what then, brother?

BILL

Don't know...can't put my finger on it. Just somethin' in my gut don't feel right. I know Quantrill's got this all figured out and such. Can't help but think there's somethin' he ain't planned for...

JIM

Naw. Just get a good night's sleep. Tomorrow, you'll be right as rain.

BILL

Reckon you're right, brother. Sleep tight.

Both Andersons lay back by the campfire, nudging their hats over their eyes.

EXT. ROAD BACK TO TRANQUILITY - NIGHT

Tobias and a still uncomfortable Zeb ride hard to get back to the ship as quickly as possible.

TOBIAS

Zeb, you don't impress me as a fella that gets spooked by much o' anything...why horses?

ZEB

Only been on the foul creatures twice before - both times got thrown - both times broke somethin'.

TOBIAS

Hmmm...I reckon that 'splains it. Just hold on and try to relax. Horses can sense a nervous rider.

ZEB

Well then, you best pray your horse ain't too perceptive.

FADE OUT.

END OF ACT FOUR

ACT FIVE

INT. TRANQUILITY - LIZZY'S ROOM

Lizzy lies on her bed, hands and feet bound, tape over her mouth. She scans the room, trying to formulate a way to shed her bonds. Her expression brightens while staring at her dresser.

INT. TRANQUILITY - SUPPLY ROOM

Jamieson finds the supply room and rummages through it.

He discovers the weapons cache. He retrieves a taser rifle and a couple taser grenades, sporting that same evil smile as before.

JAMIESON

These oughta do nicely.

EXT. WAGON - LAWRENCE - NIGHT

The wagon pulls into town. Sukio is still unconscious. Val has become so. Breathing for both is labored.

NIKA

We'd better find the doc in this town,  
and fast.

AUTUMN

I say we try that building over there -  
seems to have the most activity.  
Someone is bound to be able to point us  
in the right direction.

Autumn is pointing at the saloon.

NIKA

Good idea.

(turns to Gonzo)

Gonzo - pull the wagon over to that building  
on the left with all the  
horses tied up in front.

GONZO

Will do.

Gonzo pulls the wagon up in front of the saloon as various townsfolk saunter in and out of the swinging doors.

NIKA

Gonzo - stay with the captain and  
Sukio. Autumn and I will go in.

Gonzo nods, gets out his weapon, and keeps watch.

Nika and Autumn cautiously enter the saloon, getting suspicious looks from many of the townsfolk as they do.

As they get past the swinging doors...

Patrons are cozied up to the bar (some have already passed out).

Several folk are gathered around the piano player, some singing. A few men have saloon girls in their laps.

Several heated card games are still in full swing at the tables.

NIKA

(taken aback)

Good god...

AUTUMN

I believe it's called a saloon...a watering hole for passersby and locals. And if my remembrance of the 1860s is accurate, a house of ill-repute most likely resides upstairs. Women were not held in high regard during this time period so we best be careful who we speak to.

NIKA

Gotcha...how 'bout that woman behind the bar?

Nika points to Sarah, the proprietor.

AUTUMN

That would be my recommendation.

Nika and Autumn make their way to the bar, gathering stares from the drunk menfolk as they do.

Nika tries to get the proprietor's attention.

NIKA

Excuse me....ma'am?

Sarah is busy serving patrons and doesn't hear Nika over the roar of the many conversations and laughter.

Nika does, however, succeed in getting the attention of a couple of drunk patrons on either side of her.

BARFLY 1

(to Nika)

Well...ain't you a pretty little  
thing...don't think I seen your face  
'round here before.

Nika ignores him and continues to try to get Sarah to look her way, speaking more loudly and forcefully.

NIKA

Pardon me...are you the person in  
charge here?

Sarah continues to service her patrons, oblivious to Nika.

The barfly, on the other hand, is not happy his advances have been ignored and grabs Nika's arm.

BARFLY 1

I am talkin' ta you, bitch!

Nika immediately grabs the thumb of the man's hand gripping her arm and bends it back, causing him to lose his grip and grimace.

With her other hand, she gives a lightning-quick karate chop to the man's throat, causing him to crumble to the ground in agony.

The other barfly eyeing Nika and Autumn takes umbrage with this.

BARLOW

Hey slut...looks like ole Barlow here  
needs to teach you some manners.

Barlow attempts to slap Nika.

She blocks that attempt with one arm and with the other, slams Barlow's head into the edge of the bar.

Barlow springs back upright momentarily; then, too shaky to stand, his eyes roll back and he collapses in a heap.

A third patron has been observing from a distance and comes charging at Nika, knife in hand.

BARFLY 2

I'm gonna cut you up good, whore.

EXT. WAGON - JUST OUTSIDE THE SALOON

Gonzo continues the guard the wagon and its occupants, unaware of the goings-on in the saloon.

Just then, the calm outside is interrupted by the aforementioned barfly FLYING through the window, SHATTERING the glass and SPRAYING shards outward in every direction.

As a surprised Gonzo and other nearby townsfolk turn their attention to this...

...the barfly's body GLANCES off a roof-supporting log post and comes to rest with a SPLASH in the horse watering trough.

GONZO

(matter-of-factly)

I see the locals have met Nika.

INT. SALOON

By now, Nika's action have drawn the attention of everyone in the bar. Several men have pistols pointing in her direction.

She and Autumn raise their hands slowly.

NIKA

Hey...I did not start any o' that.

Sarah walks over to Nika and Autumn, sizing them up as she does.

SARAH

But you sure as hell finished it in grand fashion. Just who are you and what do you want?

As Nika prepares to answer, Autumn gives her pause and responds.

AUTUMN

My name is Autumn Tanaka. This is my friend, Nika. All we seek is medical attention for the two badly wounded friends out in our wagon. Is there a doctor in this town and, if so, where can we find him?

SARAH

We have one, yes, but I'm afraid his services won't be of much use to you.

NIKA

Why?

SARAH

(pointing)

He's the one passed out at the end of the bar.

DR. GRISWOLD - Caucasian, 50ish - sits on a bar stool, passed out, head resting in his folded arms.

AUTUMN

I am a surgeon. All I need is access to his supplies and instruments.

Sarah ponders the situation for a moment.

SARAH

His office and abode are the last building on the right at the east edge o' town.

(turns to another patron)

Rufus, kindly get the doc's keys out of his pocket and bring 'em to me.

RUFUS

But Sarah...how do we know...

SARAH

Just do it...unless, of course, you'd like your bar tab to be due...in full ...now!

RUFUS

Yes, Miss Sarah.

Rufus begrudgingly strolls over to the doc and rummages through his pockets until he finds the keys.

He brings them to Sarah, who hands them to Autumn.

SARAH

Not that you'd need a key to get in but...  
(eying Nika)  
...I'm sure the doc would prefer you not bust down his door.

Autumn is almost in tears as she shows her gratitude.

AUTUMN

Thank-you...thank-you so very much. If there's anything...anything at all that we can do to repay your kindness...

SARAH

Replacing my window would be a good start.

NIKA

Ya...about that...I am very sorry...

SARAH

Sorry doesn't pay for the window.

NIKA

We have no money.

SARAH

Maybe I'll just hire you to keep the peace in my saloon...and you can work it off.

Sarah grins and winks at Nika. She smiles back.

SARAH (CONT'D)

Now go - save your comrades 'fore it's too late. They must be pretty doggone special to you.

NIKA

They are....one is our captain...

AUTUMN

The other is my husband.

Nika and Autumn turn and depart. Once they are out of the saloon, Rufus speaks up again.

RUFUS

I don't get it, Miss Sarah. Why you be givin' Doc's keys to strangers?

Sarah speaks loud enough for all in the bar area to hear.

SARAH

Listen to me...all of you. Ever since the doc's wife passed away from consumption, he's been spending most every night in that seat...

(pointing)

...bending his elbow 'til he passes out. Rufus - or any o' the rest o' ya - if a bullet should find you, is that...

(pointing again)

...who you want diggin' it out? You heard the woman. She's a surgeon. And you saw how the other one fights. If the rumors are true and Quantrill and his men do attack, don't you want them two on our side?

The saloon is silent. Most heads are nodding in agreement with Sarah's logic.

EXT. WAGON / DOC'S HOUSE - NIGHT

The wagon pulls up in front of Doc Griswold's house. Autumn goes on ahead to open the door. Nika and Gonzo carry Val into the house - then come back to the wagon and do the same for Sukio.

A light comes on in the house as Autumn lights an oil lamp.

EXT. ROAD BACK TO TRANQUILITY

Tobias and a bit more comfortable Zeb continue to ride hard to reach Tranquility as quickly as they can.

TOBIAS

Only another mile or so til we reach the ship. You got a plan once we get there?

ZEB

Kill the guy...save the girl.

TOBIAS

Ok...not ta knit-pick or nothin'...but, seems to me like that's more of a goal than a plan...wouldn't you say?

Jeb, usually preferring to just wing something like this, spells it out for Tobias slowly.

ZEB

You...kill...the...guy...I'll...save  
...the...girl.

Tobias pauses, then nods hesitantly.

TOBIAS

Well, that's a little better...I guess.

INT. TRANQUILITY CARGO BAY

Jamieson waits for the crew in the cargo bay, hiding just around the corner from the open bay door...

...rifle in hand...grenades by his side.

He looks around again at the inside of the cargo bay and smiles.

JAMIESON

Once I dispatch Lizzy's crew, this ship will be mine.

END OF ACT FIVE

ACT SIX

INT. TRANQUILITY - LIZZY'S ROOM - NIGHT

Lizzy has managed to slide off of her bed and is on the floor, having backed herself up against her dresser.

Without being able to look, she RUMMAGES through a bottom drawer full of memorabilia she has collected over the years, hands still tied behind her.

She is finally able to GRASP a SHARP piece of OBSIDIAN.

She RUBS the sharp edge on the rope, eventually TEARING it enough to SLIP one hand out.

She immediately discards that rope, UNTIES the one binding her ankles, and RIPS the TAPE from her mouth.

SEETHING, she SCANS her room for a WEAPON. Finding nothing, she SPIES a pipe wrench on the floor in a corner, next to a valve she was tightening. An open pack of smokes lies next to it.

She SNATCHES up both and exits her room.

EXT. PERIMETER OUTSIDE TRANQUILITY

Tobias and Zeb arrive at the ship's perimeter and dismount. They tie the horse to a small tree trunk and, hunched over, cautiously make their way toward the ship.

INT. TRANQUILITY - CARGO BAY

Jamieson has the two in the taser rifle sights but waits for them to inch closer to insure he hits his mark.

JAMIESON

Just a little closer, boys...

EXT. PERIMETER OUTSIDE TRANQUILITY

Jeb motions to Tobias, who then skirts the perimeter in one direction while Zeb goes in the other.

INT. TRANQUILITY - CARGO BAY

Jamieson, not expecting that movement, curses, sets down his rifle, picks up a grenade, and stands up.

JAMIESON

Dammit!

Just then, Lizzy ENTERS the cargo bay from above. She quietly SLINKS down the steps.

Jamieson ARMS the grenade and prepares to throw it.

Realizing she won't get to him in time, Lizzy REARS back and FLINGS the wrench toward Jamieson. She then calls out...

LIZZY

Jamieson!!

A surprised Jamieson turns around, not expecting to hear a voice.

The incoming wrench STRIKES HIM directly on the FOREHEAD, causing him to drop the GRENADE. He STAGGERS around and DROPS to his knees.

Lizzy rushes to the grenade, GRABS it, and TOSSES it - UNDERHAND FAST-PITCH SOFTBALL STYLE - out of the cargo bay and into a grassy area.

It DETONATES, SPEWING electrical charges out in all directions, but far enough away from the ship so as to do no harm.

Lizzy then turns her attention to Jamieson, who has struggled to his feet but is still woozy. He stares at Lizzy, trying to focus.

JAMIESON

Lizzy?

LIZZY

Jamieson...so glad you could attend my class on how to hit like a girl. Here's your first lesson.

Lizzy COLD COCKS Jamieson in the jaw - he DROPS like a rock.

EXT. TRANQUILITY

Tobias and Zeb have made it to the ship. They crouch at opposite sides of the ramp leading into the cargo bay.

Zeb holds up his left hand for Tobias to see, then performs a countdown as one finger after the next is retracted. At "one" he motions toward the cargo bay interior.

Both step out from their corners and into the cargo bay, weapons trained on the first person they see - Lizzy.

LIZZY

(raising her arms)

Whoa, boys - I'm one of the good guys...gals.

Tobias and Jeb lower their weapons. Lizzy runs to and hugs Zeb.

LIZZY (CONT'D)

Zeb, never been more glad ta see ya.

Jeb spies Jamieson out cold on the floor.

JEB

Looks ta me like ya got the situation  
under control.

They both look at Tobias, whose facial expression is one of both anger and pain. A tear drops from one eye as he stares at the man on the floor.

ZEB (CONT'D)

I take it this is that scoundrel you  
told us about?

TOBIAS

It is. Got a notion to fill him full  
o' buckshot right where he lies.

LIZZY

Maybe we should question him first.  
He might have information we can use.

TOBIAS

(nodding)

I waited this long...guess a few more  
minutes won't hurt none. 'Sides, I  
wanna look 'im in the eye 'fore I send  
'im ta meet 'is maker.

JEB

Speakin' o' which, we best let the  
others know we're all ok here.

LIZZY

(puzzled)

How's that "speakin' o' which"? Jeb,  
your segues need a wee bit o' polish.  
That said, yes, we should call the  
others.

Lizzy goes over to Jamieson and retrieves the communicator from his vest pocket.

LIZZY (CONT'D)

I'll radio Nika. Jeb, our unwelcome  
guest needs to be tied up but good.  
There's rope over there.

Lizzy points to where the rope can be found, takes a smoke from her pack and places it between her lips, then turns on her communicator, preparing to establish contact with Nika.

Jeb fetches the rope and begins to tie up Jamieson.

INT. DOC GRISWOLD'S HOUSE - LATE NIGHT

The five are in Doc Griswold's "office".

Sukio lies in one bed, breathing more easily, but still unconscious.

Val lies in another.

Autumn is DIGGING in the wound with the forceps and finally LATCHES onto the bullet, EXTRACTING it from the wound.

Everyone sighs with relief. Just then, a call comes in.

LIZZY (V.O.)

Nika...this is Lizzy...you there?

A relieved Nika scrambles to find her communicator and does so.

NIKA

(over the comm)

Lizzy...thank God...are you ok? Zeb and Tobias with you?

INT. TRANQUILITY CARGO BAY

LIZZY

(over the comm)

Yes on both counts.

INTERCUT BETWEEN LIZZY AND NIKA

NIKA

This...Jamieson guy...you have him subdued then?

LIZZY

Out cold on the floor in front of me. He had a close encounter with a pipe wrench and one Lizzy's famous knuckle sandwiches.

NIKA

Sounds like we've got stories to swap. Tobias still hell-bent on avenging the death of his wife and child?

LIZZY

Talked him into holdin' off on pluggin' that letch 'til we get some useful intel out of him. So, how's everyone on your end?

NIKA

Autumn just extracted the bullet from Val's chest and is stitchin' him up. Both he and Sukio are still unconscious. The rest of us are good.

INT. DOC GRISWOLD'S HOUSE

Just then, there is a knock on the front door.

GONZO

Feeling pretty useless around here - I'll get it.

Gonzo draws his pistol and heads for the front door.

NIKA

(over the comm)

Lizzy...it seems we have a visitor. With Val and Sukio both still unconscious, not sure what the game plan is just yet. Just try to keep Tobias from committing murder and I'll be back in touch once Val comes to and we can strategize. Out.

Nika then turns to Autumn.

NIKA (CONT'D)

And is the captain going to be ok?

AUTUMN

Too early to tell. There was some internal bleeding but the bullet didn't hit any organs or major arteries. Right now, he just needs rest, and our prayers.

NIKA

And your husband?

Autumn begins to tear up but forces herself to remain strong.

AUTUMN

A head wound like this one I could easily mend with my lab equipment. With these instruments and meds...

Autumn chokes up - then regains her composure.

The bullet didn't lodge in his skull but it splintered off a nice little chunk. With any luck, it's just a severe concussion. His life is not in danger now, but if and when he regains consciousness is anyone's guess.

Just then Gonzo reenters the "office", accompanied by Sarah.

NIKA

Well...hello again...come ta make me an offer?

SARAH

You might say that. Mainly dropped by to see how your friends are doing.

AUTUMN

They're relatively stable but not conscious yet. Thanks for your concern.

Sarah looks first at Sukio and then at Val. She gazes at the latter more intently, moving her face closer, and shaking her head in disbelief.

AUTUMN (CONT'D)

Something wrong, Sarah....Sarah?

Sarah snaps out of her gaze and turns to Autumn.

SARAH

No...I'm sorry...it's just that...your captain bears a striking resemblance to my husband...late husband.

NIKA

You are a widow, then?

SARAH

Yes.

AUTUMN

How did he die?...if that question's not too painful to answer.

SARAH

Murdered...40 months ago tomorrow.

NIKA

Why? By whom?

SARAH

My husband, Joseph, and I once owned slaves. Though we treated them well, we finally came to the conclusion that slavery was morally wrong and we set them free. I was very vocal on the issue to anyone who would listen. For that, my husband was murdered...to punish me...and to send a message to other slave owners. We had just moved to Lawrence as it was...and still is...the last bastion of abolition in Kansas. We had just purchased the saloon and a homestead about ten miles west o' here. After Joseph's death, I left the acreage to the one loyal slave family that chose to follow us here.

Autumn begins to put two and two together.

AUTUMN

Might that family be the Evanstons, by any chance?

SARAH

Why, yes! How could you know this?

AUTUMN

We met Tobias when we first landed...er...arrived in the area. So sad to hear about his family.

SARAH

Yes, it is tragic. I can't help but wonder if the murders were related.

(beat)

How is Tobias? I haven't seen him in days.

Nika and Autumn look at each other, not sure how to answer.

NIKA

Sarah...we have something to tell you...to warn you about. It's why we came to town in the first place.

As Gonzo begins to nod off, Sarah LEANS IN to listen intently.

FADE OUT.

END OF ACT SIX

TAG

EXT. SPACE

A large, ominous-looking ship comes into view. It slows as it nears the Eiler's Radiation Belt.

INT. SYNDICATE SHIP - BRIDGE

The crew of the Syndicate ship goes about their business. The navigator gets the captain's attention.

NAVIGATOR (NASH)

Captain, we have arrived at Miscov's last known coordinates.

CAPTAIN (XANDER)

Excellent. Do the widest possible sensor sweep of the area for any signs of his ship.

NASH

Already in progress, sir.

XANDER

Doshi, continue monitoring for any kind of distress signal.

COMM OFFICER DOSHI

Yes, sir.

NASH

Sensor sweep complete, sir. No sign of Miscov's ship.

XANDER

Hmmm...is it possible the radiation field is giving us false readings?

NASH

Possible, sir, but not likely.

XANDER

Ships do not simply disappear. The only logical explanation is that Miscov entered the radiation belt.

NASH

But sir, that would be suicide. Why would Miscov attempt something so risky?

Xander contemplates the question. His face lights up as he comes up with a reasonable explanation.

XANDER

Because he was pursuing the Tranquility and that's where Brennar took his ship.

DOSHI

But sir, that would be certain death for them as well, would it not?

XANDER

Not if they found a way to shield themselves from the radiation...or travel through the field so quickly, that the harmful effects would be minimized. Remember who was on Brennar's ship....why we are here.

NASH

Dr. Tanaka!

XANDER

Exactly. Brennar and Tanaka concoct a scheme to somehow safely traverse the radiation belt. Miscov, not wanting to return to us empty-handed, follows the Tranquility into the field...his fate not so fortunate as Brennar's.

DOSHI

Any chance then that Miscov could have survived?

XANDER

Highly doubtful. Certainly not worth the risk to find out. Nash, set a course to navigate around the radiation belt. We will pursue Brennar ourselves. Doshi, send word to HQ.

DOSHI

Yes, sir.

Doshi and Nash carry out the captain's orders.

EXT. SPACE

Miscov's ship is dark and charred. It floats lifelessly in space.

INT. MISCOV'S SHIP - BRIDGE

All is dim. The crew members lay on the floor in various positions.

They appear to be dead and all have serious radiation burns, except, curiously, for Miscov, who sits slumped over in his captain's chair.

CLOSE-UP ON HIS RIGHT HAND. IT TWITCHES SLIGHTLY.

FADE OUT.

END OF TAG

END OF EPISODE