

Beyond the Wall
By
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(CONTINUED)

MEGAN CLARK

What if I don't like the husband
or career chosen for me?

JONATHAN CLARK

Have a little faith child. The
ministry knows you better than
you know yourself. These
evaluations are never wrong.

MEGAN looks doubtful but doesn't say anything.

SCENE TWO - EXT - CITY OF EDEN - PARK - DAY

MEGAN is sitting on a park bench with her friend, MARIANNE PETERS. MARIANNE is also 18. Both girls are talking animatedly.

MEGAN CLARK

So...are you looking forward to
the prom, Marianne?

MARIANNE PETERS

No...Mum reckons I should be, but
I'm just really, really anxious
about it...I mean this is the
moment that's supposed to define
what happens to us for the rest of
our lives...but what if...

MEGAN CLARK

But what if you get given a career
and a husband you don't like?

MARIANNE PETERS

Exactly! My dad says he's happy
with the career he's got, but I
know he isn't. He hates it, but he
knows that it's no good
complaining, he's just got to live
with it.

MEGAN CLARK

Did you hear about Sarah's sister?

MARIANNE PETERS

Evelyn, you mean?

MEGAN CLARK

Yes, Evelyn. she had her prom two
years ago, and she got given a
husband she didn't really like.

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She started seeing this man who worked in the same ministry as her. When the city elders found out they exiled her to The Slums to live with the Harnots.

MARIANNE PETERS

Oh, my God, Megan, that's awful, poor Evelyn!

MEGAN CLARK

I know...We've...we've still got a month before the dreaded prom though...

MARIANNE PETERS

What are you suggesting, Megan?

MEGAN CLARK

Well, why don't we all sneak over the wall and spend a bit of time in the wildlands?

MARIANNE PETERS

Not a bad idea. We could camp in the forest. It'll be fun. Who are you thinking of inviting?

MEGAN CLARK

Hmm, obviously you, Sarah, Eliza, and Juliet. Just the four of us.

MARIANNE PETERS

Well, I'm up for it. I reckon the others will be too!

SCENE THREE- EXT - BY THE CITY WALLS - EDEN - EVENING

MEGAN and MARIANNE as well as three other girls of about 18, SARAH, ELIZA, and JULIET are all walking towards the city walls. They are all carrying rucksack type bags over their shoulders. It is late evening, quite dark. The area is poorly lit, and no one else is about.

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MEGAN CLARK

The service tunnels on this side of the wall aren't usually manned. (WHISPERING)

ELIZA GREENAWAY

That's how we're going to get to the wildlands. We'll go through the service tunnel ahead of us. (ALSO WHISPERING)

MARIANNE PETERS

Is it dark in the service tunnel? (QUITE LOUDLY)

MEGAN CLARK

Shh! Shut up, you numb skull! The guards in the control towers will hear us!

MEGAN, ELIZA, SARAH, MARIANNE and JULIET are walking along the service tunnel. It's poorly lit. JULIET trips over.

JULIET LUTHER

Ouch! I just fell over something!

MEGAN CLARK

Are you alright?

JULIET LUTHER

Yes, I'm okay.

MEGAN CLARK

It was just a piece of metal! (SHINING HER TORCH AT THE GROUND)

SARAH MARKHAM

We'd better keep walking.

The girls continue walking through the tunnel. Then as they reach the end of the tunnel which is even darker than the rest of it, they see two eyes glowing in the dark.

ELIZA GREENAWAY

What's that? (FEARFULLY)

MEGAN CLARKE

I'm not sure... (SHE SHINES HER TORCH AT THE FAR END OF THE TUNNEL, AND JUST MANAGES TO MAKE

(CONTINUED)

OUT A RAT)...It's some sort of furry creature with sharp looking teeth and a long tail.

JULIET LUTHER

What do you think it is?

MEGAN CLARK

I'm not sure, Granddad talks about these horrid creatures his own grandfather used to catch sometimes called rats.

ELIZA GREENAWAY

Let's get out of this tunnel. It's giving me the creeps.

The girls reach the tunnel exit and are confronted by an area of wild looking forest. Luckily there is a full moon, so they are able to make out quite a bit of vegetation. The girls switch on their torches and begin walking through the undergrowth. Eventually they come to a clearing where they decide to camp.

MEGAN CLARK

This'll do. Let's camp here!

MARIANNE PETERS

Yes, I'm so tired I don't think I can walk another step!

SARAH MARKHAM

Me neither!

The girls put up their tents in the clearing. They settle down for the night in their tents. A noise outside the tents wakes up ELIZA who is sharing a tent with MEGAN. ELIZA and MEGAN rush outside of their tents. In the clearing two huge wolves are standing there, baring their teeth and growling at them aggressively. The other girls exit their tents.

ELIZA GREENAWAY

Oh, my God!! (VERY SCARED)

JULIET LUTHER

Run!! (SCREAMS)

The girls run off. all of the girls except MEGAN run off in one direction, back in the direction in which they came. Eventually they find themselves standing by the tunnel.

(CONTINUED)

ELIZA GREENAWAY
Where's Megan? (WORRIED)

MARIANNE PETERS
I don't know. I...I think she may
have got attacked by
those....those things. What were
they?

JULIET LUTHER
I don't know what they were, but
they looked vicious.

SARAH MARKHAM
I thought I saw Megan run off in
the opposite direction...

ELIZA GREENAWAY
If she did then maybe she'll
eventually find her way back here!
Maybe we should wait for her...

MARIANNE PETERS
Let's wait an hour or two then...

The girls wait by the tunnel for a few hours. Eventually
ELIZA looks at her watch.

ELIZA GREENAWAY
We've waited nearly three hours. I
don't think she's coming back.

JULIET LUTHER
She's dead, isn't she? (SOBBING
LOUDLY)

SARAH MARKHAM
We have to face the possibility
that Megan is probably dead...

The girls walk back along the service tunnel in complete
silence, their heads bent, and their shoulders hunched.

SCENE FOUR - EXT - WILDLANDS - FOREST - DAY (DAWN)

MEGAN is lying on the ground in the forest. There are two
wolves sniffing around near her body. She slowly opens her
eyes. The first thing she sees is a wolf standing over her.

(CONTINUED)

She quickly sits up, terrified, and backs away very quickly to a tree. She is sitting under the tree with her back up against it. She is too terrified to move. The wolves stare back at her, and then they both turn and walk away. One of the wolves turns back to look at her. Both wolves now seem sad rather than ferocious. MEGAN stays sitting this way for a few moments then she stands up, picks up the rucksack, slings it over her shoulder, and walks on.

SCENE FIVE - INT - MEGAN'S HOME - EDEN - DAY

JUDITH and JONATHAN CLARK are at home. They are sitting at the dinner table eating. Suddenly there is a loud ringing noise. The screen in the living room comes to life. On the screen we can see the face of a man of about thirty-five. He is quite good looking and dressed in the same uniform that everyone wears, However, he has a badge on his chest that indicates he is a police officer. This man is SERGEANT JACK PHILLIPS.

SERGEANT JACK PHILLIPS
Mr and Mrs Clark...I'm afraid I
have some bad news for you...

JONATHAN CLARK
Y..yes...

SERGEANT JACK PHILLIPS
Your daughter, Megan has been
reported lost, and presumed dead
in the Wildlands...

JUDITH CLARK
Megan...

JONATHAN CLARK
T..there...must be some
mistake...Megan would never go
into the Wildlands alone...

SERGEANT JACK PHILLIPS
She wasn't alone. She was with
four of her friends...They came
back, she didn't. Her friends seem
to think she was attacked by some
sort of wild creature...Young
people are warned time and again
not to venture into the Wildlands,
and they still do. It's very
dangerous out there.

(CONTINUED)

JUDITH CLARK

Maybe..maybe she's alive...

SERGEANT JACK PHILLIPS

I don't want to give you false hope madam. She is most probably dead. We will, of course, let you know if there's any more news.

The screen fades and JUDITH and JONATHAN are left alone. JUDITH starts crying, and Jonathan appears to sway slightly. He grabs the table for support. A moment or two later they turn to each for support and sob in each other's arms.

SCENE SIX - EXT- MARSHES - WILDLANDS - DAY

MEGAN has now stumbled out of the forest wooded area and into a marshy, mist covered area. Her clothes are torn now, and she has scratches on her arms and legs. Suddenly she steps into a muddy bog, which is acting like quicksand. She is sinking further and further into the mud and cannot pull herself out.

MEGAN CLARK

Help! Help! (SCREAMS)

Suddenly, a long tree branch is thrown in her direction.

MAN'S VOICE V/O

Quick, grab the branch!

MEGAN grabs the branch, a young man appears out of the mist. He pulls the branch, and MEGAN grabbing onto the branch is pulled free of the boggy quagmire. The young man is about twenty-two. He is dressed in scruffy looking clothes, and he has stubble on his face. He looks very different to the perfectly groomed people in Eden. The young man is MATT HARGREAVES.

MATT HARGREAVES

I'm Matt Hargreaves. (OFFERS MEGAN HIS HAND TO SHAKE)

MEGAN shakes his hand.

MEGAN CLARK

I'm Megan Clark.

(CONTINUED)

MATT HARGREAVES
You're from Eden, aren't you?

MEGAN CLARK Yes...Look
I'd better be getting back
there...

MATT HARGREAVES
No...you're completely done in...

MEGAN CLARK
Done in?

MATT HARGREAVES
Done in...exhausted. You're
totally exhausted. You need to
rest. If you try to go back now,
you'll never make it.

MEGAN CLARK
Are you a Harnot?

MATT HARGREAVES
Yeah, that's right.

MEGAN CLARK
You're not...not..

MATT HARGREAVES
Not what you expected?

MEGAN CLARK
Er, yes, you're not really what I
expected.

MATT HARGREAVES
No, I don't suppose I am. (SLIGHTLY
COLDLY)

MEGAN and MATT walk on together.

SCENE SEVEN - EXT - THE SLUMS - DAY

MEGAN and MATT are walking into an area known as 'The Slums'. This is where the Harnots live. All of the houses in the Slums look dilapidated. MEGAN notices that there are elderly people with white hair and wrinkles as well as a man in a wheelchair walking along the road.

(CONTINUED)

MEGAN CLARK

What's wrong with all those people with white hair and wrinkled faces?

MATT HARGREAVES

What do you mean, what's wrong with them? Nothing's wrong with them they're just old. Don't you have old people in Eden?

MEGAN CLARK

No, not really. when people get to the age of fifty they're given tablets which stop them aging. So, everyone looks quite young.

MATT HARGREAVES

Really?

MEGAN CLARK

Yes...What about the man in the wheelchair? Is he old too?

MATT HARGREAVES

No..He's disabled...He was born without the use of his legs...Doesn't that happen where you come from?

MEGAN CLARK

No..everyone in Eden is born perfect. Everyone is born with optimal intelligence, health and fitness...There are no disabled people.

There is a momentary pause

MATT HARGREAVES

I...I think there's someone you should meet.

MEGAN CLARK

Who?

MATT HARGREAVES

Er...I think it's best if I just take you to this person.

MATT leads MEGAN to one of the dilapidated looking houses.

(CONTINUED)

Outside there is a woman in the garden hanging out washing. She has a baby on hip, and from the back she has long blond hair. She is wearing scruffy clothes. She turns round at the sound of footsteps. MEGAN does not recognise her at first, but after a few moments she realises it is EVELYN MARKHAM, her friend SARAH'S sister. Both MEGAN and EVELYN looks shocked and surprised to see each other.

MEGAN CLARK

Evelyn?...I thought you were dead...

EVELYN MARKHAM

You're Sarah's friend, aren't you?...What are you doing here?

MEGAN CLARK

I...I sneaked out into the Wildlands with Sarah and some other friends...but I got lost somehow...Matt found me in the marshes, (INDICATES MATT WITH HER HAND)...and I ended up here..

EVELYN MARKHAM

Are you going back to Eden?

MEGAN CLARK

Of course. Why wouldn't I?

MATT HARGREAVES

She can't go back yet though. She needs to rest and recover from her ordeal.

EVELYN MARKHAM

Well..I suppose you can stay with me for a few days...Come on in and I'll make you a cup of tea.

MEGAN CLARK

What's tea?

EVELYN MARKHAM

Oh, I forgot, you don't drink that in Eden, do you? You take 'Kalma' pills. You know, I wouldn't touch that stuff now, it numbs your mind and your senses so that you can't feel anything much...Anyway look,

let's go in and I'll make you that tea.

MEGAN and EVELYN enter the kitchen. Which like the outside of the house is rather scruffy. It's old fashioned, but quite cosy. MEGAN looks round in amazement. EVELYN busies herself making the tea.

MEGAN CLARK

You live here? This is your house?

EVELYN MARKHAM

Yes, this is my house.

MEGAN CLARK

What happened to you, Evelyn?

EVELYN MARKHAM

Well, I suppose you know I was exiled here for having an affair with a married man?

MEGAN CLARK

Yes, I've heard the rumours.

EVELYN MARKHAM

When the time came for my prom, I was chosen a career and a husband, just like everyone else...I didn't mind the job I was given, but I couldn't bring myself to love the man they had chosen as my husband. I felt trapped, unhappy, so I turned to Michael, an older man who worked for the same ministry. He was kind and understanding, and one thing led to another... But then we got found out and I got sent here...

MEGAN CLARK

That's terrible...

EVELYN MARKHAM

Don't feel sorry for me, it was the best thing that ever happened to me...You see, here you're not forced to marry someone you don't know and don't love. After a while I met Adam, and now we're married.

(CONTINUED)

MEGAN CLARK
You married a Harnot!

EVELYN MARKHAM
Don't sound so shocked. I love
him. I want to be with him.

MEGAN CLARK
But what about your life in
Eden?

EVELYN MARKHAM
My life in Eden? Tell me what I
had that was so great? A man I
didn't want, and a job I couldn't
have cared less about. Here I've
got a loving husband and a family,
and not only that but I'm learning
to be a nurse. I help sick people.
it's useful work, but you wouldn't
get that because in Eden everyone
is born in perfect health with no
genetic illnesses. But here people
get sick, they don't all live to a
hundred.

MEGAN CLARK
I don't know if I
understand, Evelyn.

EVELYN MARKHAM
I know you don't get it yet, but
if you stay here long enough you
will.

There is a pause.

EVELYN MARKHAM
Your prom must be right round
the corner.

MEGAN CLARK
Yes, in about a month.

EVELYN MARKHAM My
sister, Sarah should be having
her prom then too...

MEGAN CLARK
Yes, she is.

EVELYN MARKHAM
Are you looking forward to
it?

MEGAN CLARK
No..I'm a feeling pretty
apprehensive about it truth
be known.

EVELYN MARKHAM
I don't envy you or Sarah. I'm so
glad to be out of it...Still
maybe you'll both be luckier than
I was...I really hope so for both
your sakes.

SCENE EIGHT - EXT - OUTSIDE EVELYN'S HOUSE- THE SLUMS - DAY

MATT is standing in front of EVELYN'S front door. He
knocks, EVELYN answers the door.

MATT HARGREAVES
Is Megan in?

EVELYN MARKHAM
Yes..(SHE SHOUTS UP THE STAIRS
LOUDLY) Megan! Matt's here for
you!

MEGAN comes to the door.

MATT HARGREAVES
Want to come up to the farm and
see the animals with me?

MEGAN CLARK
Animals?

MATT HARGREAVES
Yes, I work on the farm.

MEGAN CLARK
Oh...okay.(SMILING)

MEGAN and MATT walk along until they leave the road and go
into a farm yard area. There are various farm animals,
cows, chicken, sheep etc.

MATT HARGREAVES
Would you like to feed one of
the lambs? (HE HANDS HER A TINY
LAMBAND A BOTTLE OF MILK)

(CONTINUED)

MEGAN CLARK

It's so...so sweet! (SOUNDING
OVERWHELMED)

MATT HARGREAVES

You act like you've never seen
an animal.

MEGAN CLARK

We...don't have animals in Eden.

MATT HARGREAVES

None at all?

MEGAN CLARK

No, we have robotic cats and dogs
as pets and they grow artificial
meat in the labs, so we don't
have to worry about food.

MATT HARGREAVES

What about crops?

MEGAN CLARK

Crops?

MATT HARGREAVES

Yeah, you know fruit,
vegetables, corn, wheat, that
sort of thing.

MEGAN CLARK

I think they're all grown
in special greenhouses.

MATT HARGREAVES

Come on, I'll take you down to
see the horses...

MEGAN and MATT walk on happily down a lane towards the
horses.

SCENE NINE - EXT- IN EVELYN'S GARDEN - THE SLUMS - DAY

EVELYN is sitting in the garden playing with the baby,
MEGAN approaches her.

MEGAN CLARK

I ...I haven't seen Matt around
for a few days, (HESITANT). Have
you seen him?

(CONTINUED)

EVELYN MARKHAM

You two are becoming a bit of an item, I've noticed!... (PAUSE) He's not been around much the last few days 'cos he's helping his dad out.

MEGAN CLARK

On the farm?

EVELYN MARKHAM

Listen...don't tell anyone else I've told you this, but Matt and his dad are really worried about the crops...Quite a few of the crops have failed this year...If that happens I don't know what we're all going to do this winter.

MEGAN CLARK

Couldn't the Harnots ask the ministry in Eden to help you out? Food always seems to be in plentiful supply there.

EVELYN MARKHAM

Eden has never helped the Harnots to survive, and they're not going to start now.

MEGAN CLARK

Why do Edenians hate the Harnots so much, Evelyn?

EVELYN MARKHAM

Because they consider Harnots to be less than them. Physically and mentally inferior. Every single person living in Eden is the result of generation after generation of genetic engineering. Me and you we're born perfect in every way, just like everyone else in Eden. All the major diseases have been removed from our DNA, we are all the ultimate expression of the quest for human perfection. Whereas the people here are natural humans, humans who haven't been genetically modified, and they're not born perfect. They carry genetic defects, they are

(CONTINUED)

not all perfect mental and physical specimens.

MEGAN CLARK

But how did this division occur?

EVELYN MARKHAM

It started happening about one hundred and fifty years ago. This was when genetic engineering first started. It began with parents being able to choose the sex of their child. then it moved onto parents being able to screen for inherited diseases.

MEGAN CLARK

Well, that's a good thing. surely?

EVELYN MARKHAM

Yes, it is a good thing, no one would argue that it isn't. But you see what actually started to happen was that only wealthy people could afford to have their babies genetically engineered in that way. Before long, the rich and famous were producing children who were physically and mentally perfect. They were leaving the rest of humanity behind. So, the world became between the 'haves' and the 'have nots'. The people of Eden are the descendants of 'the haves, and the people who live here in the Slums, are the descendants of the 'have nots'.

MEGAN CLARK

Harnots! That's where the name comes from?

EVELYN MARKHAM

Yes, that's where the name comes from. Over time it's changed to the Harnots.

MEGAN CLARK

They've tried to tell us over the years that the Harnots were bad people, dangerous people, our enemies, and all the time

(CONTINUED)

this division in society has
been our fault. We're
responsible?

EVELYN MARKHAM

Well, if not us then our
ancestors.

MEGAN CLARK

You said I would start to see
things differently the longer I
stayed here, well, I think you
were right, I am starting to see
things in a different light.

SCENE TEN - INT - MINISTRY HIGH COMMAND - COMMANDER VERA'S
OFFICE - EDEN - DAY

We are in the Ministry High Command in Eden. This is
Commander VERA ANDERSON'S office. It is a white room with
lots of metallic furniture and glass windows on the top
floor of a high skyscraper overlooking the city below.
Commander VERA ANDERSON is a severe, statuesque looking
woman with rather masculine features and short, cropped
hair. The only feminine thing about her is her curvaceous
figure. A lower ranking officer enters the room, this is
WALTER STEADMAN.

COMMANDER VERA ANDERSON

Do you have any news to report to
me today, Steadman?

WALTER STEADMAN

No problems to report except for
a couple of incidents regarding
the forthcoming prom.

COMMANDER VERA ANDERSON

What kind of incidents?

WALTER STEADMAN

Five suicides, a boy who has run
off with his sister's friend, a
girl who started an affair with
her doctor, and we've found
this...

COMMANDER VERA ANDERSON

What is it?

(CONTINUED)

WALTER STEADMAN

It's a jacket belonging to that young girl who was reported missing in the Wildlands, believed dead. My men found her jacket in the marshy area just beyond the Wildlands. We think there's just the possibility that she may have been found by the Harnots and taken to the Slums.

COMMANDER VERA ANDERSON

So she could be alive and living there?

WALTER STEADMAN

Yes...Should we attempt to find her and bring her back?

COMMANDER VERA ANDERSON

Eventually, but not yet. We need to deal with all of these other issues first. Prom season is a very busy one, and one which rarely goes smoothly. We'll wait for the prom and all that entails to be over first.

SCENE ELEVEN - INT - MARIANNE PETER'S FAMILY HOME- EDEN - EVENING

MARIANNE PETERS and JULIET LUTHER are in MARIANNE'S apartment . The apartment is very minimalist and white. They are sitting in MARIANNE'S bedroom.

JULIET LUTHER

Is something up, Marianne?

MARIANNE PETERS

No..no...why? (HESITANT)

JULIET LUTHER

You're not usually this quiet.

MARIANNE PETERS

I'm fine...honestly...(PAUSES, I...I am just a bit worried about the prom next week.

JULIET LUTHER

Well, I'm a bit nervous too. I think we all are.

(CONTINUED)

MARIANNE PETERS
I'm more than just a bit nervous. I've got this horrible feeling that the prom is going to go really badly for me.

JULIET LUTHER
Awww, don't be silly. it's just pre prom nerves. Everyone feels like this sometimes.

MARIANNE PETERS
Do you?

JULIET LUTHER
I'm a bit nervous...

MARIANNE PETERS
Do you have a sense of foreboding?

JULIET PETERS
No, not really

MARIANNE PETERS
But you're anxious about it?

JULIET LUTHER
No, why, are you?

MARIANNE PETERS
Yes, I've just got this terrible feeling that it's all going to go wrong for me.

JULIET LUTHER
Don't be silly, Marianne, that's just nerves.

MARIANNE PETERS
I just hope you're right, Juliet!

JULIET and MARIANNE stare at one another.

SCENE TWELVE - EXT - AT MATT'S FARM - THE SLUMS - DAY

MEGAN and MATT are at the farm. MATT is examining the crops. MEGAN is standing by him while he kneels down and examines the quality of the crop.

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MATT HARGREAVES

Another crop that's failed, Megan.
People are going to starve this
year....(LOOKING VERY WORRIED).

MEGAN CLARK

Is it really that bad,
Matt?

MATT HARGREAVES

Yes...yes it is.

MEGAN CLARK

What are you all going to do?

MATT HARGREAVES

I honestly don't know. We've
only got enough food to last
another three to four months,
and then we'll be in real
trouble.

MEGAN CLARK

I don't see why the government in
Eden can't help you...

MATT HARGREAVES

They'd never do that, Megan.
You know that as well as I do.

MEGAN CLARK

I know, and I'm starting to
hate them for it!

MATT HARGREAVES

Megan...do you remember telling me
about the crops grown in special
greenhouses in Eden?

MEGAN CLARK

Yes...

MATT HARGREAVES

Whereabouts are these greenhouses?

MEGAN CLARK

Right on the edge of Eden, by the
city walls. There's one right
next to the tunnel I exited from
when I came here.

MATT HARGREAVES

Draw me a map!

(CONTINUED)

MEGAN CLARK

Oh, Matt, you're not thinking of doing what I think you're thinking of doing, are you?

MATT HARGREAVES

Yes, I'm going to raid Eden's greenhouses!

MEGAN CLARK

But..you might get caught! I couldn't bear that...I..

MATT leans over and kisses MEGAN tenderly on the lips.

MEGAN CLARK

Just tell me when you're going to do this crazy thing?

MATT HARGREAVES

As soon as I can get enough people together.

MEGAN CLARK

I'll come with you...

MATT HARGREAVES

It's too dangerous...

MEGAN CLARK

But I know where everything is...

MATT HARGREAVES

That's true, you do, don't you...but it is very dangerous I don't want you taking silly risks.

MEGAN CLARK

It's my decision to make...

MATT HARGREAVES

Maybe...let me think about it.

SCENE THIRTEEN - INT - A VERY LARGE AUDITORIUM - EDEN - EVENING

Thousands of young people and their families are gathered in a huge auditorium. There is a man on a stage. This is PRINCIPAL KLINGMAN, a man of about fifty. He is dressed in a shiny high collared white suit. There are a couple of similarly dressed other dignitaries with him on stage. In

(CONTINUED)

the auditorium the boys are also wearing the same kind of white suits, but the girls are wearing, pretty, long white dresses. PRINCIPAL KLINGMAN addresses the audience.

PRINCIPAL KLINGMAN

Now that your career paths have been chosen, we come to the second part of the evening, which is the selection of a life partner. So, without further ado let the process begin!

Klingman reads out a name, and a girl approaches the podium, she walks up onto the podium, PRINCIPAL KLINGMAN reads out another name, a boy walks up onto the podium.

CUT TO: MARIANNE AND JULIET ARE WAITING IN THE CROWD FOR THEIR NAMES TO BE CALLED OUT. THEY BOTH LOOK ANXIOUS.

JULIET LUTHER

It'll be our turn soon...

MARIANNE PETERS

Please, please, don't let it be bad.. (TO HERSELF VERY ANXIOUSLY)

On the podium PRINCIPAL KLINGMAN has finished calling out another two names. He clears his throat.

PRINCIPAL KLINGMAN

Marianne Peters...

MARIANNE walks onto the podium. Anxiety clearly visible in her face.

PRINCIPAL KLINGMAN

Josh Layton...

From the crowd a boy appears. He climbs up onto the podium and doesn't look at MARIANNE, instead his gaze is focused on the audience. After a few moments they both leave the podium together, and walk into the crowd.

JOSH LAYTON

I'm off to join my friends.
I'll see you when they announce
the marriage ceremony. (COLDLY)

JOSH disappears into the crowd, MARIANNE is left standing there all alone.

CENE FOURTEEN - INT - VERY LARGE AUDITORIUM - EDEN EVENING

All of the couples are now lined up together near the podium. PRINCIPAL KLINGMAN addresses the audience in front of him again.

PRINCIPAL KLINGMAN

The time has come for everyone present to say their marriage vows. For today you put childhood and learning behind you, and you embark on your adult lives...(HE CLEARS HIS THROAT)..Dearly beloved we are gathered here to join all of these couples in marriage. Do all of the women here agree to marrying all of the men here?(PAUSES)..Then I pronounce you all married.

SCENE FIFTEEN - INT- MARIANNE@S AND JOSH'S NEW APARTMENT
EDEN - EVENING

MARIANNE and JOSH are standing in the living room of their new apartment, each one is holding a suitcase with their belongings. The apartment is white, clean, and furnished with metallic and white furniture. MARIANNE gazes around.

MARIANNE PETERS

It's very nice..

JOSH LAYTON

Yes. I'm going to sleep,
don't disturb me.(COLDLY)

MARIANNE is left standing in the room with her suitcase in her hand looking upset. A few moments later the TV screen in the living room switches on, it is her parents, (LINDA AND SIMON PETERS) looking excited and happy.

LINDA PETERS

How's our little girl settling
into her new apartment with her
new husband?

MARIANNE PETERS

It's all fine, Mum...The
apartment's lovely..(TRIES TO
SOUND
CHEERFUL)

SIMON PETERS

And your young man?

(CONTINUED)

MARIANNE PETERS
He's gone to bed.

LINDA PETERS
Gone to bed? (LINDA AND SIMON
STARE
AT EACH OTHER DOUBTFULLY)

MARIANNE PETERS
Mum, Dad, I'm pretty tired,
I'll speak to you tomorrow...

CUT TO: MARIANNE LYING IN BED, NEXT TO JOSH.

He's asleep, she isn't. A solitary tear rolls down her
cheek.

CUT TO: MARIANNE AND JOSH ARE AT THE DINNER
TABLE.

Neither of them speaks. MARIANNE tries to break the
silence.

MARIANNE PETERS
Did you have a nice first day at
work?

JOSH LAYTON
No, not really.

MARIANNE PETERS
Mine wasn't too bad. Why didn't
you enjoy your day?

JOSH LAYTON
I'm going out.

The door slams as JOSH goes out. MARIANNE is left looking
bewildered.

CUT TO: MARIANNE AND JOSH'S BEDROOM.
MARIANNE is asleep. JOSH enters the room and gets on top of
her and starts having sex with her. She wakes up, but he
continues regardless, and does not say anything to her. As
he is having sex with her Marianne is just staring at the
ceiling. She is clearly not enjoying the sex at all. When
he is finished he just rolls off her and goes to sleep.
MARIANNE continues staring at the ceiling silently and
unhappily.

SCENE SIXTEEN - EXT - WILDLANDS - NIGHT

(CONTINUED)

MATT is with about ten other people, including MEGAN. They are all wearing dark clothes and have big rucksacks over their shoulders. They are walking across the marshy area and then the forest area of the Wildlands. They enter the service tunnel to Eden. When they exit on the other side. MATT and MEGAN take out a map and they head toward a huge greenhouse. There is a metallic service hatch lid on the ground. This takes them to the inside of the greenhouse. Very silently they harvest as many of the crops as possible and put what they've collected into their rucksacks. Then they make the hazardous journey back. No one speaks until they reach the Wildland end of the service tunnel.

MATT HARGREAVES

Well, done everybody!

MEGAN CLARK

I'm amazed that went so well!

MATT HARGREAVES

If it did it was mostly down to you, because you knew where everything was, and how to get into the greenhouse...But...

MEGAN CLARK

But what?

MATT HARGREAVES

What we've collected isn't enough...What we've collected might last for two or three months, but it's not enough to get us through winter. We'll have to launch another raid.

With this statement there is a general chorus of moaning from all the people present.

MEGAN CLARK

It's so risky though...

SCENE SEVENTEEN - INT - MINISTRY HIGH COMMAND - COMMANDER VERA'S OFFICE - EDEN - DAY

COMMANDER VERA ANDERSON is standing with her back to the room, looking out of the window at the panoramic view she has of the city. There is a knock at the door. It is SENATOR CHARLES TAYLOR. He is a man of about fifty with an intelligent, thoughtful face. COMMANDER VERA answers the knock.

(CONTINUED)

COMMANDER VERA ANDERSON
Come in!

The senator walks in.

SENATOR CHARLES TAYLOR
You wanted to see me, commander.

COMMANDER VERA ANDERSON
Yes, there was a raid on one of
our greenhouses last night.

SENATOR CHARLES TAYLOR
By the Harnots?

COMMANDER VERA ANDERSON
Who else? They stole some of our
crops.

SENATOR CHARLES TAYLOR
Perhaps their crops have failed,
and they are suffering hardship,
commander?

COMMANDER VERA ANDERSON
Are you sticking up for these sub-
human creatures, senator?

SENATOR CHARLES TAYLOR
No, commander I am not, but don't
you think you are being a bit
harsh on them? If their crops have
failed they may be facing
starvation.

COMMANDER VERA ANDERSON
So they steal our food? (ANGRILY)
SENATOR CHARLES TAYLOR Perhaps
they know that if they ask for
help they won't receive it.

COMMANDER VERA ANDERSON
I must say, senator Taylor, I
find your Harnot loving attitude
very strange. Are you going to
help me with this problem or not?

SENATOR CHARLES TAYLOR
Depends what you have in mind,
commander?

COMMANDER VERA ANDERSON
An attack on The Slums.

(CONTINUED)

SENATOR CHARLES TAYLOR
I cannot, and will not sanction
that.

COMMANDER VERA ANDERSON
When they attack again you'll
change your mind, senator Taylor.

SENATOR CHARLES TAYLOR
We'll cross that bridge if and
when we come to it, commander.

SCENE EIGHTEEN - INT - MARIANNE AND JOSH'S APARTMENT - EDEN
- EVENING

MARIANNE is at home. The screen in her living room comes
alive, it is her parents. On seeing them MARIANNE tries to
look happier.

LINDA PETERS
Hello, darling!

MARIANNE PETERS
Hi, Mum! Hi, Dad!

SIMON PETERS
How's our little girl?

MARIANNE PETERS
Work is okay. A bit repetitive,
but it's okay. Everyone at the
ministry is nice.

LINDA PETERS
How is married life?

MARIANNE PETERS
Al..alright.

SIMON PETERS
You don't sound very sure.

MARIANNE PETERS
It's...it's okay...

LINDA PETERS
I think you're experiencing a few
little problems. It takes time to
adjust to your spouse and to
married life.

(CONTINUED)

There is a pause, MARIANNE'S facial expression changes and we see her true emotional state.

MARIANNE PETERS
He acts like he hates me! And
I hate him!

LINDA PETERS
Nonsense, darling. The ministry of
marriage is very careful when they
choose a spouse for every citizen.
Every criteria for suitability is
run through the computer ten
times. Josh was chosen for you
because every single criteria
matched.

MARIANNE PETERS
But we dislike one another and
there is nothing there, no
attraction at all for either of
us.

LINDA PETERS
Has the marriage been consummated?

MARIANNE PETERS
Yes, but..

LINDA PETERS
Well, then that means he
is attracted to you.

MARIANNE PETERS
It's just sex, Mum. It doesn't
mean he likes me as a person.

SIMON PETERS
I feel you're being very
negative about this...

MARIANNE PETERS
He makes my skin crawl when
he touches me...

LINDA PETERS
It'll work out in the end, dear..

MARIANNE PETERS
It won't! Please let me come
back home, Mum. I don't want to
live here with Josh. Please...

SIMON PETERS

You know that's not possible...

MARIANNE PETERS

I'm begging you,
please... (DESPERATE)

LINDA PETERS

You know you can't, Marianne,
it's against the rules....

The screen goes dead. MARIANNE looks desperately at the blank screen.

SCENE NINETEEN - EXT - NEAR THE CITY WALLS - EDEN - NIGHT

MARIANNE is by the city walls. She climbs up an external ladder that leads to the top of the wall. Once she gets to the top of the wall. She climbs onto the side of it and leaps off.

SCENE TWENTY - INT - MINISTRY HIGH COMMAND -COMMANDER VERA ANDERSON'S OFFICE - EDEN - DAY

COMMANDER VERA ANDERSON is sitting at her desk. Sitting opposite is WALTER STEADMAN.

WALTER STEADMAN

There's been another suspected suicide.

COMMANDER VERA ANDERSON

Who was it this time?

(CONTINUED)

WALTER STEADMAN

Marianne Peters. She threw herself off the city wall.

COMMANDER VERA ANDERSON

Is it not possible she was just trying to leave Eden?

WALTER STEADMAN

No, she was one of the girls that went on that camping expedition with the missing girl, Megan Clark. She would have known all about the service tunnels, and if she just wanted to leave she would have used one of those.

COMMANDER VERA ANDERSON

So she definitely wanted to kill herself then?

WALTER STEADMAN

Yes.

COMMANDER VERA ANDERSON

Can anyone shed light on why she wanted to take her own life?

WALTER STEADMAN

Her parents say she felt trapped in a bad marriage.

COMMANDER VERA ANDERSON

We're getting more and more of these cases just lately. I believe our current young generation hasn't enough faith in the ministry. The ministry doesn't make mistakes. They should learn to shut up and put up like we all had to when I was a girl.

COMMANDER VERA ANDERSON stares out of the window and says nothing for a couple of minutes.

WALTER STEADMAN

Will that be all, commander Anderson?

COMMANDER VERA ANDERSON

Yes, officer Steadman, for now.

SCENE TWENTY ONE - INT - THE SENATE - EDEN - DAY

(CONTINUED)

SENATOR CHARLES TAYLOR is sitting in a large hall, together with about 100 other senators. The hall is large, with white walls and black, leather seating, arranged in tiers. It looks like a futuristic House of Commons.

SENATOR EDWIN FORTHESQUE
It has come to my attention That one of our greenhouses was broken into recently by a group of Harnots. This cannot be allowed to continue. If it happens again. I say we launch an attack on these creatures!

SENATOR CHARLES TAYLOR
I will not sanction an attack on the Harnots.

SENATOR EDWIN FORTHESQUE
They're vermin. These creatures are stealing our food. That cannot be allowed!

SENATOR CHARLES TAYLOR
Perhaps their crops have failed...

SENATOR EDWIN FORTHESQUE
And that makes it okay to steal our supplies, does it, Senator Taylor?

SENATOR CHARLES TAYLOR
Perhaps they are starving, Senator Fortheshque!

SENATOR EDWIN FORTHESQUE
I think your benevolent attitude is misplaced. These creatures are an abomination. They are less than human. You cannot consider them to be worthy of the same consideration you would give to our own people.

SENATOR CHARLES TAYLOR
I think, Senator Fortheshque, that you have a very scant knowledge of history. When our society first started it was us who were the abominations. Our ancestors could afford to genetically engineer their children, and that's why we are as we are. We are the privileged few. They are mankind

in its original state. They are people just like us, not creatures, not vermin, but human beings, just like us.

SENATOR EDWIN FORTHESQUE

Maybe what you say is true, Senator Taylor, but I refuse to accept Harnots as my equals, and I refuse to treat them with the same consideration I would give to our own people. And if there is another attack on one of our greenhouses then I will push for an attack on the slums. The Harnots need to understand that they cannot attack their betters.

SENATOR CHARLES TAYLOR

Very well, Senator Forthesque, you must do as your conscience dictates, but I will not agree to this!

SENATOR EDWIN FORTHESQUE

And you, Senator Taylor, will have to do as your own conscience dictates too, but I think you will find that most of the senators here are in agreement with me!

There is a loud chorus of 'Hear! Hear!' from the seats around the senate hall.

SCENE TWENTY TWO - INT- EVELYN MARKHAM'S HOUSE - MEGAN'S ROOM - THE SLUMS - EVENING

MEGAN and MATT are in MEGAN'S room. MEGAN is sitting on the side of the bed, while MATT is sitting on a chair.

MATT HARGREAVES

We're planning another raid on the Eden greenhouses in a couple of weeks.

MEGAN CLARK

You can't, it's too dangerous!

(CONTINUED)

MATT HARGREAVES

I know it's dangerous, and that's why you're not coming this time!

MEGAN CLARK

But you need me...

MATT HARGREAVES

We needed your help to get in the first time, but I reckon we know where to find everything now. So you have to stay here.

MEGAN CLARK

But I want to come...

MATT HARGREAVES

No!...If you come, and they capture you, it won't be good for you, and they'll probably make it worse for us! You'll have to stay behind this time!

MEGAN CLARK

I'm scared for you, Matt! I don't want you to get caught! I don't want them to hurt you!

MEGAN starts sobbing. MATT stands up and walks over to the bed. He sits down next to MEGAN.

MATT HARGREAVES

Hey, Hey, it's okay Megan! I'll be fine, they won't capture me..(HE STROKES HER FACE WITH HIS HAND)

MATT strokes MEGAN'S face with his hand. He kisses her on the head, then tilts her face up towards him and kisses her gently on the mouth. He breaks free of her, and then kisses her again more passionately. They lie down on the bed and start to make love.

CUT TO; THEIR LOVE-MAKING IS OVER, BUT THEY ARE STILL ON THE BED.MEGAN IS LYING WITH HER HEAD ON MATT'S CHEST.

MEGAN CLARK

I love you, Matt. I just want you to know that.

(CONTINUED)

MATT HARGREAVES

Promise that if you go back to Eden, you'll come back for me someday.

MEGAN CLARK

I'm never going back there!

MATT HARGREAVES

But if you do, will you come back to me some day?

MEGAN CLARK

I promise on my life,
Matt..I promise on my life.

SCENE TWENTY THREE - EXT - IN A SQUARE NEAR EVELYN'S HOME
THE SLUMS - DAY

There is a loud noise in the sky. everyone looks up. It is an aircraft from Eden. The aircraft is very futuristic looking - a bit like the spaceship in, 'Flight of the Navigator.' The craft lands, and out of it comes OFFICER WALTER STEADMAN, and two lower ranking officers.

WALTER STEADMAN

We're here for the girl!

EVELYN MARKHAM

What girl would that be?

WALTER STEADMAN

Ah, Miss Markham, I was wondering when we might meet again..Don't worry, we're not looking for you. We don't want you back, so you're welcome to stay here with these...creatures. No, I'm looking for Megan Clark...I believe she's here.

EVELYN MARKHAM

Well, you're wrong, she's not!

WALTER STEADMAN

If you don't bring this girl to us right now. We will shoot the whole lot of you, right here and right now!

MEGAN steps out from behind the people in front of her in the crowd.

(CONTINUED)

MEGAN CLARK

It's alright, Evelyn, I'm here.

WALTER STEADMAN

Right Megan, we have come to take you home!

MEGAN CLARK

I am home!

WALTER STEADMAN

Another brainwashed little fool.

MEGAN CLARK

I'm not brainwashed, or a fool. I don't want to go back to Eden with you!

WALTER STEADMAN

Get in the craft now, or I will shoot down every person in sight!

EVELYN MARKHAM

Don't go with them, Megan!

WALTER STEADMAN opens fire with his laser gun and wounds EVELYN on her shoulder. EVELYN falls to the ground gasping in pain.

WALTER STEADMAN

The next person who tries to stop me taking Megan back to Eden I will shoot to kill!

MEGAN CLARK

It's alright, I'm going with you, I don't want anyone else to get hurt because of me!

MATT appears from within the crowd.

MATT HARGREAVES

Remember what you promised last night, Megan?

MEGAN CLARK

I remember, and I promise it on my life again.

The two other officers with WALTER STEADMAN grab hold of

(CONTINUED)

MEGAN roughly, and shove her roughly into the craft. WALTER STEADMAN walks backwards into the craft, still aiming his laser gun at everybody. The craft takes off

SCENE TWENTY FOUR - INT - MEGAN'S PARENTS' HOME - EDEN - DAY

WALTER STEADMAN and MEGAN are standing in front of MEGAN'S parents' apartment. The front door slides open and MEGAN'S overjoyed parents are both standing there.

WALTER STEADMAN

I have brought your daughter,
Megan back.

JUDITH CLARK

When we were told you'd found her
we could hardly believe it!

JONATHAN CLARK

I can't tell you what it means to
have our little girl back home!

WALTER STEADMAN

Well..I'll leave you all to
celebrate. I'm sure you've all got
a lot to talk about!

WALTER STEADMAN leaves. MEGAN enters the apartment and both parents hug her. JUDITH CLARK, her mother is crying from happiness, and her father JONATHAN, also looks happy. But we can see from MEGAN'S facial expression, (VISIBLE TO THE AUDIENCE, BUT NOT HER PARENTS), that although she is happy to see her parents, she also looks rather worried and a bit sad.

SCENE TWENTY FIVE - INT - MEGAN'S PARENTS' HOME - DINING ROOM - EDEN - EVENING

MEGAN is having dinner with her parents. They are seated round a big table. Her parents both seem very happy, but MEGAN is quiet and seems rather sad.

JUDITH CLARK

Of course, you missed the prom, so
I expect they'll be arranging a
special prom for you.

(CONTINUED)

JONATHAN CLARK

Yes, probably in the next month or so.

JUDITH CLARK

Won't that be wonderful, dear. Then you'll be able to start your adult life like all your friends.

MEGAN CLARK

You mean like my friend, Marianne? (SARCASTICALLY)

JUDITH CLARK

I'm sorry, I don't follow you, Megan.

JONATHAN CLARK

She means like that poor girl who killed herself.

JUDITH CLARK

No, of course, not like poor Marianne... Like your other friends.

MEGAN CLARK

So I can marry a man I don't love, and have a job I couldn't care less about.

JUDITH CLARK

What has got into you, Megan? That's not what we mean at all. (SOUNDING HURT)

MEGAN CLARK

I don't care about being given some stupid ministry job. All of the best jobs go to the children of senate and high command members, the children of those in the inner circles of power, and the rest of the meaningful work is done by robots. All that's left is boring, mundane ministry work. Feeding information into a computer that's all it is.

JONATHAN CLARK

It's important work.

(CONTINUED)

MEGAN CLARK

No, no it's not, Dad. It's work to keep us busy. The real work is done by either robots, or the chosen few, because even in a society where everyone is beautiful and smart inequality still exists.

JONATHAN CLARK

I don't know what you're expecting from life, Megan.

JUDITH CLARK

And anyway once you're married you won't have time to think of all this nonsense.

MEGAN CLARK

I don't want to get married to someone I don't know or love, Mum!

JUDITH CLARK

But he will have been chosen especially for you!

MEGAN CLARK

I can't marry anyone. I'm already married!

JUDITH CLARK

What do you mean, Megan?

MEGAN CLARK

My heart belongs to Matt, and I'm not marrying anyone else!

JONATHAN CLARK

Who the hell is this 'Matt!'
(ANGRY)

MEGAN CLARK

He's my lover, Dad.

JUDITH CLARK

Are you saying he's a Harnot? That you met him while you were in The Slums?

MEGAN CLARK

That's exactly what I'm saying, Mum.

(CONTINUED)

JUDITH CLARK

Oh, my God! You don't mean to say you've given yourself to one of those vile creatures? (VERY SHOCKED)

MEGAN CLARK

He's not a vile creature. none of the people who live there are vile. Matt is the kindest, and smartest person I've ever met. We have all been told lies about the Harnots. We have to view them as somehow inferior to us in order to make the way we treat them alright.

JONATHAN CLARK

I...I can see that you have returned to us with strange and alien ideas. I just hope that with time you will return to your old self.

MEGAN does not reply, and JONATHAN and JUDITH CLARK stare at each other in a very worried way across the dinner table. MEGAN just looks away.

SCENE TWENTY SIX - EXT - MATT'S FARM - THE SLUMS - DAY

MATT is looking after some of his animals on the farm. He is approached by EVELYN.

MATT HARGREAVES

Oh, hi, Evelyn. I didn't notice you standing there for a minute.

EVELYN MARKHAM

I've come to see how you are.

MATT HARGREAVES

I...I'm fine.

EVELYN MARKHAM

You don't look that fine to me.

MATT HARGREAVES

I really miss Megan, Evelyn. More than I ever thought I would.

(CONTINUED)

EVELYN MARKHAM

That's because you love her, Matt.

MATT HARGREAVES

Do you think, Megan loves me?

EVELYN MARKHAM

I'm sure of it.

MATT HARGREAVES

But we can never be together! Why did I have to fall in love with someone I can't be with!

EVELYN MARKHAM

I don't know, Matt. Love isn't always fair, I can tell you that.

MATT HARGREAVES

I'm so miserable I can't think straight, and with things the way they are round here I need to be able to think straight!

EVELYN MARKHAM

From that I take it you mean the food situation?

MATT HARGREAVES

Yes, as you know the last few harvests have been terrible. that's why we raided the greenhouse in Eden a little while back, but the supplies we got there are running out really fast.

EVELYN MARKHAM

How fast?

MATT HARGREAVES We've

got enough food to last a couple of weeks maximum...I've planned another raid on the greenhouse.

EVELYN MARKHAM

For when?

MATT HARGREAVES

The night after tomorrow.

EVELYN MARKHAM

So soon...just be careful, Matt.

(CONTINUED)

SCENE TWENTY SEVEN - INT - OUTSIDE OF SENATOR CHARLES TAYLORS'S APARTMENT - EDEN - DAY

MEGAN is standing outside SENATOR CHARLES TAYLOR'S flat. The door slides open and SENATOR CHARLES TAYLOR appears in the doorway. His apartment is very similar to all the other apartments, very white, very minimal furniture.

SENATOR CHARLES TAYLOR

Come in, Megan I was expecting you.

MEGAN steps into the living room area, and quickly glances around. She looks awkward and uncomfortable. SENATOR CHARLES TAYLOR, on the other hand looks comfortable and at ease.

SENATOR CHARLES TAYLOR

Do take a seat, Megan. Can I get you anything to drink?

MEGAN CLARK

Er, no thank you...Look, Senator Taylor can we get this over and done with?

SENATOR CHARLES TAYLOR

Get what over and done with?

MEGAN CLARK

My parents told me you wanted to see me. You're the Senator in charge of this district. I thought that maybe you wanted to tell me that a career and spouse has been assigned to me.

SENATOR CHARLES TAYLOR

No, I wanted to see you because I wanted you to tell me a bit more about life in The Slums.

MEGAN CLARK

What, so that you can make their lives even harder.

SENATOR CHARLES TAYLOR

No, because I would like you to tell me if you met a man called Nathaniel Jackson while you were there. He's a man who would be about eighty by now.

(CONTINUED)

MEGAN CLARK

Why do you want to know? What's he done?

SENATOR CHARLES TAYLOR

He hasn't done anything...I just need to know.

MEGAN CLARK

Why's it so important to you, Senator?

SENATOR CHARLES TAYLOR

He...he might be my father...

MEGAN CLARK

Your father?... (SHOCKED) ..I don't understand...

SENATOR CHARLES TAYLOR

My mother, Sylvia Underwood, escaped to the Wildlands when she was a girl, and just like you she was found and taken back to The Slums. It was there she met and fell in love with Nathaniel Jackson. A month or so later she too was returned home to Eden, where she quickly agreed to marry my father, Samuel Taylor. Nine months later I was born. My father, Samuel did not suspect anything, but my mother told me when I was old enough to understand that Samuel was in all probability, not my actual birth father.

MEGAN CLARK

But you're not one hundred percent certain that Nathaniel is your birth father?

SENATOR CHARLES TAYLOR

Not one hundred percent, no.

MEGAN CLARK

But a simple DNA test would tell you...

SENATOR CHARLES TAYLOR

A part of me doesn't want to know.

(CONTINUED)

The man who brought me up, and who I've called father all my life, would not be able to cope if he discovered I was not his actual son.

MEGAN CLARK
So you want to know about Nathaniel Jackson?

SENATOR CHARLES TAYLOR
Yes...

MEGAN CLARK
Well, he's pretty old now, but he's still alive and quite well. Although I don't know if that will last. The Slums are in dire need of food. They're facing starvation, and if that happens it'll be the youngest and the oldest who will die first.

SENATOR CHARLES TAYLOR
I suspected that was the reason for the raid.

MEGAN CLARK
Can you help in any way, Senator?

SENATOR CHARLES TAYLOR
I will try to help if I can...Although I'm not entirely sure what I will be able to do... I just want you to know that I'm on your side,
Megan.

MEGAN stands up and SENATOR CHARLES TAYLOR holds her hand in both of his hands in a warm handshake. MEGAN walks to the front door, it opens, MEGAN turns to the SENATOR before she goes.

MEGAN CLARK
Thank you, Senator Taylor.

SCENE TWENTY EIGHT - EXT- THE WILDLANDS - NIGHT

MATT is with a group of about twenty other people. They are crossing the Wildlands. It is dark, and they have only torches to guide them and moonlight. First, they walk across the marshy land, then through the forest. They find the tunnel and walk through it. As they approach the end of the tunnel they switch off their torches. But as they come out of the other side they are confronted by WALTER STEADMAN and a group of his men.

WALTER STEADMAN

Arrest these men! (HE TURNS TO HIS OFFICERS)

MATT and the men he is with put up their hands in surrender.

WALTER STEADMAN

Take this scum away and lock them up!

SCENE TWENTY NINE - INT - THE SENATE - EDEN - DAY

SENATOR CHARLES TAYLOR is sitting with the other senators in a large hall where the senate meets. The senators are discussing the raid of the previous night.

SENATOR EDWIN FORTHESQUE

Last night a group of Harnots entered our city with the intention of stealing more food. This is the second time this has happened, and it won't be the last unless we do something!

SENATOR SYBIL BROWNING

What do you suggest, Senator Forthesque?

SENATOR EDWIN FORTHESQUE

I say we attack them. We teach them a lesson!

SENATOR CHARLES TAYLOR

There is no need to attack them. The Harnots would not be venturing into our city unless they were desperate. Why don't we help them? Give them some of our food supplies?

(CONTINUED)

SENATOR SYBIL BROWNING

Senator Taylor, I appreciate your concern, but these people lack the intelligence and moral fibre, so how will they ever learn to stand on their own feet if they think that we'll always be there to sort out their problems when times get hard?

SENATOR CHARLES TAYLOR

You totally underestimate the Harnots. They would not be doing this if their crops hadn't failed this year, and most likely for several years before this. You forget that they don't have the resources we have, so everything is grown and farmed the old-fashioned way. They depend on good harvests for their food.

SENATOR EDWIN FORTHESSQUE

Enough Senator Taylor! You seem to think stealing is acceptable. They kidnapped one of our young women too, recently. Fortunately, she was brought back.

SENATOR CHARLES TAYLOR

If you mean Megan Clark, they didn't kidnap her, they rescued her...

SENATOR EDWIN FORTHESSQUE

I have been told she was kidnapped.

SENATOR CHARLES TAYLOR

I have spoken to her myself, and I can absolutely confirm that she wasn't kidnapped.

SENATOR EDWIN FORTHESSQUE

And we're to believe this, are we? It's a well-known fact that you are a Harnot lover! A liberal with a misplaced sense of loyalty and justice!

SENATOR SYBIL BROWNING
Your refusal to see the Harnots
for what they truly are is quite
disturbing, Senator Taylor.

SENATOR EDWIN FORTHESSUE
I vote for a surprise attack on
the Harnots! I also say that we
hang the twenty Harnots who dared
to enter our city last night. Who
is with me on this?

SENATOR CHARLES TAYLOR
You can't attack poor, defenceless
people, and you can't hang those
young men. That amounts to murder
Senator Forthessue!

SENATOR SYBIL BROWNING
I disagree. I think that a show of
strength may well be necessary to
stop these vile creatures from
stealing our food, and our young
women. If we don't take a stand we
will be raided continuously by
them, and I suspect that we will
soon find many of our young women
are being lured to The Slums,
perhaps in an attempt to breed
with them and improve their
bloodline.

SENATOR EDWIN FORTHESSUE Well
said, Senator Browning. I couldn't
have put it better myself! Now who
is with us on this? Raise your
hands if you're in agreement.

Everyone's hand goes up, except SENATOR CHARLES TAYLOR.

SENATOR CHARLES TAYLOR
You can't do this! This is wrong!

SENATOR EDWIN FORTHESSUE
Arrest Senator Taylor and put him
under house arrest!

SCENE THIRTY - INT - MEGAN'S PARENT'S APARTMENT - EDEN -
DAY

MEGAN is having breakfast with her parents. She is looking
sad and quite depressed.

(CONTINUED)

JUDITH CLARK

I've been told they're going to be holding a special prom celebration for you in a couple of weeks. Aren't you excited to find out about your chosen job and husband, Megan?

MEGAN CLARK

I told you how I feel about all of this already, Mum...I refuse to attend the prom celebration.

JONATHAN CLARK

I don't think you'll have a choice, my dear, they'll make you attend whether you want to or not....Don't you think it would be better for you if you co-operated?

MEGAN CLARK

Senator Taylor said he wouldn't force me to attend a prom celebration just yet.

JONATHAN CLARK

Don't you know that Senator Taylor is under house arrest for disagreeing with the otherwise unanimous decision to attack the Harnots.

MEGAN looks visibly shaken by this piece of news.

JUDITH CLARK

Don't you know that there was another attempted raid by the Harnots the other day, and as retribution the senate has decided to launch an attack on The Slums.

MEGAN CLARK

What...what happened to the raiders? (WORRIED)

JUDITH CLARK

They were arrested and thrown in prison. Due to be hanged next week, I believe.... That young man, you were telling us about was one of the men who tried to raid our food supplies.

(CONTINUED)

On hearing this MEGAN breaks down and sobs uncontrollably.

SCENE THIRTY ONE - INT- MINISTRY HIGH COMMAND - COMMANDER VERA ANDERSON'S OFFICE - EDEN - DAY

COMMANDER ANDERSON is in her office. She is standing by a map of the city of EDEN, which also shows the Wildlands and The Slums. There is a buzz at the door. WALTER STEADMAN comes in.

COMMANDER VERA ANDERSON
I'm very pleased with you Officer Steadman. You have done an excellent job arresting the Harnot raiders.

WALTER STEADMAN
Yes, Commander Anderson. I think the whole situation has played into our hands very nicely. The attempted raid on our food supplies has given us the pretext to attack the Harnots, and what with people believing that that young girl, Megan, was actually kidnapped by the Harnots, we'll be able to attack them without any dissent. Only that bleeding heart, Senator Taylor seems at all bothered, and he's under house arrest.

COMMANDER VERA ANDERSON
A stroke of luck that the leader of the Harnot raiders was Megan's boyfriend. People will be even more keen to see the raiders punished if they think that young man's guilty of kidnapping one of our girls!

WALTER STEADMAN
I don't think we could have planned it better ourselves!

COMMANDER VERA ANDERSON
So when are we launching the attack?

WALTER STEADMAN
In about a week,
Commander.

(CONTINUED)

COMMANDER VERA ANDERSON
And what about the execution,
Officer Steadman?

WALTER STEADMAN
At about the same time as the
attack. We want the two events to
coincide, Commander.

COMMANDER VERA ANDERSON
Very well, officer Steadman, I
will leave it up to you to make
the necessary arrangements for
both the attack and the execution.

SCENE THIRTY TWO -INT- MEGAN'S PARENTS APARTMENT - EDEN -
DAY

JUDITH and JONATHAN CLARK are sitting in the dining room in
their apartment. They are both busy looking at their own
individual laptops. MEGAN enters the room.

MEGAN CLARK
I have decided to agree to being
found a ministry job and to
accept the husband chosen for me.

JUDITH CLARK
Oh, darling, I'm so glad! I knew
you'd see sense in the end.

MEGAN CLARK
It's not a question of seeing
sense, Mum. I've just decided
that it's pointless to resist.
It's pointless fighting.

JUDITH CLARK
You'll see, in five years time
when you're lovely and settled,
all of this will seem like
childish nonsense!

MEGAN CLARK
You're unbelievable, Mum! You
call hanging the man I love and
attacking his people 'childish
nonsense'!

JUDITH CLARK
I see you're not over this
silly, unsuitable infatuation!

(CONTINUED)

MEGAN CLARK

It's not a silly infatuation, and no, you're right I will never get over it!

JONATHAN CLARK

I just hope the husband you have been chosen can get these rebellious ideas out of your head.

MEGAN CLARK

I am marrying the person they choose for me, isn't that enough? I will never love him. I don't want to love him.

JONATHAN CLARK

Then why agree to it, Megan?

MEGAN CLARK

Because I don't have a choice, do I? If I say no, then I will be an outsider. I won't get a decent home or job. People who don't fit the mould in this society get cast aside. You play the game or you're out.

JUDITH CLARK

Your father and I played the game, and things turned out okay for us.

MEGAN CLARK

Yes, but what about Marianne, and all of those other people who played the game, only to find that they're not okay. I hate Eden. What it is. What it's become!

JUDITH and JONATHAN stare at each sadly.

SCENE THIRTY THREE - INT - MINISTRY HIGH COMMAND -
COMMANDER VERA ANDERSON'S OFFICE - EDEN - DAY

COMMANDER VERA ANDERSON is standing by the big panoramic window in her office. Standing next to her is WALTER STEADMAN.

(CONTINUED)

COMMANDER VERA ANDERSON
How are plans going for the attack
on the Harnots, Officer Steadman?

WALTER STEADMAN
I'm afraid there's been a bit of
a setback, Commander.

COMMANDER VERA ANDERSON
What sort of setback?

WALTER STEADMAN
Well, some of my officers
have reported sick...

COMMANDER VERA ANDERSON
What's wrong with them?

WALTER STEADMAN
Some sort of bug, I think.

COMMANDER VERA ANDERSON
Really? That's very strange. I
didn't realise we still caught
bugs. Is it some sort of cold bug?

WALTER STEADMAN
I suppose so. They do seem
very poorly with it.

COMMANDER VERA ANDERSON
Well, keep me updated, won't you,
Officer Steadman.

WALTER STEADMAN
Will do, Commander.

COMMANDER VERA ANDERSON
God damn it! I was really hoping
to get the attack under way!

SCENE THIRTY FOUR - INT - OUTSIDE SENATOR CHARLES TAYLOR'S
APARTMENT - EDEN - DAY

MEGAN is walking along the hallway leading to SENATOR
CHARLES TAYLOR'S apartment. There are two armed guards
outside. Megan approaches the guards.

(CONTINUED)

MEGAN CLARK

I'd like to see Senator Taylor!

ARMED GUARD 1

Well, you can't, he's under house arrest. You don't get to see him unless you've got special permission.

MEGAN CLARK

Please, it's really important.

ARMED GUARD 1

I said, no!

MEGAN CLARK I

just want to ask him something. I'll be five minutes that's all.

ARMED GUARD 1

Five minutes you say?

ARMED GUARD 2

Don't you recognise her, mate?
(TURING TO THE FIRST GUARD...She's that bloody girl who went missing, and then they found her again. she'd been living with the Harnots, and now they say she's not quite right in the head!...We're not going to let her get anywhere near Taylor. They're both heretics and troublemakers!

ARMED GUARD 1 looks at his colleague, and then nods in agreement.

ARMED GUARD

Go on, get out of here!

MEGAN CLARK

Please...

ARMED GUARD 2

If you don't get away from here right now, I'll shoot!
(ANGRILY PULLING OUT A LASER GUN)

MEGAN walks away sobbing.

(CONTINUED)

SCENE THIRTY FIVE - INT - MINISTRY HIGH COMMAND - COMMANDER VERA ANDERSON'S OFFICE - EDEN - DAY

COMMANDER ANDERSON is sitting at her desk. There is a beep at her door and WALTER STEADMAN enters.

COMMANDER VERA ANDERSON
I trust your men have all
recovered, Officer Steadman?

WALTER STEADMAN
I...I'm afraid not, Commander...

COMMANDER VERA ANDERSON
Are you telling me they've got
worse?

WALTER STEADMAN
They're...They're dead.

COMMANDER VERA ANDERSON
They've died?

WALTER STEADMAN
Yes...

COMMANDER VERA ANDERSON
Have they discovered what's caused
their deaths?

WALTER STEADMAN
Samples are being sent to the
labs.

COMMANDER VERA ANDERSON
Well, keep me posted about this,
Officer Steadman...

WALTER STEADMAN
Yes, Commander.

SCENE THIRTY SIX - INT - MEGAN'S PARENT'S APARTMENT - EDEN
-
DAY

JUDITH and JONATHAN CLARK are in the living room. JUDITH is holding something in her hands. It is a dress. MEGAN is also in the room.

(CONTINUED)

JUDITH CLARK

Your prom dress has arrived,
Megan!

MEGAN walks up to JUDITH and JUDITH hands the dress over to her.

MEGAN CLARK

Very well, I'll go and try
it on. (WITHOUT ENTHUSIASM)

MEGAN goes to her room.

CUT TO: MEGAN IS NOW WEARING THE DRESS IN HER
ROOM

MEGAN goes over to the mirror and stares at her reflection unhappily. She goes to a drawer, and pulls out a small, triangular shaped bottle with the words - 'Kalma' in large printed words, and the in equally large print - 'Do not take more than recommended dose.' MEGAN opens the bottle. She starts sobbing. She pours out a big handful of pills into her hand. With a trembling hand she takes the glass of water on her desk and is about to take the pills. MEGAN stares at the handful of pills as if frozen, then she throws the pills on the floor. It is clear that she had decided to commit suicide but has then changed her mind.

SCENE THIRTY SEVEN - INT- MINISTRY HIGH COMMAND -COMMANDER
VERA ANDERSON'S OFFICE - EDEN - DAY

COMMANDER VERA ANDERSON is seated at her desk, looking at her computer. She looks worried. there is a beep at her door. The door slides open, it is OFFICER WALTER STEADMAN.

COMMANDER VERA ANDERSON

Officer Steadman, please tell me
that the news I'm reading online
isn't true.

WALTER STEADMAN

I'm afraid it is, Commander. More
and more people are dying from
this mysterious bug.

COMMANDER VERA ANDERSON

Haven't the chaps at the Science
Ministry worked out what it is
yet? I mean surely it's not beyond
them to discover what it is and
find a vaccine, or something.

(CONTINUED)

WALTER STEADMAN

The trouble, Commander, is that most of the people at the Science Ministry are dead or dying themselves.

COMMANDER VERA ANDERSON

Are you saying that this is unstoppable, Officer Steadman?

WALTER STEADMAN

That's pretty much exactly what I'm saying.

There is a pause and the full realisation of this piece of news hits COMMANDER VERA ANDERSON.

COMMANDER VERA ANDERSON How...how long have we got?

WALTER STEADMAN

At the rate it's spreading right now, less than a week.

COMMANDER VERA ANDERSON

Less than a week...

WALTER STEADMAN

And for me I think, probably much less as I already have the symptoms...

COMMANDER VERA ANDERSON

So...this is the end, then?

WALTER STEADMAN

It would appear so, Commander, it would appear so...

SCENE THIRTY EIGHT - INT - MEGAN'S PARENT'S APARTMENT EDEN
- DAY

MEGAN and her parents are eating breakfast. Everyone seems quite subdued.

JUDITH CLARK

The ministry of safety has issued an order for everyone to remain in their apartment.

(CONTINUED)

JONATHAN CLARK

It's because of this damned illness everyone's talking about.

JUDITH CLARK

I'm scared Jonathan. Half the city is dead or dying. My sister messaged me to say that her whole family is very, very ill. Do you think they all might die, Jonathan?

JONATHAN CLARK

I don't know, Judith, dear. I really don't know.

JUDITH CLARK

Do you think we're going to die too?

JONATHAN CLARK

I don't know, Judith, but it's possible...either way our world, this world, Eden is at an end. I'm just sad that may not live to see our future, or Megan's future.

The entire family is sobbing quietly. MEGAN reaches out to hold her parents' hands. So that in the end they are all silently holding hands around the table.

SCENE THIRTY NINE - INT - SENATOR CHARLES TAYLOR'S APARTMENT - EDEN - DAY

SENATOR CHARLES TAYLOR is in his apartment. He looks out of his window down to the street below. On the streets vehicles have crashed, there are people lying motionless on the ground, and some crazed looking people running in and out of buildings, carrying either things they have stolen or knives, batons and other weapons. He walks towards the front door, it slides open. He peers out nervously. His two guards are lying crumpled up by the wall, dead. SENATOR TAYLOR walks to the elevator. He steps out onto the ground floor where he sees a gang of men breaking into another apartment. One of the men is carrying a knife. When the knife carrying man sees SENATOR TAYLOR he runs up to him. SENATOR TAYLOR then notices that the man looks ill and crazed. The looter then lunges for him.

(CONTINUED)

LOOTER

Come here!!! (SHOUTS ANGRILY, HE
LUNGES FORWARD AND STABS SENATOR
TAYLOR IN THE LEG)

SENATOR CHARLES TAYLOR

Ahh! Oh, Christ! You're insane!!
(SHOUTS IN PAIN)

SENATOR TAYLOR runs away from the man, and just manages to get back into the lift in time. He goes back to his apartment, and finds the first aid box in the bathroom. He disinfects and bandages his own leg, and limps back over to the window.

SCENE FORTY - INT - MINISTRY HIGH COMMAND - COMMANDER VERA ANDERSON'S OFFICE - EDEN - DAY

The door of COMMANDER VERA ANDERSON'S office slides open. It is WALTER STEADMAN, he stumbles in, clearly very unwell. He approaches COMMANDER ANDERSON'S desk. She is slumped over her desk, dead. WALTER STEADMAN sits down. He takes her hand in his.

WALTER STEADMAN

It has been an honour working for such a fine woman, Commander. I only wish I had told you this when you were still alive. But who could have imagined a week or so ago that Eden could end so quickly. The end has come so quickly and so unexpectedly. Neither of us could have foreseen this. Farewell my splendid commander. (HE SLUMPS BACK IN HIS CHAIR, DEAD, HE IS STILL HOLDING THE COMMANDER'S HAND)

SCENE FORTY ONE - INT - MEGAN'S PARENT'S APARTMENT - EDEN EVENING

Both MEGAN'S parents are lying down on their beds. They are both looking very ill. MEGAN is sitting on a chair between them.

(CONTINUED)

JUDITH CLARK

Megan, your father and I...we're dying...But maybe you might be okay...you're not sick...for some reason...you're not sick...promise me that if you survive you...

MEGAN CLARK

Please Mum, don't talk, you need to save your energy. You mustn't exhaust yourself!

JUDITH CLARK

I...I'm going to die anyway...If you live...promise me that...you will try to build...a new life...somewhere...

JONATHAN CLARK

You...you know..that we...only ever wanted....the best for you, Megan...(HE DIES)

MEGAN CLARK

Dad...Dad!!....Oh, my God, Mum, he's dead!

MEGAN turns to her mother, only to discover that she too has died. MEGAN sobs uncontrollably for a while, then she covers her parent's bodies with sheets. Still in tears she packs a ruck sack with a few things, some clothes, some food, a knife etc. She then takes one final look at her parents and leaves the apartment.

SCENE FORTY TWO - INT - SENATOR TAYLOR'S APARTMENT - EDEN - EVENING

MEGAN approaches SENATOR CHARLES TAYLOR'S apartment. She sees the two dead guards, and rings the door bell anxiously. For a moment there is no sound from within, and MEGAN is almost about to turn around and walk away. Then she hears a voice.

SENATOR CHARLES TAYLOR

Who..who is it?..

MEGAN CLARK

Senator Taylor, it's me, it's Megan!

(CONTINUED)

The door slides open. Megan steps into the apartment. SENATOR CHARLES TAYLOR is happy to see her, but MEGAN notices immediately that he is wounded.

MEGAN CLARK

What happened to your leg,
Senator?

SENATOR CHARLES TAYLOR

I heard some noises in the building. I went to have a look to see what was going on, and I got attacked by some looters.

MEGAN CLARK

Are you okay?

SENATOR CHARLES TAYLOR

I'm alright, I can walk on it.

MEGAN CLARK

Everyone is either dead or dying, Senator. I don't understand what's happening.

SENATOR CHARLES TAYLOR

Well, I can't be certain, but I've looked up the symptoms, and I think what's killing everyone is a particularly fast acting form of smallpox.

MEGAN CLARK

I've never heard of
smallpox.

SENATOR CHARLES TAYLOR

Smallpox was virtually wiped out in the 20th century, but it looks like it's returned somehow. Only this time the normal incubation period is much shorter. That's why people have died so quickly.

MEGAN CLARK

But I'm not ill, and neither
are you!

SENATOR CHARLES TAYLOR

Odd, isn't it?

MEGAN CLARK

Didn't you say that you thought your father was a Harnot?

SENATOR CHARLES TAYLOR

Yes, possibly...

MEGAN CLARK

Well, what if the Harnots have a natural resistance or immunity to smallpox? And if you're father was a Harnot, maybe he passed it on to you...

SENATOR CHARLES TAYLOR

You're right, and it finally answers my question about my father!...But what about you?

MEGAN CLARK

Maybe I'm just taking longer to get sick...(SCARED)

SENATOR CHARLES TAYLOR

I need to find out some more information about smallpox...

SENATOR TAYLOR takes out a small computer from his jacket and scrolls down some information on a page.

SENATOR CHARLES TAYLOR

I think I may have found the reason why you're not ill, Megan.

MEGAN CLARK

What is it?

SENATOR CHARLES TAYLOR

Did you come into contact with any animals during your stay in The Slums?

MEGAN CLARK

Yes, plenty Matt works on a farm. Why?

SENATOR CHARLES TAYLOR

Well, it says here that some animals get a thing called cowpox. Cowpox belongs to the same family as smallpox. It can be passed on to humans, and exposure to cowpox

(CONTINUED)

can offer immunity against the far more virulent smallpox.

MEGAN CLARK

So are you saying that exposure to cowpox has made me immune?

SENATOR CHARLES TAYLOR

That's just what I'm saying, Megan.

MEGAN CLARK

But that means that everyone else in this huge city is either dying or dead...

SENATOR CHARLES TAYLOR

Everyone except us and your young man and his friends.

MEGAN CLARK

We've got to release them!

SENATOR CHARLES TAYLOR

I've already got a bag packed. I was planning to leave before you came...

MEGAN CLARK

Are you okay to walk?

SENATOR CHARLES TAYLOR

Don't worry about me, Megan, I can hobble my way out of here.

MEGAN CLARK

I'm ready when you are, Senator!

SENATOR CHARLES TAYLOR

Let's go!

SENATOR CHARLES TAYLOR takes one last look at his apartment, and then turns to leave with MEGAN.

SCENE FORTY THREE - EXT/INT - STREETS OF EDEN - EVENING

MEGAN and SENATOR TAYLOR go out into the streets. There are many dead people lying in the street. Abandoned vehicles are everywhere. There are still a few sick people stumbling around. MEGAN and SENATOR TAYLOR see an abandoned vehicle with its doors open. SENATOR TAYLOR hauls out the dead person in the driver's seat.

(CONTINUED)

SENATOR CHARLES TAYLOR

Quick, get in!

MEGAN gets in and the car rises up into the air and flies over the city to Ministry High Command. MEGAN and SENATOR TAYLOR enter the building.

SENATOR CHARLES TAYLOR

The prison cells are in the basement!

MEGAN and SENATOR TAYLOR enter the lift that takes them down to the cells. Once down there they search for the special mechanism which unlocks all the cell doors. After frantically searching for the mechanism MEGAN finally locates it.

MEGAN CLARK

I've found it!

MEGAN presses a set of buttons which releases the outer door to the cells with a loud hiss as the door slides open, and then she presses another set of buttons, and this time all the inner cell doors open releasing all the prisoners. The twenty or so prisoners rush out. MATT is the first person to reach MEGAN and SENATOR TAYLOR.

MATT HARGREAVES

Oh, my God, Megan! I thought you were dead! Thank God, you're alright!

MEGAN and MATT kiss passionately. The lights in the building begin to flicker on and off.

SENATOR CHARLES TAYLOR

Hey, guys, I think we really need to be getting out of here!

MEGAN CLARK

Senator Taylor's right. The power is beginning to fail..Is there another exit out of here?

MATT HARGREAVES

Yeah, we were brought here along that long corridor over there!

MEGAN, MATT SENATOR TAYLOR and the others all make their way along the corridor with the lights flickering on and off.

(CONTINUED)

SCENE FORTY FOUR - EXT - CITY OF EDEN - STREETS - EVENING

MEGAN, MATT, his men, and SENATOR TAYLOR are all outside in the streets. It is evening and lights are flickering on and off everywhere.

SENATOR CHARLES TAYLOR

We need to leave this place as soon as possible. The power is failing, soon everything will be in darkness.

MEGAN CLARK

Can we steal some cars like we did earlier?

SENATOR CHARLES TAYLOR

No...they'll be losing power too. We wouldn't want to lose power mid-flight.

MATT HARGREAVES

We'll just have to walk then. Let's head towards one of the service tunnels in the wall.

The group walk on through the fading light.

SCENE FORTY FIVE - EXT - NEAR THE GLASSHOUSE AT EDGE OF EDEN CITY - EVENING

MEGAN, MATT and his men and SENATOR TAYLOR are by the greenhouse near the wall at the edge of the city.

MATT HARGREAVES

Megan, you and Senator Taylor should wait here outside the greenhouse.

MEGAN CLARK

Can't I go in with you?

MATT HARGREAVES

No, you should stay here and wait with the senator. He's looking a bit tired and pale, he's lost quite a bit of blood.

(CONTINUED)

CUT TO: MATT AND HIS MEN ARE INSIDE THE GLASSHOUSE, FILLING UP THEIR RUCKSACKS WITH FOOD. AFTER A WHILE THEY EXIT AND THE GROUP SETS OFF AGAIN.

SCENE FORTY SIX -EXT/INT - THE SERVICE TUNNEL BY THE WALL - EDEN - LATE EVENING

MEGAN, MATT and his men, and SENATOR are walking along the service tunnel. They are all holding torches, and SENATOR TAYLOR is holding onto MEGAN and MATT. He is limping badly and looks quite tired and ill. After a while they exit the tunnel and enter the Wildlands. Once in the forest it's dark and quite spooky, even though they all have their torches. A wolf howls in the distance, and an owl hoots.

MATT'S MEN

1 Don't you think we should rest for the night, Matt?

MATT HARGREAVES

I don't know the senator has lost quite a bit of blood, he's pretty weak. If we rest for the night he'll be even weaker tomorrow.

MATT'S MEN 2

If we rest for the night he'll have lost even more blood by the morning...

SENATOR CHARLES TAYLOR

Please leave me...I don't think I can make it...

MEGAN CLARK

I'm not leaving the senator alone here to die in the woods! I've already lost my parents, I'm not losing Senator Taylor. He's been like a father to me... (SOBBING)

MATT HARGREAVES

Right, I want everyone to collect as many branches, leaves and other useful bits. we're going to build a stretcher!

MATT, his men and MEGAN get busy collecting tree branches, leaves and using anything they can find in their bags, such as rope to construct a make-shift stretcher. They then gently lift SENATOR TAYLOR onto the stretcher and begin

(CONTINUED)

their journey through the forest. As they reach the marshlands the sun is beginning to rise. They walk on into The Slums. People rush out of their houses to greet them.

EVELYN MARKHAM

Oh, my God! Matt and Megan...
We were so worried about you
all!

MEGAN CLARK

Everyone...everyone in Eden is
dead...my parents....everyone.

EVELYN MARKHAM

My sister, Sarah and my
parents...are...are they
dead?

MEGAN CLARK

I...I'm afraid so, Evelyn.

EVELYN sways visibly and looks as if she is about to faint. Then in tears she speaks again.

EVELYN MARKHAM

How...How did they all... die?

MEGAN CLARK

A very virulent and fast acting
strain of smallpox. I am immune
because of the time I spent here
on Matt's farm, and the senator
here is immune because he's half
Harnot...

EVELYN MARKHAM

He's...he's half Harnot? Who's his
father?

An old man suddenly pushes through the crowds. This is NATHANIEL JACKSON. He approaches the stretcher and SENATOR CHARLES TAYLOR

NATHANIEL JACKSON

Charles?

SENATOR CHARLES TAYLOR

Father... is that you?

NATHANIEL JACKSON

Oh, my God! Charles, my son..

(CONTINUED)

SENATOR CHARLES TAYLOR
I...I never thought I'd ever find
you...

EVELYN MARKHAM
Get this man to a hospital
right away, he's lost a lot of
blood!

Some men arrive and pick up the stretcher and take him to
the hospital. NATHANIEL goes with them.

SCENE FORTY SEVEN - INT- MATT'S LIVING ROOM - THE SLUMS -
DAY

Everyone is sitting round a large table in MATT'S living
room eating a sumptuous looking meal. MATT, MEGAN, EVELYN
and her husband, ADAM, SENATOR TAYLOR, and NATHANIEL
JACKSON are all there. It is 6 months after the main
events of the story.

EVELYN MARKHAM
So, Senator Taylor how are you
now?

SENATOR CHARLES TAYLOR
I'm almost fully recovered, thank
you, Evelyn. I've been told that I
might always walk with a bit of a
limp, but it's a small price to
pay for just being alive, and just
being here with all of you...and
please, Evelyn, call me Charles!

MEGAN CLARK
Charles is going into business
with Nathaniel!

NATHANIEL JACKSON
Yes, I'm teaching him all about
carpentry, and Charles is
helping me in the workshop. I'm
changing the name of the
business to Nathaniel Jackson
and Son.

MEGAN CLARK
I've got some news to tell you
all too!

MEGAN shows off an engagement ring on her finger.

(CONTINUED)

EVELYN MARKHAM
Oh, my God, Megan, that's
wonderful news!

EVELYN hugs her affectionately.

EVELYN MARKHAM
Have you set a date for the
wedding yet, Megan?

MEGAN CLARK
Yes, Matt and I are getting
married at the end of June.

SENATOR CHARLES TAYLOR
I think this calls for a special
toast!

Everyone raises their glass of wine.

SENATOR CHARLES TAYLOR
To the happy couple!! (RAISES HIS
GLASS)

EVERYONE
To the happy couple!! (RAISING
THEIR GLASSES)

MEGAN CLARK
Evelyn would you be my maid
of honour?

EVELYN MARKHAM
I thought you'd never ask!

MEGAN CLARK
And Charles would you give me
away?

SENATOR CHARLES TAYLOR
I would be very honoured, Megan.

MATT HARGREAVES
That just leaves the best
man...Adam would you like to be
my best man?

ADAM
I'm glad you asked me that, Matt,
I was beginning to feel a bit left
out! (LAUGHS)

(CONTINUED)

MATT HARGREAVES

Are you all going to the
inauguration of our first
town mayor tomorrow everyone?

EVERYONE

Yes! (THEY ALL SAY 'YES' AT THE
SAME TIME)

NATHANIEL JACKSON

I'm really looking forward to
it. It's a new start for this
town.

SCENE FORTY EIGHT - EXT - TOWN SQUARE - THE SLUMS - DAY

A stage has been erected in the town square. Bunting has been put up, chairs have been placed in rows by the stage. The square looks bright and cheerful, and quite festive. The square is crowded with people, everyone is in a good mood. MEGAN, MATT, EVELYN, ADAM and their baby SENATOR CHARLES TAYLOR, and NATHANIEL are in the front row. On the stage there are several official looking people. One of these is wearing the mayor's chain of office and standing by the podium, ready to speak, this is MAYOR JOHN LYNDHURST.

OFFICIAL

And now I should like to invite our
new mayor, John Lyndhurst, to speak.

Sound of clapping from the audience as MAYOR JOHN LYNDHURST walks over to the microphone. He gets ready to speak.

MAYOR JOHN LYNDHURST

I am extremely honoured to have been
chosen as this town's first
mayor...I feel that out of great
tragedy and death a new life for us
all has begun. Mankind took a
foolish path back in the 21st
century, a path which has led to
great inequality and unfairness, but
now we have been given a second
chance, a chance to build a new
world order, a chance to build a
better future for ourselves and our
children. We will return to Eden
once the stench of death and decay
has left the place, and we will find
all that is worthy of being kept and
maintained, and we will bring it

(CONTINUED)

back here, and use it to improve our lives. For there were many innovations which we should like to keep and use. But we will learn from Eden's mistakes too. We will not become slaves to the machine...(PAUSES) And for too long this town and others like it have been known as The Slums. It is the name we were given by the inhabitants of Eden so that they could look down on us. Today we will cease to be known as The Slums. From today our town will be reborn. It is a new dawn for our town, and our people, so I therefore name this town 'Aurora', a name that means the dawn.

Everyone claps and cheers enthusiastically.

FADE OUT:

THE END

