

SPACE: 1999

Breakaway Part II

Set During Year One of the Spectacular Science Fiction Series.



Matt Butts

Fan fiction inspired by the universe of the 1970s TV show *Space: 1999*

"I know, Bob. But I just can't pull the plug on him."

"I know he was a friend of yours..."

"More than a friend, Bob...."

September 13, 1999: Massive thermonuclear explosions have propelled Earth's moon into interstellar space on an odyssey without end. The very survival of the 311 souls aboard Moonbase Alpha will soon become a matter of life and death when they encounter the planet Terra Nova.

But before then, the untold story of *the day after Breakaway*—starting on September 14, 1999—will be finally revealed.

And the survivors on the wayward moon will depend on one another as never before. Amidst the chaos, heroes are born—and die—as they face newfound challenges. But one amongst them will work tirelessly to undermine the authority within Alpha itself.

SPACE: 1999



Fan fiction based on the 1970s science fiction series.

A Space1999.org imprint.



Previous episode:

"Breakaway"

In the year 1999, Moonbase Alpha is faced with the mystery of dying astronauts, unstable nuclear waste and the possibility of a complete meltdown that threatens their very existence.

Currently:

"Breakaway II"

As the moon is hurled from Earth orbit, the mettle of various Alphans will be tested in a race for their very survival.

Space: 1999™ and © 1975 and 2006 ITC Entertainment Group Limited and Granada Ventures. Space: 1999 is a Gerry Anderson Production.

This is non-commercial, unlicensed fan fiction literature based on the world of Space: 1999 purely for entertainment purposes. The original characters and situations depicted within are the property of the author without claim of ownership over otherwise trademarked or copyrighted characters or situations. This eBook is distributed for free and not-for-profit.

This Novel Copyright 2000, 2006 by Matt Butts
Original publication date: 2000

Cover art by Michael Faries

All rights reserved via a Creative Commons Attribution-NonCommercial-NoDerivs 2.5 License. For additional information, visit
<http://creativecommons.org/licenses/by-nc-nd/2.5/>

Space1999.org Electronic Book (eBook) Printing: April 2006.
10 9 8 7 6 5 4 3 2 1

Any similarity between the characters contained herein and individuals living or dead is purely coincidental.

<http://www.space1999.org>

SPACE: 1999
BREAKAWAY PART II

Teleplay by Matt Butts

Inspired by
"Space: 1999 – Breakaway"
teleplay by George Bellak

A Space1999.org imprint

TABLE OF CONTENTS

Introduction	iv
Prologue (Hook)	1
Act One	5
Act Two	21
Act Three	38
Act Four	53
Epilog	62
About the Author	72
Moonbase Alpha	73
The Moon	73
For More Fan Fiction eBooks	75
For More Information About <i>Space: 1999</i>	76

INTRODUCTION

The year was 1975. I lived in New Orleans with my family. I was a freshman in high school, not well liked by my peers. I had made a few friends, however, one of which was a sci-fi geek named Raymond. One Saturday shortly after we had started hanging around together, he called me on the phone. “Turn on Channel 6 at four o’clock,” he told me in that high-pitched, know-it-all voice that made you want to stuff him into a locker. “You gotta check this out.” So I turned on the television and beheld for the very first time what would become my favorite television show—*Space: 1999*. My mother was turned off by all the explosions so she left the room, but I sat there for an hour, enthralled with the stunning visuals. My expectation was that it would be the story of the Meta Probe, launched into space and getting lost trying to find its way back to earth. Boy was I surprised when the nuclear waste disposal area exploded and turned the moon itself into a spaceship.

But then the episode ended, and by next week they were well into their cosmic odyssey. There was very little transitional material. What about the adjustment? Where was the initial shock of knowing that you’d never see home again? And why did the computer specialist suddenly turn from Ouma to Kano?

Twenty-five years later, while preparing to attend the MainMission:2000 science fiction convention in New York City, I was pondering these questions, and a thought came to me. What if “Breakaway” had been a two-parter? The second half of the episode could have dealt with the Alphans’ initial reaction to the realization that they were lost forever. Then I sat down to my computer and wrote the teleplay you’re about to read for yourself.

This is the episode that was never made. It explores Commissioner Simmonds’s denial, tells the story of Jack Crawford’s death, probes the opinions of those Alphans who disagree with Koenig’s decision not to try to return to earth, and is peppered with subtle hints at what is to come. There are several “cameo appearances” by characters we will meet later, such as Bill Lowry from “Mission of the Darrians,” Tony Cellini from “Dragon’s Domain” and many others. There is also an explanation of what happened to Benjamin Ouma and how David Kano came to take over his job.

When I wrote this script, I had not seen “Breakaway” in over twenty years. The only source material I had to go on was my own memory and Martin Willey’s episode transcript on *The Catacombs*.

I hope you will enjoy “Breakaway Part II.” It is probably the last such story I will ever write. Some have suggested I write a bridge between the two seasons, but that was done well enough by Eric Bernard’s reworked episode “God’s Will.”

Finally, a word of thanks to Dr. Phil Plait, the Bad Astronomer, who checked my science for me in my description of what a lunar eclipse would look like viewed from the moon. It’s probably the only time a *Space: 1999* writer has checked his scientific facts.

In the year 1999, the 311 inhabitants of Moonbase Alpha are stranded when the Moon is hurled from Earth's orbit when nuclear waste is ignited by magnetic radiation.

Under the leadership of Commander John Koenig,
the Alphans must adapt to their post-Breakaway life.
Communications with Earth are lost.

Resources are limited.

The moon begins its journey out of the solar system
and into the cosmos on an odyssey without end.

The struggle for survival begins.

PROLOGUE (HOOK)

(hook)

1. ESTABLISHING SHOT: MOONBASE ALPHA

EARTH in the sky above it, now a distant blue dot.

**2. INT. KOENIG'S OFFICE - NIGHT
COMM POST IN FOREGROUND**

SOUND: computer beep

3. CLOSE-UP: KOENIG

He rises from his seat and walks over to the window.

4. VIEW FROM WINDOW

Saturn is just coming into view. Earth is a blue dot on the opposite side of the sky.

5. CLOSE-UP: KOENIG

He stares stoically out the window.

SOUND: door chime.

CUT TO:

6. SFX: COMM POST MONITOR

SIMMONDS ON SCREEN.

SIMMONDS

Ahh, John. Good, you're still awake. We need to talk.

7. LONG SHOT: DOOR. KOENIG'S ARM WITH COMMLOCK IN FOREGROUND

SOUND: commlock tone.

8. CLOSE-UP: DOOR OPENS. SIMMONDS.

He enters, crosses in front of KOENIG.

KOENIG
Can this wait, Simmonds?

9. SIMMONDS OVER KOENIG'S SHOULDER

SIMMONDS
I think not. I need an update on the
evacuation plans.

KOENIG
Evacuation plans?

10. CLOSE-UP: KOENIG

KOENIG
I thought I made myself clear, there were
no evacuation plans.

11. CLOSE-UP: SIMMONDS

SIMMONDS
You can't be serious! We have to abandon
Alpha and return to earth while we still
can. Before it's too late.

KOENIG
(v/o)
It's already too late, Simmonds!

12. MEDIUM SHOT: KOENIG, SIMMONDS

KOENIG crosses to the window, indicating Saturn over the
horizon.

KOENIG
That's the planet Saturn.

SIMMONDS
I know that, Koenig. Any child knows that.

13. KOENIG TURNS AROUND, FACES SIMMONDS

KOENIG

Do you know how far Saturn is from Earth,
Commissioner?

14. CLOSE-UP: SIMMONDS

He shakes his head, clueless.

15. CLOSE-UP: KOENIG.

He turns back to the window.

KOENIG

At its closest, about a billion miles. An
Eagle traveling at maximum speed might
make the journey in six months, if it could
hold enough fuel. But there wouldn't be
room for three hundred passengers and
enough provisions to keep them alive long
enough to reach Earth.

16. CLOSE-UP: SIMMONDS

KOENIG

(v/o)

You see, Simmonds, we have no choice.

17. MEDIUM SHOT: KOENIG, SIMMONDS

KOENIG crosses in front of SIMMONDS, using his commlock to
open the door.

18. SIMMONDS

Disgruntled, he steps out of the office, walking past KOENIG and
down the corridor.

19. LONG SHOT: CORRIDOR

SIMMONDS walks away, stops, turns.

Space: 1999 - Breakaway Part II

20. CLOSE-UP: SIMMONDS

SIMMONDS

We'll just see about that, Koenig.

(drum roll into opening theme)

ACT ONE

(Act One)

21. SFX: MOON IN SPACE DRIFTING AWAY FROM EARTH

Earth is now only a tiny blue dot, barely recognizable.

(caption)

**Breakaway
(part two)**

22. INT. MAIN MISSION

PAUL, SANDRA, repair crews in background.

23. MEDIUM SHOT: DOOR

KOENIG enters.

24. MEDIUM SHOT

PAUL, SANDRA

PAUL looks up.

25. CUT TO: MEDIUM SHOT

KOENIG

He enters and crosses toward PAUL, SANDRA.

PAUL
(v/o)

Good morning, Commander.

KOENIG

I don't see what's so good about it.

26. CLOSE-UP: PAUL

A little offended.

27. CLOSE-UP: KOENIG.

KOENIG
I'm sorry, Paul.

28. MEDIUM SHOT:

KOENIG turns to face the big screen. PAUL, SANDRA over his shoulder.

KOENIG
I didn't sleep very well.

PAUL
None of us did, sir.

29. SIDE VIEW: SANDRA

Sits down at her workstation. PAUL, KOENIG behind her.

SANDRA
Commander, we've passed beyond the orbit of Pluto.

30. CLOSE-UP: PAUL

Looks up at main screen.

PAUL
We've left the solar system.

31. CLOSE-UP: KOENIG, COMPUTER in background.

KOENIG looks over at screen on computer wall.

ZOOM in on screen.

Space: 1999 - Breakaway Part II

32. SFX: SCREEN DISPLAY

DATE: 09/14/1999
LUNAR TIME 09:12

33. CLOSE-UP: KOENIG, PAUL IN BACKGROUND

He turns back to PAUL.

KOENIG
It's been less than 24 hours.

PULL FOCUS on PAUL.

PAUL
Our speed must be fantastic!

VICTOR
(v/o)
It is.

34. CUT TO: DOOR.

VICTOR entering. He's holding some papers in his hand.

35. MEDIUM SHOT: VICTOR, KOENIG, PAUL.

SANDRA in foreground, seated at workstation.

VICTOR

The size of that explosion, assuming the waste material was completely exhausted, would have been incalculable. More than sufficient to change the course of an object the size and weight of the moon, especially given the havoc the initial electromagnetic pulse would have wrought with the Van Allen belts themselves.

PAUL

The effects on Earth would be catastrophic! They're probably worse off than we are!

SANDRA

You heard what the news reports said, Paul...

36. VICTOR

SANDRA

(v/o)

the earthquakes... storms... tidal waves...

VICTOR

And no doubt it got worse as we pulled further and further away. Islands and coastal cities would have been inundated. I'm not at all sure I wouldn't much rather be here than on Earth right now.

MUSIC builds.

CUT to:

37. INT. MEDICAL SECTION

MATHIAS at desk, door in background opens. HELENA enters.

MATHIAS turns to her.

MATHIAS
Good morning, Doctor Russell.

HELENA
Bob. Anything to report?

38. PAN SHOT: MATHIAS, HELENA AT DESK

MATHIAS
A few incidents overnight. About the only major thing was a pretty serious hand injury.

39. MEDIUM SHOT: TWO PATIENTS IN BEDS.

SOUND: MEDICAL COMPUTER TONES

MATHIAS
(v/o)
Lowry, from security. He was helping with a jammed door in the security section when it slammed closed on his hand.

40. MATHIAS OVER HELENA'S SHOULDER

MATHIAS
We had to amputate part of the index finger¹, but he'll be all right. I gave him a sedative for the pain. He's resting now.

HELENA
And Crawford?

1. This injury will be interpreted as a mutation in "Mission of the Darrians."

41. CLOSE-UP: CRAWFORD IN BED

MATHIAS

No change. If anything, he's gotten worse.

42. CLOSE-UP: HELENA

She looks very concerned for this patient, almost more than she should be.

HELENA

Thanks, Bob. You go get some sleep now;
I'll take over.

43. MEDIUM SHOT: HELENA, MATHIAS

MATHIAS places a reassuring hand on HELENA's shoulder. She smiles.

MATHIAS

I'll see you in twelve hours.

44. MEDICAL SECTION DOOR, HELENA IN FOREGROUND

Door opens. MATHIAS exits as SIMMONDS enters. He looks over his shoulder at MATHIAS as he exits, then turns back to HELENA.

SIMMONDS

Good morning, Doctor Russell.

45. HELENA, SIMMONDS IN BACKGROUND

HELENA turns her back to him.

HELENA
(coldly)

Commissioner.

SIMMONDS

I'd like to talk to you about John Koenig.

46. HELENA

She turns back around.

HELENA
What about John Koenig?

SIMMONDS
(v/o)
Do you believe him to be fit to command?

HELENA
What is that supposed to mean,
Commissioner?

47. MEDIUM SHOT: SIMMONDS

He stands there with his arms folded.

SIMMONDS
Surely the commander's decision to
remain on Alpha instead of returning to
Earth is not the act of a rational man.

HELENA
(v/o)
I see.

48. MEDIUM SHOT: HELENA

She keeps her composure, with some effort.

HELENA
You want me to say that John Koenig is
unfit to command. He isn't. In fact, I
believe he stands a far greater chance of
keeping us all alive than you do.

49. SIMMONDS

SIMMONDS
Doctor, need I remind you that you work
for the International Lunar Comm--

50. CLOSE-UP: HELENA, OVER SIMMONDS' SHOULDER

Facing him down.

HELENA

We're a long way from the International Lunar Commission, Simmonds. I don't see where my next paycheck's coming from.

HELENA turns, walks away from SIMMONDS, turns back.

HELENA

I'm through lying for you, Commissioner. If you'll excuse me now, I have patients to take care of.

51. SIMMONDS

He turns and leaves.

52. CLOSE-UP: HELENA

MUSIC.

CUT TO:

53. INT. MAIN MISSION

VICTOR in foreground. PAUL, SANDRA, KOENIG go about their business in the background.

54. COMPUTER, OVER VICTOR'S SHOULDER.

OUMA and an his assistant, KANO, work on the computers. Many panels are open, wires are exposed.

55. MEDIUM SHOT: OUMA

Looks up, sees VICTOR, walks over to him.

56. VICTOR, OUMA, KOENIG IN BACKGROUND

KOENIG joins them.

OUMA

Computer sustained some damage in the breakaway. No important systems are affected, but we'll still need to repair them.

57. KANO

He is stooped, working on a panel close to the floor. Looks up at the other three.

KANO

Considering the jolt we took, it's a wonder anything around here held together.

58. KOENIG

Walks over, looks down at KANO.

KOENIG

I don't think we've met, Mister...

59. KANO

Looking up at KOENIG.

KANO

Kano, sir. David Kano. And if you'll excuse me, I'm a little busy right now...

60. KOENIG

A little surprised at KANO's tone.

KANO
...bypassing this failing circuit board
before we lose all life support.

KOENIG
(smiles faintly)
Then by all means, don't let me interrupt.

61. MEDIUM SHOT

KOENIG crosses to VICTOR, OUMA.

OUMA returns to work, crosses to KANO.

62. KOENIG, VICTOR.

They turn and walk back into MAIN MISSION toward KOENIG'S OFFICE.

VICTOR
Brilliant young man, Mister Kano. Nobody
knows computer like he does.

63. KANO AT WORK, OUMA SUPERVISING

KANO looks a little bit annoyed.

VICTOR
(v/o)
He was actually only supposed to be here
on temporary assignment, helping install a
system upgrade.

64. KOENIG, VICTOR

KOENIG
Looks like his tour of duty's been
extended.

Space: 1999 - Breakaway Part II

65. CLOSE-UP: KOENIG

KOENIG
What have I done, Victor?

66. CLOSE-UP: VICTOR

VICTOR
The only thing you could.

67. KOENIG, VICTOR.

They look at each other.

MUSIC builds. CUT TO

68. EXT. MOONBASE ALPHA, CLOSE-UP BETWEEN BUILDING.

EAGLE in sky above, taking off.

69. INT. EAGLE COCKPIT

CARTER

CARTER
Eagle Seven to Moonbase Alpha.

70. INT. MAIN MISSION

PAUL seated at console. KOENIG, VICTOR, HELENA standing behind.

PAUL
Go ahead Eagle Seven.

71. INT. EAGLE COCKPIT

CARTER

CARTER

I've located navigation beacon delta and I'm plotting a course for Area Two. What's left of it.

KOENIG

(v/o)

Be careful, Alan.

72. MAIN MISSION, AS BEFORE.

HELENA

Commander, are you sure this is a good idea? The other astronauts....

73. KOENIG, VICTOR

KOENIG

Doctor, we have to see what's out there. We need to know how extensive the damage was.

VICTOR

For all we know, the structure of the moon itself may have become unstable.

KOENIG looks up.

74. SFX: MAIN SCREEN

Lunar surface scrolling by.

KOENIG

(v/o)

We've reinforced the radiation shielding on Carter's Eagle as well. It should hold.

75. INT. EAGLE COCKPIT

CARTER

CARTER
I'm coming up on it now.

76. EXTREME CLOSE-UP: CARTER

His eyes widen.

CARTER
Alpha, do you copy this?

77. MAIN MISSION

KOENIG and VICTOR talking in the background, not looking forward.

PAUL rises into foreground, wide-eyed in awe.

PAUL
My god!

78. SANDRA

Her eyes widen in shock and fear. She backs away.

79. HELENA

A numb, blank stare.

80. KOENIG, VICTOR

They look forward at the screen in shock.

81. SFX: MAIN SCREEN

Extreme wide angle shot of the moon. A massive man-made crater, dwarfing any that nature ever put there, has been gouged into the surface. Its scope is breathtaking. Black scorch marks radiate almost around the surface of the moon.

82. MEDIUM SHOT:

HELENA crosses to join KOENIG, VICTOR.

83. SFX: SAME VIEW AS MAIN SCREEN, ONLY "LIVE"

EAGLE flying into view.

84. INT. EAGLE COCKPIT

CARTER

CARTER

That's one hell of a bite of green cheese,
Alpha!

85. CLOSE-UP: PAUL

He looks up in awe and shakes his head.

86. CLOSE-UP: VICTOR

VICTOR

It's just as I feared.

87. KOENIG

KOENIG

Return to base, Eagle Seven. I think we've
seen enough.

Space: 1999 - Breakaway Part II

88. MEDIUM SHOT:

KOENIG walks away into foreground as HELENA, VICTOR, PAUL and SANDRA watch.

SOUND: commlock tone

89. INT. KOENIG'S OFFICE:

Great doors close behind KOENIG, leaving him alone in his office.

MUSIC builds.

FADE TO BLACK

ACT TWO

(Act Two)

90. EXT. MOONBASE ALPHA

MUSIC: Harsh, dramatic.

91. SFX: MONITOR

SOUND: alarm klaxon

(caption)

RED
ALERT

92. MAIN MISSION

Doors open, KOENIG comes running out, PAUL and SANDRA stare at main screen, joined by VICTOR.

SOUND: alarm stops

93. SFX: MAIN SCREEN

RED ALERT caption disappears. Alpha Test Pattern Returns.

94. SFX: KANO appears on main screen, OUMA in background.

KANO
Sorry. Just a glitch in the system. We're
working on it.

95. INT. KOENIG'S OFFICE

KOENIG leans against comm post.

KOENIG
Well, work a little faster. We can't have a
computer that cries wolf on us.

96. MEDIUM SHOT: KOENIG'S OFFICE

KOENIG turns, retreats into his desk. There he picks up a glass from next to a half-empty bottle and takes a drink from it.

CUT TO:

97. INT. COMPUTER ROOM

KANO, OUMA

KANO

I think I've located the problem, sir.
There's a bad circuit bank relay in bank
seven six four.

OUMA walks over, joins KANO.

98. CLOSE-UP: KANO

OUMA

(v/o)

I think you're right, Kano.

KANO smiles.

99. OUMA

Notes KANO's satisfaction with himself.

OUMA

For once.

100. KANO

Ego slightly bruised.

101. MEDIUM SHOT:

OUMA, KANO

KANO types commands into a keyboard.

KANO

That circuit bank is in sector alpha six four. Level three. It should take only a minute to repair.

KANO picks up a tool kit, OUMA take it from him.

OUMA

No, Mister Kano, I'll go.

102. CLOSE-UP: KANO

OUMA

(v/o)

We want to make sure it's done right. Can't have you setting off another red alert, can we?

103. MEDIUM SHOT: KANO, OUMA

KANO glares impatiently at OUMA as he exits.

CUT TO

104. INT. SIMMONDS' QUARTERS

SIMMONDS paces nervously back and forth, then steps up to the comm post and punches a button.

105. CLOSE-UP: SIMMONDS AT COMM POST

SIMMONDS

This is an alpha one priority transmission. This is Commissioner Gerald Simmonds calling the International Lunar Commission. Come in, Earth Control.

106. INT. MAIN MISSION

PAUL, SANDRA, VICTOR

They can hear SIMMONDS' transmission.

SIMMONDS

(v/o)

Come in Earth Control. This is
Commissioner Simmonds.

107. CLOSE-UP: PAUL, SANDRA IN BACKGROUND

PAUL looks over at SANDRA.

PAUL

Cut his channel. Let him think someone's
listening.

108. INT. SIMMONDS' QUARTERS

He is growing frantic, psychotic. He is sweating.

SIMMONDS

(screaming)

Earth, this is Simmonds? Can you hear
me? Can anybody hear me?

He pounds on the comm post with his fist.

SOUND: bleep from comm post

SFX: monitor on comm post goes blank

SIMMONDS walks away from the comm post, sits down.

109. CLOSE-UP: SIMMONDS

He has a lost, frightened look on his face.

CUT TO

110. INT. MEDICAL SECTION

HELENA, MATHIAS, PATIENT in bed.

SOUND: medical computer sound effects.

MATHIAS

(v/o)

You do realize, Doctor, that it's only a matter of time?

111. CLOSE-UP: HELENA

MATHIAS crosses behind

HELENA

I know, Bob. But I just can't pull the plug on him.

MATHIAS

I know he was a friend of yours...

HELENA

More than a friend, Bob....

112. CRAWFORD IN BED

HELENA

(v/o)

He and Lee^[2] - my husband - they were like brothers. Jack was the best man at our wedding.

2. Lee Russell appears in "A Matter of Life and Death."

113. CLOSE-UP: HELENA

She continues to reminisce, as though realizing for the first time how many people and memories she is leaving behind.

HELENA
(tearfully)
Sue^[3] was maid of honor.

114. SIDE VIEW: HELENA, MATHIAS

MATHIAS tries to bring HELENA back to reality.

MATHIAS
He's suffering, Doctor.

115. CRAWFORD IN BED

He is unconscious, lying perfectly still.

MATHIAS
(v/o)
And we're along way from Earth Space
Medical.

116. SFX: MONITORS

Label below reads CRAWFORD

MUSIC: somber.

117. HELENA, MATHIAS

HELENA
I'll give him something for his pain.

HELENA prepares a syringe and applies it to CRAWFORD's jugular vein.

3. Sue Crawford appears in "Alpha Child."

118. CLOSE-UP: CRAWFORD IN BED

As the syringe is applied, he seems to relax a little bit more.

HELENA

(v/o)

It's up to God from here.

119. CLOSE-UP: HELENA.

She looks over her shoulder at MATHIAS, then back down at CRAWFORD.

120. CRAWFORD, PAN UPWARD TO MONITORS

SFX: MONITOR

PROBABILITY OF
SURVIVAL
15%

then changes to

PROBABILITY OF
SURVIVAL
14%.

121. CLOSE-UP: HELENA, PAN OVER TO MATHIAS.

CUT TO

122. INT. CORRIDOR

OUMA.

Tool kit over his shoulder, he approaches a door.

123. CLOSE-UP: SIGN NEXT TO DOOR

WARNING!
Provisional
Atmosphere Zone
Please Wait For
Pressurization
Before Entering

SFX: Lighted display below flashes

PRESSURIZING

then changes to

PRESSURIZATION
COMPLETE

124. INT. CORRIDOR

Door opens, OUMA enters. Door closes behind him.

125. INT. COMPUTER ROOM

One panel has fallen loose from the wall. Ouma walks over and removes it to reveal damaged circuitry behind him.

126. CLOSE-UP: WINDOW LOOKING OUT ONTO LUNAR SURFACE

ZOOM in on minute hairline crack.

CUT TO

127. INT. MAIN MISSION

PAUL

SOUND: warning tone from workstation.

PAUL looks down. Pushes a button.

SOUND: bleep as PAUL pushes button.

PAUL

Technical, this is Main Mission. I'm reading a structural integrity alert in sector alpha six four. Level three. Can you check it out and make sure it's not a glitch?

128. INT. MAIN COMPUTER ROOM

KANO receives PAUL's message, looks down at sensor.

129. SFX: WARNING LIGHT.

MUSIC: low, building violins, as before astronauts went berserk in Part 1.

130. EXTREME CLOSE-UP: KANO

KANO

Mister Ouma, get out of there!

131. INT. SECOND COMPUTER ROOM

OUMA looks over at window.

132. CLOSE-UP: WINDOW

Crack spreads rapidly across it.

133. EXTREME CLOSE-UP: OUMA

He barely has time to react before...

134. SFX: WINDOW EXPLODES OUTWARD

135. EXTREME CLOSE-UP: OUMA

With a stifled scream, he is sucked forward.

136. SFX: OUMA FLYING THROUGH WINDOW

137. EXTREME CLOSE-UP: KANO

KANO

No!!!!!!!!!!!!!!

CUT TO

138. EXT. MOONBASE ALPHA

KANO's scream can still be heard echoing off.

CUT TO

139. KOENIG'S OFFICE

KOENIG sitting at his desk, PAUL, KANO standing before him.

PAUL

The room was designed for computer equipment, not people. Most of the time it was kept a vacuum to save on atmosphere.

KANO

We only pressurized it when we needed to go in there to make repairs.

140. KOENIG AT HIS DESK

PAUL
(v/o)

It probably started as a minute crack, too small for anyone to notice even if they had been looking for it.

KOENIG

I see.

141. KOENIG RISES FROM DESK.

KOENIG

Paul, I want every window, every nut, every bolt and every transistor on this base checked, I don't care where it is. I don't want any more surprises like this.

142. KANO, PAUL

KOENIG crosses behind them.

143. CLOSE-UP: KOENIG

KOENIG

Mister Kano...

144. CLOSE-UP: KANO

KOENIG
(v/o)

It looks like you've got yourself a steady job.

KANO

Yes, Commander.

MUSIC builds.

CUT TO

145. EXT. EAGLE LAUNCH PAD

146. INT. EAGLE REPAIR BAY

Several crew members wearing various colors, mostly red and yellow with one or two brown are assembled, a small crowd of lower-level personnel.

147. CLOSE-UP: TECHNICIAN #1

TECHNICIAN #1

Who the hell does Koenig think he is?

ALL
(ad lib)

Yeah!

TECHNICIAN #1

He thinks we should all stay here!

148. PAN PAST CROWD

TECHNICIAN #1

(v/o)

Stay on this god-forsaken rock and let it take us god-knows-where! Who know what we might run into out there? One thing's for sure, none of us are ever going to see our homes again!

149. CUT TO CORRIDOR NEARBY

SIMMONDS

He is listening in.

**150. LONG SHOT OF TECHNICIAN #1
SIMMONDS IN FOREGROUND, WATCHING FROM AROUND
A CORNER**

TECHNICIAN #1
(v/o)

So what do we say to that?

SIMMONDS steps back a little.

TECHNICIAN #1

I say...

151. CLOSE-UP: SIMMONDS

TECHNICIAN #1
(v/o)

...to hell with Koenig!

**152. WIDE SHOT: CROWD
SIMMONDS IN FOREGROUND FROM BEHIND, STILL
AROUND CORNER**

ALL
(ad lib)

Yes! Yes! To hell with Koenig! Yes!

153. CLOSE-UP: TECHNICIAN #1

TECHNICIAN #1

I say we get the hell off this doomed ball
of rock and get home to Earth, whatever it
takes!

SOUND: CROWD VOICES ad lib their assent.

154. CLOSE-UP: SIMMONDS

He smiles.

CUT TO

Space: 1999 - Breakaway Part II

155. INT. MEDICAL CENTER

CARTER, HELENA.

156. POV: HELENA LOOKING INTO CARTER'S EYE WITH AN OPTHALMOSCOPE

CARTER

(v/o)

I tell ya, I feel fine, Doc!

157. CARTER

Sitting on a medical bed, shirt off.

HELENA turns away from him and sets down her instrument.

HELENA

You'll let me be the judge of that,
Lieutenant. We've lost too many good
men already.

CARTER jumps down from the bed, flexes his muscles jokingly.

CARTER

But I'm as fit as a fiddle!

158. HELENA

She holds up some scans and looks over some printouts.

HELENA

I don't see anything to worry about on
these test results. I guess I can clear you
back to duty... just keep your commlock
open in case I need to ...

SOUND: alert tone from medical computer

159. SFX: MONITOR

(caption w/ voice)

COMPUTER

(v/o)

All brain activity stopped. Cell life maintained by artificial life support systems only. Conclusion: Technician Jack

[4]

Crawford ... deceased .

160. CLOSE-UP: HELENA, CARTER BEHIND HER

CARTER zipping his tunic. HELENA closes her eyes and hangs her head in defeat.

161. CLOSE-UP: INSTRUMENT PANEL

HELENA operates controls to turn off artificial life support.

162. CLOSE-UP: HELENA

She takes a deep breath and tries to stay strong.

163. SFX: MONITOR

(caption)

TECHNICIAN
JACK CRAWFORD

DECEASED

164. CLOSE-UP: HELENA, PAN TO CARTER, PAN TO MATHIAS

CARTER puts a hand on Helena's shoulder.

CARTER

You did all you could, Doc....

4. Crawford's death will be re-investigated in "Alpha Child."

Space: 1999 - Breakaway Part II

165. CLOSE-UP: CRAWFORD LYING DEAD ON MEDICAL BED.

PAN upward to monitor.

166. SFX: FLAT-LINE DISPLAY

MUSIC begins.

167. CLOSE-UP: HELENA

Suddenly, angrily turns and runs out of medical.

168. CARTER, MATHIAS

Exchange puzzled glances.

MUSIC builds.

FADE TO BLACK

ACT THREE

(Act Three)

169. INT. VICTOR'S LAB

VICTOR seated at his workbench, tinkering with some device. Refers to complex calculations on Lucite board behind him periodically, makes adjustments to equipment.

170. SFX: CAPTION ON COMM POST MONITOR WITH VOICE

VICTOR out of focus in background

COMPUTER
(V/O)

Professor Bergman. New variables calculated into previously defined equations. Conclusion confirmed. Probability factor now zero point zero zero zero zero four...

PULL FOCUS on VICTOR

VICTOR
That's enough, computer.

171. VICTOR

Stands up, walks to Lucite board, examines calculations.

172. CLOSE-UP: CALCULATIONS ON BOARD

173. CLOSE-UP: VICTOR

He strokes his chin and shakes his head.

Damn.
VICTOR

CUT TO

Space: 1999 - Breakaway Part II

174. INT. KOENIG'S OFFICE

KOENIG at desk, door in background.

SOUND: door chime.

175. SFX: COMMLOCK SCREEN

VICTOR

VICTOR

John, might I have a word with you?

176. DOOR, KOENIG'S ARM WITH COMMLOCK IN FOREGROUND.

SOUND: commlock tone.

Door opens. PULL FOCUS on VICTOR.

VICTOR enters.

177. CLOSE-UP: KOENIG.

KOENIG

Why do I have a feeling this isn't going to be good news?

178. VICTOR, OVER KOENIG'S SHOULDER

VICTOR

I don't know how to break this easily, John...

179. CLOSE-UP: KOENIG

VICTOR

(v/o)

We aren't going to Meta.

KOENIG

But the signals....

180. VICTOR

VICTOR

Oh, we picked them up all right, but only at first. What we didn't count on was that Jupiter's gravity would grab on to us and alter our course just enough to miss Meta by about a light-year.

181. CLOSE-UP: KOENIG

VICTOR

(v/o)

Well outside of Eagle range.

KOENIG closes his eyes, rubs his temples, looks back up.

KOENIG

Victor, the only thing that's kept me going this far... that's kept any of us going this far... was that maybe on Meta, maybe there...

182. KOENIG, VICTOR

KOENIG

Now what do I tell them?

183. VICTOR

VICTOR

What you've always told them. What Simmonds wouldn't tell them.

184. CLOSE-UP: KOENIG.

He gives VICTOR a puzzled look.

185. CLOSE-UP: VICTOR

VICTOR

The truth.

Space: 1999 - Breakaway Part II

186. CLOSE-UP: KOENIG

A defeated look.

CUT TO

187. INT. CONFERENCE ROOM

Around table: KOENIG, VICTOR, PAUL, CARTER, KANO, HELENA.
SIMMONDS in background leaning against the wall^[5].

PAUL

(v/o)

So we're not going to Meta?

188. CLOSE-UP: PAUL

PAUL

And just how long is this joy ride going to last?

189. CLOSE-UP: KOENIG

KOENIG

We don't know.

190. PAUL

PAUL

Well, that's just great.

191. SIMMONDS

Steps forward from where he is watching.

SIMMONDS

It sounds like you're going to have to do better than that, Koenig.

5. The same position he takes up in the opening scenes of "Earthbound."

192. KOENIG

Looks angrily up at SIMMONDS.

KOENIG

Simmonds, I invited you here in case you had some constructive input, if all you're --

SIMMONDS

(v/o)

I think I would prefer...

193. CLOSE-UP: SIMMONDS

SIMMONDS

...that you addressed me as 'commissioner.'

194. CLOSE-UP: KOENIG

KOENIG

You left your commission back on Earth, Simmonds.

195. CLOSE-UP: SIMMONDS

Reaction.

KOENIG

(v/o)

So shut up unless you have something useful to say!

196. FULL SHOT: ENTIRE TABLE.

SIMMONDS storms out angrily.

197. CARTER, PAUL OUT OF FOCUS IN BACKGROUND

Mutters under his breath.

CARTER

Good riddance.

PULL FOCUS on PAUL

PAUL

Maybe now we can get something accomplished.

198. VICTOR

Reclines in his seat.

VICTOR

One thing is for certain, a return to Earth is out of the question.

199. MEDIUM SHOT: TABLE

VICTOR rises, paces as he speaks. CAMERA follows.

VICTOR

Given what we know from Einstein, the amount of time a return trip would take increases exponentially the farther we travel from earth at this speed.

200. CLOSE-UP: KANO

KANO

By now, we're looking at a trip that would take centuries.

201. CLOSE-UP: CARTER

CARTER

An Eagle couldn't do that!

202. **VICTOR**

Standing behind CARTER and KANO.

VICTOR

Of course not, Mister Carter. Nothing we've built could, except maybe the Meta Probe.

203. **CLOSE-UP: CARTER**

CARTER

No way on the Meta Probe. Professor. That was destroyed when we broke away. I saw it myself.

204. **CLOSE-UP: PAUL**

PAUL

And by the time they built another one...

205. **CLOSE-UP: VICTOR**

VICTOR

The trip would take millennia...

KOENIG

(v/o)

Then all we can do...

206. **CLOSE-UP: KOENIG**

He looks around the table at the others.

KOENIG

Is look ahead. Victor, what's the probability of us finding other habitable worlds on our current trajectory?

207. CLOSE-UP: VICTOR

VICTOR

At our current trajectory, we could encounter literally hundreds of worlds, but as to whether they would be habitable... or hospitable... that's another question.

208. CLOSE-UP: HELENA

HELENA

So we take our chances in space?

209. KOENIG, HELENA IN FOREGROUND

KOENIG

I'm afraid so.

210. CLOSE-UP: HELENA

She looks upset by this.

211. CLOSE-UP: KOENIG

KOENIG

What about essentials? Food? Water?

212. CLOSE-UP: HELENA

HELENA

I think we could make it. What concerns me is morale. We're talking over three hundred people who will never see home again. That's going to have a profound psychological effect, Commander, and I'm only minimally trained in psychiatry.

213. CLOSE-UP: KOENIG

KOENIG

Can we survive?

214. CLOSE-UP: HELENA.

VICTOR stands behind her.

HELENA

Survive, yes, but I don't think you could call it much of a living. We have energy, food processing, oxygen recycling...

VICTOR

Alpha was built to be self-sufficient, in case anything ever were to happen to Earth.

215. CLOSE-UP: CARTER

Wisecracking smile.

CARTER

Guess no-one ever figured something might happen to Alpha.

216. CLOSE-UP: HELENA

HELENA

There's more bad news, I'm afraid. Jack Crawford died this morning.

217. PAN AROUND TABLE

Moment of silence.

218. SIDE VIEW: PAUL

PAUL

First Ouma, now Jack.

He turns to face KOENIG.

PAUL

Which of us will be next?

Space: 1999 - Breakaway Part II

219. CLOSE-UP: KOENIG

KOENIG
That's not for us to know, Paul.

220. CLOSE-UP: HELENA

HELENA
There's more.

221. KOENIG, VICTOR, PAUL, CARTER, KANO

Look like they're bracing themselves for catastrophic news.

222. CLOSE-UP: HELENA

HELENA
Jack's wife, Sue, was on base visiting him
when we broke away.

223. CLOSE-UP: KOENIG.

HELENA
(v/o)
She was stranded here with him.

224. CLOSE-UP: HELENA.

HELENA
She's four months pregnant^[6].

225. REACTIONS: KOENIG, VICTOR, PAUL, CARTER, KANO.

226. CLOSE-UP: HELENA

CUT TO

6. Sue Crawford will give birth in "Alpha Child."

227. INT. CORRIDOR

SIMMONDS

He approaches where he saw the others gathering before.

228. INT. EAGLE REPAIR BAY

SIMMONDS approaches the crowd.

229. MEDIUM SHOT: SIMMONDS, TECHNICIAN #1

TECHNICIAN #1

What do you want?

SOUND: crowd murmurs threateningly

SIMMONDS

Please, please, you must all listen to me!

230. LONG SHOT OF CROWD, SIMMONDS, TECHNICIAN #1 AT CENTER

SIMMONDS

Please, you must listen!

SOUND: crowd quiets.

231. CLOSE-UP: SIMMONDS

SIMMONDS

Koenig has gone too far! You've got to help me stop him!

SOUND: murmurs of assent.

SIMMONDS

I need to take command of this base, so that I can launch an emergency mission to return to Earth and bring back help. Who is with me?

232. CROWD, SIMMONDS IN FOREGROUND FROM BEHIND

SOUND: crowd ad libs support, follows Simmonds out of the Eagle bay.

CUT TO

233. INT. MAIN MISSION

The meeting ends. PAUL, KANO, CARTER exit first, KOENIG, HELENA and VICTOR exit together. SANDRA at her station.

234. KOENIG, HELENA, VICTOR

They stand on the top step into KOENIG'S OFFICE, door open just enough for passage.

KOENIG

You think they'll hold up?

HELENA

I don't know. Three hundred people. And they all have homes, families, loved ones.

235. CLOSE-UP: HELENA

HELENA

That's all gone now.

She looks to the left, at KOENIG.

HELENA

It's a lot to ask of them.

236. KOENIG, HELENA. MAIN MISSION CREW WORKING IN BACKGROUND

KOENIG

It's going to take a lot from all of us.

They look back.

PULL FOCUS on MAIN MISSION CREW in background.

237. CLOSE-UP: KOENIG

KOENIG

They're a great team, Doctor. I think they're up to the challenge.

238. CLOSE-UP: VICTOR

He has been silent all this time.

VICTOR

Ask him again in about ten years...

239. CLOSE-UP: KOENIG

VICTOR

(v/o)

...or twenty, or thirty.

Horrified expression on KOENIG'S face.

240. CLOSE-UP: VICTOR

VICTOR

It could take that long. Perhaps longer.

He looks toward the MAIN SCREEN.

241. SFX: MAIN SCREEN

The open expanse of space before them.

VICTOR

The Alphans who settle a new world may well be our children. Or our grandchildren.

242. KOENIG, VICTOR

Staring up at the screen.

KOENIG

No wonder computer made me decide. It's more human than we thought.

VICTOR

Try to look at the brighter side of it, John. The things we'll see. The places we'll go...

SOUND: alarm from PAUL's station.

243. CLOSE-UP: PAUL

PAUL

Commander, security reports an attack on the weapons locker.

SOUND: sudden commotion from the door.

244. CROWD FORCES ITS WAY INTO MAIN MISSION.

245. TECHNICIAN #2

Rushes forward, catching HELENA off guard. Grabs her by the arm and aims a laser pistol at her head.

TECHNICIAN #2

Back off, all of you, or she dies!

MUSIC builds.

FADE TO BLACK

ACT FOUR

(Act Four)

246. WIDE SHOT: CROWD HOLDING MAIN MISSION CREW AT LASER POINT.

TECHNICIAN #1 has laser pointed at KOENIG.

TECHNICIAN #1

Drop your weapons, all of you! Do as I say
or she dies!

**247. KOENIG, CARTER, PAUL drop their weapons to the floor.
Others in the crowd rush forward to grab them.**

SIMMONDS

(v/o)

Let Doctor Russell go.

248. CROWD PARTS, SIMMONDS STEPS FORWARD

249. SIMMONDS

Faces down TECHNICIAN #2 as HELENA steps away into
KOENIG's arms. He takes the pistol.

SIMMONDS

We don't need to do it this way!

250. CLOSE-UP: PAUL

PAUL

Simmonds! You snake!

251. CLOSE-UP: SIMMONDS

SIMMONDS

John Koenig, I am hereby relieving you of
command of Moonbase Alpha, and taking
charge of this base.

252. CLOSE-UP: KOENIG

SIMMONDS

(v/o)

Surely you didn't think we'd follow you on some ridiculous journey across the galaxy. No, these people have homes, and families. We owe it to them to get them home.

SOUND: crowd mutters in agreement.

253. MEDIUM SHOT: SIMMONDS

He turns to a security guard.

SIMMONDS

Place Koenig under arrest, please. Professor Bergman, Lieutenant Carter, I shall want flight plans back to Earth on my desk within the hour.

254. LONG SHOT:

SIMMONDS crosses to the desk from which KOENIG addressed the base earlier. He pushes a few buttons.

SIMMONDS

Attention all sections Alpha. This is Commissioner Gerald Simmonds, speaking as acting commander of Moonbase Alpha.

255. INT. CORRIDOR

ALPHANS listen on comm posts

SIMMONDS

(v/o)

As soon as the plans can be drawn up,

256. SIDE VIEW: SIMMONDS.

CARTER, VICTOR in background.

SIMMONDS glances over at them.

SIMMONDS

Which should be very shortly.

257. MEDICAL SECTION

MATHIAS and others listen on comm post.

SIMMONDS

(v/o)

We will be implementing Emergency
Operation Exodus.

258. CLOSE-UP: SIMMONDS

SIMMONDS

Be assured that you new command staff is
doing everything humanly possibly to
ensure you all a safe and swift return
home.

SIMMONDS pushes a button, closes the channel.

259. KOENIG

He begins to laugh, turning to the crowd.

KOENIG

You people are fools if you think he's
going to get you home.

260. PAN ACROSS CROWD

KOENIG

(v/o)

All he'll get you is killed.

CARTER

(v/o)

The commander's right.

261. CLOSE-UP: CARTER

CARTER

You all know we just don't have what it takes to make it back to Earth!

262. MEDIUM SHOT: CARTER

Crosses to SIMMONDS

CARTER

Some leader you'd make! You'd get us all killed! Just like you got my men killed.

263. MEDIUM SHOT: CROWD

CARTER

(v/o)

Go ahead, Commissioner. Tell them what happened to the Meta Probe crew. Tell them how they all died because you and Gorski hid the truth.

264. CLOSE-UP: HELENA

CARTER

(v/o)

The truth Dr. Russell discovered...

265. CLOSE-UP: CARTER

Extremely agitated, fire in his eyes, on the verge of screaming.

CARTER

Tell them, Simmonds! Tell them how this whole mess we're in is your fault! Or would that be in keeping your bloody political image!?

266. CLOSE-UP: SIMMONDS

Flustered.

SIMMONDS

Mister Carter, you are relieved of duty and confined to quarters until further notice.

267. CLOSE-UP: CARTER

CARTER

Like bloody hell, Simmonds. I don't take orders from you.

268. MEDIUM SHOT: KOENIG.

CARTER crosses to stand behind KOENIG.

CARTER

I answer only to John Koenig.

269. WIDE SHOT:

MAIN MISSION CREW assembles behind KOENIG: SANDRA, HELENA, KANO, PAUL.

Crew members who came in with Simmonds begin to defect, leaving only SIMMONDS, TECHNICIAN #1 and TECHNICIAN #2.

270. DOOR

SECURITY GUARDS enter to back up KOENIG.

271. CLOSE-UP: TECHNICIAN #1

He surrenders his weapon to a SECURITY GUARD. Rejoins others behind KOENIG.

272. KOENIG, OTHERS BEHIND HIM

To SIMMONDS

KOENIG

Looks like you have a mutiny on your hands, Commissioner.

CARTER confiscates SIMMONDS' laser pistol.

273. SIDE VIEW: KOENIG, SIMMONDS

Face to face.

KOENIG

Sorry, Simmonds. But for now this base isn't a democracy. I give the orders, and you all follow them.

274. CROWD

KOENIG

(v/o)

Somehow, I'll keep us all alive.

275. CLOSE-UP: KOENIG

Turns to the crowd.

KOENIG

Now I know you all have loved ones back home.

276. PAN ACROSS CROWD

KOENIG

(v/o)

You all have homes. You all have families. I've left behind a lot, too. But we have to face the reality that a return to Earth, given the resources we have to work with here on Alpha, is just not possible.

277. PAN ACROSS PAUL, SANDRA, KANO, HELENA and VICTOR, LINED UP BEHIND KOENIG.

KOENIG

(v/o)

All of us are going to do everything we can to make this as comfortable as we can. And every resource we have that isn't needed to ensure our continued survival will be dedicated to the task of finding us a new and permanent home...

278 CLOSE-UP: KOENIG

KOENIG

...even if it means starting over again on a new world.

279. REACTIONS: HELENA, VICTOR, PAUL, SANDRA, CARTER, KANO, SIMMONDS.

Space: 1999 - Breakaway Part II

280. CLOSE-UP: KOENIG

He turns and walks out of MAIN MISSION, using his commlock to close the great doors behind him.

281. AERIAL SHOT MAIN MISSION FROM BALCONY

Crowd disperses, leaving SIMMONDS to stand alone.

MUSIC BUILDS

FADE TO BLACK

Epilog

(Epilog)

282. EXT. MOONBASE ALPHA

MUSIC: somber, desolate.

283. INT. KOENIG'S OFFICE

He sits writing in a large leather bound book^[7].

KOENIG

(v/o)

Accepting the reality that Earth was lost
forever, the men and women of Moonbase
Alpha

284. INT. MAIN MISSION

Personnel are standing about, performing their duties.

KOENIG

(v/o)

set about the task of adapting to their new
lives as reluctant travelers in the
wilderness of space.

285. INT. EAGLE PASSENGER SECTION

CARTER supervises TECHNICIAN #1 and TONY CELLINI^[8]
making repairs.

KOENIG

(v/o)

It would take a one hundred percent from
every man and woman on Alpha,

7. The same book will be used in "The Testament of Arkadia."

8. Cellini will appear in "Dragon's Domain."

286. INT. MEDICAL CARE UNIT

HELENA examines SUE CRAWFORD, whose pregnancy is now obvious.

KOENIG
(v/o)

and every child,

287. INT. HYDROPONICS BAY

LAURA ADAMS and DAN MATEO^[9] work with hydroponic growing chambers.

KOENIG
(v/o)

To provide the necessary resources to support our continued survival on Moonbase Alpha.

288. INT. MAIN MISSION

PAUL and SANDRA show REGINA KESSLAN^[10] and WINTERS^[11] how to operate a workstation.

KOENIG
(v/o)

Even those whose presence on Alpha was purely accidental would have to find a place and purpose.

9. Adams and Mateo will appear in "The Troubled Spirit."
10. Regina Kesslan will appear in "Another Time, Another Place."
11. Winters will appear in "The Infernal Machine."

289. INT. MEDICAL CARE UNIT

MATHIAS supervises as CRAWFORD's body is removed.

KOENIG

(v/o)

Time would not permit us the luxury of
grieving for those we had lost.

290. INT. MAIN MISSION

KANO at computer desk, hesitantly sits down.

KOENIG

(v/o)

Only to bury our dead, and for the living to
move on.

291. DOORS FROM KOENIG'S OFFICE TO MAIN MISSION

KOENIG steps through, surveys the activity in Main Mission.

KOENIG

(v/o)

Somehow, if we all worked together,

292. MAIN MISSION OVER KOENIG'S SHOULDER

SANDRA is at a distant window, PAUL at his workstation with
REGINA and WINTERS, KANO at his desk, SIMMONDS up on the
balcony.

KOENIG

(v/o)

We would someday find a new place we
could call home.

293. SANDRA AT WINDOW FROM OUTSIDE

Looking out at lunar surface.

PAUL walks up behind her, seen over her shoulder.

PAUL
Pity, we'll miss the eclipse.

SANDRA
Eclipse?

294. CLOSE-UP: PAUL

Crosses to stand in the window with SANDRA.

PAUL
In about three months^[12] there was going
to be a lunar eclipse. I'd rather been
looking forward to it.

295. CLOSE-UP: SANDRA

She smiles faintly and shaker her head.

SANDRA
Haven't you ever seen a lunar eclipse
before?

296. CLOSE-UP: PAUL

PAUL
Not from the moon's point of view...

He looks up at where Earth should be.

**297. POV: LUNAR SURFACE THROUGH WINDOW, STARS IN SKY
ABOVE.**

PAUL
(v/o)
From here, it would be the earth eclipsing
the sun. Can you imagine that?

12. There was, indeed, a lunar eclipse on December 20, 1999.

298. CLOSE-UP: PAUL

Still looking up at the stars.

PAUL

A bright red corona circling the planet, the color of the sunset.

299. POV: REPEAT LUNAR SURFACE THROUGH WINDOW.

PAUL

(v/o)

The same brilliant color as the shadow that inches across the lunar landscape.

300. CLOSE-UP: PAUL

He looks over at SANDRA. He smiles. There's a twinkle in his eye.

301. CLOSE-UP: SANDRA

She smiles at the imagery PAUL is inspiring in her mind. She looks at him, smiles, takes a step closer.

302. MEDIUM SHOT: PAUL, SANDRA

At window. PAUL puts an arm around SANDRA.

303. SFX: MAIN SCREEN

The planets are no longer discernible. The sun is disappearing into an indistinguishable dot.

304. EXT. BALCONY WINDOW, SIMMONDS LOOKING OUT

305. STAIRS

KOENIG ascends.

MUSIC fades.

306. CLOSE-UP: SIMMONDS

He turns to see KOENIG standing behind him, then turns back out the window.

SIMMONDS

Came to gloat?

307. KOENIG

KOENIG

No, Simmonds. In fact, there are no hard feelings.

308. MEDIUM SHOT: WINDOW

KOENIG joins SIMMONDS, offers his hand.

SIMMONDS

Don't patronize me, Koenig.

KOENIG

Simmonds, we don't have time for this. There's still a place for you here. We need all the knowledge and experience we can muster, and that includes yours.

309. CLOSE-UP: SIMMONDS

KOENIG

(v/o)

There's a command conference tomorrow at 0900.

310. CLOSE-UP: KOENIG

KOENIG

Don't be late.

Space: 1999 - Breakaway Part II

311. CLOSE-UP: SIMMONDS

Cold, icy stare.

SIMMONDS
I'll give it some thought.

312. SIMMONDS

Exits down stairs.

MUSIC: somber.

313. VIEW IN THROUGH WINDOW

SFX: LUNAR SURFACE and the void ahead. KOENIG reflected in glass.

314. KOENIG IN FRONT OF WINDOW

He turns to look out the window.

315. CLOSE-UP: KOENIG.

Looking up to the stars.

KOENIG
(v/o)
Our continued struggle to survive

316. LONG SHOT: BALCONY

KOENIG turns from window, descends stairs.

KOENIG
(v/o)
will no doubt be the greatest challenge
mankind has ever faced.

317. MAIN MISSION

HELENA, VICTOR standing behind workstations, looking up at main screen.

PAUL, SANDRA join them.

CARTER enters from right to stand beside VICTOR.

KANO in foreground at computer desk, swivels to face main screen.

318. SFX: MAIN SCREEN

Showing what lies ahead.

KOENIG

(v/o)

But whatever awaits us in the void
ahead...

319. MAIN MISSION, SAME AS ABOVE.

KOENIG ascends steps to his office, standing behind them all.

KOENIG

(v/o)

Somehow, we will survive.

MUSIC builds.

CUT TO

Space: 1999 - Breakaway Part II

320. **SFX: MOON DRIFTS OFF INTO SPACE.**

FREEZE FRAME

(caption)

series created by
Gerry & Sylvia Anderson

(closing theme)

ABOUT THE AUTHOR

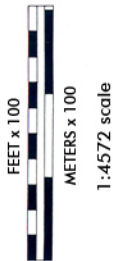


In 1975, Matt Butts was just a lad of 16 growing up in New Orleans when he first encountered what would become his favorite television show, *Space: 1999*. Inspired by the show, and a newsletter published by a friend he'd met at a science fiction convention, Matt published the fanzine *Alpha Chronicle* from 1977 to 1979, featuring opinion pieces, short fan fiction, artwork by fans and character profiles.

When he entered college, Matt left *Space: 1999* and all that goes with it behind, rediscovering the show in 2000 through the internet and attending the MainMission:2000 convention in New York City. He now lives in a suburb of Minneapolis, Minnesota with his roommate and collection of 36 teddy bears.



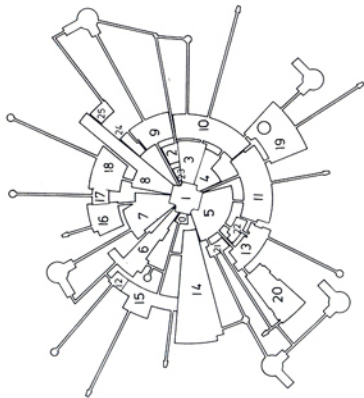
- PLAN VIEW KEY**
- (A) Launch Pad 3
 - (B) Launch Pad 1
 - (C) Launch Pad 2
 - (D) Launch Pad 4
 - (E) Launch Pad 5
 - (F) Laser Batteries (5)
 - (G) Gravity Towers (8)
 - (H) Travel Tube (Typical)
 - (I) Flammable Materials Storage (7)
 - (J) Nuclear Waste Domes (8)
 - (K) Radio Telescope



Location: Crater Plato (51.6° N 9.3° W)
Compliment: 320 persons (maximum capacity)
Number of Eagle spacecraft: 40
Number of Moon Buggies: 25

MOONBASE ALPHA

EXTERNAL VIEW*
Circa September 1999



BUILDING I.D. KEY

- (0) Main Mission Computer Annex
- (1) Main Mission Command Tower
- (2) Weapons Stores
- (3) Chemical Labs
- (4) Weapons Section
- (5) Computer Section
- (6) Medical Center
- (7) Astrophysics Labs
- (8) Technical Section
- (9) Technical Experimentation Labs
- (10) Geological Labs
- (11) Accommodation Unit
- (12) Fuel Storage (Non-Flammable)
- (13) Nuclear Generating Facility 3
- (14) Recreation and Dining Complex
- (15) Hydroponics Farms
- (16) Nuclear Generating Facility 1
- (17) Life Support Equipment Stores
- (18) Life Support Systems Building
- (19) Observatory
- (20) Maintenance Building
- (21) Nuclear Generating Facility 2
- (22) Deep Space Tracking Station
- (23) Chemical Stores (Non-Flammable)
- (24) Technical Stores
- (25) Alien Life Experimentation Unit

* As depicted in Starlog's "Moonbase Alpha Technical Notebook" by David Hirsch, Geoffrey Mandel and David McConnell © 1977

The Moon

Diameter: 3476 km

Mass: 7.35e22 kg

Location: Unknown (formerly in Earth orbit)

In Earth history, the Moon was called "Luna" by the Romans, "Selene" and "Artemis" by the Greeks, among other names in various other mythologies.

The Moon has virtually no atmosphere. And it does not possess a global magnetic field, although some surface rocks exhibit residual magnetism, implying one may have existed in the Moon's history.

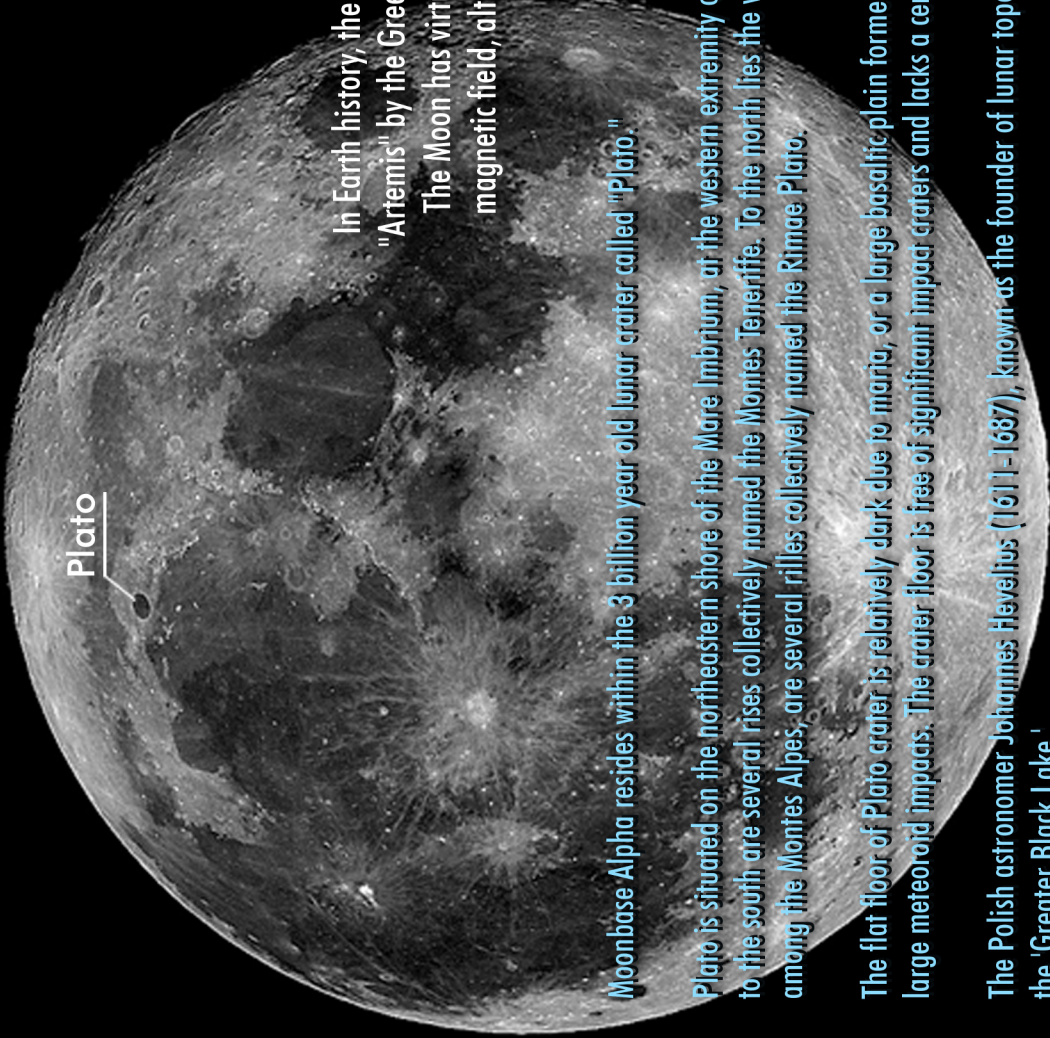
Moonbase Alpha resides within the 3 billion year old lunar crater called "Plato."

Plato is situated on the northeastern shore of the Mare Imbrium, at the western extremity of the Montes Alpes mountainous range. In the maria to the south are several rises collectively named the Montes Teneriffe. To the north lies the wide stretch of the Mare Frigoris. East of the crater, among the Montes Alpes, are several rilles collectively named the Rimae Plato.

The flat floor of Plato crater is relatively dark due to maria, or a large basaltic plain formed by ancient basaltic flood eruptions from extremely large meteoroid impacts. The crater floor is free of significant impact craters and lacks a central peak.

The Polish astronomer Johannes Hevelius (1611-1687), known as the founder of lunar topography, originally called this crater the 'Greater Black Lake.'

Plato



FOR MORE FAN FICTION eBooks

For more free fan fiction eBooks, be sure to visit:

Space: 1999 Fiction Archives
<http://www.space1999fiction.com>

Space1999.org
<http://www.space1999.org>



FOR MORE INFORMATION ON SPACE: 1999

For more information on *Space: 1999*, visit one of the many sites on the World Wide Web, including:

Alpha Chronicle Online (the author's *Space: 1999* site!)
<http://www.space1999.net/chronicle>

Fanderson: The Official Gerry Anderson Appreciation Society
<http://www.fanderson.org.uk>

Powys Media (officially-licensed *Space: 1999* books)
<http://www.powysmedia.com>

Space: 1999 Fiction Archives
<http://www.space1999fiction.com>

Space1999.net
<http://www.space1999.net>

Space1999.org
<http://www.space1999.org>

EagleTransporter.com
<http://www.eagletransporter.com>

Dragon's Domain
<http://www.dragonsdomain.co.uk>

Wikipedia
<http://en.wikipedia.org/wiki/Space:1999>

Be sure to visit the web site of Dr. Phil Plait, the Bad Astronomer, at:

<http://www.badastronomy.com>

Space: 1999 - Breakaway Part II