

New Earth: Dawn of Civilization

By

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FADE IN:

EXT. EARTH

A rock and roll song plays in the background.

Planet Earth has been turned into a spaceship with giant thrusters positioned as big as countries, geometrically spread out evenly across the continents and oceans.

Thrusters near Australia emit enormous beams of light as the planet cruises full speed ahead.

There is no day, nor night. Thousands of huge satellites orbit the country, emitting a dim ambiance throughout most of the world.

North America is lit the brightest, then Australia, Western Europe and Antarctica. Africa, South America and the Middle East are barely lit by reflected light. Asia is partly lit, and the other part seem to have been wiped off the face of the planet.

DJ Z (RADIO)

Reports of falling debris is low. Fragments of the now neutralized Gia Zeta asteroids are expected to fall in hostile territory. No actions are being taken via Space Command to extract fallout. Casualties are expected to be high.

EXT. NORTH AMERICA - BRIGHT

At the helm of the planet lies North America. Here, it is brightly lit by the giant satellites as if it was mid-day.

The view plunges closer and closer as the large continent becomes states.

A few large cities come into view. Futuristic and organized, scattered across the continent. These mega cities are surrounded by rundown urban civilizations of the 21st century. In between these cities are large prosperous farmlands.

DJ Z (RADIO)

This is DJ Z, with the weather report. Stay tuned to GI-98.3 Classical Rock and News.

EXT. KANSAS - BRIGHT

The middle state is lit brightly. It's a huge farmland, green acres, plenty of food, huge tractors at full gear harvesting crops.

As the view plummets towards the dead center of Kansas, a small concrete block soon emerges, larger and larger.

SARGENT MAN (RADIO)

Mother Earth needs you! If you suspect your fellow neighbor of subversive acts, please text REWARD to 9981. Together we will prevail. Up to \$2,000 credits per conviction. Standard text messaging rates apply.

The concrete block soon emerges as a vast city, revealing huge skyscrapers of concrete, large power plants and parking lots with futuristic tanks and aircraft.

The city comes closer, organized, sterile, gray.

CONSERVATIVE VOICE (RADIO)

The thrill of a 29,000 horsepower P-9 GT in your hands. Faster than fast. Available now at your Honda dealer for the low price of 26,800... And ask about our enlistment discount!

EXT. KANSAS COMMAND HQ - BRIGHT

Heavily fortified, guarded by huge robotic cannons pointed at the sky.

PLYMOUTH EAGLE, a medium aircraft flies overhead. Four cannons target its move.

INT. PLYMOUTH EAGLE

At the cockpit sits ALEX CALHORN (24), tall, lean, intuitive.

Alex turns off the radio, and flips a switch.

ALEX

(over radio)

Plymouth Eagle to
HQ. Authorization code

(MORE)

ALEX (CONT'D)
94-32-Delta. Requesting permission
to land.

INT. KANSAS COMMAND HQ

A sea of computer terminals, with technicians. Near the back is an enclosed glass room. Inside sits COL. CLAUDE ROBERTS.

CLAUDE
(over radio)
Authorization granted. Welcome
back, soldier.

EXT. KANSAS COMMAND HQ - BRIGHT

The cannons disengage and lock onto other aircraft overhead as Plymouth Eagle approaches a landing strip.

INT. PLYMOUTH EAGLE

Alex like a skilled pianist, carefully inputs landing commands.

The ship descends as agile as a dancer. Suddenly the ship tilts left.

Alex grabs the controls, shifting it. It won't budge. He takes a breath, and tries again, this time it does.

The ship levels out, balanced.

EXT. LANDING STRIP - BRIGHT

Plymouth Eagle lands in the northeast corner of the vast military city.

The aircraft hums to a silent beat, and then the cockpit opens vertically.

Alex hops out as a CREWCHIEF checks his ID Card.

CREWCHIEF
Very good. I'll dock this
baby. You get you the hell out of
here, sir.

The Crewchief climbs up on to the plane, checking off his clipboard.

Alex walks away, but turns back.

ALEX (CONT'D)
Crewchief.

CREWCHIEF
Sir?

ALEX
The controls are a bit
unresponsive. Get someone to
diagnosis, will ya?

CREWCHEIF
Sure thing.

Alex continues forward. Confident, rigid, yet relaxed.

Overhead, a huge transport ship flies into view. Sirens
sound.

INT. KANSAS COMMAND HQ

Claude stares at the radar.

CLAUDE
(over radio)
You are in restricted
airspace. What is your
authorization code?

INT. TRANSPORT SHIP COCKPIT

The electronic console reads "AUTO PILOT: BASE."

A soldier is duct taped to the seat. His hands are
restrained. His mouth taped shut. He tries to struggle, to
respond to the radio. On his forehead tattooed in black are
the words "GIVE US LIGHT."

SOLDIER
NNN DONNNT SHHE...

INT. KANSAS COMMAND HQ

Claude talks into a radio.

CLAUDE
Shoot it down...

A beat.

CLUADE

Now!

EXT. LANDING STRIP - BRIGHT

Huge missiles launch at the ship. Damaging all around. In seconds, it blows up in a flame of smoke. Debris fall down all over.

Alex stares up at the sight, saluting, then continues walking to...

EXT. TRANSPORT TERMINAL - BRIGHT

Overlooking a light rail track lies a bench and a few terminals.

Alex swipes his card at the main terminal.

MECHANICAL VOICE

Where to?

ALEX

G-4. Home.

Alex swipes his card at a news terminal, and the machine hums to life, printing out a custom catered daily briefing.

A one car light train speeds towards the terminal at 200 miles an hour, stopping with precision in front of Alex.

Alex gets in. The train speeds off.

INT. TRAIN

Alex sits reading his daily briefing.

On newspaper.

Cover page shows satellite imagery of a bombed out village in the Middle East. Statistics on mission and accuracy.

Alex flips to the next page and reads:

NEXT MISSION: 28 MAY 3031

TARGET: REBEL ESTABLISHMENT, SOUTH AMERICA

PRIORITY: MODERATE

Alex flips to another page.

ACCOUNT BALANCE: CR 12,450

BILLS: CR 1295 has been deducted for rent.

Alex throws the newspaper into a trash bin on his left side. The newspaper gets shredded.

Outside he sees buildings pass by as the train speeds up faster and faster.

EXT. G-4 OFFICER APARTMENTS - BRIGHT

A towering skyscraper go up fifty stories. Once a luxury hotel, now it has become run down. This is the equivalent of the ghetto. Cheap but secure. There is no crime in the city whatsoever.

The train stops in front of the entrance.

Alex gets out.

MECHANICAL VOICE

Thank you for riding AMTRAK. 5
credits has been deducted from your
account.

Alex walks over to the entrance and swipes his card. The glass door slides open.

INT. G-4 OFFICER APARTMENTS LOBBY

Comfortable and stylish, a large TV plays footage of a recent military bombing in the Middle East

Alex walks past a few military officers smoking and playing cards.

PETE (20) rises from his card game.

PETE

(to Alex)

Nice shot. What, 38,000?

ALEX

They didn't stand a chance.

PETE

(sarcastic)

Ah, poor suckers.

A beat.

PETE (CONT'D)
Latin America gets it next week.

ALEX
I read.

Alex walks off into the elevator.

INT. ELEVATOR

Alex presses a few buttons. The elevator rises.

INT. ALEX'S APARTMENT

Messy, but elegant. Nice furniture, antiques and well decorated.

INT. ALEX'S APARTMENT - LATER

Alex is asleep. The ceiling fan buzzes.

Suddenly, a siren sounds.

Alex gets up, and gets dressed.

INT. BRIEFING ROOM, KANSAS COMMAND HQ

Alex, Pete and two younger pilots sit before GEN. COLONEL IVAN.

GEN. COLONEL IVAN
We have INTEL from NOVAK of a rebel
attack on thruster 42-16-9 in
Africa. Eliminate the aggressors,
and do not damage the thrusters.

EXT. LANDING STRIP - BRIGHT

Plymouth Eagle, now equipped with heavy missiles and chainguns takes off. Three similar ships follow after.

EXT. NORTH AMERICA - BRIGHT

The four aircraft fly in formation with Alex at the lead.

The aircraft speed past Mexico and onwards past the Atlantic Ocean towards Africa.

EXT. AFRICA - DIM

Below, large cities lie in ruins. Wildfires rage across the continent. Smoke rise everywhere, now hard to see the beautiful sky.

ALEX (V.O.)
Target 2000 km and
approaching. Mustang Seven, you
copy?

PETE (V.O.)
Rodger. Armed and ready to
drop. What about you
rookies? Report in.

PILOT #3
Red Dragon, taking East. Over.

PILOT #4
West for me. Over.

INT. PLYMOUTH EAGLE

Alex watches alert. The target city approaches. Vast, primitive skyscrapers and creepy looking.

ALEX
Rodger that.

EXT. SUZAIK CITY, SUDAN - DIM

The four aircraft fly low. Pete and the two pilots start bombing, firing missiles and shooting chain guns at buildings, structures and people. Alex flies in formation and scans for danger.

Pete accelerates forward and targets four men in an office building. He unleashes his chaingun, then launches two missiles, turning it into rubble.

PETE (V.O.)
You see that? That's my 10,000th
right there! BAM!

Pilot #4 breaks away west. He flies over a park, and drops bombs.

PILOT #3
God damn. TO hell with these
bitches!

Pilot #3 breaks away east. He spots a few factories, and starts firing missiles. With his left hand he flips off his target.

PILOT #4
Yeehaw! Don't mess with our
thrusters, shitheads.

INT. PLYMOUTH EAGLE

Alex flies past the city through a wildfire. He turns left, and approaches a gigantic power plant and thruster.

EXT. POWER PLANT - DIM

Dome shaped, with turbines powering two thrusters.

Alex hovers overhead.

Explosives fly overhead hitting the power plant. Alex dodges a few, scanning the terrain.

More explosives emerge from a hill off in the distance.

EXT. HILL - DIM

TWENTY REBELS on top launch mortars at the power plant.

INT. PLYMOUTH EAGLE

ALEX
(over radio)
Enemy spotted, my
position. Formation, guys.

EXT. SUZAIK CITY, SUDAN - DIM

Pete and the two pilots stop firing the city, and accelerate toward Alex.

PETE (V.O.)
On our way.

EXT. HILL - DIM

Alex accelerates to the hill. Hovering above, he looks below.

The rebels below switch to rocket powered grenades, and launch them at Alex.

Alex dodges them. He returns fire at the rebels below.

Pete and the two pilots fly close, and fire chainguns.

The rebels are eliminated.

Overhead, an old APACHE copter emerges from the city. It fires missiles at Pete.

Alex spots the missiles, and fires his chaingun at them, blowing them up before contact.

PETE (V.O.)

Close.

Pilot #3 targets the Apache and turns it to dust.

Four more APACHES and two F-17's come into view.

Missiles are launched and dodged by both sides.

ALEX (V.O.)

Divide and conquer. Audible four, textbook. You copy?

PETE (V.O.)

Rodger.

PILOT #3

Rock and roll!

PILOT #4

Whoohoo!

Alex and Pete fly east while the two pilots fly west. They Attack from both sides.

INT. MUSTANG SEVEN

Pete flies straight at an Apache, launches two missiles. The Apache dodges left, fires back. Pete sours straight up dodging them. He flips around and launches four more missiles, this time hitting.

INT. PILOT #3 SHIP

Pilot #3 dodges two missiles, and fires chainguns, ripping into a F-17.

The F-17 smokes, but survives.

INT. PLYMOUTH EAGLE

Alex targets the smoking F-17 and fires a missile.

INT. SMOKING F-17

The pilot tries to barrow roll, but can't. Too much damage.

He gets blown up.

INT. PILOT #4 SHIP

Pilot #4 shoots a vast array of missiles, hitting two Apaches.

EXT. HILL - DIM

The remaining F-17 and last Apache retreat back toward the city.

Pete performs a few acrobatic moves to celebrate. Alex hovers, cautious.

Pilots #3 and #4 chase after. They launch a volley of missiles, the majority missing. Two of them hit the Apache, which smokes and spirals downward. It crashes into a skyscraper.

The F-17 gets away, flies past the city.

Pilots #3 and #4 chase after.

ALEX (V.O.)
Disengage. It's over.

EXT. SUZAIK CITY, SUDAN - DIM

The F-17 flies past the city, accelerating. Highly modified, light and fast, it turbos off.

Surprised and in the dust, the pilots stop chasing.

PILOT #3
(over radio)
It got away.

PILOT #4
Let's do some more damage.

Pilots #4 start bombing buildings.

Pilot #3 follows with missiles.

Missiles and bombs drop all over the city.

EXT. HILL

Pete hovers next to Alex.

PETE
Too easy.

EXT. SUZAIK CITY, SUDAN - DIM

Four rebels behind rubble launch rockets at pilot #3 and #4. Pilot #4 gets hit, and smokes.

INT. PILOT #4 SHIP

PILOT #4
Son of a bitch!

The aircraft blows up.

Pilot #3 fires missiles at the four rebels, then switches to chainguns.

One rebel shoots his last rocket before dying. It spirals toward Pilot #3. It is heat-seeking.

Pilot #3 dodges it, but the missile follows him. He gets hit, and crash lands.

PILOT #3
Mayday!

Two more tingos from the street shoot rockets, blowing up the downed aircraft.

EXT. HILL - DIM

Alex accelerates toward the city, Pete follows after.

EXT. SUZAIK CITY, SUDAN - DIM

Alex scans below, checking for survivors. The two pilots are dead.

PETE (V.O.)
Stupid rookies.

Alex aims at the two rebels, and fires chainguns, killing them.

INT. PLYMOUTH EAGLE

ALEX
(over radio)
Plymouth Eagle to base... Plymouth
Eagle to base.

A beat.

GEN. COLONEL IVAN (V.O.)
Go ahead.

ALEX
Two casualties.

GEN. COLONEL IVAN (V.O.)
Status on thrusters?

ALEX
Online, threat eliminated.

GEN. COLONEL IVAN (V.O.)
Head on home. Over and out.

EXT. SUZAIK CITY, SUDAN - DIM

Alex accelerates past the city. Pete follows.

EXT. AFRICA - DIM

Barren, but still beautiful.

Alex and Pete fly at top speed.

INT. PLYMOUTH EAGLE

Alex spots a dead rotting elephant below.

PETE (V.O.)
Alex, you copy?

ALEX
What is it?

PETE (V.O.)
Last one to base buys dinner.

ALEX
What will it be?

PETE (V.O.)
Italian, sound alright?

EXT. AFRICA - DIM

ALEX (V.O.)
Rodger that.

Alex and Pete accelerate, faster, breaking top speed. They break apart. Alex heads east while Pete heads northeast.

EXT. OCEAN - DIM

Plymouth Eagle flies over the ocean, approaching South America.

INT. PLYMOUTH EAGLE

Alex cruises towards Brazil, and slows down, until finally hovers just above a beautiful ancient city.

INT. MUSTANG SEVEN

Pete flies at top speed across the Pacific Ocean, approaching the states.

He glances at the radar, and sees he's winning.

PETE
Looks like your buying.

EXT. ANCIENT CITY, BRAZIL - DIM

The view is magnificent. Now relaxed, Alex opens the cockpit hatch, pulls out a cigarette and lights it.

ALEX

Rodger that.

Alex stares below, points his finger like a gun and makes a popping sound. Depressed, he takes another puff.

EXT. ANCIENT CITY, BRAZIL - LATER

Large fragments of a blown up asteroids fall down above the city.

INT. PLYMOUTH EAGLE

Alex's ship starts beeping. Alert, he looks at the console, which reads "WARNING: ENEMY MISSILES."

Alex scans left and right. Nothing. He hears a slight whirling sound. He looks up, and sees hundreds of falling rocks and debris.

Alex closes the cockpit hatch, and accelerates.

He starts dodging the fallout, left and right.

Suddenly the controls jam. Alex struggles to move it.

It finally gives, but hes too late. A rock slams into the aircraft, causing it to flip randomly in midair, descending downward.

Alex struggles to level out. Another rock hits the cockpit glass, as Alex falls closer and closer to the city.

EXT. ANCIENT CITY, BRAZIL - DIM

The aircraft plummets and crash lands, skidding across old bricks until it gently taps the front of a statue of an ancient hero on horseback.

Alex is relieved, but suddenly the statue tips forward, crashing on top of the ship.

The glass shatters, and Alex his hit hard, fading out.

EXT. LANDING STRIP - BRIGHT

Pete descends over the military city. He glances at the radar, and Alex's signal is nowhere to be seen.

INT. MUSTANG SEVEN

Pete pulls up, just hovering above the base.

PETE

Mustang Seven to base. Something's wrong with Plymouth Eagle. I'm heading back.

A beat.

GEN. COLONEL IVAN (V.O.)

Negative.

PETE

But sir-

INT. KANSAS COMMAND HQ

Gen. Colonel Ivan sits behind the glass room, staring at a video from Plymouth Eagle's POV. Asteroids hitting, the crash land, and the statue crumbling on top.

GEN. COLONEL IVAN

Get your ass back to base. That's an order.

EXT. LANDING STRIP - BRIGHT

Mustang Seven descends fast, and at the last minute pulls up and lands, causing a large thud.

The cockpit hatch opens, and an angry Pete storms out.

EXT. ANCIENT CITY, BRAZIL - DIM

Alex is fading in and out. He sees hands reach in and drag him out.

He is now dragged across the city.

He is in a building.

He is top of a stretcher.

A face appears over him. NATALIE (23), militant but beautiful.

Alex finally fades complete out.

INT. G-4 OFFICER APARTMENTS DINING HALL

At the top of the building, with a magnificent view, Pete sits alone.

A waitress brings him a plate of Italian pasta and bread sticks.

Pete stares out the window.

A beat.

He gulps down the wine, and digs into the pasta.

EXT. ANCIENT CITY, BRAZIL - DIM

The view circles around the city, farther to the west, past bombed out buildings, a forest of dead trees, and to a huge hole in the ground.

EXT. UNDERGROUND SILO - DIM

The view plummets down, hundreds of feet. Made out of concrete and steel, an outdated nuclear silo of the 21st century. Now run down, and out of commission.

Flying through a maze of corridors, rooms and doors, it finally arrives at...

INT. FORTIFIED ROOM

Alex lies in bed, unconscious. Sitting across at the door is Natalie, now dressed in a camouflaged tanktop and fatigues. Around her shoulders, strapped is an old rifle. She flips through Alex's wallet, glancing at his ID card.

On card.

Lt. Alex Calhorn. Serial: 345-31-5321

Occupation: Pilot Clearance: Orange

Natalie walks out the room.

INT. HALLWAY

Enrique (29), armed with an AK-47 stands at attention. Natalie gives him a nod, and continues down the hall.

INT. FORTIFIED ROOM

Enrique enters and sits down. He takes out a small book from his side pocket, and reads.

INT. STAIRWAY

Natalie walks up a few flights of stairs and toward an elevator. She presses the call button.

INT. ELEVATOR

The elevator rises a few hundred feet, and stops. Natalie exits.

INT. MESS HALL

A few tables and chairs create this dining facility. About thirty soldiers sit eating mashed potatoes and biscuits.

Natalie walks over to two geeky looking men.

NATALIE

Any luck with the ship?

TECHNICIAN

We salvaged what we could.

TECHNICIAN #2

We tried putting it back, but it's a real mess.

TECHNICIAN

Plus the engine is damaged.

NATALIE

We need the ship.

INT. BOARD ROOM, KANSAS COMMAND HQ

General Ivan, two other top ranking officers and a scientist sit at an elegant oak antique table. Around them are giant plasma screens of Earth and other parts of space.

GENERAL IVAN
Prepare to dock.

LT. COLONEL DANIEL
We still got reserve energy.

GEN. COLONEL IVAN
The next star is four years away. If we don't now, we can't sustain.

LT. GENERAL BOB
How long?

SCIENTIST
We need at least three months, sir.

LT. COLONEL DANIEL
That's too long. The rebels will have a field day.

GEN. COLONEL IVAN
We got no choice.

EXT. EARTH - DAY/NIGHT

Earth approaches a distant sun. Cruising faster and faster, it pulls closer. The sun's gravity hooks the planet in. The thrusters turn off, as the Earth starts its rotation around the sun.

EXT. AFRICA - DAY

Elapsed time of Earth's rotation. Now Africa is on the bright side, as hundreds of inhabitants walk outside staring at the sky.

A few moments later, a large siren sounds, as men start running to work on the farms.

People are sowing seeds, and watering them.

Solar cells spring to life, as the city becomes lit. Light come on, now buzzing with activity.

EXT. EGYPT - DAY

The pyramids have become visible, and men, women and children start farming. Everyone is famished, but happy there is light.

EXT. ANCIENT CITY, BRAZIL - NIGHT

The city is brighter, but still on the other side of the sun.

People prepare the fields for the soon to be sun. Just a few more hours, and it's their turn.

INT. FORTIFIED ROOM - DAY

Alex wakes up, confused. He looks around, and gets out of bed. His clothes are torn from the firefight before. He walks over to the door, but it won't open. He gives it a kick. Nothing. He rams his body into it. Then again. Again, until finally the metal starts to bend.

He walks all the way back, and gets a running start, this time breaking the door off the hinges. Now free, he explores the hallway.

INT. HALLWAY - DAY

Like a maze, he stumbles about. Deserted, not a single soul around.

He turns right, and walks to a double door. This one heavily fortified. Locked. He turns around.

He walks left, right, left, until finally he spots an elevator. He presses the call button, and waits.

The elevator arrives, the doors opening, and Alex gets in.

INT. ELEVATOR - DAY

Alex looks at the various buttons. He reaches for the bottom floor, but things. He changes his mind, and reaches for one marked "Surface."

EXT. UNDERGROUND SILO - DAY

The elevator arrives near the top. Alex gets out, and peers up. He can see the sky. And there is a sun, shining brightly overhead.

He walks over to the concrete stairs and rushes up, toward the outside.

An eagle flies overhead. Alex hasn't seen one of them in a while. He gazes at the sight.

He turns around in a circle, scanning his surrounding.

A few hundred feet away, he can see life. People planting seeds, carrying water. Large tractors roar to life. Organized, with a sense of urgency.

Alex covers his eyes, trying to make out the people.

ALEX

Shit. Hundreds of them.

A rusty blue truck approaches from the farmland. Alex ducks under some rubble.

INT. TRUCK - DAY

Enrique parks close to the underground silo, and shuts off the engine.

EXT. UNDERGROUND SILO - DAY

Enrique gets out, and walks towards the entrance, just passing Alex.

Alex sees Enrique's AK-47. Here's his chance. Alex rushes at Enrique, tackling him to the ground, and rips the weapon off.

Alex scrambles up.

ALEX

Where am I?

ENRIQUE

Hold your fire.

ALEX

What have you done to my ship?

ENRIQUE
It crashed.

ALEX
You're a rebel!

ENRIQUE
Put the weapon down, Alex.

ALEX
Keep your hands up.

Behind Natalie sneaks up behind Alex, and points a pistol at his head.

NATALIE
Drop it.

Alex tries to turn around, but Natalie jams the pistol closer into Alex's skull.

NATALIE (CONT'D)
I said drop it!

Alex drops the AK-47, and holds his hands up.

Enrique walks over and grabs it, jamming the rifle butt into Alex's stomach. Alex bends down in agony. Enrique jams the rifle butt at Alex's shoulders, then just when he's about to hit him in the head, Natalie gives him a look.

NATALIE
Enough.

Natalie turns Alex around.

NATALIE
Welcome to Brazil. Enjoy your stay.

Natalie pistol whips Alex unconscious.

INT. LIBRARY - NIGHT

Located at the bottom floor of the underground silo, it is highly fortified.

Enrique and Natalie drag Alex into the library. They strap him into a bolted down chair.

NATALIE
Perhaps this will hold him.

ENRIQUE
What about the books?

NATALIE
I'll keep an eye on him. At least
he can't escape here.

ENRIQUE
Radio me if he causes trouble.

Natalie gives him a nod. Enrique exits the library, locking both of them inside.

Natalie walks over to a bookshelf and picks out one titled "Common Sense" by Thomas Paine.

INT. LIBRARY - LATER

Natalie is memorized by the book. Suddenly Alex wakes up. Alex turns around, and spots Natalie.

INT. PLYMOUTH EAGLE (FLASHBACK)

Natalie's face. Alex being dragged out.

INT. LIBRARY - LATER

Alex remembers.

ALEX
You saved me.

Natalie looks up.

NATALIE
We need your ship.

ALEX
Am I your prisoner?

NATALIE
No more than we are yours.

ALEX
What's that supposed to mean?

NATALIE

Don't you see what's going on? We are being oppressed, starved and murdered by those that have once sworn to protect us.

ALEX

We protect our allies. We crush our enemies...

NATALIE

We are not your enemy... Help us.

ALEX

I'm not a traitor.

Natalie hands Alex her book.

NATALIE

Read this.

Alex shakes his head.

NATALIE (CONT'D)

Read it.

ALEX

Propaganda.

NATALIE

Judge for yourself.

ALEX

My hands are tied.

NATALIE

Then I'll untie you.

Natalie walks over and unties Alex's hands.

ALEX

What if I escape.

NATALIE

The only way free is with us.

Now hands free, Alex still strapped in the chair takes the book.

Natalie walks back to a bookshelf and pulls out one titled "21st Century Democracy."

INT. LIBRARY - MORNING

Natalie has fallen asleep her head using her book as a pillow. Alex is alert, reading. He flips to the last page, and finally finishes.

Now on Alex, his face looks different. Now softer and more understanding.

Alex quietly works on his restraints, unstrapping himself.

He walks over to Natalie, and reaches to see what book she has.

EXT. HALLWAY - DAY

Enrique approaches the library, with a good rest, and in a good mood. He carries a plate of pancakes and syrup.

Enrique looks though the door window, and sees Alex peering over Natalie.

Enrique drops the plate, and unlocks the door.

INT. LIBRARY - DAY

Enrique aims a pistol at Alex.

ENRIQUE

Turn around.

Alex walks away from Natalie, and holds his hands up.

ENRIQUE (CONT'D)

Tell me why I shouldn't shoot you
right here.

Natalie wakes up.

NATALIE

Don't do it.

ENRIQUE

Shut up. I'm not about to let him
escape again!

NATALIE

I said don't!

ENRIQUE
Why the fuck not?

NATALIE
You'll ruin the books.

ENRIQUE
Then I'll take him outside... This way!

Alex slowly walks over toward Enrique.

Natalie rises, and walks over gently grabbing Enrique's pistol.

NATALIE
Just leave.

INT. HALLWAY - DAY

Enrique, angry, walks out, slamming the door behind. He locks both of them inside.

ENRIQUE
If he runs, shoot him.

INT. LIBRARY - DAY

Natalie walks over and takes Alex's hand.

NATALIE
Sit.

Alex returns to his seat.

ALEX
It was interesting.

NATALIE
Which part?

ALEX
I don't know. I never read one of these books before.

NATALIE
That's why they are forbidden.

Natalie hands Alex "21st Century Democracy."

NATALIE

Try this one.

Alex gently opens the book, and looks at pictures and text.

Natalie takes "Common Sense" and places it back on the bookshelf. She browses a few books, and takes out "Romeo and Juliet" for herself. She sits down, both quiet and passionately reading.

INT. LIBRARY - AFTERNOON

Alex and Natalie both continue reading. On Alex's desk are a sackful of books.

Suddenly, a loud thumping noise can be heard overhead. Natalie and Alex look up. The library starts to shake, as books fly off the shelves in a total mess.

Lights and concrete start to crack and shatter. A large metal beam falls, just barely missing Natalie and Alex.

They run toward the exit, but its locked.

NATALIE

Damn it.

Natalie picks up her radio.

NATALIE

Enrique. What's going on up there?

There is static. No answer.

ALEX

What day is it?

NATALIE

It's the 28th.

ALEX

My God. The 28th?

NATALIE

You were out for...

ALEX

A week. They're firing the city.

NATALIE

We got to help them.

Alex and Natalie try to break the door open, but it's stuck.

Alex grabs a metal beam, and together they use it as a battering ram.

INT. LIBRARY - NIGHT

Natalie lies asleep on the floor. The metal beam is next to them. The fortified door is damaged and almost down.

Alex uses a metal rod and tries to pry open the door.

Finally, it gives, and the door crashes down.

Natalie wakes up.

Both emerge outside.

INT. HALLWAY - NIGHT

It's a real mess. Everything above has been destroyed. Lots of concrete, caved in.

INT. BOMBED OUT UNDERGROUND SILO - NIGHT

Alex and Natalie start climbing up a hill of debris and concrete, making their way slowly up.

EXT. BOMBED OUT UNDERGROUND SILO - NIGHT

Alex pulls himself up. Then he looks down.

ALEX
Come on. I got you.

Natalie reaches for Alex, as he pulls her up.

Now out of the underground silo, both of them look up at the sky, and all around.

The city behind them is in ruins, and the farm lit ablaze.

EXT. FARM - NIGHT

Crimson smoke engulfs the air, bodies lie everywhere, a real mess.

Alex and Natalie stand on a pile of debris looking overhead.

NATALIE
They're all dead.

Natalie starts to cry.

Alex puts her hand on her, as she cries on his shoulders.

An intimate beat, then Natalie resists.

NATALIE (CONT'D)
Get away from me!

Alex backs off.

NATALIE (CONT'D)
You should have told us!

ALEX
I forgot... I'm sorry. So sorry.

NATALIE
God. I'm all alone!

ALEX
No you're not.

Alex gently embraces Natalie.

ALEX (V.O.)
I'm here. I was lost, but now
because of you, I understand. I
understand...

Alex and Natalie embrace. Natalie sad, Alex kisses her. She stops crying and kiss back. A long moment.

EXT. BOMBED OUT CITY - MORNING

Alex and Natalie dig and remove concrete from the entrance of an old bombed out hanger.

It takes a long time, but slowly progress is being made. Eventually, it is cleared.

Alex and Natalie unlock the door, and head inside.

INT. HANGER - DAY

It has caved in, concrete, debris everywhere. Alex's ship has been crushed by a concrete slab. Other aircraft are also ruined. Near the back, an antique two seat, WWII Biplane seems to be undamaged.

Alex walks over, examining it.

ALEX

What era is this from?

Natalie walks beside Alex.

NATALIE

Dunno. It's probably ancient.

ALEX

Got the keys?

Natalie looks around. She jogs over to a desk, and rummages through it. After a few moments, she pulls out a jumble of keys.

Natalie throws Alex the keys. He tries several, they don't seem to work.

NATALIE

How about the rusted ones?

Alex scans for some of the older looking keys. He tries one, doesn't work. He tries another, nothing. After two more tries, he finally picks a brass key. The engine hums to life.

EXT. HANGER - NIGHT

After hours of working, Alex and Natalie have cleared the hanger entrance, and enough of the city for a runway.

Both look at their work, as the sun sets before them.

ALEX

So what does that thing run on?

INT. HANGER - NIGHT

Alex and Natalie extract oil from some of the other older aircraft with a tube into large rectangular containers.

INT. HANGER - LATER

Soon there are about six large containers, filled to the brim.

INT. HANGER - LATER

Alex and Natalie lie on a bundle of blankets. Both asleep in each others arms.

INT. HANGER - MORNING

Alex wakes up, and smells food. He walks outside.

EXT. HANGER - DAY

Natalie has made a fire, and cooks some flour and eggs.

Alex joins her.

Natalie finishes cooking, and hands Alex a fork. They dig in, both eating from the same pan.

ALEX

Where to now?

NATALIE

There should be a rebel base in Europe.

ALEX

Think we got enough fuel?

NATALIE

Guess we'll have to find out.

EXT. BOMBED OUT CITY - DAY

The biplane takes off. Alex pilots from the front, Natalie in back holds onto the oil containers.

EXT. SOUTH AMERICA - SUNSET

The plane, cruises northeast, closing in toward the ocean. Alex tired, carries on. Natalie has her eyes closed, humming a tune to a song.

EXT. OCEAN - NIGHT

It is cold. Alex looks at the fuel gauge. Running low.

Alex turns around.

ALEX

Nat. You awake?

Natalie opens her eyes.

NATALIE

Yeah, what is it?

ALEX

We need to refuel.

Natalie unscrews a container of oil, and pours it into a funnel that wraps around the side and into the plane's gas tank.

She tosses the empty container overboard.

NATALIE

It's our last one.

ALEX

(softly)

I know... I know.

NATALIE

What happens when we run out?

ALEX

We'll make it. I've been a pilot all my life, and I know we'll make it.

EXT. AIRCRAFT CARRIER OVER OCEAN - NIGHT

A large futuristic aircraft carrier coasts along the ocean.

INT. AIRCRAFT CARRIER CONTROL ROOM - NIGHT

A INTEL OFFICER looks up at the radar. He notices a small blip.

INTEL OFFICER

Captain, there's an unidentified vessel overhead.

CAPTAIN VINCENT turns around, and looks at the radar.

CAPTAIN VINCENT
It looks too small and light to be
a fighter.

INTEL OFFICER
Could be bird.

CAPTAIN VINCENT
Not one this large.

Captain Vincent looks at a pocket watch. He tosses it in
the air and catches it.

CAPTAIN VINCENT (CONT'D)
Send a scout.

INTEL OFFICER
Yes, sir.

EXT. AIRCRAFT CARRIER OVER OCEAN - NIGHT

A large RECON SCOUT takes off, and into the sky. It looks
around, and turns northwest.

INT. BIPLANE - NIGHT

Alex can see the horizon. There appears to be a small
island. He glances at the fuel gauge, running on empty.

EXT. ISLAND - NIGHT

It's rugged, not a very good place to land. The biplane
flies closer, Alex scanning for a good place to land.

INT. BIPLANE - NIGHT

Alex shakes away Natalie.

ALEX
Brace yourself. It may be a tough
landing

NATALIE
I trust you.

The biplane descends slowly. It hits a rocky cliff, taring
apart its wheels.

Alex pulls the biplane up, then recalculates a landing spot.

He spots a clearing ahead, and descends upon it. It touches ground. Without wheels the biplane skid, unable to break.

Alex swerves left, dodging large boulders. Finally, the plane skids to a stop in front of a volcano.

EXT. ISLAND - NIGHT

Smoking hot, Alex and Natalie scramble out of the biplane, as it catches on fire.

Alex and Natalie dashes for cover, and turns around.

Alex turns to Natalie.

ALEX

The GPS...

Alex rushes back toward the plane.

NATALIE

NO ALEX!

Alex runs toward the biplane, but it blows up, throwing him backwards across the ground toward Natalie.

Natalie rushes to Alex and checks on him. He's bruised, but ok.

NATALIE

You ok?

Alex smiles, and pulls Natalie down, and they kiss.

INT. RECON SCOUT OVER ISLAND - NIGHT

The Recon Pilot looks down at the burning crash site.

RECON PILOT

(over radio)

Spotted a crash, at coordinates
Charlie Nine Delta One Eight.

CAPTAIN VINCENT (V.O.)

(over radio)

Survivors?

RECON PILOT

I'm on it.

The Recon Pilot descends, until it hovers just above the island. Agile, and able to land vertically, it hovers slowly downward.

EXT. ISLAND - NIGHT

Still kissing intimately, Natalie notices the recon ship overhead.

She sees the Recon Pilot looking down at them.

NATALIE

Alex, whatever you do, keep kissing me.

Alex senses the sound of the recon craft.

ALEX

What to do?

Natalie winks, and starts to unbutton her top. Alex helps her. They kiss passionately.

The recon ship lands, and the Recon Pilot walks over to Alex and Natalie who are on the verge of making love.

The Recon Pilot walks closer. Natalie and Alex breathe heavily, in the moment.

NATALIE

Oh, Alex!

Suddenly, Natalie turns around and aims a gun at the Recon Pilot.

NATALIE

Don't move! Keep your hands up!

The Recon Pilot holds his hands up, but then grabs for his gun.

Natalie shoots the Recon Pilot, dead. She starts to get up.

Alex pulls Natalie back down.

ALEX

What's the hurry?

The two keep kissing.

INT. RECON SHIP - NIGHT

CAPTAIN VINCENT (V.O.)
 (through radio)
 Scout 19, Report in. What's the
 hold up?

A beat.

CAPTAIN VINCENT (V.O.) (CONT'D)
 (through radio)
 Scout 19, you copy?

EXT. ISLAND - NIGHT

Alex and Natalie continuing kissing passionately.

Natalie hears a sound, and stops kissing.

NATALIE
 You hear that?

ALEX
 What?

NATALIE
 Hush...

CAPTAIN VINCENT (V.O.)
 (through radio)
 Scout 19, report in, damn it!

ALEX
 Oh shit.

Alex gets up, and runs over to the Scout Ship.

Natalie follows after.

INT. RECON SHIP - NIGHT

Alex gets in the cockpit, and answers the radio.

ALEX
 Yeah, this is Scout 19, reporting
 in.

CAPTAIN VINCENT (V.O.)
 (through radio)
 Kid, you have the response time of
 a mule. Now, what's the situation?

ALEX
I'm on an island, sir.

CAPTAIN VINCENT (V.O.)
(through radio)
I can see that. What's the intel
on the crash?

ALEX
It's a civ plane. No survivors.

CAPTAIN VINCENT (V.O.)
(through radio)
What's a civ plane doing over
there? I'll send a squad of
forensics over to investigate.

ALEX
No need. The plane is gone, blown
up.

CAPTAIN VINCENT (V.O.)
(through radio)
Were they rebels?

ALEX
No sir. They were packing
food. Most likely farmers.

CAPTAIN VINCENT (V.O.)
Alright, get back to base. Over
and out.

ALEX
Rodger.

Alex puts down the communications radio.

Natalie looks in at Alex from outside.

NATALIE
Is there enough fuel to get us to
Europe?

ALEX
There's enough, but we can't go.

Alex gets out of the plane.

EXT. ISLAND - NIGHT

NATALIE

What do you mean we can't? That was the plan!

ALEX

This ship has a homing beacon. If they see we're rouge, they can blow us up in mid flight.

NATALIE

Just disable the beacon, and we'll be fine.

ALEX

I can't. Not without setting off the alarms, and if that happens, a whole fleet of scouts will be on our tail.

NATALIE

Then what do you suggest we do? We're stranded on an island, and if we don't use the plane, they will know. If we use it to get to Europe, they will know.

ALEX

We need to fly to the carrier.

NATALIE

We're gonna turn ourselves in? That's not a great plan. In fact that's gonna get us killed faster than-

ALEX

Natalie, I know its risky, but you got to trust me. Can you do that?

Natalie, nods. Alex takes her hand and gives her a long kiss.

INT. RECON SHIP - NIGHT

Alex, dressed in the Recon Scout's uniform and helmet pilots from the front, and Natalie sits behind.

The plane hovers up in the air, and rotates in the direction of the carrier. It takes off.

Alex looks at the radar, which guides him toward the carrier.

EXT. OCEAN - NIGHT

The Recon Ship accelerates fast over the ocean. In the distance the aircraft carrier can be seen.

INT. RECON SHIP - NIGHT

The Recon Ship slows down, and descends toward a landing pad on the carrier.

NATALIE

But can't we take out the com tower from up here?

ALEX

Not possible. These chainguns won't even make a dent. We need to take it out from inside. That way, they can't track us or blow us up.

Alex lands the ship on the aircraft carrier.

ALEX (CONT'D)

(whispering)

Stay down, and cover me.

Natalie nods.

EXT. AIRCRAFT CARRIER OVER OCEAN - NIGHT

Alex is greeted by a crew member.

CREW MEMBER

You forgot to shut down the engine.

Alex grabs his gun and shoots the crew member.

Sirens sound, as other crew take out their guns and shoot at Alex.

Alex runs past a few crates and machinery for cover. He takes out a grenade, and tosses it over toward a few crew members.

INT. RECON SHIP - NIGHT

Natalie gets in the pilot seat, and rotates the ship toward the crew members, and fires the chainguns.

EXT. AIRCRAFT CARRIER OVER OCEAN - NIGHT

Alex looks over a crate, and sees the coast is clear.

He runs toward the center of the carrier toward the comm tower.

INT. COM TOWER - NIGHT

Captain Vincent looks below through the glass and sees the action.

CAPTAIN VINCENT
(over radio)
Master at Arms, report on deck. We
got a situation.

EXT. AIRCRAFT CARRIER OVER OCEAN - NIGHT

From a hatch below, four armed guards appear. Alex fires at a guard, missing. The guards fire back, almost hitting Alex.

Natalie turns the ship around and aims at the guards. She takes out two men, as the others duck for cover.

Alex makes a run for the stairway up to the comm tower.

INT. STAIRWAY

Three guards shoot at Alex.

Alex takes cover behind the wall, and tosses a grenade, blowing the two men up. The third man back up to avoid the explosion.

Alex turns the corner, and aims at the third guard, and shoots him down. Alex runs up the stairs.

INT. COMM TOWER - NIGHT

Captain Vincent and four intel officers, armed with rifles target the stairway.

INT. STAIRWAY - NIGHT

Now at the top of the stairway, Alex hears people coming from below toward him.

Alex lies down on the ground, playing dead, with his face covered in a guard's body.

Five guards sidestep over the bodies and Alex toward the comm tower.

INT. COMM TOWER - NIGHT

As two guard enter, the Captain and his intel officers fire at them, killing the guards.

The three remaining guards take cover behind the stairs.

CAPTAIN VINCENT (V.O.)
Give yourself up.

INT. STAIRWAY - NIGHT

GUARD #4
Captain, its us. Hold your fire.

CAPTAIN VINCENT (V.O.)
What's your name?

GUARD #4
Jean Vincent, Master at Arms. I've got Ed and Albert with me. We're coming in, don't shoot.

As the men walk into the comm tower, Alex slowly gets up and follows them.

INT. COMM TOWER - NIGHT

The guards enter the room as Captain Vincent and his intel officers aim their guns at them.

CAPTAIN VINCENT (V.O.)
Where is he?

GUARD #4
I don't know. I thought he was-

Alex appears behind the men and tosses a grenade, and fires his gun, taking out two intel officers and a guard.

Captain Vincent and the two intel officers shoot at Alex, who dodges behind the remaining two guards, who get hit and go down.

Alex ducks down, and shoots down two Intel officers.

Captain Vincent fires his rifle, spreading bullets everywhere.

Alex crawls toward the stairway for cover. He hears a click-click sound.

Alex emerges from the stairway just as Captain Vincent is reloading his rifle.

ALEX
Gotcha!

Captain Vincent lowers his rifle.

CAPTAIN VINCENT
You know, there are 500 men on this ship?

Alex looks at the dead guards.

ALEX
Not anymore.

CAPTAIN VINCENT
There's more than enough to take you out.

Alex looks around the terminals.

ALEX
Which one is the radio console?

Captain Vincent takes out a cigar, and lights it.

ALEX (CONT'D)
Where is it?

CAPTAIN VINCENT
I'm not gonna tell you. Heck, it
may not even be in here.

Alex points his gun at Captain Vincent.

ALEX
I'm going to count to three.

CAPTAIN VINCENT
Doesn't take a genius to know how
to count. Why don't you drop your
gun, and we'll go easy on ya?

Below, gunfire can be heard.

Alex looks out the window.

EXT. AIRCRAFT CARRIER OVER OCEAN - NIGHT

Hundreds of men run up from below, shooting at the Recon
Ship. Natalie returns fire, taking most of them out. The
recon ship starts to smoke from taking on too much damage.

INT. RECON SHIP - NIGHT

Natalie starts the ship up, and hovers upward, just out of
reach from the men below. She tilts the craft upwards, and
fires below. Hovering higher.

INT. AIRCRAFT CARRIER CONTROL ROOM - NIGHT

Alex watches.

ALEX
No Natalie! Keep her low.

CAPTAIN VINCENT
Looks like that bitch will get
what's coming.

ALEX
Shut up!

Alex stares out the window, as two turrets target the recon
ship.

Captain Vincent grabs his rifle off the ground, reloads it
quick, and aims it at Alex.

Alex dodges behind a few computer terminals.

Alex runs from terminal to terminal, taking cover.

Alex pops up and shoots Captain Vincent in the chest. Captain Vincent falls down.

Alex walks over, aiming his gun at the captain. He kicks away the captain's rifle.

ALEX (CONT'D)

How do I shut off the turrets?

CAPTAIN VINCENT

She's a goner.

Captain Vincent, closes his eyes, and dies.

Alex looks around, running from console to console.

He gives up, and picks up the captain's rifle. He starts shooting out one console at a time.

INT. AIRCRAFT CARRIER TARGETING ROOM - NIGHT

Located deep within the ship, two men aim the turrets as low as it can go, just a few feet above the Recon Ship.

MAN #1

Come on, just fly a little higher,
and we got a shot.

The Recon Ship hovers slightly higher, as the men get a lock on. Suddenly, the cameras become static.

MAN #2

What the hell?

Man #1 fires his turret, Man #2 follows.

EXT. AIRCRAFT CARRIER OVER OCEAN - NIGHT

Natalie sees a missile heading her way, she jumps out the Recon Ship just as it gets blown up, falling twenty feet below onto the ship.

INT. AIRCRAFT CARRIER CONTROL ROOM - NIGHT

Alex looks out the window. He turns around and shoots up the remaining four console.

ALEX

Well, guess one of these was the radio.

Alex walks over to the Captain, and reaches into his pocket, taking out a master key.

INT. STAIRWAY - NIGHT

Alex runs down the stairs toward the carrier deck.

EXT. AIRCRAFT CARRIER OVER OCEAN - NIGHT

Natalie gets up, and sees Alex running towards her. Scores of guards run up from below, shooting.

Alex and Natalie take cover behind crates, and return fire.

NATALIE

Did you destroy the radio?

ALEX

I'm not sure. Maybe.

NATALIE

What now?

ALEX

I got the master key. Follow me.

Alex holds Natalie's hand and they run from crate to crate, taking cover as they are being shot at.

They run near the other side of the ship, where there are a few attack planes.

Two guards cut them off, shooting at them. Alex takes them out, and they run toward the closest attack plane.

INT. ATTACK PLANE - NIGHT

Natalie gets in, followed by Alex, sitting side to side.

Alex puts the key in and turns on the engine.

He closes the cockpit door, and accelerates the plane.

EXT. AIRCRAFT CARRIER OVER OCEAN - NIGHT

Ten men shoot at the plane, but the bullets bounce off the metal. A few bullets hits the cockpit glass, cracking it.

The plane speeds up, and takes off of the aircraft carrier.

INT. ATTACK PLANE - NIGHT

Alex turns the plane around, and back toward the aircraft carrier, launching bombs below at the remaining planes.

The planes get blown up.

EXT. ATTACK PLANE - NIGHT

Alex does a barrel roll and does a long loop flip. The plane turns southeast toward Europe.

EXT. AIRCRAFT CARRIER OVER OCEAN - NIGHT

Men on deck look on as the attack plane flies away. A few shoot at the plane, missing.

INT. ATTACK PLANE - SUNRISE

Alex flies the plane, tired but relieved. Natalie looks out the window. In the far distance lies Europe.

EXT. EUROPE - DAY

The attack plane cruises over France. Below large cities both futuristic and ancient can be seen.

INT. ATTACK PLANE - DAY

Adam looks over to Natalie.

ADAM

So where exactly is it?

NATALIE

Russia.

ADAM

Are you sure?

NATALIE

Yeah, why?

ADAM

Russia doesn't exist anymore. Most of it was blown up.

EXT. ASIA - DAY

What once was Russia, doesn't exist anymore. Instead, there are huge orators filled with ocean water.

INT. ATTACK PLANE - DAY

Natalie stares out the window, depressed and sad.

ALEX

It's been gone for ten years.

NATALIE

I guess being cut off from the world, sure kept us out of the loop.

ALEX

The counter-intelligence... The news and travel restrictions... What we once knew as Earth, is forever gone.

NATALIE

I had family there. My brother... Just yesterday, I thought I would be reunited. But today...

ALEX

You don't know he's dead. He could have got out.

NATALIE

Perhaps. I hope so.

ALEX

You want me to land?

NATALIE

No. There's nothing here.

ALEX
Know any other safe havens?

NATALIE
I believe I once heard there was
one somewhere in Madrid.

EXT. ASIA - DAY

The attack plane turns around toward Spain.

EXT. OUTSIDE MADRID, SPAIN - DAY

The attack plane hovers a few miles before the gigantic city. At the heart of the industrial core, clouds of smoke engulf the sky, and acid rain falls below.

INT. ATTACK PLANE - SUNSET

Hovering just above the city, Alex and Natalie look below.

ALEX
Are you ready Natalie?

Natalie nods.

Alex accelerates the plane toward the city, and reaches for the eject button.

EXT. OUTSIDE MADRID - NIGHT

The plane cruises toward Madrid, as Alex and Natalie eject from the cockpit up into the air.

A parachute opens, as Alex and Natalie float toward the ground.

In the distance the attack plane keeps on flying toward the city.

Missiles can be seen in the distance flying toward the attack ship, blowing it up.

EXT. COCKPIT DETACHMENT - NIGHT

Alex and Natalie hold hands, looking below. The parachute above gets tangled, and they fall faster and faster.

Alex and Natalie struggle to move the ropes and level out the parachute.

EXT. BARREN FIELD - NIGHT

The cockpit detachment falls hard onto a muddy field.

Alex and Natalie emerge from the cockpit, scratched and bruised, but OK.

ALEX

We gotta run.

NATALIE

You think they saw us on radar?

ALEX

I don't know, but I don't want to find out.

Alex and Natalie look toward the massive city just in the distance, and start jogging over.

EXT. ROAD - NIGHT

Alex and Natalie hike toward the city, on a road just a half a mile more to go.

The sky is dark, and the acid rain burns their skin.

EXT. MADRID - NIGHT

A large wall separates the city from the outside. At the end of the road lies a large gate with armed guards.

Alex and Natalie sneak off the road toward the left side of the wall.

EXT. WALL - NIGHT

The wall towers fifty feet above. No way can they climb it.

Alex and Natalie walk around the wall.

EXT. LEFT SIDE OF WALL - NIGHT

Natalie spots a tunnel just outside of the wall covered by some bushes.

NATALIE

Look!

Alex looks, and together they move the bushes aside.

Alex takes out a flashlight and checks his pistol.

ALEX

I'll go first.

Alex crawls slowly inward.

INT. TUNNEL - NIGHT

Alex shines the flashlight and sees two diverging paths.

Natalie follows behind.

Alex turns left, and keeps on crawling

INT. LEFT PATH, TUNNEL - NIGHT

It's getting harder to breath. The flashlight turns off. Alex hits the flashlight a few times, as it turns on again.

Natalie breaths hard, following behind Alex.

Suddenly Alex stops. He sees a small mine just before him.

Alex slowly reaches for the mine, and moves it to the side.

ALEX

Watch out for the landmine.

NATALIE

Where is it?

ALEX

On our left. Keep crawling. Just ignore it.

Alex and Natalie crawl past the landmine.

Alex spots an opening and crawls out of the tunnel into...

INT. BASEMENT - DAY

Like a maze, the basement is a mess. Tools, old machinery and boxes are stacked high. On one box, there is a symbol of a dragon over the moon.

Alex gets out, and helps Natalie out. Both of them are muddy and scraped from the crawl.

Alex and Natalie explore the basement, looking in boxes, and walking around the maze.

Alex and Natalie split up as they explore the basement.

Natalie realizes she can't see Alex anymore.

NATALIE

Alex, where are you?

From the distance Alex responds.

ALEX

Over here. I think I found an exit.

Natalie walks past boxes, accidentally knocking some of them to the ground. She turns into a dead end, and walks back. Finally she turns right, and can see Alex through some boxes.

ALEX (CONT'D)

Natalie?

NATALIE

Over here.

Alex and Natalie start moving the boxes in between them aside. When a small path is cleared, Natalie squeezes through, accidentally knocking over a large stack of boxes, causing a noisy domino effect.

Alex grabs Natalie aside before a heavy box falls on her.

Natalie looks around, most of the boxes have fallen down.

Alex taps Natalie.

ALEX

This way.

Alex and Natalie open a wooden door, and quietly walk upstairs to...

INT. HALLWAY - NIGHT

The hallway is rotting and old. The wood cracks as they walk.

Alex leads the way, and steps onto an almost broken floorboard.

The board cracks, as Alex falls downward. He grabs onto another floorboard before he gets sucked all the way down. Natalie helps Alex up.

NATALIE

Maybe I should go first. I'm lighter.

Natalie walks in front of Alex, testing the boards. Alex walks behind.

Near the end of the hallway, there are several doors.

EXT. DOORS - NIGHT

Alex tries to open one door, but it is locked. Natalie tries one, locked too. They both reach for the third.

NATALIE

We'll hope this one leads somewhere.

Natalie turns the handle, but it's locked as well.

Alex backs up and moves his hands to signal Natalie to move aside.

Alex bodyslams into the middle door, splintering the old wood into pieces.

INT. CHAMBER - NIGHT

Large and dimly lit, Alex and Natalie stumble into the room. Lots of old paintings line the walls. Alex and Natalie stop and look in wonder for a few moments.

Alex spots a metal door at the end of the room, and heads for it. He unlocks the door, and pushes it open.

ALEX

This way.

EXT. ALLEY - NIGHT

Alex and Natalie emerge outside, the rain pouring overhead. Poorly lit and litter everywhere, Alex and Natalie walk around the corner.

EXT. LITTERED STREET - NIGHT

About fifty feet in front of them stands a HOMELESS MAN, warming his hands over a flaming trash can.

Alex and Natalie walk towards him.

HOMELESS MAN
Good evening.

NATALIE
Evening.

Natalie spots a symbol tattooed on the man's arm of a triangle over three squares.

NATALIE
That tattoo. I've seen it before.

HOMELESS MAN
Oh, it's nothing. I got drunk one day, and the next, it was there. You fellows aren't around here are you?

ALEX
You could say that.

HOMELESS MAN
Just visiting eh? Where from?

NATALIE
Brazil.

ALEX
Do you know where we could stay for the night?

HOMELESS MAN
Street life is tough, but if I'd know a place, I'd be there, wouldn't I?

NATALIE
We're looking for friends.

HOMELESS MAN

Well beyond here, there are two
paths that diverge... One main
one, and the other...

NATALIE

I'd guess we'd take the one less
traveled on.

The Homeless Man smiles.

HOMELESS MAN

You could say that's my favorite
poem.

ALEX

It's hard to come by.

HOMELESS MAN

Follow me. Perhaps, I do know a
place.

The Homeless Man walks down the street as Natalie and Alex
follow after.

NATALIE

You're part of the revolution?

HOMELESS MAN

Speak softly, there are lurkers
yonder.

The Homeless Man leads them around the corner to...

EXT. NARROW STREET - NIGHT

Even more run down than the last, sewage spill into the
streets.

HOMELESS MAN

This is Pueblo Street. The bowels
of the ghetto. Not much law, not
much order, but plenty of odor.

Two drunks sit on the pavement looking up at the sky.

HOMELESS MAN (CONT'D)

Evening.

The drunks ignore him.

HOMELESS MAN (CONT'D)
 Not much for conversation, when
 poverty has you by the balls.

The Homeless Man turns right to...

EXT. DEEP ALLEY - NIGHT

Overflowing trash cans line both sides, barely able to
 squeeze by. The Homeless Man leads Alex and Natalie through
 the garbage, approaching ankle deep, pass a few buildings
 toward a small metal door at the end of the alley.

The Homeless Man knocks four times.

WOMAN (V.O.)
 Yes?

HOMELESS MAN
 The bread is warm, the butter soft,
 won't you spread it thin for us?

Metal clicking can be heard, as the woman unlocks the
 door. She moves aside, and motions them to come in.

WOMAN
 Hurry.

The Homeless Man, Alex and Natalie enter, and the women slam
 the door shut.

INT. HOTEL ARGON LOBBY - NIGHT

Lushly decorated with elegant paintings, antiques and
 furniture, this place is nothing like the outside.

WOMAN
 Welcome to Hotel Argon, where we
 open to all in need of
 refuge. Arêtes, where did you find
 these two?

HOMELESS MAN
 Over by the sewage. They are from
 Brazil.

WOMAN
 How are our brothers and sisters
 over there?

NATALIE

We were bombed. Everything was destroyed.

HOMELESS MAN

When?

ALEX

On the 28th.

The Woman closes her eyes, and prays.

WOMAN

God watch over them.

A beat.

WOMAN (CONT'D)

Travelers, you must be tired. Rest up, go up to the fourth floor, the third to your right.

NATALIE

Thank you.

Alex gives the woman a nod of thanks, and he and Natalie heads upstairs. The Homeless Man stays behind.

HOMELESS MAN

Marge, it's always good to see you.

The Homeless Man gives the Woman a kiss.

INT. STAIRS - NIGHT

Alex and Natalie climb flights of stairs up to the fourth floor. Almost as if it was taken directly from the 16th Chapel, angles, priests and divine images cover the ceiling.

INT. FOURTH FLOOR - NIGHT

Alex and Natalie walk hand in hand pass two rooms toward...

INT. THIRD ROOM - NIGHT

Quaint, practical, and comfy, Alex and Natalie enter.

Clean clothes lie on the bed.

INT. THIRD ROOM - LATER

Alex and Natalie, dressed in clean clothes lie asleep.

INT. THIRD ROOM - MORNING

A knock is heard from outside. Natalie wakes up, and opens the door.

WOMAN

Had a good rest?

NATALIE

Very much so.

WOMAN

Won't you two join us downstairs
for breakfast?

NATALIE

We'd be delighted.

The woman gives Natalie a smile and walks away.

Natalie shuts the door.

INT. STAIRWAY - DAY

Alex and Natalie walk down stairs admiring the decorations.

HOMELESS MAN (V.O.)

We're over here.

INT. DINING ROOM - DAY

Lavishly decorated, SIR KEVIN (formally Homeless Man), well shaved and in a tailored suit, and MARGE (formally Woman) sit at the table. There are two empty seats. Natalie and Alex sit down.

Sir Kevin pours a cup of wine.

SIR KEVIN

Let me introduce myself. I am Sir
Kevin Arêtes, patron and owner of
Hotel Argon. I am at your service.

MARGE

He cleans up well, doesn't he?

Natalie and Alex are surprised.

NATALIE

You're that beggar from
yesterday...

SIR KEVIN

Indeed. It's the best way to stay
out of sight. When they think
you're nothing.

MARGE

(laughing)

And I'm Marge. Officer of the
Revolution, at your service.

ALEX

I'm Alex Calhorn. I was a former
lieutenant for the World Order.

SIR KEVIN

Come to your senses, have we?

ALEX

My life's changed ever since I met
Natalie.

MARGE

You must be quite a lady.

NATALIE

It has been quite a journey.

SIR KEVIN

Enough of this small chit chat,
let's eat!

INT. LOUNGE - DAY

Sir Kevin sits smoking a cigar. Alex and Natalie sit by
him. Classical music plays in the background.

SIR KEVIN

The revolution is coming along
smoothly. Our factions are
informed, and are prepared for a
good fight.

ALEX

Aren't you afraid of being
underpowered?

SIR KEVIN

Yes, that is a concern.

ALEX

The World Order has superior weaponry. How do you plan on matching them head on?

SIR KEVIN

Spain is an industrial city. We've had our men in the factories building their tanks, planes and ships. About 40% of these new models have been sabotaged.

NATALIE

And the other 60%?

SIR KEVIN

We'll just have to face them head on, won't we?

ALEX

Do you have a fleet?

SIR KEVIN

Our factory contacts have been smuggling aircraft and tanks day by day... We have quite a collection.

Marge walks into the room, with three cups of coffee on a plate, handing them to Sir Kevin, Alex and Natalie.

MARGE

And the new weapon!

ALEX

The new weapon?

MARGE

Yes, it will give us light. This new weapon can target and destroy satellites anywhere in the world! When launched, all will go down, and the enemy will be without eyes.

NATALIE

But without the satellites, won't the Earth freeze over?

SIR ALEX

It will force them to have to dock permanently. And that is what we want. Freedom of the sun.

INT. SEWER - DAY

Sir Kevin leads Alex and Natalie down a dark sewer. Water drips down from above.

They turn right, left, right, right, left, like a giant maze.

At a brick wall, Sir Kevin stops and takes out a remote control. He presses a button, and the wall moves aside, revealing a large room.

INT. LARGE ROOM - DAY

Towering high, wide and long, there are about twenty aircraft, ten tanks and a large cannon the size of a train.

SIR KEVIN

This is just one of forty-eight armories spread throughout Europe.

ALEX

How long have you been preparing?

SIR KEVIN

Too long, but the day of revolution is near.

NATALIE

I would like to fight.

SIR KEVIN

You both are welcome to join us... Over here is the new weapon. It's already been programmed to take out certain satellites. When all of these launch, the world will go dark, and the planet will be forced to stay near the sun, and then the revolution will be complete! Earth will return as a planet, and we the inhabitants will thrive. A new government will rise, fair, equal and plenty of food will blossom from the harvest yet to come.

ALEX
Impressive.

SIR KEVIN
The stages of planning are nearly complete. I am asking you now, as a gentleman to a gentleman, will you join our cause? Because once you are in, we need to be able to count on you.

Natalie looks at Alex. Alex looks at Natalie then back at Sir Kevin.

ALEX
You can count on me.

EXT. BATTLE ROOM - DAY

A large holographic model of Earth appears in the center of a large round table. Seated around are 50 OFFICERS OF THE REVOLUTION.

Two large metal doors open, and Sir Kevin walks into the room.

SIR KEVIN
Good evening, comrades. Let's finalize our attack plan.

EXT. BATTLE ROOM - NIGHT

Tired, these officers have been discussing battle plans for over six hours. The holographic projection shows in-depth troop movements of every stage of the plan.

OFFICER #2
My division will flank from the left, and Katherine, you will be my support.

SIR KEVIN
Then it's settled. Report back to your revolutionaries, and rest up. In three days, we will attack.

INT. HOTEL ARGON LOBBY - NIGHT

Packed with more and more rebels, this hotel is now quite crowded.

Alex and Natalie sit with Sir Kevin at a coffee table, overlooking a map of Madrid.

SIR KEVIN

Over here is the main bunker. Our sources indicate there may be thousands of troops positioned here and around the city. Alex, I need you to take out the bunker and shut down the turret system, that way we can have air support.

ALEX

It looks pretty fortified...

SIR KEVIN

It is. But it's crucial to the operation. We can't launch our missiles at the satellites unless their missile defense system is off line.

ALEX

It looks like there is a weak point over here near the rear. I'll see what I can do.

SIR KEVIN

Natalie, I need you to secure the perimeter. Stop any reinforcements from getting into the city until we secure the bunker.

NATALIE

How many are we talking about?

SIR KEVIN

There are four main cities around Madrid. In the east and west, there are about four brigades. In the north there are five, and in the south there are at least eight. Your main responsibility is at the southern gate - our weakness.

NATALIE

I guess we just have to be resourceful.

SIR KEVIN

When the bunker goes down, our technicians will reprogram the city walls, so try not to destroy all of the turrets, if you don't need to....

Sir Kevin looks at his watch.

SIR KEVIN (CONT'D)

It's getting late. You two should rest up...

INT. THIRD ROOM - NIGHT

Alex and Natalie lie in bed. Alex studies a map of the battle plan, while Natalie is asleep. Alex glances over at Natalie lovingly.

INT. THIRD ROOM - MORNING

Sunlight enters the small window into the room. Both Alex and Natalie are asleep. For the first time Alex's face looks at peace.

INT. DINING ROOM - DAY

Several more tables have been brought into the dining room. About twenty rebels sit eating breakfast.

Alex and Natalie sit near a side table with BEN ARNOLD (32), dignified, of high social status. MITCH (18) and TOM (21), both young and eager sit with them.

MITCH

History is about to be made in the coming days, and I can't stop thinking about it!

TOM

Yeah, me too.

BEN ARNOLD

The more you anticipate, the less you are ready. In the old days, warriors and knights take each day

(MORE)

BEN ARNOLD (CONT'D)
as if it were their last, and when
the moment comes, they act, survive
and become victors.

Sir Kevin walks over to the table.

SIR KEVIN
Wise words, my friend. Today is
the the last day before the
revolution. I want you all to
enjoy it as if it were your
last. Think not about the troubles
ahead, live this moment, live this
day, and by sunup and sunset, the
world will have changed forever.

Alex raises his glass.

ALEX
I'll drink to that!

Natalie follows suit.

NATALIE
Me too!

Sir Kevin raises his glass and taps it with a fork.

BEN ARNOLD
(loud)
Brave warriors, can I get your
attention?

The room becomes silent.

BEN ARNOLD (CONT'D)
Go ahead Sir Kevin. Let your words
of wisdom be heard all over this
noble gathering.

SIR KEVIN
As I was saying to my colleague of
many years, tomorrow the world will
change!

Several rebels cheer.

SIR KEVIN (CONT'D)
We have planned all we can plan, we
have sacrificed all we can
sacrifice, and we have yearned all
we can yearn, so let us celebrate
(MORE)

SIR KEVIN (CONT'D) (CONT'D)
today, let us live! Today is
yours, and tomorrow is ours!

SIR KEVIN
Hear, hear!

Glasses are clanked together, and consumed by the cheerful Rebels.

EXT. MADRID STREETS - DAY

Alex and Natalie walk down the quiet streets, not caring about the litter or garbage.

NATALIE
All these years in darkness, I
forgot about how wonderful the sun
truly is.

Alex turns and stares at Natalie's eyes.

ALEX
It is beautiful.

They hold hands and continue walking down the streets.

EXT. MARKETPLACE - DAY

Alex and Natalie walk about the impoverished square, looking from wooden stall to stall.

Natalie walks over to a fruit stand a little ahead. Alex stops at a jewelry stall, displaying old silver trinkets, earrings and bracelets. Near the back is a silver necklace, aged but still intact, glimmering in the sun.

Alex takes out his wallet, and a few bills.

ALEX
(to shopkeeper)
Is this enough?

SHOPKEEPER
More than so.

The shopkeeper hands the necklace to Alex. Alex examines it, and clears away some dirt with his shirt.

EXT. CLIFF OVERLOOKING CITY - SUNSET

Alex sits next to Natalie, who now wears the necklace. Both peer out at the city below. A long pause, then Alex and Natalie gently kiss on the lips. The kissing becomes more passionate as the sun finally sets overhead.

EXT. CLIFF OVERLOOKING CITY - NIGHT

Alex and Natalie lie together, staring up at the stars. The city below is almost completely dark.

Serene, and peaceful, the warm wind blows overhead.

Suddenly loud noises, and flashes of lights and explosions are heard below. Alex and Natalie are awakened from their calmness, as they stare out at the city below.

More explosions and gunfire are heard below.

NATALIE

What's going on down there?

ALEX

I hope they didn't start without us.

Alex and Natalie quickly get up, and grab their belongings and run down the back of the cliff.

EXT. PATH DOWN CLIFF - NIGHT

Alex and Natalie run down, nearly slipping down the narrow path. It's dark, but both move in a hurry. Alex slips, and drops his sack below, as Natalie helps him up.

The sack falls down the side of the cliff, as a gun and a mini submachine gun tumble below.

Alex looks over the cliff, trying to see where the sack went.

NATALIE

Forget it. Let's just get back to the hotel.

Alex and Natalie continue carefully down the path.

EXT. NEAR MARKETPLACE - NIGHT

Approaching the marketplace earlier, Alex and Natalie stare on as SOLDIERS IN FLAP JACKETS wielding machine guns shoot at dispersed civilians and Rebels about.

EXT. MARKETPLACE - NIGHT

A group of soldiers spot Alex and Natalie looking over from around a building, and fire at them.

EXT. NEAR MARKETPLACE - NIGHT

Alex pulls Natalie around the corner, just missing the bullets. Rubble from the building break off, scattering to the ground.

Alex turns back toward the path to the cliff, its about a hundred years of openness.

NATALIE

We won't make it. There's no cover.

EXT. MARKETPLACE - NIGHT

Four soldiers walk over toward the corner, with weapons ready.

Suddenly Alex and Natalie run out across the Marketplace taking cover behind stalls.

The soldiers shoots but their bullets are blocked, as wooden stalls shatter into splinters.

Alex and Natalie dive around a large wooden stall. Footsteps approach from around them.

A tough looking soldier walks around, only to be hit by a large crate thrown by Alex.

ALEX

Come on!

Alex and Natalie run across the marketplace as soldiers fire at them. They keep running, staying low behind stall after stall.

Alex spots an alley to his left and another street to his right. Two soldiers stand by the alleyway shooting up at buildings above.

Rebels from the windows above shoot below, killing one soldier and wounding the other.

Alex and Natalie run over.

ALEX (CONT'D)
Hold your fire. We're with you.

EXT. ALLEY - NIGHT

Alex pushes the wounded soldier to the ground while Natalie takes the rifle from the dead soldier.

The wounded soldier aims his rifle at Alex, but Alex grabs the barrel and points it to the ground away from him. Bullets fire into the ground, making lots of noise.

PETER and RACHAEL look below from their windows. Peter aims and finished off the wounded soldier.

Natalie covers the alleyway entrance, shooting at two soldiers approaching from the marketplace.

Alex grabs the other dead soldier's rifle and helps Natalie out. Two more soldiers from the marketplace approach, dodging around the corner and firing, this time avoiding being hit.

Bullets spread around Alex and Natalie, barely missing them.

NATALIE
Is there a way out?

Alex and Natalie return fire as the two soldiers dodge out of the way.

PETER
No, not from there. You need to go around to the side street, but its heavily guarded.

Rachael disappears from her window.

ALEX
What the hell happened?

PETER
We've been compromised. They found out about everything, and are wiping us out.

Peter pokes his head out the window, and tosses a grenade down to Alex.

PETER (CONT'D)

Here...

Alex catches the grenade, pulls the pin and throws it down near the marketplace entrance.

EXT. MARKETPLACE - NIGHT

Two soldiers hide behind the corner, reloading. One spots a grenade rolling toward them, and runs out of the way. the other gets blown up.

SOLDIER #1

(in radio)

We need more reinforcements at market.

A few moments later, more soldiers run into the marketplace.

Soldier #1 points to where the rebels are, just around the corner.

EXT. ALLEY - NIGHT

Rachael returns to her window, carrying a crude worn out rope ladder, and tosses it down below.

RACHAEL

Hurry!

The rope ladder is just out of reach.

RACHAEL

We'll cover you guys. Come on!

Natalie jumps for the ladder, but misses. Alex drops his rifle, and gives Natalie a boost. She reaches up and grabs it, climbing up.

Four soldiers fire from around the corner. Rachael and Peter lean out, trying to cover them. It's hard to get a good angle.

Alex grabs his rifle and returns fire down the alleyway, wounding one soldier.

ALEX

Got any more nades?

PETER
Sorry, all out.

Natalie makes her way up to Rachael's window, as Rachael helps her up.

Alex jumps for the ladder, missing.

ALEX
It's out of my reach...

INT. ROOM - NIGHT

Rachael and Natalie look around the room. They both grab a large square television set, and carries it over to the window.

EXT. ALLEY - NIGHT

The TV crashes down, and shatters into pieces.

Alex dodges out of the way, just in time.

NATALIE
Sorry...

Alex jumps on top the cracked TV, and jumps at the ladder, this time getting a grip.

He slowly climbs up.

EXT. MARKETPLACE - NIGHT

The soldiers rush around the corner, firing at Alex. A few bullets pierce Alex's clothing, just missing him by centimeters, causing Alex to lose his grip. He starts to fall, but uses his legs to hook into the ladder.

From afar, Peter shoots at them, forcing the soldiers to duck for cover.

Hanging upside down, Alex quickly swings back up right and keeps climbing.

Peter runs out of ammo and quickly reloads, and continues to shoot blindly at the marketplace entrance.

EXT. ALLEY - NIGHT

Alex reaches up, and is helped through the window by Natalie and Rachael.

INT. ROOM - NIGHT

Alex peers out the window over to Peter's window.

ALEX
Thanks for the cover.

PETER
Yeah, no problem!

Alex turns around back into the room.

Rachael points to a crate with weapons and ammo.

RACHAEL
Arm yourselves. It's going to be a tough night!

Alex and Natalie walks over to the crate. Alex grabs a pistol and an old machine gun, while natalie grabs two pistols and a rifle.

ALEX
So what's the plan?

RACHAEL
Don't know. They're jamming all frequencies. Can't organize. We've been holding out here about an hour...

EXT. MARKETPLACE - NIGHT

A high tech, agile, heavily fortified tank zooms down a wide street into the marketplace. Four soldiers waive it over towards them.

EXT. ALLEYWAY - NIGHT

The tank cruises around the corner, into the alleyway. It's cannons move upwards.

Peter spots the tank and doges into his room. A shell is fired just below Peter's window, causing the walls and floor to give out from under.

Peter dangles out of the room, falling six stories below.
Soldiers shoot at Peter, killing him.

INT. ROOM - NIGHT

Rachael stares out the window, to see her friend die. Sound of the tank cannon moving is heard, as Rachael ducks back in, just missing the shell. Debris scatters around the room as the wall becomes a large hole.

RACHAEL

We've got to get out of here!

Alex, Natalie and Rachael run out into the hallway, as more shells are launched at the room, scattering wood everywhere.

INT. HALLWAY - NIGHT

Rachael leads the way down the hall.

RACHAEL

The exits are sealed... Follow me.

Rachael runs to a stairway, and jogs up. Alex and Natalie follow behind.

INT. STAIRWAY - NIGHT

Rachael, Alex and Natalie run up several flights of stairs, all the way up to the roof.

EXT. ROOF - NIGHT

Behind the building is another building in the back.

RACHAEL

Run and jump...

Rachael runs across the roof and jumps onto another roof about ten feet away. Alex follows after. Natalie runs to the edge, and looks down.

EXT. OTHER ROOF - NIGHT

RACHAEL

Come on!

Alex turns and looks at Rachael.

ALEX

You can do this! Just get a
running start.

From the other roof, Natalie backs up and leaps across toward the roof. She lands, tumbles and lands in Alex's arms. Natalie gets up, and they continue following Rachael down the roof.

They run to a doorway. It's locked.

Rachael shoots the lock, and opens the door.

INT. STAIRWAY - NIGHT

It's dark, and the stairs creak as they walk down the winding stairway, all the way down to the first floor.

INT. FIRST FLOOR - NIGHT

On the first floor two soldiers search the lobby. They spot Alex, Natalie and Rachael, firing at them.

INT. STAIRWAY - NIGHT

Alex, Natalie and Rachael climb up a few flights for cover. They run to the second floor.

INT. SECOND FLOOR HALLWAY - NIGHT

Alex, Natalie and Rachael run down the hall toward an open window. Rachael peers outside. It's clear. Rachael jumps out landing eight feet below. Natalie goes next as Alex covers the hallway.

Two soldiers appear, and fires at Alex who returns fire. Alex dodges into a nearby room.

INT. NEARBY ROOM - NIGHT

He hears footsteps coming closer. Alex aims just before the doorway, shooting.

INT. SECOND FLOOR HALLWAY - NIGHT

One soldier gets hit through the wall and falls.

The other soldier, takes out a grenade and tosses it into the room.

INT. NEARBY ROOM - NIGHT

Alex sees the grenade, and kicks it back out the hallway, it blows up in midair, sending Alex flying backwards toward the far wall of the room. His clothes are tarred, he's hurt, but will survive.

Alex gets up, and turns the corner. The other soldier is wounded by the explosion, but has his hands on the trigger, ready. His aim is bad, so he misses. Alex kicks the soldier to the ground unconscious.

Alex returns to the escape window. Natalie and Rachael are ducked behind a dumpster, looking up.

NATALIE

This way!

Alex jumps down.

EXT. STREETS - NIGHT

Gunfire can be heard closer and closer. Rachael leads the way as Alex and Natalie follow after.

Around the apartment buildings, flashes of gunfire can be seen through the windows as soldiers march from room to room.

They spot a tank and a few soldiers around a corner at an intersecting street. When the soldiers aren't looking, they run past, continuing down the same street, without being spotted.

NATALIE

Which way to the hotel?

RACHAEL
It's about a few more blocks.

EXT. NARROW STREET - NIGHT

Rachael, Alex and Natalie turn into a narrow street. They keep running. Four guards from across shoot at them. They duck into a side street.

EXT. SIDE STREET - NIGHT

Rebels have barricaded the entrance of the street with old furniture, scraps of metal, and concrete blocks. As Rachael, Alex and Natalie approach, two rebels fire wounding Rachael, who falls down.

ALEX
Wait! Stop!

NATALIE
Don't shoot!

A REBEL OFFICER overlooks his fighters behind the barricade.

REBEL OFFICER
Hold your fire!

Alex and Natalie rush over to Rachael.

ALEX
You ok?

Alex looks at the wound. It hit her in the thigh.

RACHAEL
I'll survive.

They carry her toward the barricade.

The rebels look on from behind.

REBEL OFFICER
Clear a path, men!

Rebels begin to tear down the right side of the barricade, giving them room to enter. A scrap of metal, some bricks, a old dresser is pushed out of the way, as Alex and Natalie escort Rachael over to the other side.

As soon as they are through, the gap is rebuilt.

REBEL OFFICER (CONT'D)

It's been a chaotic night. We've secured this street and so far have been able to fortify 23rd street behind us... How bad is she hurt?

ALEX

I think we need a doctor.

The Rebel Officer points at a building just behind them.

REBEL OFFICER

Take her up in there. Jacob can treat her.

Alex and Natalie slowly escort Rachael into the building.

Behind them five SOLDIERS run toward the barricade, only to be shot at by the rebels.

INT. OFFICE BUILDING - NIGHT

Several tables and beds are filled with wounded rebels. JACOB (42) and two assistants treat the wounded.

Alex and Natalie take Rachael to Jacob.

ALEX

We need some help. The bleeding is pretty bad.

Jacob examines the wound.

JACOB

(to Rachael)
How's the pain?

RACHAEL

It hurts.

Jacob points at an empty table.

JACOB

Put her over there. I'll prepare to take the bullet out.

Alex and Natalie ease Rachael over to the table. Jacob grabs some medical tools and returns.

JACOB (CONT'D)
I'll take it from here.

RACHAEL
You two should go. I'll be fine.

Alex and Natalie gives a nod, and exits.

EXT. SIDE STREET - NIGHT

Alex and Natalie emerge from the office building. The REBEL OFFICER turns around.

ALEX
Do you know the way to Hotel Argon?

The Rebel Officer points past a few tall buildings.

REBEL OFFICER
It's about four blocks northeast of here. Past 23rd street, its quite chaotic.

ALEX
Thanks.

Alex and Natalie jog down the side street.

EXT. 23RD STREET - NIGHT

Several Rebels have barricaded the exit with old cars, scraps of wood and old pieces of furniture.

There's a small gap to the left side. Alex and Natalie approach.

REBEL SOLDIER
Hey, don't go past that.

NATALIE
We need to get to the hotel.

REBEL SOLDIER
There's at least two death squads that way!

Alex and Natalie slip through the gap, and turn left.

EXT. WIDE STREET - NIGHT

Soldiers storm building after building as tanks give them cover fire. A few scattered rebels fire out of apartment buildings and rooftops.

Alex and Natalie sneak down the street, staying in the dark.

A soldier with night vision spots them.

NIGHT VISION

Two rebels at six o'clock!

A group of soldiers start spraying in Alex and Natalie's direction. Alex and Natalie duck under some rubble, and return fire, wounding four soldiers.

More rebels from rooftops and apartment buildings fire RPGs at soldiers and tanks below.

Distracted, the group of soldiers return focus on the other rebels.

Alex and Natalie spot an alleyway, running to it as fast as they can.

EXT. ALLEYWAY - NIGHT

Alex and Natalie jog past garbage and litter to the entrance of Hotel Argon. They catch their breaths, and knock four times. There's no answer. The door is slightly ajar, as they push it in.

INT. HOTEL ARGON LOBBY - NIGHT

Rebel bodies lie scattered around the lobby... Its a real mess. Furniture and paper litter all around.

NATALIE

We're too late.

Natalie spots Sir Kevin lying in the corner, bleeding, nearly dead. Alex and Natalie approach.

SIR KEVIN

We've been infiltrated... We've got a contingency... Head to the sewers.

Sir Kevin removes a secret compartment from his right shoe, and takes out a piece of paper.

SIR KEVIN (CONT'D)
Finish the mission.

With his last breath, Sir Kevin hands the paper over to Alex. Alex and Natalie look on for a silent beat, and then leaves the hotel.

EXT. ALLEY - NIGHT

Alex and Natalie walk to the back, and together they lift a giant pothole cover. They climb down.

INT. SEWERS - NIGHT

Dark, wet and dirty, Alex and Natalie walk ankle deep in sludge. Natalie holds a small flashlight over the piece of paper. It's a blueprint of the sewers.

NATALIE
It looks like if we walk a half
mile through this maze, we will be
just under 23rd street.

INT. SEWERS - NIGHT

Alex and Natalie walk down the complex sewer system, until finally they stop under a ladder.

Alex climbs up and removes the pothole. He stares up into...

EXT. MIDDLE OF 23RD STREET - NIGHT

In front of him, Alex can see huge tanks crush through the barricade, running over rebels. Rebels retreat, only to be fired upon by the advancing soldiers.

ALEX
Down here!

Five rebels run toward the pothole.

INT. SEWERS - NIGHT

Alex jumps down out of the way, as five rebels enter the sewers after.

The last rebel closes the pothole.

ALEX
Come on. Follow us!

Alex, Natalie and the five rebels run further down the sewers.

EXT. MIDDLE OF 23RD STREET - NIGHT

Tanks rush by the pothole past a corner toward the other end of the barricade. Soldiers follow after.

EXT. SIDE STREET - NIGHT

Rebels shoot behind the barricade at enemy soldiers from the other side. The sound of gunfire and smoke is loud. The rebels don't notice the approaching tanks and soldiers from behind. They get run over, shot at and eliminated from behind.

INT. SEWERS - NIGHT

The sludge is now waist deep, as they head deeper underground.

REBEL #1
So what's the plan?

NATALIE
We've got a blueprint here that leads right underneath the bunker.

ALEX
If we take it out, we can reprogram the sentries, and at least have some fortification.

REBEL #2
I'm running low. We should get to the armory.

REBEL #3
Won't work. That was the first thing they destroyed when we were betrayed.

REBEL #1
Do we know who it was?

REBEL #5

I was on my way to the hotel, and saw what happened. It was one of our officers.

EXT. MIDDLE OF 23RD STREET - NIGHT

Ben Arnold, now dressed as a major stands before a squad of twenty soldiers who carry flamethrowers and electronic night vision helmets.

BEN ARNOLD

Now, we need to clear out the sewers. Fry anything that moves, you got me?

SOLDIER

Yes, sir!

BEN ARNOLD

Move it!

Soldiers remove the pothole and jump below.

Ben Arnold takes out a PDA, and with a stylus, gives orders to his soldiers below.

INT. SEWERS - NIGHT

Soldiers run down the sewers, breaking up into different directions.

POV of soldier. Through his electronic helmet, he sees a virtual blueprint of the sewers, blue dots for other friendly soldiers, and a red pathway, orders given by Ben Arnold from above.

EXT. STREETS - NIGHT

Shot of various streets, and more soldiers hopping down potholes.

INT. SEWERS - NIGHT

Alex, Natalie and the five rebels slowly approach a then foot drop. Below is a giant pool of sewage. They take one deep breath, and jumps down, swimming through sludge. It's like quicksand.

A heavyset rebel sinks below, gasping for air. Two Rebels try to help him up, only to be dragged under by him. A large air bubble, and then silence.

Farther from the sludge mess, Alex and Natalie turn around as they hear gasps for help.

ALEX

Shit!

NATALIE

Careful!

REBEL #4

It's too late.

Alex moves his way over toward where the three rebels disappeared. He realizes its too late. And continues forward.

After a few hundred yards of swimming through sewage, Alex, Natalie and the two remaining rebels make it to a large pipe. They start crawling through.

INT. PIPE - NIGHT

Like a complex maze, there are different paths.

NATALIE

This way!

Natalie leads as she looks at the dirty and ripped blueprint.

After crawling left, right, right, left, right through hundreds of yards of dirty piping, they arrive out of the piping to larger sewage pathways.

INT. SEWERS - NIGHT

Alex, Natalie and the two rebels walk down a dark path. They turn left. Suddenly a huge flame flies at them. Alex and Natalie dodge to the side, just missing the flames. One rebel gets lit on fire, and screams, falling to the ground and dying a slow death.

It came from the flamethrower of a soldier. Alex, Natalie and the last Rebel aims their weapons and fires, taking out the soldier.

ALEX
We better hurry!

Alex, Natalie and the last rebel start running through the sewers as fast they can.

Around intersections, more flamethrower soldiers appear, but Alex, Natalie and the last rebel are too quick, missing the flames.

At one intersection two flamethrowers from opposite sides miss the three, and light each other on fire.

Ahead of them, there is a wide chamber, where four guards with machine guns approach. They fire at Alex, Natalie and the last Rebel. Bullets ricochet all around the sewer walls, sparks flying. Alex, Natalie and the Rebel dodge around a corner.

Behind them a flamethrower ignites, but before the flames could get to them, the Rebel shoots the soldier dead. Lots of footsteps and muffled shouting are heard from behind.

NATALIE
They're coming our way.

Alex peers around the corner where the four soldiers lie waiting, firing just as they see Alex's body. Alex quickly moves behind cover, barely missing the bullets. One bullet ricochets off the sewer walls and hits Alex in the leg.

ALEX
Ow!

NATALIE
You ok?

ALEX
Yeah. Just a cut.

NATALIE
We need to move quick, otherwise we're trapped.

REBEL #5
We're already trapped.

Alex looks around. He jogs over and quickly drags the dead flamethrower soldier over to them. He takes off his flamethrower equipment, and chemical backpack.

INT. SEWER CHAMBER - NIGHT

The four soldiers, look through heat sensing hermits.

POV of lead soldier. From his electronic eyepiece, he sees the body heat of Alex, Natalie and the Rebel behind the walls. Behind them, the blueprint shows about 20 guards approaching their way.

The heat shows the three targets huddled around something, they are moving together as one toward the corner. They appear. An object is thrown their way.

INT. SEWERS - NIGHT

Alex, Natalie and the Rebel have just thrown the large chemical backpack at the four soldiers.

INT. SEWERS CHAMBER - NIGHT

The four soldiers open fire, wounding the last Rebel in the stomach, who falls to the ground. They spot the object flying toward them, and the lead rebel aims at it, shooting just as its about to hit him.

Bullets pierce into the chemical backpack as it ignites and creates a large explosion.

INT. SEWERS - NIGHT

Alex and Natalie drag the Rebel behind the corner, just before flames shoot out towards them.

When the flames stop, Alex peers around the corner. The four soldiers are burnt to bones and ashes.

Natalie checks on the Rebel, who's now dead. Alex turns back toward her.

ALEX
We gotta move.

Alex and Natalie leave the dead Rebel behind and run off past to...

INT. SEWERS CHAMBER - NIGHT

Alex and Natalie turn left through another sewer passageway.

Seconds after they leave, about twenty soldiers armed with machine guns, flamethrowers, rifles and other weaponry approach.

INT. SEWER PASSAGEWAY - NIGHT

It's a uphill slope that goes on for at least a mile. Hundreds of rats are scattered around.

Alex and Natalie jog down the passageway.

INT. END OF SEWER PASSAGEWAY - NIGHT

Alex and Natalie just under large metal pipes that emit steam and drip water. Natalie checks the blueprint.

NATALIE

We're just under the bunker.

Alex looks up to see a hatch. He tries to turn it, but it won't budge.

They hear footsteps and noise approach from the other end.

Natalie helps Alex turn it. With all their might, it slowly creaks and turns. After a few turns, it opens.

Alex boosts Natalie up, then Natalie reaches down and helps Alex up to...

INT. BUNKER NUCLEAR WASTE STORAGE - NIGHT

Large metal barrels are stacked all around, containing radioactive material. Barrels show different warning signs from poison, nuclear waste and flammable liquid.

Alex and Natalie grab a few barrels and tosses them down the hatch.

INT. SEWER PASSAGEWAY - NIGHT

Soldiers run toward the end of the passageway, only to see metal containers roll down toward them.

Several soldiers trip, some jump over them.

The soldiers are about halfway toward the end, when Alex appears head first through the open hatch, and fires at the barrels.

Bullets scatter and ricochet. Soldiers dodge for cover.

Alex aims for the barrels, finally causing enough damage, to burst one. It's a chain reaction, as one barrel ignites the other. Flames shoot out from all sides, nearing Alex's face.

INT. BUNKER NUCLEAR WASTE STORAGE - NIGHT

Alex quickly gets up, and with the help of Natalie, they close the hatch.

Soon the hatch metal itself become very hot.

Alex and Natalie walk over to the exit door. It's locked from the outside.

INT. BUNKER NUCLEAR WASTE STORAGE - LATER

The view shows a stack of barrels piled against the fortified metal doors. Other barrels are lined in a line to the hatch entrance.

INT. SEWER PASSAGEWAY - NIGHT

Barrels continue in a line going down just at the hatch entrance.

Alex and Natalie stand at the beginning of the passageway. Alex aims his rifle, and shoots. It misses. He shoots again, it ricochets off the sewer walls. He steadily aims, and this time it hits. There's not enough damage. Alex holds the trigger down, and shoots short bursts. The barrel bursts, causing a chain reaction all the way up the hatch into the storage room.

Fire spread all over, as the explosions shake the ground.

When it's silent, Alex and Natalie jog over toward the end of the passageway. The hatch has been blown apart, and so has most of the ceiling.

Alex and Natalie climb up the rubble to...

INT. BUNKER NUCLEAR WASTE STORAGE - LATER

The walls are a mess, concrete everywhere. The doors are blown apart, and the walls are damaged. Debris and ashes cover the floor.

Alex and Natalie walk through the giant hole, that once held the fortified doors.

INT. HALLWAY - NIGHT

Alex and Natalie walk up an elevated hallway. They look around the corner, and spot two soldiers running toward them. Alex opens fire, shoots the two soldiers down.

Alex and Natalie drag the bodies to the side, and put on their uniforms.

ALEX

How do I look?

NATALIE

It's not you.

Alex laughs. Natalie grabs one of the guard's key cards, and puts it in her pocket.

They walk down the hallway toward a sliding glass door. Natalie swipes the card, and the doors open.

INT. BUNKER CONTROL ROOM - NIGHT

Large room, high ceilings, lots of computer terminals and plasma screens. On the second floor, a medium sized room overlooks the entire operation.

Alex and Natalie walk through the sea of computer terminals, up to a rail platform that leads up to the second floor.

EXT. 2ND FLOOR CONTROL ROOM - NIGHT

Two high ranking officers look on and give orders to the soldiers in the field. Alex and Natalie knock on the door.

INT. 2ND FLOOR CONTROL ROOM - NIGHT

One officer walks over, and unlocks it. Alex and Natalie enter.

OFFICER #1
What is it, soldier?

ALEX
There's been a breach at the ground level.

OFFICER #1
We know. Four squads are on route.

ALEX
The rebels aren't down there anymore, sir.

OFFICER #1
Then where are they?

Alex and Natalie draw their guns. Alex aims at Officer #1, while Natalie aims at Officer #2.

ALEX
Back up, and don't move.

The two officers slowly back up.

NATALIE
Not a word. Sit down!

Officer #1 returns to his seat.

Alex presses the door lock button, as the door closes.

OFFICER #1
Are you crazy? There are hundreds of soldiers. You'll never get out of here alive.

ALEX
If we won't neither will you... Now follow our orders, and you'll live.

NATALIE
We want you to unjam the communications band.

Officer #1 looks at Officer #2.

NATALIE (CONT'D)

Do it!

OFFICER #1

Not a chance.

ALEX

I wonder if this booth is sound
proof...

INT. BUNKER CONTROL ROOM - NIGHT

A muzzle flash is seen briefly from the 2nd floor booth. There's no sound. Technicians continue working below, without noticing.

INT. 2ND FLOOR CONTROL ROOM - NIGHT

Officer #1 has just been shot in the chest. He's bleeding, badly.

ALEX

Guess it is.

(beat)

Now, unjam the frequency!

Officer #2 nervously types in his console.

OFFICER #2

Ok, it's done.

Officer #2 slyly reaches and hits the silent alarm.

INT. BUNKER CONTROL ROOM - NIGHT

Outside, alarms flash. Technicians look up at the 2nd floor control room, seeing Alex and Natalie.

Another muzzle flash can be seen.

After a few moments, about ten soldiers barge through double doors, running up to the 2nd floor platform, guns ready.

INT. 2ND FLOOR CONTROL ROOM - NIGHT

Both officers are dead, lying on the ground. Alex and Natalie sit in their chair.

They notice soldiers running up to their platform.

ALEX
We got to hurry.

Natalie and Alex quickly types commands in the terminals.

NATALIE
I'll unlock the gates, you disable
the machines.

EXT. BUNKER - NIGHT

The gated walls, open. The turrets and sentry guns stop moving.

INT. 2ND FLOOR CONTROL ROOM - NIGHT

Soldiers shoot at the booth, their bullets being reflected off of the bulletproof glass.

NATALIE
Now, to inform our allies.

Natalie enters some commands while Alex turns on a microphone.

ALEX
This is Alex Calhorn of the
Revolution.

INT. LARGE CONCRETE ROOM - NIGHT

Hundreds of Rebels are in the room, listening to the radio.

ALEX (V.O.)
We have successfully disabled the
bunker defenses, and the gates are
now lowered. We are holding them
off in their main control
room. Requesting assistance. I
repeat, we have successfully
disabled-

JAMES, an officer of the Revolution, turns off the radio.

JAMES
You heard him! Everyone arm up,
and let's charge!

It's chaotic as rebels arm themselves, and rush out of the room into...

EXT. STREETS - NIGHT

Rebels flock out into the streets from different refuges. Soldiers shoot, Rebels shoot back.

EXT. MADRID - NIGHT

A magnificent view of the streets below, as fire erupt, Rebels converge toward the center of the city, toward the bunker.

EXT. BUNKER - NIGHT

Rebels charge into the Bunker, some getting hit by soldiers on guard towers. Rebels fire back, throwing grenades.

INT. 2ND FLOOR CONTROL ROOM - NIGHT

Alex and Natalie look on at the surveillance camera, seeing the bunker being taken.

Faint thuds are heard from outside. Soldiers are using a metal battering ram to crack the glass door. After a few hits, the glass begins to crack.

INT. BUNKER CONTROL ROOM - NIGHT

Hundreds of Rebels rush into the control room, firing. Soldiers and Rebels fall everywhere. It's a huge firefight.

INT. 2ND FLOOR CONTROL ROOM - NIGHT

Alex and Natalie watch as the Rebels now outnumber the soldiers. Some soldiers drop their weapons, and surrender. The battle dies down.

ALEX

(through radio)

The bunker has been taken! Satellite defense is now offline. European satellites are now sitting ducks.

EXT. FACTORY - NIGHT

Large tanks aim at the sky, firing huge missiles.

INT. 2ND FLOOR CONTROL ROOM - NIGHT

Looking at a monitor, Alex sees images of satellites above Europe being destroyed.

Natalie walks over and opens the door. Below hundreds of rebels cheer on.

INT. BUNKER CONTROL ROOM - NIGHT

James jogs up to the 2nd Floor door, entering into...

INT. 2ND FLOOR CONTROL ROOM - NIGHT

JAMES

Good work.

James reaches and takes out a small disk.

JAMES (CONT'D)

Move aside.

Alex moves aside, as James takes his seat. He inserts the disk into a console, and launches the program.

NATALIE

What are you doing?

JAMES

It's a virus. It will infect other bunkers around Europe, disabling their defenses and opening their doors for attack.... There, it's done!

EXT. LONDON - NIGHT

The bunker in the middle of the city becomes offline, in the dark. Rebels rush through the gate, firing at soldiers.

EXT. PARIS - NIGHT

Thousands of Rebels rush into the bunker, firing at soldiers. The soldiers try their best to secure the bunker, but being overwhelmed.

EXT. BERLIN - NIGHT

Hundreds of soldiers march outside, firing at Rebels, who fire back. The Rebels outnumber the soldiers, eventually pushing them back into the bunker.

INT. KANSAS COMMAND HQ

At the glass room, General Ivan looks at a monitor that shows bunker after bunker being taken. Green dots turn red, signaling defeat.

GENERAL IVAN
(through radio)
We've lost Europe. But we can
still crush them. Prepare to break
orbit.

EXT. EARTH

Thrusters in Australia turn on full power. The Earth moves closer and closer toward the sun. Europe is at front end.

EXT. MADRID - DAY

By the rotation of the Earth and movement toward the sun, it is now daytime. It's getting hotter and hotter, as the distance between Earth and the sun diminishes.

INT. 2ND FLOOR CONTROL ROOM - NIGHT

James looks at the monitor.

ALEX
What are they doing?

JAMES
They're trying to burn us!

NATALIE
Is there anything we can do?

JAMES

We must attack their main command center, or else this entire continent will melt.

EXT. BUNKER AIRFIELD - DAY

Lots of aircraft, neatly organized into rows and columns. Hundreds of Rebels rush out toward various aircraft.

Alex and Natalie board one attack ship.

EXT. MADRID - DAY

Several ships take off one after another.

EXT. EUROPE - DAY

Hundreds of ships fly from countries all over Europe, heading toward North America.

EXT. EUROPE - NIGHT

Flying at top speed past oceans, these aircraft try to make it to the cooler side of the planet.

EXT. MADRID STREETS - DAY

It's getting very hot. Rebels and soldiers in the street suddenly collapse of heat exhaustion. Some of them combusting into a ball of fire before hitting the ground. Buildings begin to melt.

EXT. EUROPE - DAY

Cities are literally melting to the ground. Aircraft are scattered around the world, trying to make it to North America, where it's cooler. Some late aircraft closer to Europe melt and burst into flames.

EXT. OCEAN - DAY

Steam rises as the ocean gets heated up. Heading toward the opposite side of the Earth, a small squadron of aircraft makes it without melting. Alex and Natalie lead the charge.

EXT. EARTH

Steam and hot mist cover evaporate into the air. Europe, now at the helm of the ship approaching the sun becomes darker, as the land burns and scorches. North America is hot, but since it's on the other side, it's not taking as much damage.

EXT. NORTH AMERICA - BRIGHT

Myst start to surround North America, but not as much as compared to Europe and the rest of the world.

EXT. NEW YORK CITY

Towering skyscrapers show signs of melting, as the temperature rises. Glass windows shatter all around as the heat is too much.

A division of Rebel aircraft fly overhead on their way toward Kansas.

EXT. LOS ANGELES

People in the streets look at the sky. The heat is too much for some people, who faint.

Another division of Rebel aircraft fly overhead on their way toward Kansas.

EXT. ALASKA

Cities are flooded. Rivers flow down mountains drowning cities.

EXT. KANSAS

Getting warmer, as crops begin to wither and die.

Rebel aircraft converge from all sides toward the center.

EXT. KANSAS COMMAND HQ

At the coolest point of the planet, its warm, but getting warmer.

A few Rebel aircraft are just miles away, smoking hot, as paint crack and peel off, falling below.

INT. KANSAS COMMAND HQ

General Ivan sits in the glass room, with air condition running. He looks determined, as he watches his monitors.

Lt. Colonel Daniel rushes over and knocks on the glass room. General Ivan presses a button and the door slides open, as Lt. Colonel Daniel enters.

LT. COLONEL DANIEL

Sir, the temperatures are rising fast. Our citizens are rioting all around, heading this way...

GENERAL IVAN

The Rebels are overwhelming. It's the only way to crush them.

LT. COLONEL DANIEL

But we will perish along with them.

GENERAL IVAN

As officers, we are expected to go down with the ship.

LT. COLONEL DANIEL

But sir, we can just surrender! give them what they want and-

General Ivan reaches into his holster and aims a pistol at Lt. Colonel Daniel.

GENERAL IVAN

Get out!

Lt. Colonel Daniels steps backwards, toward the door. While doing so, he reaches into his front jacket and pulls out a small pistol.

LT. COLONEL DANIEL

General, I officially resign-

Lt. Colonel Daniels turns around fast, as he aims his pistol, but he's too slow. General Ivan aims and shoots him dead.

GENERAL IVAN

I accept your resignation, soldier!

Below technicians stare up at the booth. The glass doors slides shut.

EXT. KANSAS COMMAND HQ

Rebel aircraft fly toward to the military city, as turrets point up and fire missiles. Aircraft dodge missiles, as the sky is filled with hundreds of missiles aimed at hundreds of approaching planes.

As soon as an aircraft dodges one, it runs into another missile. It's real chaos.

INT. ATTACK SHIP

Alex sits at the cockpit, with Natalie just behind him. He expertly dodges one missile after another. He aims his weapons system, and fires missiles taking out one turret after another.

He flies toward a sea of turrets near the back, and drops bombs.

Three missiles head his way, as Alex does pulls up vertical, doing a giant loop, then a barrel roll. Around him his fellow Rebel ships gets blown apart. One flaming plane nearly crashes into him.

INT. KANSAS COMMAND HQ

At the ground floor, Lt. Colonel Bob stands in front of twenty technicians.

LT. GENERAL BOB

The general is mad! Do what you must to override the system. Disable the turrets, as of now, we are part of the revolution! We must not let him kill us all!

The technicians return to their terminals, trying frantically to stop disable the systems.

TOM, a geeky looking technician sits at his terminal, inputting commands. The screen shows defense data. After a few moments, the screen flashes red.

TOM

Sir, the turrets are now offline!

EXT. KANSAS COMMAND HQ

Turrets fire their last volley, then turn offline. About twenty surviving Rebel aircraft above, slow down, as it descends toward the ground.

INT. ATTACK SHIP

Alex lands his ship. As Natalie looks out below. Hundreds of aircraft have crashed all around below.

INT. KANSAS COMMAND HQ

Just outside the glass booth several soldiers carry a battering ram, trying to crack the door.

Below, Lt. General Bob stands behind Tom who keeps inputting commands in his terminal.

TOM

I can't override the thrusters. It needs to be done from inside with key card clearance.

LT. GENERAL BOB

If you don't figure out a way, we will all fry. The nano-reinforced glass fortification is nearly impossible to crack.

Rebels swarm into the command center. Alex and Natalie are at the lead. They point their weapons at the soldiers and technicians, who after a moment of silence, continue what they were doing.

Lt. General Bob walks over to a group of rebels.

LT. GENERAL BOB (CONT'D)

Who's in charge?

Alex and Natalie walk over to Lt. General Bob.

ALEX
You can talk to us.

LT. GENERAL BOB
Alex...

ALEX
Sir.

LT. GENERAL BOB
We can't stop the thrusters. They
need to be shut down one at a
time. Can you do that?

TOM
There's no time. Even if we stop
the thrusters, the sun's gravity
will keep pulling us in.

NATALIE
What if we destroy select
thrusters, and alter our course?

TOM
Nearly impossible. The
gravitational pull is too
strong. Without immediate access
to the thruster system, we can't
pull out in time. It's now or
never.

LT. GENERAL BOB
My men are working on the booth...

NATALIE
What if we nuke the sun?

TOM
It's possible, but its risky.

LT. GENERAL BOB
How risky?

TOM
We will be flying blind.

ALEX
That's better than being fried to
death.

LT. GENERAL BOB
(loud)

(MORE)

LT. GENERAL BOB (CONT'D)
Ladies and gentlemen, I want you to
override the nuclear arsenal. I
want you to nuke the sun!

Technicians begin to input commands furiously. Tom returns
to his console.

LT. GENERAL BOB (CONT'D)
What is the weakest point?

TOM
At our rate, if we lets see...

Tom quickly enters calculations into the terminal.

TOM
Assuming we want to spin away from
the sun, not get sucked in after it
blows, we need... I don't
know... Five nukes spread about
evenly. Three at the core, two
left about 45 degrees...

One technician stands up and shouts.

TECHNICIAN
I've cracked the system!

LT. GENERAL BOB
Good work. It's game time.

Lt. General Bob, Alex and Natalie jog over to the
technician's terminal. Tom remains behind.

LT. GENERAL BOB (CONT'D)
(to Tom)
Get over here, soldier!

TOM
One second...

Tom finishes calculations, and grabs a pen and writes it on
his hand. He quickly runs over.

TOM (CONT'D)
I've got the coordinates.

The Technician gets up as Tom sits down. Quickly entering
the coordinates, aiming each nuke at the right spot.

TOM (CONT'D)
 (to himself)
 Alpha - 34534 X 132345 Y 34332
 Z... Beta... Delta... Episolon... Gamma
 2321 x 32452 Y 342156 Z... Ok, all
 set!

LT. GENERAL BOB
 Launch on my command.

TOM
 Wait. We need to wait
 approximately 48 seconds. That's
 when we are most effective.

LT. GENERAL BOB
 Alright, launch whenever you're
 ready.

Alex, Natalie, Lt. General Bob and Tom stare at a countdown
 clock. 40 seconds.

The clock counts down to 30.

Alex turns to Natalie and holds her hands.

ALEX
 If we don't make it, I want to tell
 you...

Natalie smiles and kisses Alex before he can finish his
 sentence.

The clock is at 15 seconds.

Alex and Natalie continue kissing.

The clock shows 10, 9, 8, 7, 6, 5, 4, 3, 2, 1.

TOM
 Firing away!

EXT. KANSAS COMMAND HQ

Five large missiles launch one after the other curving up
 and around the planet toward the sun.

EXT. SPACE

Missiles cruise fast approaching the sun.

EXT. SUN

Missiles are heated up, as the outer shell starts to melt, but it keeps going, faster and faster until one after the other hits the sun.

EXT. SPACE

The sun blows up into many different pieces, as fire and matter explode all around.

Earth is blown off course, spinning and accelerating away from the sun randomly into space.

EXT. EARTH

Spinning uncontrollably, it crashes into small asteroids.

EXT. KANSAS COMMAND HQ

People are thrown all around, grabbing onto what they can, as the earth rumbles.

Alex and Natalie grab onto each other, and brace themselves. It gets pretty dizzy.

General Ivan in the glass room, bounces around, hitting his head along the walls, falling unconscious.

EXT. SPACE

Earth continues spinning out of control.

Fast elapsed time of the journey as the Earth plummets through space. Parts of scorched Europe land scatters about, creating a trail of dust and soil.

Days become months. Earth, without heat and the satellites destroyed becomes covered with snow and ice.

EXT. KANSAS COMMAND HQ

It's quite dark. Soldiers slam a battering ram at the glass booth, cracking it. Finally it shatters.

Alex, Natalie, Tom and Lt. General Bob, all aged and weak, finally enter the room.

LT. GENERAL BOB
What's the status?

TOM
Majority of our thrusters have been damaged. It's too cold out to rebuild...

LT. GENERAL BOB
So we are sitting ducks?

TOM
About four thrusters are still operational, meaning we can only steer the planet left. If we keep going this way, we will eventually hit a solar system...

Natalie glances at a monitor.

NATALIE
It appears there is a suitable star about four days away at the rate we're going.

TOM
It's still a gamble. There's no guarantee we will revolve around the sun, instead of crash straight into it...

ALEX
What are the chances for survival?

TOM
Less than 25%

LT. GENERAL BOB
That's better than nothing.

EXT. SPACE

Earth spins and cruises toward a distant star.

The star becomes closer and closer as time passes.

EXT. DISTANT SUN

There are about four planets revolving around it. One small one about the size of Pluto, one Earth sized one, and two giant planets ten to twenty times the size of Earth.

EXT. KANSAS COMMAND HQ

Alex, Natalie and Tom, now very weak look on at the monitors. Lt. General Bob lies in the corner, dead.

TOM

There are four planets between us
and the sun.

NATALIE

Do we have to pass the planets?

TOM

Our seeds need ample light to
grow. We need to at least pass
three if not four of the planets,
to get a inner rotation.

ALEX

You better start steering.

EXT. DISTANT SUN

Earth nearly dodges a small planet, then after some time it passes the Earth sized one. As Earth gets closer to the sun, it appears, it is on a collision course with one of the larger planets.

EXT. KANSAS COMMAND HQ

Alex, Natalie and Tom stare as a monitor as it shows Earth's collision path with a planet ten times the size of Earth.

ALEX

Can't we move left?

TOM
There's not enough reserve energy.

EXT. EARTH

Earth plummets toward the large planet.

EXT. LARGE PLANET - DAY

Similar to Earth, with oceans, land and continents, it is quite tropical and there's lots of green acres and vegetation. Strange large animals graze about.

Burning up in the atmosphere, Earth becomes smaller and smaller, until it finally crashes into land.

A huge impact, as dirt, land, debris fly all around, like a tidal wave consuming the larger planet.

When the dust settles, different parts of Earth are scattered all around.

EXT. LARGE PLANET - NIGHT

Now hours after collision, the dust is still in the air, but far less than before.

A pile of rubble that once was the Kansas Military City lies in the middle of the huge crater.

As the view gets closer to the crater, there are signs of life. About a hundred survivors.

A concrete slab is pushed out from under as Alex, Natalie, Tom and emerge from the rubble.

They look around, as more survivors emerge from different places in the crater. All in all there are just under 100 survivors.

Alex and Natalie walk toward a tall pile of rubble, looking up at the sky. There are two moons.

ALEX
We made it.

TOM
It's a wonder we can walk,
considering the size of this
planet.

NATALIE

Look at the soil and everything around. It's made out of different elements.

TOM

Probably lighter and more durable. What we once knew is forever gone.

ALEX

What's that supposed to mean?

TOM

There's no guarantee we have the same building blocks to rebuild upon. Besides carbon, oxygen and hydrogen, who knows what different set of rules and elements there are...

Alex stares out into the distance.

ALEX

Humanity has survived.

NATALIE

Indeed it has.

TOM

It's a new slate. What should we call this planet?

ALEX

New Earth.

Survivors from around start to look about as the view flies away from the planet.

EXT. NEW EARTH

Elapsed time of months to years as kingdoms and villages are built, spreading humanity all around.

FADE TO BLACK