

FAN FICTION

SERENITY II: UNIFICATION

BY

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EXT. SPACE.

Key Music (soft and melodic strings).

Spin through stars then zoom past several planets.
Zoom in on the Alliance core planet (rich, green and blue)
full of cities.

SUPERIMPOSE: Londinium, Alliance core planet

Zoom in on the capitol city, then a building, then a window
high up on an ultra-modern sky scraper.

Enter a board room through a large window.

At the table are MEN and WOMEN, various ages, all in suites.

JENNINGS, an Alliance man, late 20s (suit) is at a huge video
map of 'The Verse' with moving suns, planets, and moons.

JENNINGS

Our PR campaign, stating that the
Reavers were driven mad by a new
type of drops, er, drugs, and
killed the population of Miranda,
has shown a 72% success rate.
Order has been restored in the
majority of system with only few
holdouts in the outer planets.

Board members look at each other and nod approvingly.

JENNINGS (CONT'D)

Using the Reaver threat, we have
not only placed several Capitol
Ships at key strategic locations,
but the training of new forces is
still on schedule and recruitment
is increasing.

MALE BOARD MEMBER

Thank you, Jennings. (to board) Now
I think you will all agree, this is
great progress and will ensure our
control over the rim planets in the
future, but something needs to be
done about the remaining Browncoat
leadership and stopping the growing
threat of a new rebellion.

A group discussion follows.

BOARD MEMBER #1

We need to eliminate the Reaver threat entirely.

Board members argue, but we don't see who is saying what.

BOARD MEMBER #2

It is a matter of priorities; public safety verses military control.

BOARD MEMBER #1

It is time to expand, put a base on every moon in the verse, and eliminate the contracts with private security firms.

BOARD MEMBER #3

We must stamp out the Independence movement once and for all.

CUT TO: woman at table, CARMEN VELAZQUEZ, 40s, smart and pretty.

SUPERIMPOSE: MP Carmen Velazquez

VELAZQUEZ

What of a recent report on a new Independence Command covertly rebuilding their infrastructure?

BOARD MEMBER #1

The Independents were cowed in Serenity Valley eight years ago. They are near extinction.

CUT TO: A distinguished grey haired man, MP FRANKLIN SERRA, 50s, sits at head of table.

SUPERIMPOSE: MP Franklin Serra

SERRA

Don't be so sure. Our covert ops division says the Browncoats are establishing new contacts as well as reaching out to their old ones. We have few leads as to who and where these people are.

VELASQUEZ

Minister, we need to find them and interrogate the surviving members of their old command element.

SERRA

Minister Velasquez, I have already
take steps toward that end.

MOVE IN: on the map of The Verse. Center on a planet labeled,
Whitefall.

SUPERIMPOSE: SERENITY II: UNIFICATION

ZOOM IN: (image turns live) on planet's dark side until we
hit a crowded city street where two MEN and a WOMAN are
walking through the PEOPLE and VENDORS.

EXT. CITY STREET - NIGHT

BEGIN CREDITS

Very western-looking town w/ Asian influences.

JAYNE, 40 (the muscle), ZOE, 35 (the fighter), and SIMON, 30
(the doctor) are working their way through the crowds.

ZOE

There's another bar about a block
up. The captain might be there.

JAYNE

Why is it on every Unification Day,
Mal has to go looking to get drunk
and start a tussle?

SIMON

I thought it had more to do with
Inara taking her first client since
coming back aboard Serenity.

ZOE

That's the captain's business, you
pay it no mind. Let's just hope
he's in the Fusion Bar.

JAYNE

I been in ten bars tonight and me
not taken so much as a sip. That
ain't right.

INT. FUSION BAR

Dirty and poorly lit with no real theme. Some rock walls,
some metal, some wood. Video screens here and there. Pipes
overhead and a few ceiling fans. It is full of PATRONS.

END CREDITS

On one screen is a recruiting add for the Alliance military.
On another screen is a news story.

NEWSPERSON (ON VIDEO)
(Unintelligible) states that
patrols in the outer ring will be
increased until the Reaver threat
has been eliminated.

Many MEN and a few WOMEN stand at the crowded bar.
One MAN, 40s, mean looking in tattered workman's clothes.
Next to him is a young/KID, 18, dressed similarly.

MAN
What's a matter, Kid? You aint sick
are ya?

KID
No.

MAN
So, why you so down?

KID
I lost my girl today. Her father
didn't care for me much and
arranged for her to be sold off.

Man winks at man at bar next to him.

MAN
Sold off? I thought she run off.
Best thing for her after see'n that
face of yours.

KID
(not really listening)
Sold her he did, to an Alliance
Executive-type. An arranged
marriage... for cash... off world. Said
he could provide for her better.

MAN
Well, if he's Alliance he probably
can. She's probably better off.

KID
Gorramn Alliance! Wish I had been
old enough to fight. Gorramn
alliance types. Damn em all.

MAN

Easy on the talk there, Boy!
You know what day it is? Its
Unification Day?

KID

So?

MAN

So? Eight years ago today we kicked
the [Chinese swear word] out of
them stinking Browncoats and ended
their rebellion, once and fer all.
(loudly) Now, lift a glass to
Unification.

KID

I don't think so.

He puts hand on kid's shoulder.

MAN

Look either you drink with us in
support of Unification or you'll be
hurt'n our feelings and we don't
take kindly to those that hurt our
feelings.

MAL (O.S.)

Boy, don't want another drink, I
say leave him be.

Man turns to see MALCOLM REYNOLDS, 40, ruggedly handsome with
brown hair, dressed more as a cowboy than a space ship
captain.

MAN

Why don't you mind your own
business. I'm talkin to the boy.

Mal steps between the man and the kid.

MAL

Sorry, don't mean to get in the way
of true love, but my glass is
empty.

Mal sets his glass on the bar with a loud bang.

A fight quickly ensues when the man grabs Mal's arm and
swings at him.
Mal ducks it, and lands the first punch. Man falls back to
hit the man next to him.
Fight quickly escalates into a full- scale bar brawl.

Mal comes to the rescue of the kid.

MAL (CONT'D)

Son, either you go and get your girl, or you go find another one.

KID

Thanks. I think I will.

Kid leaves, pushing his way through the fighting crowd.

A few (4-5) local (non- Alliance) SECURITY forces arrive, but are quickly overwhelmed.

EXT. FUSION BAR - NIGHT

Fusion Bar is identified with blue neon and atomic symbol. Lots of PEOPLE in street, several PATRONS stand out side.

Jane, Zoe, and Simon walk up just as a body comes tumbling out of the bar and into the street.

JAYNE

I'm think'n this is the place.

ZOE

The captain can be a might predictable at times.

FOLLOW: Zoe, Jayne, and Simon as they head inside where a full bar brawl is taking place.

INT. FUSION BAR

The three stand in the entrance looking for the captain. Jayne, on reflex, thumps anyone who gets too close. Zoe sees Mal; who is being held by one guy and hit by another.

Together they move in, coming to his aide. They punch and kick a few guys to get to Mal.

All three grab and punch a different guy to free Mal.

MAL

Thanks.

ZOE

Might be a good time to make our exit, Captain.

Chair goes flying over head. They duck. It misses them only to crash against the wall.

MAL

I think you may be right. Jayne,
clear a path.

Jayne hits and shoves anyone within reach.

EXT. BACK ALLEY - NIGHT

Our heroes burst out the back door and into an alley. There is a back up SECURITY FORCE (3 men and 1 woman) team with batons.

The four crew members cut through them like butter, even Simon gets in a good punch, before getting hit in the face, which is noticed by the others.

With the security force down for the count, they (all) run through the streets laughing.

PULL BACK: in the distance we see a congested spaceport facility.

INT. SERENITY'S CARGO BAY - NIGHT

A large and open space, mostly grey in color, some containers lashed down with netting, others are stacked off to the sides. Metal staircases all around with catwalks and the MULE (a yellow hover craft) hangs above.

KAYLEE (30, in mechanic's overalls and a grease smudge on her face) and RIVER (17, in a summer dress and combat boots) are playing a game of Ball n Hoop in the middle of the cargo bay. River stops as she senses they are coming.

RIVER

(holding the ball)
There's trouble coming.

KAYLEE

That's right hot stuff, cuz the next point is your last.

RIVER

No. Big trouble.

KAYLEE

What? Are you sure?

RIVER

I have to prep for takeoff.
(drops the ball and runs off)

Follow: ball as it rolls toward the hangar door.

Mal, Zoe, Jayne, and Simon come on board, laughing and

joking. Jayne is recreating Simon's big punch.

JAYNE

See you was here, when you should a been, here.

MAL

(with a cut on his forehead)
Someone needs to teach that boy how to duck.

Jayne holds Simon's fist out in front of him the shows how to bob sideways to avoid being hit.

KAYLEE

What happened? Is everyone OK?

Kaylee goes straight to Simon, pushing Jayne out of the way, and examines his face.

JAYNE

Nice she's so concerned about us.

MAL

Kaylee, where's River? I need her to ready Serenity for takeoff.

Sound of the engines winding up.(O.S.)

KAYLEE

(looks at Simon's eye)
You're going to have really nice shiner.

SIMON

River's piloting duties have really helped... it has something with the complexities of spacial awareness bringing in her higher brain functions.

MAL

Kaylee, stop fretting over him.
Doc, I need you to look everybody over in the infirmary, patch em up if they need it.

Mal leads everyone through the door at the end of the cargo bay and to the infirmary.

Zoe turns and heads up the up the stairwell.

FOLLOW: Zoe moves through the kitchen to the foredeck hallway. The bridge is up ahead.

Zoe kicks open the door/hatch to her room and climbs down the ladder. When she gets to the bottom, she feels dizzy/nauseous and holds onto the ladder for support.

INT. INFIRMARY

Room is clean and organized. One examining chair in center, another bed along the wall. Opposite are the cabinets and medical supplies.

Jayne is getting a stitch on a cut (arm) from Simon.

SIMON
(looking around)
Is Zoe, OK?

JAYNE
Not really, Doc. She's been even meaner than usual lately.

KAYLEE
(holds tray to assist Simon)
Yeah, losing your husband will do that to a person.

JAYNE
Well, she don't need to take it out on the rest of us. I wouldn't.

Kaylee and Simon both scoff.

Mal is at sink, putting a weave (bandage) on his knuckles. He looks up and sees the cut on his forehead.

MAL
That's enough of that talk. I'll check with her in a few. If need be I'll have the Doc look in on her.

INT. ZOE'S ROOM

Large bed, comfortable, walls covered with things; art and pics of places Zoe and Wash visited together.

Zoe lays on her bed, on hand on her stomach, watching a video card of WASH (40, blonde). He is naked in bed, joking as usual, this time about wanting a real vacation.

WASH (ON VIDEO)
I want to lie with you on a beach somewhere; swimsuit is optional for you of course.

ZOE (ON VIDEO)
And what will you be wearing?

WASH (ON VIDEO)
Not that I'm modest, but I wouldn't
want to startle any tourists who
happen upon us.

ZOE (ON VIDEO)
Oh, like catching us in the act
wouldn't be startling?

We see Wash reaching for her and the vid. We hear Zoe scream playfully. After the capture (camera) flops on its side, it goes dark.

Zoe puts down the vid card and wraps her arms around herself. She looks as if she is about to cry.

ZOE
(whispering)
Oh honey, I so need you now.

INT. BRIDGE

Old and dirty, both the paint and the view screens. Lots of exposed wires. Two consoles with a staircase leading down between them. Left console has all kinds of flowers and Chinese writing painted wherever there is room. Pilot chair is on right, but River likes the left seat.

River is at controls as Mal enters dabbing cut with a white cloth.

MAL
Okay, Lil Albatross, let's get out
of here. There's cargo wait'n for
us on Aberdeen, but we need to
rendezvous with Inara first, and I
don't want to be late for either.

EXT. SPACE PORT - NIGHT

Serenity lifts off from space port and flies into outer space.

INT. BRIDGE

Mal sits in the opposite (right) chair.

MAL
Nicely done, River. That was a very
smooth take off.

River works controls as view changes from clouds to space. She looks at Mal, who is putting a bandage on his cut.

RIVER

Scars.

MAL

Nah, won't see nothing in a week or two. Time heals all wounds, or so they say.

View moves past Mal's head and out the window.

EXT. WINTHROP MANSION - NIGHT

The stylish lighting reveals a very modern and large, multi-story mansion, of steel and glass with manicured grounds.

SUPERIMPOSE: Planet Athens

INT. BEDROOM - DAY

A large and elegant bedroom.

INARA (30, dark haired, exotic beauty) and WINTHROP (50-ish, handsome, in shape, slightly grey haired) have finished having sex and she gives him a back rub. His back has many scars.

INARA

This a unique scar; there must be a story associated with this one.

She touches the scar and he moves because of it.

WINTHROP

It was during the last days of the war. A new Alliance plasma rifle... or something like one. It's a burn and a cut. Still hurts from time to time.

INARA

I didn't know you fought for Independence, Winthrop.
(looks at art in room)
You certainly have managed to put it behind you.

WINTHROP

All my acquired wealth and status does a fine job of helping me forget the past during the day, but at night, when I close my eyes...

Sounds of gunshots somewhere outside (O.C.).

As they are getting out of bed the door bursts open. Armed Alliance TROOPS, wearing body armor and helmets rush in with guns ready, shouting for Winthrop and Inara to 'freeze'.

ALLIANCE SOLDIER

Get your clothes on and be quick about it.

INARA

(covers herself with a sheet)
I'll just be a minute.

INT. BATHROOM

Inara moves to write a message with lipstick, but stops as it is too obvious. She steps on her ear rings. Breaks them (piece of straight metal and the jewels), then leaves pieces on the sink surrounded by other items.

INT. BEDROOM

Both Inara (flowing silk robe over a dress) and Winthrop (slacks and dress shirt) stand in the room as Alliance Troops cuff them and escort them out.

EXT. SPACE

Serenity, floating peacefully in space. Planet Athens in background.

Enter ship through kitchen widow.

INT. SERENITY, KITCHEN

Mal walks by and catches Kaylee and Simon making out in the lounge area.

KAYLEE

Would you like it if I dressed more like Inara? She likes doing my hair. (holds it up)

SIMON

I like you just the way you are. (pauses) Do you think the Captain is okay with her taking on clients again?

INT. SERENITY, UPPER CARGO HOLD - FLASHBACK

Mal and Inara on the catwalk.

MAL
Wouldn't want you to be late for
your appointment.

Mal starts to walk away.

INARA
Why don't you ask me not to go?

MAL
(mumbles) Shouldn't have to.

INT. LOUNGE - PRESENT

In the lounge, Simon and Kaylee go silent as they see Mal standing there.

Mal turns and walks out without comment.

FOLLOW: Mal walks down the passageway where he stops outside Zoe's room. Mal moves to knock, then decides against it.

INT. ZOE'S ROOM

Zoe is standing in the middle of her room, looking distant.

WASH (V.O)
I am a leaf on the wind. Watch how
I...

The loud crashing noise and a grunt from Wash as he is impaled by a Reaver spear and killed.

ZOE (V.O)
Wash? Baby? We have to go.

MAL (V.O)
Zoe! We have to go, now.

CLOSE ON: Zoe crying.

INT. SERENITY FOREDECK

Mal passes by Jayne's room. Door/hatch is open.

JAYNE (O.S.)
Yeah, Baby. Gimmie some more of
that. Oh yeah, that's what Daddy
likes.

MAL
(disgusted) I knew I shouldn't have
let him bring that Love-Bot on
board. (heads to bridge)

INT. JAYNE'S ROOM

The slightly grungy room is covered with guns, knives, and girly posters.

Jayne, sitting on his bunk, is playing cards with LENORE, a pretty, blonde Love-Bot in a teal cocktail dress, and losing.

JAYNE
 (picks up a card)
 Ah come on, Lenore.
 (he discards)

Lenore picks up the card and lays down her hand.

LENORE
 Gin.

INT. BRIDGE

Mal enters the bridge.
 River is at the helm... playing with Wash's toy dinosaurs.

RIVER
 They got sick.

Mal isn't really listening. He moves to the right seat and checks one of the screens on the console.

RIVER (CONT'D)
 It wasn't a meteor at all.

MAL
 (still not listening)
 Any word from Inara?

Without waiting for an answer Mal pulls up two screens; one incoming transmissions, the other a space radar.

MAL (CONT'D)
 Nothing here, but...

RIVER
 (pulls up screens)
 She's finished with her client.

MAL
 (looks at River)
 Now how can you know that... oh,
 never mind.

River flashes Mal a "duh" look.

Zoe enters the bridge.

ZOE
Any word from Inara?

MAL
That's what I was endeavoring to
find out.

ZOE
Slide a bit, Sir.

Zoe pushes in and checks the Cortex.

River is holding a T-Rex, pointing it at Mal, and silently repeating what Mal is saying.

MAL
See if her shuttle is on the move?

Zoe zooms in on an infra red satellite feed.

MAL (CONT'D)
It's still at the Venture Docks.
Engines are cold.

ZOE
Is it a problem, Captain? Should we
call her?

MAL
(rubs his bandage)
Yeah, she's way over due.

RIVER
Her Comm-link is switched off.

MAL
Oh, that's great. Okay we go in and
check on her.

Mal starts for the door and turns back to Zoe.

MAL (CONT'D)
Now remember, if it's nothing,
she'll take it out on me... so you
cover my back n say it was your
idea.

ZOE
Oh sure, Sir.

MAL
River, get us there.

EXT. SPACE/PLANET

Serenity makes planet fall; lots of heat and flame as she re-enters the atmosphere.

Serenity lands at the Venture Docks, a busy crowded spaceport in the heart of a fairly modern looking city, but not as modern as on the core planets.

SUPERIMPOSE: Venture Docks

EXT. VENTURE DOCKS

The docks are crowded and bustling with all types of PEOPLE. On the far side of the square is Inara's shuttle: the size of an RV, sleek and grey, like a shark. Mal, with Zoe behind, unlocks door with a coded key pad. They enter the shuttle.

INT. INARA'S SHUTTLE

Small interior and looks more luxurious than it is. Shiny fabrics of golds and reds adorn the ceiling and walls. Large bed with Buddhist and Asian figures here and there.

Mal goes to the computer terminal and quickly activates Inara's Communications Program and Client Database.

ZOE

(disapproving)

So you have the code to Inara's client data base?

MAL

(works the console)

Thought it might come in handy, situations such as this.

One the screen is a city transport company (image of a yellow cab transport) she hired to take her to a residence.

MAL (CONT'D)

(reads screen)

Looks like Inara rented local ground transportation.

We see a picture of the customer (Winthrop) and bio on the side screen.

ZOE

Handsome fellow.

Mal isn't paying attention.

MAL
 (scrolls through data)
 Ah, there it is! We have an
 address. Let's go.

EXT. INARA'S SHUTTLE

Mal and Zoe exit and lock the shuttle.

ZOE
 Are we going to knock on the door
 or do you have an alternate plan?

MAL
 No reason we can't act like
 civilized folk in this.

INT. SERENITY'S KITCHEN

Kaylee and Simon are playing house with Kaylee trying to
 teach Simon how to bake something. He measures a table spoon
 of vanilla extract then adding it to a steel mixing bowl.

KAYLEE
 How is it you have hands steady
 enough to do surgery, but you can't
 measure ingredients worth a darn.

Kaylee steps up behind him and wraps her arms around his
 waist, fingers reaching into his belt.

SIMON
 It might be easier if you weren't
 distracting me.

As they kiss, River comes up behind them and dips a finger in
 and taste it. She makes a yucky face and shakes her head.

SIMON (CONT'D)
 The captain has asked me to look in
 on Zoe when they get back.

RIVER
 We need to get the ship ready for a
 new arrival.

KAYLEE
 (not hearing River)
 I hope she's ok.
 (takes over the cooking)
 Here let me do that.

EXT. WINTHROP ESTATE - DAY

Ground level view, from the street, of the futuristic looking mansion.

INT. MANSION ENTRYWAY - DAY

The door is kicked in by Mal.

Zoe, Mal and Jayne looking in from outside.

ZOE

Yes, Sir. That was VERY civilized.

MAL

(shrugs)

Just trying to save time, tis all.
Sides, no sentry at the front gate.
Don't that seem a bit odd to you?

ZOE

Not sure, Sir. Some places are a
bit friendlier than our usual
haunts.

Mal, Zoe and Jayne enter house and move forward.

First sign of real trouble; two dead security guards inside on the marble floor.

JAYNE

(kneels at corpses)

Pretty professional, Mal. Both got
a hole in the brain pan.

MAL

(calls out)

Inara!

ZOE

If whoever did this came while she
was still... engaged, they'd be...

MAL

Bedroom!

Mal races to the stairs and sprints up.

INT. WINTHROP'S BEDROOM

Zoe and Mal enter and go through it like it is a crime scene.

MAL (CONT'D)

(looking around)

Her suitcase is here, but looks
like some of her clothes are gone.

ZOE
 Captain, its plain to see they
 weren't just taken in their
 birthday suits.

MAL
 (looks through door to bathroom)
 Her other bag is in here.

JAYNE
 (enters the room)
 Got more bodies downstairs, but
 house looks clean... and it weren't
 no robbery.

MAL
 (looks at counter in bathroom)
 Zoe, you remember the ear rings
 Inara was wearing?

ZOE
 (looking in)
 Actually, I do, Sir. Why?

MAL
 Look here.

Mal points to gems and broken pieces on the counter.

MAL (CONT'D)
 If she broke em by accident, she
 did it in a mighty peculiar way.

ZOE
 You thinking its a message?"

JAYNE
 (from over their shoulders)
 Looks like old Morse code. That
 there could be an "A".

Both Mal and Zoe turn and look at Jayne in disbelief.

JAYNE (CONT'D)
 What?

ZOE
 An 'A' for ...?

JAYNE
 Second letter might be an L.

MAL
 It was Alliance.

EXT. SPACE

Alliance transport space ship, medium size (100 passengers), grey and shark-like, flies through space.

As it passes, we look in through a side window to see Inara and Winthrop bound in their flight chairs.

INT. ALLIANCE SPACE SHIP

As grey and unappealing on the inside as it is on the outside. Ship is set up like a passenger plane with rows and rows of seats. There are only two passengers.

FOLLOW: a CREWMAN in on his way to the bridge.

An Alliance LIEUTENANT is at a console sending a 'wave' to the older man from Boardroom scene; MP Serra.

LIEUTENANT (TO VID SCREEN)
Sir, mission accomplished. We have
the package, plus one.

MP SERRA
Plus one?

LIEUTENANT
Yes, Sir. He was not alone. He was
with a registered companion, so we..

INT. MP SERRA'S OFFICE - DAY

A large executive desk is centered in the room. Windows behind showing only sky. He is very high up.

MP Serra is leaning over his desk/workstation. He zooms in on the prisoners, then shifts to the girl. Display automatically scans her face and goes to an ID program. Display off to the side gives her name, but last name is blocked from view.

MP SERRA
Lieutenant, bring them both here.
And make sure they are treated..
respectfully.

INT. ALLIANCE SPACE SHIP, PASSENGER SECTION

Inara and Winthrop bound in their flight chairs. Dialogue between Inara and Winthrop has been limited due to the close proximity of their GUARDS. Finally, the guard closest gets up and goes to the back.

WINTHROP

Inara, I am very sorry about this.

INARA

Any idea why we have been kidnapped by Alliance forces?

WINTHROP

There is a rumor of a major resurgence in the Independence movement. The Government has been using the Reaver threat as a diversion to build their forces in preparation.

INARA

I've seen the Reavers up close, Winthrop, the threat, at least to the outer worlds, is very real.

WINTHROP

Yes, they are real, Inara, but that doesn't stop the Alliance from using them for their own purposes, I suspect it is to wipe out any threat of a second Independence uprising. You've seen the recruiting vids?
(stern voice) Sign up now, help eliminate the Reaver threat once and for all. Bring peace to the Verse.

INARA

I've seen them, but you aren't part of any new Independence movement... are you?

GUARD

(back from his break)
Be quiet or you will be gagged.

INT. SERENITY, MAIN BREAK ROOM

The crew, sitting around the table, is discussing how they are going to find Inara.

SIMON

She could be anywhere by now, on planet or off.

KAYLEE

(to Mal)

Captain, when we was moving Inara's shuttle, we heard about an Alliance ship that left port in a hurry. It was about the time Inara would have been done with her client.

MAL

River, you think you can get a trace on that ship?

RIVER

(holding up a pad)
No flight plan filed for that time period.

KAYLEE

(leaning in to look)
Just an Alliance transport ship, Delta class, with an initial trajectory... heading toward the core planets.

JAYNE

Gorramn Feds! I knew it. There's no way we can go after her. Can we Mal?

MAL

We need more data.

ZOE

This client of hers seemed pretty well connected. We might try looking at his file, maybe there's something in there that gives a clue as to why he was grabbed and conjure who was behind it.

MAL

I'll be in Inara's shuttle.

Mal leaves the room.

As soon as he is gone, dialogue breaks out.

KAYLEE

We are going after her, aren't we?

ZOE

That's up to the Captain.

SIMON

Going to the core planets won't be easy.

JAYNE

That yer high price education
talking there, Doc?

INT. INARA'S SHUTTLE

Mal, at Inara's computer console, is going through her client list. He sees that Inara's last client is Jonathan Winthrop. The look on his face is not a good one; jealousy? Anger?

MAL

Colonel Winthrop. You son of a...

INT. SERENITY VALLEY, COMMAND BUNKER - FLASHBACK

The bunker, part concrete/ part sand bags, is under attack. A handful of INDEPENDENCE SOLDIERS return fire amidst an even greater number of bodies.

Mal is on the radio, trying to get a hold of his command.

MAL

Command, say again.

An explosion near by showers them with dirt.

Mal slams down the receiver/transmitter unit.

MAL (CONT'D)

Gorram Winthrop! I'm going to kill
that bastard when I get my hands on
him.

Zoe is behind her rifle, returning fire.

ZOE

Problem, Sir?

MAL

Comm is down. Last I got was the
Colonel tellin us to drop arms and
surrender.

An explosion rocks the place. They hit the ground. Mal and Zoe help others up to their feet.

ZOE

What do we do now, Sir?

MAL

We hold. We are going to hold this
ground.

CUT TO:

A line of victorious Alliance soldiers looking down on the defeated Independence troops as they file by and drop their weapons in a pile.

Close up of the pile as guns are dropped onto it. Last thing on the pile is an Independence Battle flag.

INT. INARA'S SHUTTLE - PRESENT

Mal is still at Inara's computer console.

Zoe enters and steps up behind him.

MAL (CONT'D)
 (looking at Winthrop's face)
 I promised myself if I ever got the
 chance, I'd...

ZOE
 As you are fond of saying, Sir,
 there's no profit in revenge.

MAL
 (swears in Chinese) Leave me be.
 I have some thinking to do

Zoe, looking a little dejected at Mal's rebuff, leaves.

INT. SERENITY, MAIN BREAK ROOM

Kaylee is playing with Simon's black eye at the table.

River is sitting at the table (sideways), working a pad.

RIVER
 (softly, with no one paying attention)
 He has to go.

Jayne comes in and stabs apple with his knife.

Zoe enters (opposite) and pours a cup of coffee.

JAYNE
 (apple in hand)
 Doc gets in one tussle and you'd
 think he had gone ten rounds with
 the champ.

KAYLEE
 It was his first bar fight, Jayne.
 And that makes it special.

JAYNE

(rolls his eyes)
I'll be in my bunk.

ZOE
Could you not... you know, all the
time with that Love-bot.

JAYNE
Hell, I ain't sleeping with her, we
just play cards. I don't like
mechanicals, had a bad experience
once. Ya see I was...

That's enough for everyone to want him to stop talking. They
all turn their heads away as they put up their hands.

ALL
Stop! [swear in Chinese] Please
stop!

Jayne leaves.

SIMON
River, what are you doing?

RIVER
I wrote an algorithm to allow me to
trace the Alliance ship.

ZOE
She can do that?

SIMON
Uh, yes, I guess she can.

KAYLEE
Is that something those Alliance
Docs did to her when they messed
with her brain?

SIMON
I don't know. Ever since we were
kids my sister has always had the
ability to surprise me.
(to River) Can you tell where the
Alliance is ship going?

RIVER
Its going to Londinium, the capitol
of the system.

She hands the pad to Zoe.

Zoe looks at it then hits the comm button on the wall.

ZOE

Captain, River has a fix on the Alliance ship. It's going to Londinium.

MAL (O.S. INTERCOM)

Copy. Tell River I need to know where that ship lands. I want port, docking number, the works.

INT. MAL'S ROOM

Mal sits at his desk looking at a capture card video. On it Inara in the lounge talking to SHEPARD BOOK (Ron Glass), tall, older, fit black man, with grey hair pulled into a tight bun.

INARA

Did you ever want, or do you still, I guess, want a family?

BOOK

I did once, but guess I just never found the right woman. What about you?

INARA

I am not sure I could find a man willing, to settle down, with a former companion that is.

BOOK

(looks at her in disbelief)
Surely, you're joking?

INARA

(embarrassed)
This may come as a surprise to you, Shepherd, but though registered companions are in high demand there is a stigmatism, a prejudice if you will, regarding FORMER companions. Very few men are willing to take one as a wife.

COMM BUZZES. (O.C.)

Mal drops capture card on the bed and hits the button.

ZOE (INTERCOM)

Sir, River, found the ship. It landed in Capitol City.

(MORE)

ZOE (INTERCOM) (CONT'D)

By the looks of the location, Inara and Col Winthrop are being taken to a government facility there. Shall we set course?

MAL

Stand by on that.

Mal turns his head as if thinking.

(V.O. From Joss Whedon's script)

BOOK (V.O.)

They'll come at you sideways. It's how they think.

MAL (V.O.)

You're going to have to tell me how you know so much about that world sometime, Shepherd.

BOOK(V.O.)

No, Mal. I don't, but I wasn't born a shepherd.

Mal looks up from his memories (visibly upset) and does another search on the Cortex. We see the face of the Operative (Chiwetel Ejiofor) on a side screen.

A bar, with a tone, flashes in the middle of the screen stating, "NO DATA" or "FILE NOT FOUND".

INT. BRIDGE

Mal sits in the right seat where he makes a call. The video screen comes alive a minute later. We see a MONK, shaved head and dressed in brown monk robes.

MONK

Yes, how may I be of service?

EXT. PLANET PERSEPHONE - DAY

SUPERIMPOSE: Persephone

Distance shot of a walled monastery with a large wooden gate, above which is written, 'Southdown Abbey'.

Mal and Zoe walk up to gate. The shuttle is in a field behind them.

Mal rings the bell while Zoe looks uncomfortable.

ZOE

Still not sure about this, Sir.

Mal hides his pistol in his long coat.

MAL

This was Shepherd Book's order. I conjure that by learning about Book, we might learn more about the Operative they sent after us.

ZOE

Sir?

MAL

Look, we are going to need that man and what he knows if we are going to a core planet.

Gate opens. A BROTHER in brown robes and a close haircut answers.

BROTHER

May I help you?

MAL

I have an appointment with the head of your order.

BROTHER

Yes, please come in.

FOLLOW: they are admitted through the gate and into a beautiful and lush courtyard.

INT. FRIAR'S OFFICE - DAY

Plain, but with heavy wooden furniture. A few religious articles around, candles, a book case full of books.

FRIAR, a heavy man in late 50s, sits at desk.

Mal sits across in ornately carved wood chair.

FRIAR

Oh, yes, Brother Book stayed with us for many years. He was such an asset during his stay. How is he?

MAL

I am sorry to be the one to tell you, Friar, but he is with his Lord and Maker now.

FRIAR

I will say a prayer for his soul.

MAL

Uh, Friar, the reason I am here is that, well, there is a man that I am trying to find, I believe not much unlike our Shepherd Book.

FRIAR

When you say a man unlike Book, I assume you mean... as he was before he came to our abbey.

MAL

Yes, a man who has done some things in his life, the type of things that try a man's soul. But before you think I am out for revenge, you can stop here and now. I need information from this man and that's all.

FRIAR

Yes, but it is interesting how much sin and violence can be committed in the search for just information.

MAL

(grins) There is truth in that, Friar. You see a friend of ours went missing and we believe that this man has the knowledge and skills to help us find her. She's very special to me.

FRIAR

Is she family?

MAL

Not exactly.

Friar thinks quietly for a moment.

FRIAR

Captain Reynolds, you are correct about Brother Book. He worked for the government as an operative, but that was a few years before he came to us and when he did he was in very bad shape.

MAL

How so?

FRIAR

You see when a man has committed sins of the type that, well, only a government can make men do, they lose their faith and they feel their lives are without meaning or purpose.

MAL

I certainly understand that.

FRIAR

They often spiral down, literally, as far as a man can go.

MAL

Until they hit bottom?

FRIAR

If they are lucky. If your friend was an agent of the government, he might be on a similar path. A soulless man in search of... nothing, but his own end.

INT. MONASTERY HALLWAY - DAY

Stone/brick with arched ceilings. Sound of monks singing in background.

Mal stops and reflects.

DISSOLVE: with 1/2 screen being the flashback

EXT. REPAIR YARD - DAY (Rain) - FLASHBACK

Outside Serenity's cargo bay.

The OPERATIVE stands outside Serenity with Mal.
(From Joss Whedon's script)

OPERATIVE

Do you know what an uproar you've caused? Protests, riots - cries for a recall of the entire Parliament.

MAL

We've seen the broadwaves.

OPERATIVE

I can't guarantee they won't come after you. The Parliament. They have a hundred men like me and they are not... forgiving.

MAL

That don't bode especially well for you... giving the order to let us go, patch'n up our hurt...

OPERATIVE

I told them the Tams were no longer a threat - damage done.

INT. HALLWAY - DAY - PRESENT

Mal stands alone. The monks have finished singing.

MAL (V.O.)

They take you down, I don't expect to grieve overmuch. Like to kill you myself, I see you again

OPERATIVE (V.O)

You won't. There is... nothing left to see.

Mal looks up and heads down the hallway in search of Zoe. His face shows grim determination.

EXT ABBEY GARDEN - DAY

Zoe walks the beautifully manicured grounds. She passes several brothers along the way. She sees a BROTHER, middle age but fit, tending a flower bed and approaches him.

He looks up as Zoe approaches. Another BROTHER observes from a distance.

BROTHER

A fine day, isn't it?

ZOE

Yes, it is. (pause) Have you been here long?

BROTHER

I've been here four years next month. I came here after my wife and family were killed by Reavers. I was away on business at the time.

ZOE

Reavers killed my husband three months ago.

BROTHER

I am sorry for your loss. I know this may not sound like much, but give it time. You may not ever replace someone who is the love of your life, but you can find a reason to live.

Zoe's hand goes to her belly.

BROTHER (CONT'D)

My wife loved her garden, so I tend this one in memory of her.

ZOE

Its beautiful. I am sure she would have loved it.

BROTHER

I will tell her you said that when I see her. In the meantime...

Brother turns back to his work.

Zoe takes a last look around and starts to walk off.

BROTHER (CONT'D)

(calls to her)

Miss, one can't go through life without loss, it helps us appreciate what we still have. Hold on to that and you will find peace.

Mal comes out of the building and calls to her.

Zoe thanks the Brother before joining Mal and departing.

ZOE

You get what you needed, Captain?

MAL

I'm not sure.

As they leave, the other brother, an Alliance spy, pulls a communications device from under his robe and makes a report.

BROTHER/SPY

Control, this is Tasker 115. I have a report to make.

EXT. LONDINIUM - DAY

Very austere, high tech looking office building with few windows in the middle of downtown.

SUPERIMPOSE: Yunnan Maximum Security Facility

INT. SECURITY FACILITY

Clean, cold, white walls, few windows or metal furnishings.
(Music)

MULTIPLE SCENES:

- Inara and Winthrop being escorted into the facility.
- They go through basic prisoner high-tech body scan.
- Dressed in some nice fitting sweats (especially on Inara) and slippers they get blood, fingerprints, retina and DNA swabs.

INT. INTERROGATION ROOM

Inara and Winthrop sit in a white room with a mirrored wall when MP SERRA comes in. Two GUARDS wait just outside.

Inara looks up and recognizes him. She curses in Chinese.

MP SERRA

Hello, Inara

INARA

Hello, Father

MP Serra grins at her, then turns to Winthrop.

MP SERRA

Ah, Colonel Winthrop, formerly of the Independent's 23rd Regiment. I am Minister Frederick Serra. How do you do?

WINTHROP

Actually, its Mister Winthrop these days.

MP SARA

(grins)

Colonel, we know you have been part of the planning staff for a new Browncoat uprising. I think we will discuss these issues at length.

(turns to Inara)

And as for you, young lady... well, I knew your chosen profession would eventually bring you to ruin, but now it appears you and your friends have become an impediment to my career.

INARA
 Mother told me you...

MP Serra walks out, but turns back at the door.

MP SERRA
 We'll talk again, Inara.

INARA
 I look forward to it, Father.

MP SERRA
 (to guard)
 Show her to her room.
 (to Winthrop)
 Come Colonel, we have many things
 to discuss including what you and
 your associates have been up to.

With a nod from MP Serra, the guards pick up and remove Winthrop. The door slides closed with a bang.

Inara whispers with a hint of desperation.

INARA
 Oh, Mal. I need you so.

INT. MP VELAZQUEZ'S OFFICE - DAY

Similar to MP Serra's, but different, slightly feminine; statues, paintings, lamps.

Member of Parliament, Carmen Velazquez, standing in her office looking out the window at the city of LONDINIUM below.

Her AIDE, handsome, slightly effeminate looking young man in a suit, is standing in front of her desk when he gets a message (tone) on his pad.

AIDE
 Incoming message, Minister, from
 one of our Intel assets.

MP VELAZQUEZ
 Read it to me.

AIDE
 Report states that a transport
 captain named Malcolm Reynolds was
 asking questions of the Friar at
 the Southdown Abbey on Persephone.

MP VELAZQUEZ

Does our contact say where Reynolds was headed?

AIDE

(reads intently)

It does not, Minister. May I ask why are we interested?

MP VELAZQUEZ

Because this man is captain of the ship holding River Tam and that little psychic is going to be of great use to me.

AIDE

With her combat programing, it might be dangerous to hold her.

He waits for comment and when none comes he continues.

AIDE (CONT'D)

What are your instruction?

MP VELAZQUEZ

I want you to monitor all reports very carefully, for any sign of Reynolds or his ship.

AIDE

Yes, Ma'am.

MP VELAZQUEZ

(smiles out the window)

Soon. Soon I will have the girl and when I do, she will read the minds of those Browncoat prisoners and allow me to put down the rebellion.

AIDE

We have to go quietly, there's too much possibility of blow back.

MP VELAZQUEZ

Agreed, but if all goes well I will use her to take down that pompous bastard, Serra as well.

INT. SERENITY, DINNING ROOM

Crew meeting at the table. Lots of cross talk.

Mal stands at the head of table.

MAL

Well, it appears that the suspicions some of you had about our Shepherd being a former government man are confirmed.

JAYNE

Ah hell, I knew he weren't no holy Joe his whole life.

MAL

(irritated)

Put a sock in it, Jayne. Anyway, we need to find the Operative. I believe he has the type of inside knowledge we need to find Inara and bring her home safe.

Lots of cross talk.

SIMON

So we're going in then.

JAYNE

Gonna get pinched for certain.

ZOE

What about Colonel Winthrop?

Mal ignores their chatter

MAL

Zoe, you and Jayne, get on the cortex to our underworld contacts. Someone must have seen this man recently.

KAYLEE

How can you be so sure, Captain?

MAL

(walks away)

The man's got to eat doesn't he?

EXT. SEEDY STREET - NIGHT

Seedy part of town, like an old Vegas style strip, but with heavy Chinese influence. Lots of neon lights in Chinese and English.

Entire crew is on foot moving through the pedestrian traffic.

SUPERIMPOSE: Planet Sihnon

At a street intersection they split into two teams; Mal, Jayne, and River. Zoe and Doc and Kaylee move off.

JAYNE

Why would a guy like that come here?

MAL

Maybe he was born here. Maybe he wanted to start a book club. Who cares? Point is, McMasters said our man was here a couple of weeks back. Said he saw him in a fight and there are only a half dozen fight promoters in this city.

River pauses at a street vendor selling 'ice planets' (blue/white apple-size ball hanging from a stick by a string). She looks fascinated and moved to touch it, when Mal grabs her arm and brings her along.

MAL

If you are a good girl, River, I'll buy you an ice planet later. Now come on, we have work to do.

Music here in lieu of dialogue, adding energy to the scene.

MULTIPLE SCENES:

- Mal asks a WOMAN, and she points down the street.
- Behind him, Jayne is doing the same. They move on.
- Mal asks an OLD MAN, he points across the street.
- He and Jayne push through the traffic, with River in tow.

Mal speaks with a SECURITY man, large and powerful, outside a door of a large building, like a theater, with a big red neon sign shaped like a dragon that reads 'SING'S'. He nods then makes the money sign with his hand, when Mal nods, he calls on his radio, before allowing them inside.

As they head up a staircase to the crime boss's office, River hears some cheering and wanders off (without being noticed by Mal or Jayne) to join a line of people going into the venue.

MAL

(to Jayne)

Best you keep quiet and try not to start any trouble.

JAYNE

Ah hell, Mal, I ain't started any trouble in a long time. Kaylee says I am maturing.

MAL

Bout time.

INT. SING'S OFFICE

Decor is very Asian and posh with windows along one wall.

SING (overweight, ponytail, tiny pointed beard) dressed in a white silk suit sits behind his desk, flanked by two BODYGUARDS.

Mal hands a picture of the Operative to Sing, who nods in recognition.

SING

(looks at Jayne)

Your boy here's a fighter, I can see that.

MAL

What business we got here, is with me, not any member of my crew.

SING

Tell you what, Captain Reynolds, if you and your man can beat my two best fighters in the ring there, I'll tell you what I know free of charge.

Mal looks down to the ring. There are two very big, muscular and sweaty men (two real UFC FIGHTERS) in the ring warming up as the crowd cheers.

MAL

We are kind of pressed for time here, so how's about I just pay you a fair price, straight up, for the info or maybe we can do a job for you in the near future, either way you are coming out ahead on this deal.

The crowd cheering and yelling. (O.S.)

INT. ARENA

A cage fight is on. The two veteran fighters moving around the ring... Camera pans to reveal them squaring off against River.

Of course at first, 'they' think it is a joke and only go at her one at a time. She easily eludes them and their frustration mounts as the crowd begins to turn.

INT. SING'S OFFICE

SING
 (watching one of his many video screens)
 Is this a joke?

MAL
 (looking out the window at ring)
 I wish it was.

Crowd cheers as River lands a dance-like kick to a fighter's face.

Mal seizes the opportunity.

MAL (CONT'D)
 Look, if our girl wins, you give us the information. If she loses we pay you for the information plus we do a job.

SING
 That's a tempting offer.

Crowd cheers as River leaps clear of a punch like a dancer.

MAL
 Times a wastin. Tic-toc, tic-toc.

SING
 (anxious) Deal!

INT. ARENA

River looks up to Mal, who grins and nods to her. She smiles.

With dance-like grace, she quickly knocks out one fighter with a boot to the head after leaping off the other.

She gets on back of the remaining fighter and chokes him out with her thighs while holding onto the top rope. Fights over all too quick.

INT. SING'S OFFICE

Sing is excited. He has never seen talent like that.

SING
 How much for the girl? I could use her, make a fortune.

MAL

We already had a deal. Now, how's about you tellin me what I need to know.

SING

(swears in Chinese)

All right, I'll tell you where he is, or what's left of him.

INT. ARENA, RINGSIDE

Mal and Jayne push their way through the crowd to get to River.

PEOPLE are asking her for her autograph, her training regiment, and when will she fight again.

When Mal and Jayne get to River, she giggles.

RIVER

That was so fun.

MAL

Come on.

They quickly escort her out a side door, into a vacant alley, and from there they head back out to the street in front.

RIVER

You are mad at me, for not staying close.

JAYNE

Ya think! Here we are tryin to get in an out quick and you go puttin on a dance show with the ugly brothers. I swear, Girl, there are times when I could just...

MAL

Not now, Jayne.

(looks at River with a smile)

Truth is, Lil Albatross, you saved me a pile of coin. But run off like that again and I'll break your neck.

River playfully sticks her tongue out at him.

MAL (CONT'D)

(lifts walky-talky)

Zoe, we got a location. Meet us outside Madam Wang's

ZOE (O.S. RADIO)
Roger that, Sir. We'll be there in
ten.

Ext. Planet Sihnon - Night.

Pan up from busy city street to a big orange neon sign that reads "Madam Wang's House of Bliss". Move down sign until we see lots of men and scantily clad women hanging around outside what is obviously a brothel.

Zoe, Kaylee and Simon arrive first.

SIMON
(looks nervously toward Kaylee)
You think he's in there?

ZOE
Don't know, Captain didn't say.
If he is in there you two will stay
out here while we go get him.

MAL
(from behind)
We should only be so lucky.

Mal, Jayne and River step up to them through the crowd.

KAYLEE
What do you mean, Captain?

MAL
(ignores Kaylee's question)
Zoe, you and Kaylee take River back
to the ship and get ready to break
orbit in a hurry. Doc, you're
coming with us.

The three men head off down the street.

Kaylee looks at River, who is looking, fascinated, at Madam Wang's.

KAYLEE
Oh my God, River. You have blood on
your face!

RIVER
(grins)
It isn't mine.

KAYLEE

(excited)

Are you going to tell me what happened?

ZOE

Tell her on the way. We need to get going.

RIVER

(merrily as they walk away)

Captain promised me an ice planet.

EXT. CITY STREET - NIGHT

As the three girls head off through the crowd, the view pulls up above, then it travels across city from the brightly lit 'entertainment' district to a very dark section.

Zoom in: Mal and Jayne walking with Simon in trail.

Simon is brushed by a KID, but grabs him and gets his wallet back.

Mal looks at him and nods with approval.

They stop in front of a dilapidated hotel.

SIMON

Someone actually lives here?

MAL

Lives is a manner of opinion, Doctor. It's a flop house filled with all manner of decrepidness.

JAYNE

I hate these places.

A homeless type starts waving at Jayne for a handout.

JAYNE (CONT'D)

All sorts of strange-os.

MAL

You can always stay out here and keep watch.

INT. RUNDOWN APARTMENT BUILDING

Mal steps through the front door with Simon and Jayne following.

They climb an old staircase.

Wall has graffiti, 'Blue Sun sucks!', etc. and holes punched in it.

A PERSON is flopped on the steps and they need to step over him/her.

Sounds of music, yelling, moaning, etc. as they walk down the hall.
Mal stops at a door.
Doc waits and Jayne looks around nervously.
Mal knocks. Nothing.

SIMON
Maybe he went out.

JAYNE
(anxious to get out of there)
Docs gotta point, Mal. Place don't
look like they get food delivery.

MAL
Sing said he was here a few days
back.

Mal pounds on the door. Listens, then steps back and kicks it in.

INT. HOTEL ROOM

Inside, the room is a wreck and it smells. No sign of their man.

Mal looks in bathroom.

MAL
Doc, he's in here.

Mal enters the filthy bathroom.

INT. BATHROOM

Jayne looks, sees Operative, now with long hair and beard, unconscious, on his side, in the bathtub.

JAYNE
Is he dead?

SIMON
Are you going to let me in so I can
check?

Simon pushes past Jayne.

Mal pulls Operative up and onto his back in the tub.

MAL
He's still breathing, that's a good
sign.

Simon bends down and begins to examine the Operative's pulse,

pupils, etc.

JAYNE

He gonna make it, Doc?

SIMON

He's in bad shape, and not just
strung out on drops (drugs),
he's in need of critical care and
detox.

In the middle of the preliminary examination, the Operative starts coming too.

SIMON

It's okay. Just take it easy.

The Operative looks up and sees Mal (upside down). He thinks he having a nightmare and starts to freak out.

Mal and Doc calm him.

OPERATIVE

What do you think of the monster
now?

MAL

We need to get him someplace and
let him heal up before he'll be of
any use to us.

Operative is making a lot of noise; yelling incoherently.

MAL (CONT'D)

And we need to get him back to the
ship as quietly as possible.
(To Simon) Can you dope him?

SIMON

I'd rather not, not until I know
what he is on. The detoxification
process can be tricky. I'll need to
do a full scan on him, run some
tests and blood work...

Mal thumps the Operative on the head with his pistol.

MAL

There now, that's better. Jayne,
lend me a hand.

Mal puts his gun away and starts to lift the Operative.

MAL (CONT'D)

Doc, grab up some of his things.

Simon reaches for a black bag on the floor, the Operative's sword handle is sticking out of it.

JAYNE

(lifting Operative)

Mal, it's a sure bet little River's fight was broadwaved by now. I'm bet'n we are back on the grid. We're gonna need to lay low.

MAL

I got me a place in mind where we can hold up a spell.

(helps carry Operative)

Now, let's get back to Serenity. Doc, you lead the way and keep a sharp eye out.

Doc, bag in hand, leads Mal and Jayne, carrying the Operative, out of the room.

INT. SMALL OFFICE ROOM

Plain room, white walls with nothing on.

White office furniture and computer work stations. Two clean looking white MEN in dark suites are sitting in the room when a computer beeps.

HOB#1 (Hands of Blue #1) with dark thinning hair, and HOB#2 (Hands of Blue #2) with red hair. They both lean in. One pulls up the wave.

MP VELAZQUEZ

Gentlemen, this latest report has just come to my attention.

Screen changes to a video of River fighting. Screen freezes on River's face for a moment it gets digitally 'boxed' and her bio data appears on a side screen. Video continues to show Malcolm Reynolds taking River's arm. Screen freezes and his data appears. Screen changes back to face of MP Velazquez.

MP VELAZQUEZ

This combined with the report of a man matching Captain Reynolds' description at the Southdown Abbey would substantiate that the Tams are still aboard the Firefly vessel Serenity.

HOB#1 punching a keyboard.(O.S.)

Image changes to a split screen.

In one they see Mal and Jayne getting River and escorting her out.

On the side of the screen bio info is displayed.

Then a flash on the screen says "Warrant for arrest".

PULL BACK:

HOB#2

I'll arrange transportation.

He picks up a handset revealing his blue rubber gloves.

EXT. SPACE

Serenity peacefully sailing through space.

Suddenly two Alliance fighter/patrol ships (Alliance Short Range Enforcement Vessel, or ASREV), swoop in from above.

INT. SERENITY'S BRIDGE

Proximity alarm goes off. See spinning red light on ceiling and hear a loud beeping horn.

Mal enters the bridge followed by Jayne, Kaylee, and Zoe.

River is at the controls. Remains of an ice planet (stick, string, apple core) hanging from a panel next to her.

Mal looks at screen on his console.

MAL

(swears in Chinese) Alliance Patrol

KAYLEE

Where did they come from?

ZOE

(looks over Mal's shoulder)
Looks like two ASREVs. They're usually armed with an energy-cannon and self tracking missiles. I guess the word is out.

JAYNE

ASREVs. I knew it. We are all over the gorravn cortex now.

MAL

Not necessarily. Most like they are here to prevent thievery in the grave yard.

FEMALE PILOT (ON SPEAKER)

Firefly vessel, you have entered restricted space. Stand down and prepare to be boarded.

MAL

(takes right pilot's chair)
Kaylee, I need you in the engine room. Right now.

(looks at screen)

River, can you get us to the Sturges Graveyard?

River smiles and begins working the controls.

Simon steps onto bridge.

SIMON

Our passenger is strapped down in the infirmary.

(sees the mass of debris ahead)

What is that?

ZOE

Its what's left from the Battle of Sturges. Some say it's the reason we all got stranded at Serenity Valley. Fleets met up here and went at each other for an entire week.

DOC

Who won?

MAL

I can tell ya who didn't.

(hits button on the panel)

Kaylee, can you dirty up our exhaust? Maybe we can mess with their sensors and drive flow a bit.

KAYLEE (O.S. ON SPEAKER)

None to fret, Captain. Just give me a second.

EXT. STURGES GRAVEYARD

River shows incredible piloting skills, flying in and around all the space junk and derelict spaceships. More like a fighter plane than a cargo vessel.

The crew will 'ooh' and grimace as they nearly hit moving and spinning space debris. But, of course, River flies past everything smoothly.

KAYLEE (O.S. ON SPEAKER)
All set, Cap'm.

MAL
Do it.

SIMON
Why are we dirtying the exhaust?

ZOE
Particle flow from the engine can raise hell with their sensors, they'll have to slow down for fear of hitting this stuff.

EXT. STURGES GRAVEYARD

Serenity, flying through graveyard. Her exhaust flow changes in color and the lead ASREV ship flies into it. Ship slows down, but only for a moment.

INT. SERENITY'S BRIDGE

Mal points to a large derelict ship with a hole in it.

MAL
There, can you make it?

River looks at Mal like he's an idiot for doubting her.

RIVER
Yeah.

MAL
Once through, we'll go for delta change and then a long burn as soon as we're clear.

SIMON
Won't they follow us through?

ZOE
Those ASREVs are same size, but a different configuration. Doubt they'll risk it.

MAL
 (hits com switch)
 Kaylee we're going for a hard burn
 in about a heartbeat.

KAYLEE (O.S. ON SPEAKER)
 Shiny, Captain. Just say when.

EXT. STURGES GRAVEYARD

Serenity flies through the hole in one of the larger derelict
 (Capital) ships.

INT. SERENITY'S BRIDGE

It's a really tight squeeze and everyone cowers and grimaces.
 River executes an aileron roll around debris inside the ship.

EXT. STURGES GRAVEYARD

The Alliance patrol, as Mal predicted, is forced to stop and
 go around.

INT. SERENITY'S BRIDGE

Serenity exits the giant derelict.

River, smiling, turns to look at crew (still crouched).

RIVER
 It's like dancing.

Everyone lets out their breath... which they had been holding.

EXT. STURGES GRAVEYARD

Serenity is behind the dead Capitol ship, and sufficiently
 blocked, as she comes to a full stop.

INT. SERENITY'S BRIDGE

River slaps a hard 90 degree turn. Stars and debris turn in
 window.

MAL
 Kaylee, hard burn now!

EXT. STURGES GRAVEYARD

Serenity engages her firefly/star drive and disappears into
 the distance.

INT. SERENITY'S BRIDGE

The jostling from the first big turn is enough to make Zoe sick, she leaves the bridge along with Simon.

JAYNE

I'll go see nothing got tossed
about by our crazy female driver.
(leaves bridge)

MAL

(stands)
Nicely done, Lil One. Now I want
two more burns of different
trajectories.

Mal sketches course on a screen in front of River.

MAL (CONT'D)

That should ensure they can't
follow us.

RIVER

(sees projected course)
Looks like fun!

MAL

River, did Wash show you that move?

RIVER

No, but he thought about it now and
then.

Mal shakes his head, mumbling as he walks off the bridge.

MAL

I sure don't wanting you reading my
thoughts.

RIVER

(looks at the departing Mal)
I don't. They're too sad.

INT. SERENITY. FOREDECK PASSAGEWAY

Mal goes by Zoe's room and hears her being sick.

MAL

Zoe, you Okay?

INT. ZOE'S BUNK

Zoe is hanging on the sink. She wipes her mouth and looks up.

ZOE
I'm fine, Sir.

Zoe lies down on her bunk and starts to cry.

INT. SECURITY FACILITY. INARA'S CELL

The room is small, all white, with a bed and a small desk with stool (all mounted to the walls). A sink/toilet station is on the wall opposite the door.

Inara sits on her bed while her father sits across from her on the stool.

MP SERRA
You know it was mere random chance that you were with Col. Winthrop when he was arrested. That said, I feel now is the time to extract you from your chosen career.

INARA
Forgive me if I don't appear grateful, Father.

MP Serra looks at her critically.

MP SERRA
The fact that you are a companion has always been problematic for me, but you see, Inara, the time has come where your profession is now an impediment to my career.

INARA
You are a senior Member of Parliament, Father. I don't see that anything I do can impact your career at this point.

MP SERRA
I am up for President on the Ruling Council.

Inara stares unmoving at her father.

MP SERRA (CONT'D)
Oh come, child. Surely you understand the significance. Were you not yourself being groomed for leadership of your training house?

INARA

So you have spies there as well?

MP SERRA

I received regular reports, health and welfare, that sort of thing. It was when you shipped out on that transport that I lost track of you. I never did understand why you chose to leave the training house.

INARA

It wasn't the life I wanted. Unlike you and mother, I yearn for a simpler life.

The PDA on his wrist beeps.

MP SERRA

I must go. We will talk again. Good Bye, Inara.

He stands, moves to the door, but pauses.

MP SERRA (CONT'D)

In the end, family is all we have.

He exits. Door closes with an electronic lock sound.

INARA

I have a home and a family, father.

EXT. PLANET SHADOW - DAY

Serenity flies over canyons with woods and streams until it lands in very wild west looking terrain and an open meadow.

CUT TO:

Serenity's cargo bay opens and crew steps into the light.

A ranch house and barn, etc. are in the distance.

SUPERIMPOSE: PLANET SHADOW

MAL

This ranch house is empty. We'll be able to hold up here.

KAYLEE

Won't the owners mind?

MAL
 (steps off ramp)
 I am the owner.

Crew makes its way to a large, but very dilapidated farmhouse. By the size of it and the surrounding buildings (barn, bunk house, stock pens) we see that it was a very large operation at one time.

MAL (CONT'D)
 My Ma passed away while I was off to war. Wasn't but a handful of old hands helping her out by then.

JAYNE
 Home Sweet Home, eh, Mal.

MAL
 (notes a broken front step)
 Needs a bit of work to be sure,
 but the important thing is no one
 will look for us here.

Mal undoes the lock and chain on the front door and enters.

INT. FARMHOUSE, ENTRY - DAY

Place has been vacant for a couple of years. And looks it.

Kaylee eagerly enters the house with the others coming after.

KAYLEE
 Ooh this looks all cozy.

JAYNE
 What are we going to do for food?

MAL
 There's plenty of game nearby, so
 we will have fresh meat, and then
 there's this.

He lifts rug in kitchen to reveal a trap door. He opens it.

CUT TO:

View from below looking up. The crew looks in. They are wide-eyes and then break into huge grins.

CUT TO:

A huge pantry full of canned and jarred goods.

MAL (CONT'D)

My mother always did over prepare
for dry season.

INT. BROWCOAT COMMAND CENTER

Poorly lit room filled with computers and workstations.
Several stations are occupied by MEN and WOMEN in civilian
dress all wearing communications headsets.

Walls have digital maps and some sort of flowchart.

On one wall, barely recognizable is a worn and tattered
Browncoat flag.

ASSISTANT (male, early 20s) is at his console when an older
man(late 50s) enters. Both are casually dressed.

ASSISTANT

Afternoon, General.

GENERAL

I told you not to call me that.

ASSISTANT

Sorry, Sir.

GENERAL

You said you have something for me.

ASSISTANT

Yes, Sir. I have received a report
about two new prisoners arriving at
the Yunnan Maximum Security
Facility.

GENERAL

Who are they?

ASSISTANT

The man is Colonel Winthrop

GENERAL

This is most unexpected, but we
won't let it hamper our campaign.

ASSISTANT

Sir, about Winthrop. Aren't you
worried he'll give them
information... our plans?

GENERAL

You don't know Winthrop.
(pauses, thinking)
Who is the other prisoner?

ASSISTANT

A registered companion named Inara
Serra.

GENERAL

Serra as in the Minister of
Parliament?

The assistant types at his workstation.

ASSISTANT

The same. Apparently, she was
working off a Firefly class
transport named Serenity.
(more typing)
And according to the latest
reports, it has dropped off the
grid.

GENERAL

Slide over.

The General types. Our view shifts around to their screen.
We see a picture and data of Malcolm Reynolds.

ASSISTANT

Reynolds. Isn't that the man who
broadwaved that vid about Miranda?

GENERAL

The very same. You've heard of the
Battle of Serenity Valley?

ASSISTANT

It was on Hera, I think. The last
big battle of the war.

GENERAL

Sgt. Reynolds wound up taking
command of all the ground troops
there. That's a battalion
commander's level position. They
held that ground for two weeks,
without any reinforcements or
resupply. If we had discovered his
leadership ability sooner, who
knows...

(looks away for a moment)

nonetheless, the war ended in
Serenity Valley for him and for us.

ASSISTANT

Is that why he named his ship
Serenity, Sir?

GENERAL

I don't know, but it would appear
that Reynolds' interests and ours
may now be joined.

ASSISTANT

How do we go about finding him,
Sir?

GENERAL

It's my guess that Reynolds won't
stay hidden long. Monitor the
cortex for any sign of him or his
ship.

ASSISTANT

Roger that, General, I mean, Sir.

Pans up from the console and Mal's face to the Browncoat flag
on the wall.

INT. MAL'S RANCH, FRONT ROOM - DAY

Mal looks at pictures of his family (mom and ranch hands)
above the fireplace. There is a knock on the door and Mal
draws his pistol in a flash.
Mal opens the door and sees an old MAN (local by his ranch
clothes) standing there.

Mal looks confused for a moment, but quickly recovers.

MAL

Sam? Sam Potter! You ol' horse
thief!

SAM

Mal! It is you. I figured as much.

Two men embrace as the rest of the crew, coming from other
rooms, looks on.

MAL

Everyone, this here is Sam Potter,
a former ranch hand. Sam, this
here's my crew. Sam, practically
helped raise me he did.

SAM

Yeah, me and half a dozen other hands.

KAYLEE

What happened to em? I mean, why is there no one around?

SAM

Most men who worked the ranch went off and died in the war. I look in on the place from time to time.

MAL

I appreciate that Sam. Will you stay for supper and a drink?

SAM

When have I ever said no to a drink?

Sam steps inside and Mal closes the door.

INT. MAL'S RANCH, LIVING ROOM - NIGHT

Fire in the hearth. Everyone is sitting around, drinks in their hands. A very cozy scene.

Sam is telling a story about young Mal.

SAM

So he comes in while we are all sittin to eat, and he's covered head to toe in mud and gosset (crap). We all stop cuz he is such a sight ... and the smell, well. So anyway he looks at us as if nothings wrong and says, "In case any of you were wondering, the roof on the outhouse needs fixin."

Everyone laughs, even Mal.

CUT TO:

Mal saying good night to Sam at the door.

SAM

Good to have ya back, boy.

MAL

G'night, Sam (closes door)

Mal turns. His crew is heading upstairs to go to bed.

JAYNE

It will be good to get some rest.

MAL

As my drill instructor use to say,
rest is not an objective.
We only rest to gather strength.

EXT. MAL'S RANCH - DAY

(Key Music, Begin montage)

- Crew busy cleaning the house; dusting, beating rugs, ect.
- Jayne and Mal teaching Simon to shoot/hunt. They coach him through a shot.
- The men all happy as they carry back a deer.
- Everyone working on Serenity; welding, scrubbing, painting
- The men stacking bags of fertilizer.
- Simon tends to Operative who is conscious, but weak.

INT. SING'S OFFICE

The two HOB men are interrogating Sing, who sits at his desk. His two bodyguards are dead on the floor. They have bled from their eyes, nose, and ears.

SING

(sweating and scared) Reynolds was here, looking for a man, an ex government man, I think. Guy was in bad shape. Strung out on drops.

HOB #1 scrolls through a pad and holds it up. Pad shows a picture of the Operative.

HOB #1

This man?

SING

Yes. I told them where he was hold up, a drug den for dregs on the west side. He fought for me a few times... to buy his drops. Hadn't even thought about him for weeks till this Reynolds shows up with that little girl fighter of his.

Sings sees HOB men looking at each other and get nervous.

SING (CONT'D)

I offered him money for her... she, she's a real find.

HOB #2 pulls out a small blue hand held sonic device (like a

pen with two ends). There is a faint tone.
Sing bleeds out his eyes, ears, and nose, then dies.

HOB #1

Are we back to square one?

HOB #2

Not entirely. Rather than find where
they are, we should focus on where
they are going.

INT. SERENITY'S INFIRMARY

Doc is giving Zoe a full check-up.
River is "helping".
Zoe is not happy having to wear a medical gown.
Doc has a cordless medical scanner and is moving it over
Zoe's belly.
On a screen next to them they can see the fetus.

ZOE

Glad we waited for the others to go
to town to do this.

SIMON

(professional voice)
Baby's heart looks normal.

RIVER

So small.

ZOE

Can you hurry it up, Doc? I can't
begin to tell you how uncomfortable
I am.

RIVER

Looks like a kitten.

SIMON

River, get that pillow and put it
under her head, please.

River does as she is asked.

ZOE

Uh, thanks River, but I was
referring to this silly thing you
have me wearing.

Simon finishes with scanner and reading data on screen.

SIMON

I would say you and your child are very healthy.

Zoe sighs, so does River.

They hear the Operative let out a soft moan. He is on the other infirmary bed, against the wall.

ZOE

How's your other patient doing, Doc?

SIMON

He has what is commonly called the sweats. It's the second stage as he goes through withdrawal from the narcotics.

ZOE

It sounds like he's having a nightmare.

RIVER

(looks at him)
His past is catching up with him.

INT. SECURITY FACILITY, INARA'S CELL

Inara is in her cell, sitting cross legged on her bunk, meditating, when the door unlocks and opens.

MULTIPLE SCENES:

- Inara is being escorted down a hallway by 4 GUARDS.
- They exit onto the roof where a small flying transport craft sitting on a pad.
- Inside, very plain interior with two rows of three seats facing each other. Inara is seated between two very large security guards, with two more sitting opposite.
- The shuttle lifts off and flies over the city

Inara turns to the SERGEANT in charge of the detail.

INARA

I don't suppose you could tell me where we are going?

SERGEANT

To see your father.

Inara looks toward the window, rain beads on it, and we dissolve into a flashback.

INT. LAVISH DRAWING ROOM - FLASHBACK

The door to the parlor is open. From the hallway we see a woman (40) attractive and well dressed (INARA'S MOTHER) sitting in a plush chair.
 Inara's father (40) stands next to her
 A younger (17) Inara storms out. She turns at the door and snaps at them.

YOUNG INARA

You just watch, Father, and see how bad your little girl can be.

FOLLOW: Inara storms out, she is stopped by her father's COMPANION; a beautiful, finely dress women, ten years younger than Inara's mother.

COMPANION

Are you sure this is what you want?

Young Inara nods, though she appears less than confident.

COMPANION (CONT'D)

All right then. The people in the transport outside will see you to the training house. Good luck, Mei mei.

YOUNG INARA

(quick embrace)
 I won't forget you.

Inara rushes to the huge front door.

COMPANION

(softly with a tear as Inara exits)
 Nor I you.

EXT. SERRA ESTATE - DAY (Present)

Shuttle lands in the middle of a large lawn.
 Inara is escorted to the mansion's open front door where a servant (OLD WOMAN) waits. By her lack of surprise she knew they were coming.

OLD WOMAN

Miss Inara. It's so good to have you home.

She steps aside to allow entrance.
 The guards wait outside.

INT. SERRA MANSION - DAY

FOLLOW: Inara and the servant walk through the huge house, which is more like a museum, until we meet MOM/MRS. SERRA (older, but still very pretty woman: Annette Benning/Michelle Pfeiffer) and her father.

MRS. SERRA

Ah, here is my girl. Inara...

She moves to embrace Inara and Inara allows herself to be embraced and kissed.

INARA

It is good to see you, Mother.
(looks to father)
Father. Still plotting on how best
to rule the Verse?

MP Serra says nothing and Inara allows her mother to draw her into the room.

Inara looks around as if someone is missing.

INARA (CONT'D)

Where is...

MRS. SERRA

Your father is currently between
companions. Come my child, sit. We
have many things to discuss.

Inara takes a seat with her mother on the sofa.

INARA

Such as my past?

MP SERRA

Such as your future.

INARA

(smiles a perfect yet emotionless smile)
That certainly sounds like fun.

MRS. SERRA

Inara, I remember the horrible
circumstances under which you left
and I fully understand why you did
as you did, but please listen to
your father and I.

INARA

I'm listening.

Inara and her mother both look to MP Serra to make his wishes known. He clears his throat as if about to give a speech.

MP SERRA

It is time for you to come home,
Inara.

INARA

Why, Father? Why now?

MP SERRA

Certain recent events, as you are well aware, have caused a shake up in the Parliament. Ministers were forced to resign, and others... well.

MRS. SERRA

Your father is being considered for Chancellor.

INARA

Yes, I heard.

MP SERRA

That said. I cannot have you flying all over the verse engaging your clientele. It is time for you to give up that life and return home.

MRS. SERRA

Your father can even make sure no one knows what you've been doing for these past years.

INARA

No doubt that will prove a rather expensive endeavor.

MP SERRA

(nods) Indeed.

MRS SERRA

And thankfully you're not on that garbage scow with those pirates.

Inara is pissed by her remark and her temper flairs.

INARA

That ship and those pirates as you call them, Mother, have been more of a home and a family than I ever experienced here. I will tell you once and for all, I will never go back to the way things were or the life you planned for me.

EXT. SERRA ESTATE - DAY

Door opens. MP Serra thrusts Inara at the soldiers.

MP SERRA

Take her back to her cell. Maybe a lengthy stay in prison will improve her attitude.

Inara and her guards turn and walk toward the shuttle parked in the near distance.

Mrs. Serra watches from the window. She is crying.

INT. MAL'S RANCH HOUSE, KITCHEN - DAY

Sun is shining through the window, but room has that smoky/cloudy look to it.

Inara is wearing a simple cotton sun dress as she washes dishes at the sink.

Mal comes up behind her, puts his hands on her hips. He kisses her neck.

Inara smiles and reaches a hand up to the back of his head. She turns around and puts a hand to his cheek; they lean close forehead to forehead.

Mal's hand goes to her hand.

She takes it and moves it to her belly, which is swollen with pregnancy.

INT. MAL'S RANCH. BEDROOM - EARLY MORNING.

Mal wakes from his dream, and curses.

INT. MAL'S RANCH. HALLWAY - DAY

Mal leaves his bedroom dressed and sees that the Operative is up and about, but looks confused.

INT. KITCHEN - DAY

Mal pulls a chair and motions for him to take a seat at the kitchen table.

He does while Mal pours them both a cup of coffee.

MAL

I guess I need to explain to you where you are and how you got here.

Operative nods and picks up his cup.

MAL (CONT'D)

We found you on Sihnon.
(MORE)

MAL (CONT'D)

You were
in a pretty sorry state, don't mind
sayin. You are now at my ranch on
Shadow.

Operative takes a sip and nods approvingly.

OPERATIVE

Why am I here?

MAL

I need your help

OPERATIVE

Help? What kind of help, Captain?

MAL

A former member of my crew was a
shepherd, named Book. He was not
unlike you. A former Government man
who lost his way. He spent many
years at Southdown Abbey before
coming aboard Serenity.
One thing he enlightened me about
was that a man needs to get ahead
of his past, in order to have any
kind of a present, let alone
future.

(takes a sip of coffee)

I need to get a member of my crew
back, Inara specifically, and I
need your help to do it. I ain't
ever set foot on that core planet,
but I am pretty sure you have the
knowledge I need to go in and get
her.

OPERATIVE

You are very loyal to your people,
Mal, but I am not sure that I am
your man.

MAL

Look, you can stay here and wallow
in shame, hell, you can go back to
that gosset hole where I found you,
or... you can help us and by helping
us, maybe you can help yourself.

Operative sips his coffee, thinking.

OPERATIVE

All right, I'll help you, Mal.
Let me know when you want me to
look over your plan.

Operative gets up and walks out.

MAL

(swears in Chinese) Course you
could stick around and help me
figure out just how I'm going to do
this.

EXT. PLANET SHADOW - DAY

The yellow Mule (hovercraft) glides into town; very wild west
looking with a few signs of modern influence.

Mal is driving with Jayne next to him and Kaylee in the back.

MAL (CONT'D)

Town hasn't changed much since I
was last here.

Jayne noticing the pairs of WOMEN walking through town.

JAYNE

Not too many men folk around.

MAL

War will do that.

KAYLEE

Captain, can I have a few coins?
I want to get something nice for
when the baby comes.

Mal turns, smiles at her, and then nods.
She claps her hands.

JAYNE

I want to get me a bottle, we are
almost out at the ranch, and maybe
see what type of girls they raise
round here.

MAL

Buyin, but not drinkin, Jayne, and
no womanizing. I don't want to be
all day at this.

Mal parks the Mule across street from General Store.
They cross the street as a couple of kids come up to check
out the vehicle.

Mal, Jayne, and Kaylee step onto the wood sidewalk and enter the store.

INT. GENERAL STORE - DAY

The store is a typical western general store with all manner of goods and supplies. A few PEOPLE (old men and young women) note their arrival. Two GIRLS smile at Jayne.

KAYLEE

And we need to get some pregger clothes for Zoe. She aint going to be fittin what she's got for much longer.

MAL

Agreed. Jayne go fetch yourself a bottle then come help me gather the paint for Serenity.

Jayne nods and quickly moves to other side of the store to chat up the two young women.

INT. SERENITY'S INFIRMARY

Simon is finishing Zoe's exam and is writing something down on an electronic pad.

Zoe is sitting up on the examining table.

River is sitting, cross legged, on the counter making an art project out of some plastic tabs and tongue depressors.

SIMON

I am going to give you some pre-natal vitamins.

(looks at screen on wall)

We have more than enough in stock.

I swear you grabbed everything when we robbed the hospital on Ariel.

ZOE

Anything to stop me from getting sick all the time?

SIMON

I'd like to hold off on that for now, if we..

Suddenly River freaks out, smashes her art project, and rolls onto the floor where she curls up with her hands on the side of her head.

SIMON (CONT'D)
(kneels at her side)
River, what is it? What's wrong?

RIVER
(looking up) Reavers!

EXT. TOWN - DAY

A single Reaver ship flies in and comes to a stop over the town. Larger than Serenity, it is jagged, mean, splashed with red paint and has human skeletons tied to its hull. It hovers as REAVERS throw out lines in preparation to fast rope down.

EXT. GENERAL STORE - DAY

Mal and Jayne are coming out of the store, supplies in hand.

MAL
You hear something?

Jayne looks at him and shakes his head.

JAYNE
Not unless it's Kaylee findin
another outfit for the baby.

A second later they hear a woman scream.

As they turn to look in that direction a woman comes running down the street yelling, 'Reavers' at the top of her lungs.

Mal's hand goes to his side, but he isn't wearing his gun. He swears in Chinese. He drops the cans of paint and, jumping into the street, yells for Kaylee, who is in a shop across the street.

Kaylee comes out looking confused then gets swept up in the rush of people.

Screams and loud noises in the distance. (O.S.)

Mal grabs Kaylee and drags her to safety.
Jayne moves to protect her.

JAYNE
What's the plan, Mal?

MAL
I'm working on it!

People are pouring into the streets... panicking.

Mal takes charge (like Serenity Valley) rallies the townspeople to fight off the Reavers... for a while.

MAL

You, you and you, get that wagon
(metal but with large rubber tires)
turned over. You two grab those
barrels. Jayne, what do we have for
weapons, and no jokes about your
manhood?

JAYNE

You know me, Mal, always prepared.

Jayne pulls a semi-automatic pistol and a very large knife
from behind his back.

KAYLEE

I saw some things, tools and such,
in the General Store that might
work.

MAL

That's a good girl.
(grabs TEENAGE BOY nearby)
You, go with her.

Kaylee and teenage boy run to store.

JAYNE

This is a tough spot Mal, wish we
had brought more of our hand-helds
with us. Hey, we could call the
ship, have em come and get us.

MAL

That wouldn't do Jayne, she'd just
be flyin into a mess of trouble and
probably get dropped. But... if I can
get to the Mule... Jayne, cover me as
best you can.

Mal makes a run for the Mule parked down the street while
Reavers drop down ropes in the near distance.

Just as Mal is about to reach the Mule a Reaver jumps on him.

They roll on the ground. The Reaver, like a wild animal,
tries to bite Mal's face.

Teen (the one with Kaylee) stabs the Reaver with pitchfork.

Mal gets his gun (and binoculars). Teen gets hit with a green
(tranquilizer) dart as Mal shoots another Reaver.

MAL

(at kid's side)
Don't be afraid, Son.
(pulls dart out of kids shoulder)
Its just a tranq.

KID
(gasping) I know.
They want to eat me alive.

MAL
Not today, Son. Not if I have
anything to say about it.

Mal puts kid over shoulder and runs back to barricade.
He and Jayne each shoot a Reaver as he is on his way back.

There are about 20 PEOPLE behind the barricade, some armed
with pitchforks and axes. Two of them have hunting rifles.

MAL
(to men with rifles) Get up on the
roof, where you can pick em off
before they get too close.

Men go and do as they are told.

MAL (CONT'D)
Been a while since I was in this
town, there used to be a gunsmith a
few blocks from here.

WOMAN
It burned down last year.

JAYNE
So, no guns then?

Kaylee runs up from behind.

KAYLEE
I found a pair of hand guns, behind
some cash registers... and a flare
pistol of all things.

MAL
Kaylee, you are the most beautiful
girl I ever saw. Don't suppose you
got extra ammo?

Kaylee shakes her head.

JAYNE
Here they come.

A dozen Reavers, carrying crude axe weapons run toward them. A quick gunfight ensues. The townsfolk finish off the first wave, but quickly run out of ammo. Mal points to plastic barrels in front of shop.

MAL
(to townspeople)
What's in those barrels?

WOMAN
Heating oil.

MAL
Jayne, if we get em to come at us one at a time, we can take em out with the forks and axes!

JAYNE
I hear ya, Mal!

Mal, Jayne, and two OLD MEN from town run to the barrels. They tip them on their sides and roll them to a spot in the street, 30 feet in front of the barricade.

MAL
(to old man from town) Axe!

Man hands him one and Mal chops into the barrel. He then runs over to the next one and does the same. Large pools of oil spread out around the barrels.

MAL (CONT'D)
(to Jayne) Light em.

Jayne uses a lighter and a rag to light the first pool. It goes up in a large pillar of flame. He runs to the other pool and does the same while everyone else is running back to the barricade. As Jayne turns to head back he gets taken down by a Reaver jumping through the flames. Jayne throws the Reaver to ground and stabs him in the chest. He looks up and sees the next wave coming.

JAYNE
(shouting) Mal, we got incoming!

MAL
(to everyone) Save what little ammo you have for a close shot. You men with the pitchforks stay behind the barricade. We have to let them come to us now.

Jayne gets back behind the barricade.

JAYNE
That was close.

KAYLEE
Nice job, Jayne.

JAYNE
Thanks. Got a bit singed there, I think.

MAL
Get ready, people.

So far it has been Reavers in small groups and singles, but now a full wave of 20 Reavers attack. They come yelling and running through the gap in the flames.

Everyone fights; even Kaylee kills one with the flare pistol, shooting the Reaver in the chest.

Jayne gets in a close knife fight with two Reavers who have jumped the barricade and are heading for Kaylee. Jayne on his back... is losing.

Mal saves Jayne's life by shooting one with his last bullet and slitting the throat of Reaver on top of Jayne from behind.

They successfully fight off that wave, but doors open on the Reaver ship and a new, larger group is getting ready to fast rope down.

JAYNE
Normally, I'd be mighty grateful, Mal, I surely would, but I'm thinking you just put off the inevitable.

KAYLEE
(sees Reavers coming)
This looks really bad.

Kaylee cries, as do other townspeople nearby.

MAL
(swears in Chinese)

JAYNE
You got any ideas, Mal

MAL

Sorry, I'm fresh out. Not even a bullet left to do lil Kaylee the courtesy.

Jayne holds up his bloody knife and while looking at Mal, he motions to Kaylee.
Mal shakes his head.

JAYNE

We could hoof it. Run as fast as we can.

Mal looks at mother nearby holding her children.

MAL

No, Jayne. We stay and we fight till it's done.

Suddenly, the large group of Reavers running toward the barricade go up in a huge explosion.

Then the Reaver ship hovering at the end of the street is hit by a missile. In flames it falls behind a building out of sight where it is destroyed in a huge fireball.

An instant later, a pair of Alliance fighters streak overhead.

EVERYONE

(cheering!)

MAL

I never thought I'd be happy to see them Purple Bellies.

Townspople quickly out number and kill last few Reavers.

Everyone takes a breath then some more cheering breaks out.

MAL

(loudly) Stop it! You folks see to those hurt and them that's dying.
(to Jayne) Jayne, take the mule and go get the Doc.

JAYNE

I'm on it.

EXT. TOWN - LATER

Simon, with Kaylee assisting, tend the wounded in the background.

Townpeople are thanking Mal, glad he is back.

OLD WOMAN

You here to stay, Malcom?

MAL

Can't rightly say.

Jayne loads the last of paint into the Mule.

JAYNE

How about them Alliance boys. They came in just like cavalry in them old stories from Earth-that-Was.

MAL

Never thought of Alliance as cavalry, but you got a point.

JAYNE

You want us to take this back to the ship then I can come back for Doc n Kaylee?

MAL

Yeah, let's go. I don't want to be here if that Alliance Patrol comes back and tries to play hero.

(notes the blood on his face and front)
And I so need a shower.

INT. FANCY HOTEL, HALLWAY

Inara is walking, dressed as if meeting a client. She knocks and enters a very posh suite through the large double doors. There is a hazy look to it.

INARA

Hello?

MAN'S VOICE (O.C.)

I've been waiting for you.

Inara goes through another set of doors.

INT. CHURCH/TEMPLE

Inara is dressed in a wedding gown. She walks forward, the man's (groom in a tux) face is hidden by the back light. From Inara's POV as her hand reaches out and takes his. Her view follows his hand up to his face... and it's Mal!

INT. SECURITY FACILITY. INARA'S CELL

Inara wakes up very sweaty and breathing heavily.

INARA

I have to get out of here.

Inara stands up, paces her cell, thinking. She decides to play sick.

INARA (CONT'D)

Guard! Help! Guard!

Inara moans and groans while holding her stomach.

View slot in door opens. We see pair of eyes.

GUARD

What's wrong?

She is bent over, holding her stomach.

INARA

I feel sick.

View slot closes. Inara stands there wondering if she was successful.

INT. SECURITY FACILITY, INARA'S CELL - LATER

WARDEN (nerdy looking 40 yr old) stands over MEDIC (30 yr old) female who is giving Inara a quick scan. She gives a nod with a smirk (meaning she's faking) to the Warden.

WARDEN

Miss Serra, please stop the act. You aren't sick and I'll ask you not to engage my guards in this manner.

INARA

You can't blame a girl for trying.

WARDEN

No, I expected as much. You will stay here as a happy and healthy prisoner until such time as you are released.

(leaving with medic, he turns at door)
Call me should you need anything.

INARA

I'd like something to read... to help pass the time.

WARDEN

(pauses at the door)
I'll see what I can do.

INARA
(sweet and innocent)
I'd appreciate that.

Door closes and we hear it being locked.

INARA (CONT'D)
(smiles) It's a start.

EXT. MAL'S RANCH, FRONT PORCH - DAY

MAL
I want you all to gather round. We ain't got much time with the Alliance about and I got something that needs discussing.

JAYNE
Discussing? There's never any discussing with you, Mal. You been sniffin paint fumes er something?

MAL
No, Jayne, and I haven't been drinking either. Now before I ask you what I need to ask you, I want to remind you that on our previous jobs we only faced horrible deaths... or the threat of being eaten, but if we mess up this time... well, we will most likely get dropped in some Alliance hole and never again see the light of day.

Simon mouths "Inara" to Kaylee, who then smiles and silently claps her hands.

ZOE
Captain, you need to work on your salesmanship. You're supposed to sugar coat it and then make us drag the bad news out of you!

MAL
In the past I have made all the decisions as far what jobs we took, going to Miranda and such. In other words, I decided our future.
(pauses)
But that stops here and now.
(MORE)

MAL

I plan on going to Londinium and getting Inara by any means. So I ask you all here and now of your own free will, do you want to come with me?

Everyone agrees, even Jayne.

JAYNE

I'm with you, Mal.

MAL

Okay, here's the plan thus far... the inside team is me as a politico-type, Kaylee as my personal assistant, and Jayne. We are all going to need to work on our speech and manners to pull this off.

KAYLEE

Oh geez, I was born on a prairie. I don't think I could ever talk like Inara or some fancy city girl.

MAL

I aint sayin you won't have some homework, Lil Kayle. (smiles) Truth is, Jayne has the easiest part.

JAYNE

Me?

MAL

You will take the role of my private body guard. As I see it, you won't have to talk much, if at all, just look intimidating.

JAYNE

Why don't the Doc here go since he has the fancy city speak down pat.

MAL

His face is too well known, what with all the warrants for his arrest and besides this is my responsibility. Doc stays with the ship as does River and Zoe... for obvious reasons.

Everyone looks to Zoe, who is really showing.

MAL(CONT'D)

But you're right about one thing,
Jayne, Doc here has the gift of gab
and we are going to need him to
coach us with the dialect.

EXT. MAL'S RANCH. HILLTOP - DAY

Mal approaches the Operative while he practices Tai-Chi.

MAL (CONT'D)

I need you to look over part of the
plan and tell us more about that
facility not to mention their
procedures.

OPERATIVE

Do you think your plan will
succeed?

MAL

I don't know. I only know I have to
try.

OPERATIVE

That's very good, Mal. The worst
thing one can do is to know what
you want and not try.

MAL

I know what I want, and nothing in
the Verse is going to stop me this
time.

OPERATIVE

Then you are ready. Let's go look
at your plan.

INT. SERENITY, DINING ROOM

Mal and Operative sit at table with pics, IDs, and high-tech
plans of the security facility.

OPERATIVE

Do you ever think of the men you
have killed, Mal?

MAL

The ones I killed in the war, no.
Some of the others... yeah sometimes.

OPERATIVE

I see them all. Every single one.
Every night in my dreams.

MAL

An old hand here had dreams for a long time, like being haunted by the ghosts of his past, then they stopped.

OPERATIVE

Did he say why?

MAL

He said he made friends with them.

OPERATIVE

(thinking) It's certainly is worth a try. Now, let's go over it again.

EXT. SERENITY ON GROUND. MAL'S RANCH - DAY

The ship's new paint shines in the sun. They crew stands nearby admiring their work.

KAYLEE

My girl looks brand new.

ZOE

She does at that.

JAYNE

Hell, I'd swear she was just off the factory line.

MAL

She needs to in order to not 'standout' on a core planet. Let's go. Times a waste'n.

EXT. SHADOW - DAY

Serenity taking off.

INT. SECURITY FACILITY. INARA'S CELL

Inara is sitting on her bed drawing on a lose sheet of paper when she gets a visitor. Door opens and her mother enters.

INARA

Hello, Mother. This is a surprise.

MRS. SERRA

Hello, Inara. I wanted to have a talk with you, without your father.

INARA

Please, have a seat.

Mrs. Serra sits down on the bed along with Inara.

MRS. SERRA

I was so very upset when you left us, Inara, but over time I have come to understand why.

INARA

I wasn't going to live the life you and father planned for me.

MRS. SERRA

I know that now. You see I married for status as I was told to do.

(pauses)

I never loved your father and he took his first Companion when you were only a year old.

(looks off)

Funny, but I always got along rather well with them.

(looks back)

Anyway, I also understand why you left the training house.

INARA

You read the secret reports father was getting about me?

MRS. SERRA

Yes. I had hoped that by you becoming a companion, he would give up his notions of using you for his political gain.

INARA

I had hoped that too, but as it turns out the leadership at the training house had similar plans for me.

MRS. SERRA

The walls we build around us to keep sadness out also keep out the joy. I guess, in retrospect, I should have done more.

(takes a deep breath)

I just want you to be happy, Inara. I want you to find a man that loves you for you.

INARA

I thought I had once.

MRS. SERRA

Let me guess, the ship captain...
Reynolds.

INARA

How did you know?

MRS. SERRA

I know you, my dear. Perhaps we
aren't so different after all.
I need to get back, before your
father misses me. (stands) Just
promise me that when you get out of
here, you won't make the same
mistake I did. (moves to door) I do
want you to be happy.

INARA

Thank you, Mother.

When the cell door closes, Inara breathes a sigh of relief
and smiles.

EXT. SECURITY FACILITY - DAY

Mrs. Serra gets into a futuristic Limo.

INT. LIMO - DAY

Mrs. Serra pulls up a screen and goes onto the Cortex using
her husband's Top Secret access code and card.
A second later a tech pic (revolving) of Serenity appears on
the screen, then a side bar a picture of Captain Malcolm
Reynolds.

DRIVER (O.S.)

Where to Ma'am?

She looks out window as if deep in thought.

MRS. SERRA

Home, please.

EXT. LIMO - DAY

Limo pulls away to merge with traffic; all hover/maglev cars.

INT. BROWNCOAT COMMAND CENTER

The General is leaning over a table, with two other senior
men, looking at an electronic hologram of the prison.

ASSISTANT
(excited) Sir, if I might
interrupt.

GENERAL
Go ahead.

ASSISTANT
We have intercepted a report of a
Reaver attack on a settlement on
Shadow.

GENERAL
So? Their orbit puts them in
proximity to Reaver territory.

ASSISTANT
Yes, Sir, but this report states
that the townspeople rallied and
fought off the Reavers.

GENERAL
Anything else?

ASSISTANT
Yes, Sir. We also have an Alliance
report that a firefly was seen
nearby.

General moves over to the console.

GENERAL
We need to pull up Sgt. Reynolds's
original enlisting papers.

We see screens; documents, maps, picture of a 17 yr old
Reynolds.

GENERAL (CONT'D)
Putting these reports together, I
would say, Sgt. Reynolds has gone
home.

ASSISTANT
What do we do, Sir?

GENERAL
See if we have someone in the area.
Someone who could perhaps meet with
Reynolds and persuade him that it
is time to return to the fight.

INT. SERENITY'S BRIDGE - SPACE

Mal is sitting in the bridge working on his dialogue, practicing talking like someone from the Core planets.

MAL

(fake British accent)

Do you have any idea who you're dealing with?

(without accent)

Do you have any idea whom.. with whom, you are dealing with?

Mal stands up and tries to act stiff.

MAL (CONT'D)

I am here by order of the Council to facilitate the release of..

(stops and shakes his head)

Who uses words like facilitate?

(rolls head) Well, the Doctor I guess.

(looks up) That's it.

Try to think and sound like the Doc. Ok, what's Doc really sound like? Nervous and massively uptight.

(stands very rigid) I am here to..

ZOE

(standing at the door)

You okay, Captain?

MAL

(embarrassed)

Yeah, everything is just great, aside from sounding like an idiot.

ZOE

Just so ya know, Kaylee and Jayne are having a tough go too, course Jayne doesn't have to say much.

MAL

Isn't he the lucky one.

ZOE

Maybe you're trying too hard.

MAL

Thanks.

Zoe moves on.

MAL (CONT'D)

(sounding just right with his own voice)

I am here on behalf of the Council
to ...

There is a beep and a flashing light on the console.

MAL (CONT'D)
Incoming wave?
(moves to console)
Now who the hell could be calling
us?

Mal pulls up a screen, but it is blocked from view.

MAL (CONT'D)
(light shining on his face)
Well, I'll be damned.

INT. SECURITY FACILITY. INARA'S CELL

Inara is in her cell doing yoga (in her tight pajamas) when
her meal is delivered by the warden.

WARDEN
I brought you your dinner.
(sets tray on her bed)

INARA
That is very kind of you, to see to
it yourself.

WARDEN
Actually, there was something I
wanted to ask you.

INARA
No need to stand on ceremony.
(continuing on to another pose)
Please, go ahead and ask.

WARDEN
(trying not to stare)
It may not be my place, but what
could you have possibly done
to warrant your father putting you
in here, indefinitely?

INARA
I embarrass him.

WARDEN
As a registered companion?

INARA
No, as an unruly daughter.

WARDEN
I don't understand.

INARA
My father will have me sit here
until I 'ask' him for forgiveness.
When I do, I will be released, but
he will then make it conditional
you see. I will have to agree to
his plans for my future life.

WARDEN
(uncomfortable)
Well, I must go. We will talk
again. (stands)

Inara needs to stand and thank him. He can't help but look at
the sweat on her cleavage.

He turns away embarrassed and sees her drawings.

WARDEN (CONT'D)
I am sorry, but...

He takes them, looks through them (we can't see).

WARDEN (CONT'D)
These are very good.

INARA
(smiling, flirting)
That's very kind of you.

WARDEN
(turns to leave)
I shall see to it you are provided
with some proper and approved
materials.

INARA
Thank you.

He leaves and the door closes.

INARA (CONT'D)
Well the desire is certainly there.

EXT. MAL'S RANCH - DAY

HOB#1 stands over the bloody corpse of Sam Potter in front of
Mal's ranch house.

HOB#2 comes from inside the house.

HOB#2

They were here, but there's nothing
inside to tell us where they went.

HOB#1

(motions to Sam)

They're going to Londinium.

They turn and walk away from the corpse.

Their crescent shape space craft is in the near distance.

EXT. PLANET LONDINIUM - AFTERNOON

Serenity arrives on the core planet and lands at a small
spaceport in a business districts.

INT. SERENITY'S BRIDGE

ZOE

Why here, Captain?

MAL

This is where our contact said to
land. Now, I need everyone to get
ready for this job.

(looks out the window)

Ah they're already here.

(turns) Jayne, Kaylee, you're with me.

INT. CARGO BAY

We see three TAILORS coming aboard (with clothes racks and a
wheeled trunk) to make the custom clothes (suits) for Mal,
Jayne and Kaylee.

One of them makes a face when he passes the palatalized bags
of fertilizer. He shakes his head and mutters.

TAILOR

Cargo vessels.

CUT TO:

Tailors are set up (clothes racks, folding screens, high tech
scanners and tailoring machines) in the lounge by the
Infirmary.

Jayne doesn't like the little effeminate man touching him..
and he keeps ripping his suite coat.

KAYLEE

Captain, how are we going to pay
for all this?

MAL

Don't you worry about that, Lil Kaylee. You just concentrate on the job at hand.
(turns to leave) I gotta run and get our documents and access codes.

KAYLEE

(calling after) And a copy of a release form.

EXT. LONDINIUM. BUSINESS DISTRICT - NIGHT

Mal turns down a side street when, suddenly, he is surrounded by a group of armed MEN.

ARMED MAN

Hold it right there, Reynolds.

MAL

If you boys want coin you grabbed the wrong man.

ARMED MAN

Right man, wrong reason.

Mal sees more men walking towards them.

MAL

General Monroe?

Three men stop in front of Mal while the armed men back off and form a perimeter, keeping a watchful eye out.

GENERAL

Yes, but I go by a different name and title now.

MAL

What do you want with me?

GENERAL

Sergeant Reynolds, I...

MAL

(interrupting)
It's Captain.

GENERAL

All right, Captain Reynolds. Do you ever wonder why you never heard or saw anything in the news about our high command after hostilities ended?

MAL

Can't really say. I was pretty busy at the time.

GENERAL

It is because, at the formal surrender ceremony they were all taken prisoner. They have been secretly held without trial or military tribunal for the past eight years.

MAL

Seems bad luck just follows you boys. What's that got to do with me? Oh, wait, let me guess.

GENERAL

You are going to help secure our comrades' release from the security facility and transport them off world.

MAL

I want no part of any new uprising you might have planned. I am just here to get a member of my crew.

GENERAL

Yes, Inara Serra, taken along with Colonel Winthrop. You help us and we'll help you.

MAL

Help you! Wouldn't lift a finger to help that (swears in Chinese) Winthrop. The same sad sack son of a bitch who left us high and dry in Serenity Valley!

GENERAL

Captain Reynolds, after the Battle at Sturges, there was no relief to send. It was me, not Winthrop, who gave the order for you to throw down your arms, or did you think we should have ordered you to stand to the last man, just for spite?

Mal sees the truth of it and realizes he may need to work with them in order to get Inara.

GENERAL (CONT'D)

Oh and as for the man you were to meet tonight.

(raises his hand)

Two of his men come around the corner holding a third man between them.

MAL

(swears in Chinese)

GENERAL

So you see we now have your pass codes and papers.

MAL

So I have to agree to your plan in order to have any chance of getting my crew member out of there?

GENERAL

Exactly.

MAL

(heavy sigh)

Before I agree to help, I'll need to hear your entire plan.

INT. SERENITY'S DINNING ROOM TABLE

Mal, General Monroe, and others (Serenity crew and Browncoats) planning/briefing how they are getting into the prison.

River and Operative are in back, sitting in lounge, playing chess.

The General's assistant is leaning against the wall.

MAL (CONT'D)

Since the Yunan Facility is in the capital of the entire verse, they don't want an ugly prison with guard towers, razor-wire, and such.

Zoe looks at a pic of the modern high tech, Pixar-type, building.

ZOE

No guard towers?

GENERAL

No, but there are cameras and sensors everywhere.

Mal points to a 3D hologram of the facility above a base

projection unit.

MAL

You can see here the exact location of all the Browncoat prisoners, and on this level, Inara and Winthrop's cells.

JAYNE

How'd you come by all this knowledge?

MAL

Never mind that now.

GENERAL

We will conduct a two pronged attack. Reynolds and his team will work their way inside through the front door, while my Browncoat Commandos will enter the complex from below.

MAL

My people are ready. When do you want to do this?

GENERAL

No reason to delay. Be ready to move out in one hour.

MAL

(to Kaylee and Jayne)
All right people, let's get changed.

ZOOM IN: the General's assistant is discretely (with one hand) working a small communications device.

EXT. SPACE

The black Crescent shape looking vessel of the HOB men flies through space.

INT. HOB'S VESSEL, BRIDGE

The two HOB Men get a wave MP Velazquez which they display on their center screen.

MP VELAZQUEZ.

Where are you?

HOB#1

We are approaching Londinium.
We believe Serenity is there.

MP VELAZQUEZ.

I have received new intelligence,
that there is a plot to release all
the Browncoat EPWs from the Yunan
Security Facility.

HOB#2

What are your orders, Ma'am? Do we
go to Serenity and recover the
girl?

MP VELAZQUEZ.

No. This new development has a
greater priority. Go to Yunan.
Kill all the 'detainees' starting
with MP Serra's whore-daughter.

HOB#1

Yes, Minister. It will be done.

Screen goes blank.

EXT. LONDINIUM, SPACE PORT - SUNSET

Serenity sits in her berth, sun shining offer her panels.

INT. SERENITY, CARGO BAY

Zoe, Simon, River and the Operative, are waiting in cargo bay
when Mal, Jayne, and Kaylee step up from the Infirmary/aft
cargo hold dressed as Alliance people.

Mal (hair slicked back) and Jayne (clean shaven) look very
sharp in their tailored suites.

Kaylee is hot! Hair in a bun. Dark rimmed glasses. Very short
skirt with her suite and black high heel pumps.

ZOE

Your girl cleans up pretty good,
doesn't she.

SIMON

She's beautiful.

OPERATIVE

I must say, Mal I am quite
impressed. You should do fine.

MAL

Easy for you to say. Just keep a sharp ear out for signs of trouble and be ready to break atmo at a moment's notice.

Hand-held Com device in Zoe's hand beeps. She looks at it.

ZOE

Commandos are in position, Captain.

MAL

Its show time.

CUT TO:

View from Serenity as Mal, Jayne, and Kaylee walk down the ramp and leave for the prison in a rented Limo.

ZOE [INTO RADIO]

They are on their way.

INT. OFFICE BUILDING BASEMENT

Room is concrete all around. Bundles of cables in racks on the wall. Pipes running along the ceiling. Prep is done and a section of the concrete floor has been lifted (it hangs on a tripod by a chain in the background) and a ladder is lowered. Around the square hole stand 15 armed COMMANDOS and the General.

His Assistant, looks up from his com unit, and nods to the General. His meaning is clear; Reynolds is on his way.

GENERAL

Men, I can't begin to express the importance of your mission. You have only a few blocks to go, but don't dally.

Several members of the team nod in understanding.

TEAM LEADER

Not to worry, Sir. We'll get our people out.

GENERAL

Good luck.

The Team enters the sewer/tunnel system.

INT. SEWER/TUNNEL SYSTEM

The team moves through a long dark tunnel with a few inches of water on the floor. They use special scanners to spot

motion detectors and spray a stream of foam from a distance to put them out of commission.

TEAM LEADER
(looking at pad)
This is the spot.

Team leader motions his men to come forward.

They spray (using the one gallon bug spray cans) a solution on the wall that quickly dissolves the concrete. They spray another chemical on the edges of the hole and it stops smoking indicating it is safe to touch.

The team quickly moves inside.

INT. SECURITY FACILITY, FRONT DESK - NIGHT (SUNSET)

Guard at front desk sees Limo pull up outside.

ON MONITOR: Jayne gets out of vehicle's front passenger seat.

CUT TO: Jayne takes a hard look around. He turns back to vehicle and nods.

Kaylee gets out, showing a lot of leg (short skirt) which is noticed by the guard inside. She is holding her pad device.

Finally, Mal emerges from the limo, holding a leather valise. He leads the three of them to the front door.

INT. SECURITY FACILITY

Atrium is large and modern with some large ugly sculpture as a centerpiece.

GUARD, in a blazer, comes to attention as they come in through the large glass doors and approach his desk.

GUARD
Good afternoon. How may I help you?

KAYLEE
(steps forward, very professional)
This is Deputy Minister Jessup. He is here on behalf of Minister Serra to facilitate the release of his daughter, Inara.

GUARD
I'll need to see some identification and authorization for her release.

KAYLEE

Of course.

A second GUARD comes to the front to assist.

Kaylee produces her ID and gives it to the new guard, as does Jayne without question.

Mal makes out like he is irritated, but complies.

GUARD

Authorization and request for
prisoner's release?

Mal opens case and pulls out two official documents.

MAL

I hope we won't be all day at this.
I have a very important function to
attend this evening.

GUARD

We will try to hurry, Sir.

MAL

See that you do.

The two guards run cortex checks on the IDs and carefully examine the documents. They pull up a copy of MP Serra's signature (on file) and check. They match of course.

GUARD

Everything looks in order. If you
will follow my assistant we will
process you through secondary
screening just as fast as we can.

INT. SECONDARY SCREENING ROOM

They are buzzed through a glass door and ushered into another screening room where they get scanned by a hand held x-ray and infra red device.

Jayne gives up a small pistol, but Kaylee is allowed to keep her pad.

Mal acts irritated as he is a very important person.

EXT. SECURITY FACILITY, LANDING PAD - NIGHT

The HOB ship lands on the prison's small landing pad. Hands of Blue men have arrived!

INT. HOB SHIP

HOB#1 (AT CONTROLS)
Let's be quick about this.

HOB#2
I'll call the Warden. Make sure no
one goes in or out.

HOB#1 nods and shuts down the space ship.

INT. SECONDARY SCREENING ROOM

We hear a soft beep. Guard puts a hand to his ear.

GUARD
If you will please excuse me, I
will be right back.
(exits room)

KAYLEE
What's that all about?

MAL
Let's hope it's nothing. Everyone
stay frosty.

INT. SERENITY, CARGO BAY

River senses the HOB's arrival and starts getting upset.

RIVER
Two by two with hands of blue!

ZOE
What is it? What's wrong?

SIMON
Its Federal assassins. River told
me, they almost took us when we
were caught on Ariel.

RIVER
Simon! They're coming for me!

SIMON
We won't let that happen.

RIVER
(stands)
Wait! Not me! Not Me!
(looks at Simon)
They are going to kill everyone;
Inara, Winthrop, the Browncoats.
EVERYONE!

SIMON

We've got to warn them.

ZOE

No, its too late. We can't contact them now. They are on their own.

OPERATIVE (O.S.)

Perhaps not.

They turn to see him dressed in his old suit. He is carrying his sword.

INT. MP SERRA'S OFFICE - NIGHT

MP Serra is standing at his desk looking at Inara's drawings. We see a sketch of Inara's companion training house, a bird, a willow tree... and headshot of Malcolm Reynolds.

MP Serra looks up, sets drawings on his desk, and presses a com button.

MP SERRA

Ready my transportation.

INT. SECONDARY SCREENING ROOM

It has been a few minutes and the trio is getting nervous.

JAYNE

What do you think?

MAL

I'm not sure. Let's get ready for Plan B.

Mal pulls apart the handle of his valise and removes ear pieces.

Kaylee starts working on her I-pad while Mal and Jayne put in the special electronic ear pieces in both ears.

KAYLEE

All set.

Mal hands her a pair of ear pieces which she quickly puts in.

MAL

Let's hope we don't need it.

INT. SERENITY'S BRIDGE - NIGHT

River is at the controls, flying low. Through the window buildings with the city lights racing by.

The Operative is standing next to her, wearing a harness over his suit.

OPERATIVE
(points) That's it, there.

He turns to leave then turns back.

OPERATIVE (CONT'D)
Be a good girl, River.
(departs)

RIVER
(smiles) The itsy bitsy spider...

INT. SERENITY'S CARGO BAY

Operative steps up and allows Zoe to attach an overhead cable to the back of his harness.

Operative puts on his goggles.

ZOE
Just hit the button on the chest
for the quick release.

Operative nods and Simon hits a switch opening the doors in the floor of the cargo bay.

ZOE (CONT'D)
We're only going to get one shot at
this.

OPERATIVE
Then I guess we'll have to do it
right the first time.

ZOE
Lower away.

Simon lowers Operative through the hell-hole. A moment later his body hits the airstream.

EXT. SERENITY - FLYING

The Operative, arms out for stability, gets lower and lower under Serenity as she flies toward the landing zone. The ship pulls up and, running, he lands on the roof. He hits the button which pops all the straps on his harness. Tearing off and dropping his goggles, he then draws his sword and heads for the stairs on the far side of the platform, near the HOB craft.

INT. SECURITY FACILITY, CELLS

The Commandos get their MEN out of their cells. Hugs and handshakes all around.

TEAM LEADER
Enough of that, we have to hurry.

CORPORAL
Sorry, Sir.

TEAM LEADER
Corporal, come with me. Winthrop's cell is one level up.

CORPORAL is too anxious and hits the door before Team leader and can deactivate the alarm.

Alarm sounds!

TEAM LEADER (CONT'D)
(to all) Hurry up!

INT. INARA'S CELL

The door to Inara's cell opens and the two of the Hands of Blue men stand in the doorway.

Inara tries to mask her fear/confusion.

INARA
Who are you and why are you here?

HOB #1
We are here to follow an event to its natural outcome.

OPERATIVE (O.S.)
Gentlemen, I believe your services are no longer required.

Alarm sounds. All cells go into lock-down.
Inara's door closes

HOBs are outside in the corridor with the Operative.

EXT. SERENITY - FLYING

Serenity flying in a circle high above the prison.

INT. SERENITY CARGO BAY

RIVER (O.S. ON LOUDSPEAKER)
Alarms have been activated.

ZOE
(swears in Chinese)
It's a sure bet the Captain and
others are going to get pinched.

SIMON
What can we do?

Zoe looks at the pallet of fertilizer.

ZOE
Something massive.

INT. SECONDARY SCREENING ROOM

Alarms sounding, Mal springs into action.

Using Kaylee's I-Pad which emits a loud ear piercing and
nerve stunning tone, they overpower the guards.

They take weapons: stun batons, off guards before rushing
toward Inara's cell.

INT. SERENITY CARGO BAY

Simon and Zoe make a huge bomb by putting fertilizer from
Mal's ranch into a cargo net and lower down through the 'hell
hole' with a cable.

INT. OUTSIDE INARA'S CELL

In the hallway, Operative fights HOB men, but one pulls out
the small sonic device and activates it.

Operative goes down, bleeding.

INT. INARA'S CELL

Inara is listening at the heavy metal door. She twitches the
puts a hand to her nose as a tiny bit of blood appears.

INT. OUTSIDE INARA'S CELL

Mal comes around the corner.

Operative is just able to slide his sword to Mal as he falls.

Mal gets the sword begins fighting the two HOB men.

They have grieves and gauntlets under their suites and block
the sword.

Jayne comes around the corner and shoots one in the chest (no
effect). The HOB kicks him and sends him flying into a wall.

Mal cuts open HOB's suit to reveal blue body armor. Mal swears in Chinese then moves and stabs one (with the blue sonic device) in the foot (screams) reverses course and stabs the other in the throat.

INT. SECURITY FACILITY, LOWER FLOORS

Large force of Alliance guards race down hallway.

Huge shoot out between Commandos, who even brought extra weapons for the released prisoners, and the prison security force ensues.

TEAM LEADER

Our escape is cut off.

CORPORAL

What do we do now?

TEAM LEADER

I'm working on it.

EXT. SERENITY - FLYING

River flies Serenity, illuminated by the prison lights. She smashes the hanging fertilizer bomb into the prison wall.

EXT/INT. PRISON - NIGHT

Huge explosion!

MULTI CUTS:

Quickly flash to all parties rocked by blast.

- Mal and HOB men knocked to floor.
- Inara thrown across cell.
- Commandos all blasted forward.
- Serenity climbing above it.

INT. HALLWAY

The explosion is the distraction that helps Mal defeat the HOB man by chopping off his hand.

Sonic probe falls and deactivates.

INT. SECURITY FACILITY, LOWER FLOORS

The explosion blows out the wall behind Alliance Troops and allows Browncoats to get the upper hand on them.

TEAM LEADER (CONT'D)

That's it. Come on, boys!

They make a break for it, shooting and over running the guards.

INT. HALLWAY

Mal moves past the Operative, who is rolling on the floor.

MAL
Jayne, help him.

JAYNE (NOT HEARING)
What?

Mal points to Operative.

JAYNE (CONT'D)
Oh. Yeah. (moves to help)

Mal picks up key off dead HOB man and unlocks cell.

INT. INARA'S CELL

Inara, on the floor, is recovering from the sonic device

INARA
(shocked) Mal?

A bruised and bloody Mal kneels, sweeping her into his arms.

INARA (CONT'D)
I can't believe you came for me.

MAL
Of course I came for you. You're my
crew.

Inara looks down as if disappointed.

Mal lifts her head gently by her chin.

MAL (CONT'D)
And because I love you.

They kiss.

(Key Music)

EXT. SERENITY, CARGO RAMP - NIGHT

Serenity has landed on the lawn nearby. The prison is 100 yards away. Smoke still pours out of the huge hole they made.

Zoe and Simon, both holding weapons, stand guard.

ZOE
They need to hurry up.

SIMON
Alarm finally stopped. That could
be a good thing.

ZOE
If it's an automated alarm yes,
otherwise someone turned it off
because...

SIMON
Because they got caught.

ZOE
Let's hope not.

RIVER (O.S. ON LOUDSPEAKER)
Cortex says reinforcements are on
the way.

SIMON
Look there.

Browncoats, Mal and Inara, etc. come through the dust/smoke
from hole in wall. Jayne and Kaylee help the hurt Operative.

ZOE
They've got wounded

SIMON
I'll get my bag.

Simon runs into the ship.

ZOE
(yelling) And tell your sister to
get ready to go as soon as they're
all aboard.

EXT. OUTSIDE SECURITY FACILITY - NIGHT

Everyone approaches Serenity.

Commandos still weapons at the ready protect the group.

A limo approaches slowly.

COMMANDO
(yelling) Target at 10 O'clock!

MAL
Hold your fire.

All watch as the limo pulls up near Serenity; MP Serra AND
Mrs. Serra get out.

MAL (CONT'D)
Ah, here comes my accomplice.

INARA
What in the verse are they doing here?

MAL
(grins) Trust me.

By her expression, Inara thinks that Mal means her father, but Mal steps passed the MP to greet Mrs. Serra.

MAL (CONT'D)
I just wanted to thank you Ma'am, for all your help.

INARA
Mother?

MP Serra looks at his wife in disbelief and irritation.

MP SERRA
What have you done?

MRS. SERRA
Only what you should have done years ago.
(to Mal)
Malcolm, may I call you Malcolm?

MAL
Please do, Ma'am.

MRS. SERRA
It looks like your plan was successful.

MAL
The first part anyway. We still have a bit to go before we can start celebrating.

Inara looks back and forth between Mal and her mother.

INARA
What's going on here?

MP SERRA
That's what I'd like to know.

MRS. SERRA
I reached out to Malcolm, on behalf of our daughter.

Zoe comes over and interrupts.

ZOE
Sir, we're kind of pressed for time.

MAL
Call General Monroe. Tell him his presence is required. And tell River to hold our take off.

MP SERRA
General Monroe?

Mal is looking at all the Commandos and Browncoats assembling in front of the ramp. He sees Winthrop too.

MAL
Excuse me.

Mal approaches Winthrop and the Team Leader.

MAL (CONT'D)
This everyone?

WINTHROP
Yes. Now can we get the hell out of here!

Mal gestures behind Team Leader.

MAL
Too late.

Everyone turns to see several platoons of Alliance troops run in from all sides.

Commandos move to fight which would be suicide.

Mal steps up and stops them.

MAL (CONT'D)
Its past time for that. Put your weapons down.

TEAM LEADER
(furious) Reynolds, you set us up!

MAL
As a matter of fact I did.

Team Leader sees they are about to be recaptured by Alliance reinforcements.

TEAM LEADER

Give me one good reason why I
shouldn't end you right now.

Here again is where Mal was one step ahead.

MAL

Smile.

TEAM LEADER

What?

MAL

I said, smile... for the cameras.
(points)

A whole troop of REPORTERS, with lights and cameras, all shouting questions come running across the lawn.

REPORTER #1

How does it feel to be free?

REPORTER #2

Were you tortured?

REPORTER #3

What are your plans now?

REPORTER #4

Where mistreated in any way?

One question sounds out from the others.

FEMALE REPORTER

Which one of you is Malcolm
Reynolds?

MRS. SERRA

Nicely done, Malcolm.

MAL

Thank you, Ma'am. If you will
excuse me. I have a little speech
to give.

MP Serra is about to step up, but his wife holds him back.

MRS. SERRA

Let the man finish his play.

Mal steps to the front.

MAL

My name is Malcolm Reynolds and I am a Browncoat! I fought for independence as did these men and women here, but when the war was over these people were locked up and forgotten. These actions here tonight were to show you all that they have not been forgotten.

PAN: to where Simon, patching a cut on the Operative's arm, and Zoe are standing on Serenity's ramp.

SIMON

Why would the Captain willingly put his face out to be broad-waved to the entire verse?

ZOE

I am sure the Captain has his reasons. Won't make some of our jobs any easier from here on out that's for sure.

CUT TO: Mal addressing the reporters.

MAL

By you members of the press being here, I am confident these people and the cause they fought ...

CUT TO: Inara standing with her parents in front of Simon and Zoe.

INARA

Of course.

ZOE

Inara?

INARA

By putting them all on camera, it will be very difficult for them to ever plot another insurrection, but more importantly they can't be recaptured and hidden away by the government again.

MRS SERRA

Exactly. Your Captain is a very intelligent man. I am sorry I jumped to conclusions, faulty conclusions, about him.

INARA

You were right, Mother, he is a pirate... and I love him for it.

Inara looks to Mal with pride and admiration.

A vehicle (hover car) arrives. It is stopped by the Feds, but the passengers, General Monroe and his ASSISTANT are allowed through.

Mal comes over to the General and introduces him to MP Serra. Winthrop is there too.

WINTHROP

(ref MP Serra) We've met.

MP Serra takes advantage of the sudden distraction to grab the spotlight. He approaches the reporters who are interviewing some of the Browncoats.

MP SERRA

I will be heading a full investigation into this matter, but... I also want this to be a call to all. The war is over and we need to embrace those, our brothers and sisters, who though they may have taken up arms against us, stood for many of the same principals we believe in. From here on Unification Day will mean just that; Unification. Let me be the first to stretch my hand out in friendship. Welcome back, Brother.

He extends his hand out to the General.

General Monroe accepts his hand.

Crowd cheers and cameras catch it all.

INT. MP VELAZQUEZ'S OFFICE - NIGHT

Office is fairly dark, with MP Velazquez watching the breaking news cast on her video screen.

Her aide stands in the dark in front of her desk.

She shows no emotion.

AIDE

Should we shift our focus to your other stratagem?

MP VELAZQUEZ
 No, we lay low for now. There will
 be other opportunities.

Aide turns to leave.

MP VELAZQUEZ (CONT'D)
 But make sure all transmissions are
 erased. Leave no trail for Serra's
 investigators to follow.

AIDE
 Yes, Ma'am (departs)

Velazquez goes to window. Looks out where we can see the
 Parliament building illuminated in the distance.

MP VELAZQUEZ
 So close, I was so very close.

EXT. OUTSIDE SECURITY FACILITY - NIGHT

General Monroe walks over to his assistant, who is standing
 near the crew of Serenity, with River nearby watching.

RIVER
 (looks at assistant)
 He's a tattletale!

GENERAL
 What do you mean, little lady?

Assistant looks over, nervously.

RIVER
 He's a spy. He works for the lady
 minister.

GENERAL
 Is that right?

His assistant has guilt written all over his face.

GENERAL (CONT'D)
 (to assistant)
 Wait in the car. We have a few
 things to discuss.

CUT TO: Inara and her mother watch MP Serra moving down the
 line welcoming all the 'prisoners' back. He ends at Captain
 Reynolds. The two men talk.

She notes the two men shake hands.

MRS. SERRA

I need to talk to your father, Mei Mei.

INARA

All right, Mother.

Mrs. Serra walks over to her husband, passing Mal who is on the way over to Inara.

INARA (CONT'D)

What was that about?

MAL

Quite the fella, your pa.

INARA

Yes, he has a real talent for working a situation to his advantage.

MAL

There's some truth to that.

INARA

What were you two discussing?

MAL

I'll give you all the details later, but for now it's safe to say we've come to an understanding.

(to Simon)

How's our Government man and the others doing?

SIMON

He'll need some stitches, but the rest are fine.

(sees Mal's cut)

You're going to need a weave on that.

Mrs. Serra returns and takes Inara's hand.

MRS. SERRA

I don't know when I will see you again, but try to send me a wave from time to time.

INARA

I will.

Mal pulls Inara through the crowd.

MAL

I got to get out of this monkey suite.

INARA

You look really nice all dressed up like this. (kisses Mal)

They enter Serenity via the ramp. The Operative (being tended by Simon), Kaylee and Jayne follow behind.

In the distance are several ambulances tending the wounded.

PAN: over the crowd where MP Serra is finishing with the reporters.

MP SERRA

Because of the important nature of this discovery, charges will not be filed against anyone who participated in this heroic raid tonight. But I assure you there will be a full investigation. Thank you.

MP Serra turns abruptly to leave and knocks over a woman (reporter?) by accident.

MP SERRA (CONT'D)

I am so very sorry.

He bends down to check on her. It's Saffron aka Mrs. Reynolds. (Christina Hendricks from Firefly TV series.)

MP SERRA (CONT'D)

Are you all right?

SAFFRON

Yes, I think so.

He offers her a hand up.

SAFFRON (CONT'D)

That's very kind of you, Minister

She doesn't let go of his hand.

MP SERRA

What's your name?

SAFFRON

(playing sweet and innocent)
It's Deanna.

INT. PLANET SHADOW - DAY

Looking out Serenity's cargo door. The ship is back on Shadow and at Mal's ranch, which is in the near distance.

SUPERIMPOSE: 4 Months Later

Kaylee is walking up the ramp with Inara. The girls are chatting. Inara is dressed nice, but not in her fancy companion clothes... more country/local.

KAYLEE

I am so going to miss you.

INARA

And I, you.

KAYLEE

Hopefully this new job of ours will let us come back to visit soon.

INARA

I hope so too.

KAYLEE

It was awful nice of your father to set us up with this contract. I know Simon is very pleased with it... and the chance to practice his trade on others than just our crew.

INARA

I am sure my father will find some way to benefit from it. Oh did I tell you, he has a new companion, of sorts?

FOLLOW: the girls head up the ramp where we see inside the cargo bay. It is filled with medical supplies and cargo containers.

Simon is inside (more casually dressed than usual; he's in a tight T-shirt.) taking inventory on a pad.

INARA (CONT'D)

It has been interesting seeing him on the news championing the Browncoat cause.

KAYLEE

We all got a good laugh at the last one. What was his catchy phrase?

INARA

My father said he was "shocked and appalled to learn that these people had been held unfairly for almost 8 years".

The girls laugh and their attention turns to the new set up in the cargo bay. One entire side has been converted to patient recovery rooms. The opposite wall has shelves overflowing with medical supplies.

INARA (CONT'D)

You're going to be busy, Kaylee, but I think you'll be very happy.

KAYLEE

I think so too.

EXT. SERENITY'S CARGO RAMP - DAY

Mal pulls up on a quad, full of supplies. He stops and gets off.

MAL

Well lookie here. Two of my favorite women in the entire Verse, talkin to each other.

KAYLEE

Hey, Mal.

MAL

Kaylee.
(to Inara)
Hello my wife.

INARA

(smiles) Hello my husband.

They kiss. Quick and sweet.

MAL

Hey Doc, come here and lend a hand.

Simon puts down his pad and comes over to help Mal lift cargo containers off the back of the quad.

Inara speaks to Kaylee, but is looking at Simon.

INARA

Your Doctor's dress code certainly has changed. Much less prim and proper, and should I say, more functional.

KAYLEE

Yes, but he's still just so scrumptious without them.

The girls giggle.

As the women talk, and the men work, a shuttle approaches in the distance.

EXT. SERENITY - DAY

Serenity sits peacefully in the meadow.

The shuttle flies in and lands in its docking collar, roughly.

INT. CARGO BAY

The entire ship lurches from the impact.

Mal looks up and swears in Chinese.

INARA

I think it's great, Mal teaching Jayne to fly the shuttle. You'll be needing an extra pilot.

KAYLEE

Serenity can stay in orbit and Simon and Jayne can take the shuttle down to the planets and moons we'll be visiting.

JAYNE

(loudly from the catwalk)
Woo Hoo!

Jayne comes down the stairs wearing a new private security tactical) uniform.

JAYNE (CONT'D)

I got a tell ya, I am really startin to get the hang of that.

KAYLEE

I can't believe the Captain is going to let him wear that.

INARA

It will help ward off those that might think to steal from you. And one look at Jayne should make others think twice about kidnapping the doctor... again.

JAYNE

Lil Kaylee would you take a capture of me? I'd like to send it to my mother.

INARA

That's very sweet of you, Jayne. I am sure your mother will be very proud.

Jayne strikes an impressive, if not puffed up, pose.

KAYLEE

(takes picture)
You look very handsome.

JAYNE

Thanks. I want to make a good impression on the new flight nurse.

MAL

Jayne, you do know that seventy five percent of all flight nurses are male?

(winks at ladies)

JAYNE

Well, that don't hardly seem fair.

Simon finishes putting away the last of the supplies and heads for the stairs.

SIMON

I'll tell the others we're all set here.

FOLLOW: Simon makes his way through the ship (which is clean and freshly painted) to the bridge.

INT. SERENITY'S BRIDGE - DAY

River is at controls (left seat).

SIMON (CONT'D)

Jayne's back, as you probably felt, and we are all set in back. When can we take off?

RIVER

I'm just waiting for the captain to give the word.

OPERATIVE

(enters the bridge)

How long will it take us to get to
Persephone?

River doesn't look at the navigation screen behind her.

RIVER
7 hours, 22 minutes.

Operative smiles at her.

Zoe steps onto bridge holding her baby.

ZOE
(to Operative) We have a flight
nurse and some more medical
equipment to pick up after we drop
you off.
(to River) Get us in the air,
please, River.

RIVER
Aye aye, Captain.

Sound from the ship's engine grows louder

ZOE
(to baby) And then, we are going to
take you to meet your Grandma and
Grandpa Washburn. Yes, we are.

EXT. MAL'S RANCH - DAY

Mal and Inara (from behind) wave as Serenity departs.

INARA
I am going to miss that ship.

MAL
We'll see them again before too
long.

INARA
When did you get so hopeful?

MAL
Bout the time I first saw you.

They turn towards the ranch while holding hands.

EXT. SERENITY - FLYING - DAY

Serenity flying through clouds and into the sunlight.

PAN: along her side as she passes to a close up of her name,

below which is painted, "Emergency Medical Support Team".
She flies into space and hits the Firefly effect/star drive.
Credits.

EXT. SOUTHDOWN ABBEY - DAY

BROTHER, in brown robe and sandals, is coming to the front door/gate. We hear the front bell ringing.

View changes to outside as door/gate opens.

BROTHER
(smiling) Ah yes, we were told you
would be coming, Mister...?

CHANGE VIEW: Operative standing at the gate.

OPERATIVE
Book. My name is Book.

BLACK