

The Legacy

Written by

Jeremiah P Kasperowicz

Copyright (c) 2019

This screenplay may not be used or reproduced for any purpose including educational purposes without the expressed written permission of the author.

Draft 3

Jeremiah P. Kasperowicz  
shadowofthereign@yahoo.com  
602-781-5357

The Legacy

INT. A DIMLY LIT ROOM - UNKNOWN

A bright light shines on GABRIEL as he sits at a desk and writes in what looks to be a journal or log book.

GABRIEL (V.O.)

What happens when one person's good intentions fall into the hands of the misguided, the weak willed, the corrupt or, dare I say, the wicked?

Gabriel pauses a moment to think

GABRIEL (V.O.) (CONT'D)

Do those intentions become as equally corrupt?

Gabriel pauses again and sighs

GABRIEL (V.O.) (CONT'D)

Of course mankind has a way of taking things a bit too far. They take a belief or a cause and they radicalize it to the point where they are blinded by it.

Gabriel gets up from his chair and begins to pace.

GABRIEL

There is no argument that will ever sway them and no truth but their own.

Gabriel appears to break the fourth wall.

GABRIEL (CONT'D)

And it spreads. It spreads from one person to the next like a disease.

Gabriel begins to pace again.

GABRIEL (CONT'D)

And that disease mutates until it is unrecognizable. There is no way to cure it but fire. Many of these "diseases" started from what they believed to be a cure for what they

thought was another "disease". Often this causes violent outbreaks ...or rather outbreaks of violence.

Gabriel breaks the fourth wall one last time.

GABRIEL (CONT'D)

All this begs the question: How far is too far for any cause? Is there any REAL cure for what plagues the human race? And will mankind ever work TOGETHER to find it? Or will the only thing left by mankind be ashes and bones? What will be the legacy of the human race?

Gabriel closes his eyes.

BLACK SCREEN

A television changes channels several times until a speech already in-progress is heard.

PATRICK

...that represents all the hate, greed, selfishness, intolerance... and superstitions that this racist, self-righteous, capitalist nation was founded on. We should no longer live under a banner that represents those things. My friends, together we can bring about the rebirth of our nation. A nation where we all prosper equally, regardless of who we know or what our skill-set is. A nation that, in it's entirety, is safe for all, where bigotry and offensive speech are a thing of the past. This can be a nation with no foreign wars to fight. With the spirit of compromise... and cooperation, this can be a new era of peace and prosperity.

A crowd roars in approval.

FADE IN:

EXT. WEAPONS FACILITY IN KILJUGUN NORTH KOREA - DAWN

SUPER: "Kiljugun, North Korea"

This maximum security facility stirs with activity as a dark cloud forms over it.

Powerful lightning strikes the facility. The facility and everything around it gets reduced to rubble.

EXT. THE RED LIGHT DISTRICT - NEW YORK CITY - NIGHT

SUPER: "New York City"

SUPER: "The Red Light District"

It's a busy night. Vice peddlers and their patrons fill the streets.

ROSE SMITH steps off a bus with her young daughter, DONNA SMITH. A cross hangs around Rose's neck. As the bus pulls away she realizes that they have exited at the wrong stop. Rose makes a desperate attempt to flag the bus down but the bus continues on.

EXT. A BROTHEL IN THE RED LIGHT DISTRICT - NIGHT

Heavy traffic from all walks of life go in and out of the brothel. A few demonstrators carry signs in protest of absolute democracy, acceptance of immorality and legalized prostitution.

A Scantily dressed working girl escorts a YOUNG POLICEMAN out of the brothel. They make out and grope each other for a final time. He exits onto the side walk.

EXT. A POLICE CAR PARKED ON THE SIDE OF THE ROAD IN THE RED LIGHT DISTRICT - CONTINUOUS

The young policeman heads toward the car. TOM JACKSON, an older policeman, stands outside the car and awaits his partner's arrival. They both head for their car doors. Before he opens the car door the young policeman turns his

head.

Rose and Donna walk by. Rose tries to shield Donna from the activities carried out in the area.

EXT. THE CURB IN FRONT OF THE POLICE CAR - CONTINUOUS

Rose sits on the curb, handcuffed, with the cross now missing from her neck. Donna sits next to her and clings on to her arm.

EXT. THE POLICE CAR PARKED ON THE SIDE OF THE ROAD IN THE RED LIGHT DISTRICT - CONTINUOUS

The young police officer puts the cross in an evidence bag as Tom shakes his head in disapproval.

EXT. A WEAPONS FACILITY IN CHALUS IRAN - DUSK

SUPER: "Chalus, Iran"

The sun sets as a large sandstorm moves across the desert toward the facility and a black cloud forms overhead

Powerful lightning strikes the facility. The facility and everything around it gets reduced to rubble.

Begin opening titles

EXT. AN APARTMENT IN NEW YORK CITY - DAY

A man (LT. JAMES) stands in his doorway as the young policeman attempts to confiscate his guns. He shows the young policeman and Tom the permits for all his guns. The young police officer takes the permits and shows the man documents that explain the new law of the land in regards to firearms. The man refuses again and the young officer pulls his gun. Tom shakes his head and walks away as he removes his badge and uniform top. As the young policeman turns to stop Tom, the man pulls his own gun and points it at the younger policeman.

EXT. VOUVANT LOIRE FRANCE - NIGHT

SUPER: "Vouvant, Loire, France"

Sparse activity can be seen in well lit streets of this quaint little city. The lights begin to flicker as a large storm approaches.

Powerful lightning strikes a building in the center of the city. The building and everything around it gets reduced to rubble.

EXT. THE PENTAGON - WASHINGTON D.C. - MORNING

ROB CONROY and JOSH BLACKMORE, along with Officers from all branches of the military, and several civilians, exit the building as the Stars and Stripes get lowered and replaced with the new American flag.

EXT. SPACE STATION - DAY

The side of the station closest to the earth becomes almost invisible as it rotates in orbit around the earth. The Stars and Stripes followed by the Union Jack and several other flags that represent members of the World Confederate Alliance (WCA) can be seen as the station rotates.

A portion of the station stops its rotation and two doors slide open to reveal a large bay area.

A medium sized shuttle exits and the doors of the bay slide closed behind it.

INT. SPACE STATION - CONTROL ROOM - CONTINUOUS

RICHARD MURRAY and LOKI JANICKSON view a map of the world on there screen. Green dots and yellow dots appear on every continent. The dots appear to be scattered and mixed throughout the screen. Concentrations of green dots form in some areas and concentrations of yellow dots form in others. The legend on the map shows a green dot with the Stars and Stripes or the emblem of the WCA next to it and a yellow dot with the New American flag next to it.

EXT. WEAPONS FACILITY IN KALININGRAD RUSSIA - DUSK

SUPER: "Kaliningrad, Russia"

The snow in the area melts as it starts to rain and an off-

season thunderstorm moves in.

Powerful lightning strikes the facility. The facility and everything around it gets reduced to rubble.

EXT. A HOUSE IN THE SUBURBS OF PHILADELPHIA - DAY

SUPER: "The Philadelphia Suburbs"

The stars and stripes fly high in front of the house. The sprinklers water the lawn and the neighbors mow their lawn as kids play in the neighborhood.

INT. A HOUSE IN THE SUBURBS OF PHILADELPHIA - CONTINUOUS

HARRY STEVENSON sits on the couch and watches a cable news show. They discuss absolute democracy, and the dangers of adhering to only the popular vote for everything. They condemn the decisions already made as a result. The channel goes off the air in mid-broadcast.

EXT. A NATIONAL GUARD ARMORY IN ARIZONA - MORNING

SUPER: "Marana, Arizona"

A formation of soldiers stands at attention in front of the flag post as a detail prepares to raise the New American Flag.

As the detail starts to unfold the new flag, TJ ARCH, the company commander stops them.

JOHN BLACKMORE, the brigade commander, approaches and hands them the Stars and Stripes. They drop the new flag and take the Stars and Stripes. John Blackmore's name is not visible.

The formation cheers as they unfold the flag and salute as it gets raised.

EXT. MOON BASE - THE DARK SIDE OF THE MOON - UNKNOWN

The lights from this small city sized base illuminate the area as small and medium sized shuttles enter and exit the docking areas.

INT. MOON BASE - THE DARK SIDE OF THE MOON - CONTROL CENTER - CONTINUOUS

A group gathers together in a control room and views the same map that Richard and Loki had on their screen. The dots have moved and have become a little more concentrated.

EXT. QUEDLINBURG, GERMANY - NIGHT

SUPER: "Quedlinburg, Germany"

It's Oktoberfest in full swing and the streets bustle with activity. A festive and chaotic atmosphere fills the area.

The mood begins to change for some as a powerful storm moves in.

Powerful lightning strikes a building in the center of the Town. The building and everything around it gets reduced to rubble.

EXT. THE STATEHOUSE - TRENTON NEW JERSEY - DAY

SUPER: "Trenton, New Jersey"

A firefight has broken out in the streets between people who don the Stars and Stripes and people who don the New American Flag.

EXT. A WEAPONS FACILITY IN LATAKIA, SYRIA - DUSK

SUPER: "Latakia, Syria"

SUPER: "Somewhere in Syria"

Rebel fighters move in to strike the facility when a menacing storm rolls in.

Powerful lightning strikes the facility. The facility and everything around it gets reduced to rubble. The rebels get killed as well.

EXT. A STREET IN DOWNTOWN PHILADELPHIA - DAY

A firefight has broken out in the streets between civilians and soldiers who don the Stars and Stripes and soldiers who don the New American Flag. The New American soldiers receive back-up by UN soldiers.

EXT. CARDIFF - WALES - MERMAID QUAY - NIGHT

SUPER: "Cardiff, Wales"

A man in a trench coat stands at the waters edge as a storm moves in behind him. As flashes of lightning light up the sky, he turns to take a look.

Powerful lightning strikes a building in the center of the city. The building and everything around it gets reduced to rubble.

EXT. PARIS - FRANCE - DAY

SUPER: "Paris, France"

A firefight has broken out between French soldiers backed by UN soldiers and French citizens backed by British soldiers.

EXT. MARS BASE - DAY

Shuttles of all sizes land and take off from a landing area that surrounds the base. Small shuttles go back and forth from smaller colonies that surround the landing area and the base.

INT. MARS BASE - CONTROL CENTER

A group gathers together in a control room and monitor the situation on earth. The world map shows that the yellow and green dots now concentrate into what looks like battle lines.

EXT. BEIJING JINGNENG GAOANTUN THERMAL GAS POWER CENTER - NIGHT

SUPER: "Beijing, China"

The steam rises from the stacks and gets illuminated by the

light that comes from the plant and the buildings that have sprung up around it in the last two decades. The steam clouds disappear into storm clouds that approach the area.

Rain begins to pour and the sky lights up with strobes of lightning.

Powerful lightning strikes the facility. The facility and everything around it gets reduced to rubble. This causes a blackout for a sizable portion of the city.

CUT TO BLACK

**ACT 1**

FADE IN:

EXT. BAR IN NEW JERSEY - DAY

SUPER: "27 years later"

SUPER: "The final days of World War III"

SUPER: "Maple Shade, New Jersey"

It's a dreary day. World War III has taken it's toll on the area around the bar.

A formation of fighter planes fly over the US troops marching down the middle of route 73 as the town gets bombarded by missiles and bombs.

JACK STERLING watches as the planes fly out of sight and several explosions can be seen in the distance.

Jack turns to the entrance of the bar and we follow him as he enters the bar.

INT. BAR IN NEW JERSEY - CONTINUOUS

The bar has a sparse customer base.

Secret service agents stand at the door as Jack walks through.

Jack walks around the bar and sits next to PETE.

77 year old former president PATRICK B. JONES sits at the other side of the bar as he watches the highlights of the war. He bows his head and looks quite shameful as he takes a last sip of his whiskey and empties the glass.

BEGIN FLASHBACK:

INT. THE WHITE HOUSE- THE OVAL OFFICE - NIGHT

Patrick sits behind his desk. The phone rings.

PATRICK

Hello.... Yes.. Send them in.

A MAN walks in followed by an AIR FORCE GENERAL. The man, dressed in a black suit, holds the 22nd century equivalent of an iPad. The man hands the tablet to Patrick.

MAN

You need to see this sir.

The tablet's screen shows pictures of the WCA space station.

PATRICK

Where the hell did that come from?

MAN

It seems to have been there for a long time...

PATRICK

Well how the fuck didn't we know about it?

MAN

Blackmore does have cooperation from several countries throu...

PATRICK

What does he have to do with it?

MAN

Intelligence reports that it was his idea. Conceived and primarily by him. Apparently construction was completed before he ran against you in the election.

PATRICK

Do they know? Did they find it?

AIR FORCE GENERAL

For the moment it doesn't seem like they do. But we need to strike now before they do.

PATRICK

Destroy the damn thing.

AIR FORCE GENERAL

We can't. The explosion would be massive. People would not only see it from the ground but it's likely that pieces of it would survive re-entry. It would however hold great strategic value if we captured it.

PATRICK

Do it.

END FLASHBACK

INT. BAR IN NEW JERSEY - CONTINUOUS

Patrick downs his glass of whiskey and Pete signals the bartender and a drink gets placed in front of Patrick.

BEGIN FLASHBACK:

INT. THE WHITE HOUSE - THE OVAL OFFICE

Patrick, about to leave for the night, straightens his desk and grabs a few things. As he heads for the door, the man in the black suit bursts through the door with the Air Force General.

Patrick, a bit startled, steps back.

PATRICK

What the...

The man in black interrupts.

MAN

Sir, they found it.

PATRICK

What do you mean they found it?

AIR FORCE GENERAL

They recaptured the space station and in doing so, they found it.

PATRICK

What the fuck are we going to do now?

If the people find out about this, we are finished!

AIR FORCE GENERAL

They don't have a lot of proof sir. When they attempted to capture it, it self destructed.

PATRICK

What about the information on the station?

MAN

The database was partially wiped before Blackmore's men got the station back.

PATRICK

Partially... Well that's just fucking terrific!

END FLASHBACK

INT. BAR IN NEW JERSEY - CONTINUOUS

Pete stares at Patrick with an unsatisfied glance. He signals to the bartender and again a drink gets placed in front of Patrick.

Patrick signals for Pete to come over to his side of the bar. Pete gets up, heads to Patrick's side of the bar and sits down next to him.

PATRICK

Thanks for the drink... Again. Why do you keep buying them for me?

PETE

I'm hoping that you might drink yourself to death and pay for all the shit that you've caused.

PATRICK

Actually that's probably the best reason I've heard of yet for someone buying me a drink. I really do wish I could undo it all but I can't now. I

have no power anymore. I...

D sits on the other side of Patrick. No one noticed, not even Patrick. He turns to Patrick and interjects.

D

Why should you feel any remorse for this? It was coming for a long time. Don't listen to this asshole. What has he ever done that was so great? He would probably have done the same thing in your shoes. The people chose this just as much as you did.

PATRICK

They agreed because they believed in me.

D

No... They agreed because they believed in democracy, you just helped to reinforce that belief.

Pete shakes his head in disbelief.

PETE

I can't believe what I am hearing!

He gets up and walks away

D

You'll have to excuse ole Pete, I work with him and he's a bit up tight. The funny thing is one of the two organizations we work for has actually benefited from your war a great deal.

PATRICK

Who do you guys work for?

D

I'll tell you about that some other time, I gotta go...

PATRICK

You got a name?

D

Everybody just calls me "D".

D hands Patrick a business card with only his name and an address on it and walks out of the bar. The secret service keep a close watch but remain on each side of the door. Patrick finishes his drink.

EXT. BAR IN NEW JERSEY - THE PARKING LOT - DAY

Patrick exits the bar surrounded by his secret service agents.

Jack follows Patrick and stays out of his sight.

When Patrick gets closer to his car, a dusty old truck pulls up and a MAN gets out and heads towards them.

MAN

You're the son of a bitch who started all this! I've been waiting a long time to show you these!

The man reaches into his pocket and gets gunned down by the secret service agents.

When the man falls to the ground three pictures fall out of his pocket. Each picture has a different person on it dressed in military clothing. They all resemble the man who lies on the ground.

Jack ducks back into the bar.

EXT. THE TRENTON MUSEUM OF NATURAL HISTORY - DAY

A fierce battle rages on. TJ and Rob command two of the World Confederate Alliance's most elite units.

TJ's forces spread out and move north on the east side of the building and take cover where they can from the onslaught of direct and indirect fire.

Two of the men take cover behind a parked car. Bullets riddle the car as they duck down behind it. They pop up when they can and fire at random New American soldiers who shoot at them. The car gets hit by indirect fire and the explosion kills both men.

The shrapnel from the explosion just misses Rob as his

forces on the north side of the building bound towards TJ's forces.

The two units converge and begin to fight their way towards the capital building.

Rob and TJ take cover in the wreckage of an abandoned building.

Bullet impacts can be heard on the wall in front of them. Explosions can be heard in various directions.

TJ ARCH

Rob, as soon as we get to the capital building call in your reserves. The rest of my men are already setting up a perimeter around the main area of the city.

ROB CONROY

Should I call in an air strike?

TJ ARCH

It's already done. As soon as the men are in place they will be cutting a crater around our position to make it more defensible this time. This is the second time we are taking this city and I don't want it to get fucked up this time.

HARRY STEVENSON makes his way to the two of them. With his weapon slung and phone in hand, he crouches low and moves as fast as possible from cover to cover until he approaches them. He catches his breath.

HARRY STEVENSON

John Blackmore is waiting on the line sir.

TJ takes the phone from Harry.

TJ ARCH

What's going on John? Okay... Son of a bitch! ...Well, what do you want us to do?...We're on top of it man.

TJ hands the phone back to Harry.

TJ ARCH (CONT'D)

John had another one of his visions.

ROB CONROY

And?

TJ ARCH

We need to pull out and get the people ready to evacuate. We'll need to head northwest and get across the river. Harry, get the message out. We'll make the Calhoun Street Bridge our rally point.

ROB CONROY

What if they take the bridge out?

TJ ARCH

Their tanks are too far out and it will take some time for them to get their guns in place. We'll have to move quick. However, if they do take the bridge out, we'll make Bull's Island our back up. It's a bit far, but we should be able to cross without the bridge.

EXT. THE CALHOUN STREET BRIDGE - TRENTON - DUSK

The firefight continues. A heavy exchange of small arms fire and crew serve weapons fire fill the area as Rob's forces begin to cross the bridge. TJ's forces provide cover fire.

Overhead a number of WCA fighters attempt to knock out the New American troops from the air. The fighters have minimal effect before they engage in a dog fight with New American Fighters.

Rob's forces make it across the bridge. TJs' forces begin to cross the bridge when a New American fighter escapes the dog fight and targets the bridge. The bridge gets taken out before Any more of TJ's forces can cross. The New American fighter gets destroyed by a WCA Fighter soon after.

The WCA Fighters continue the dogfight until all New American fighters get destroyed.

TJ's forces haul ass north in a hasty retreat. As WCA troops begin to pull out of Trenton the sound of the New American Troops as they chant "Death to the old" can be heard. The WCA fighters bombard the New American Troops to cover TJ's retreat.

EXT. BULL'S ISLAND RECREATIONAL AREA - DAWN

Sleep deprived and battle worn, TJ and his troops arrive at the river's edge. The troops begin to cross what's left of the pedestrian bridge to Pennsylvania.

EXT. PATRICK'S HOUSE - DAY

A quiet wooded area surrounds the house. The secret service agents stand guard.

An armored mail truck pulls up in front of the house. The MAIL MAN exits the truck with a package. He wears body armor and a helmet. The secret service agents approach the mail man and detain him. Patrick steps out of the house and approaches them.

PATRICK

You're late and what's more you're not the normal mail man.

MAIL MAN

Doug is in the hospital with shrapnel in his leg from his other route. Seriously sir, I don't know why he picked up that route, it's right in the middle of the warzone.

Patrick looks at his secret service agents.

PATRICK

Check him.

The agents search the mail man and the truck. They find only his government issued weapon.

AGENT

It's clear sir. Just the standard issue.

PATRICK

Thanks for your cooperation and sorry for the inconvenience, you can never be too careful. As a matter of fact why would you leave your issue in the truck? You never know who the enemy is anymore.

MAIL MAN

Didn't think I'd need it for you sir.

PATRICK

I see you know who I am then?

MAIL MAN

Of course I do you're former president Patrick B. Jones, and if I may say so sir, it's an honor to deliver the mail to you.

PATRICK

Well... Thank you.

Patrick takes the package and the rest of the mail and heads inside.

INT. PATRICK'S HOUSE - CONTINUOUS

Patrick walks to the liquor cabinet and pours himself a glass of whiskey. He walks over to the table and begin opens his mail. As he starts to open his mail he begins to cough. He than heads to the bathroom.

INT. PATRICK'S HOUSE - THE BATHROOM - CONTINUOUS

Patrick continues to cough hunched over the toilet. He coughs up blood. When finished he takes a piece of toilet paper and wipes the blood from his mouth.

EXT. THE DELAWARE WATER GAP - NEAR MOUNT TAMANY ON THE NEW JERSEY SIDE OF THE RIVER - THE WEST SIDE OF THE MOUNTAIN - DAWN

New American Troops convoy north on the road along the river towards Mount Tamany. The road runs flush against the mountain with very little left between the road and the river due to years of unchecked erosion. GRANT SOLOMON

converses with TIM HICKS.

GRANT SOLOMON

These sons of bitches think they can hide out in the mountains and win this war. When you got the tanks and the fire power we have you don't need the high ground.

A thunderous sound echoes through the valley and an explosion takes out a piece of the road in front of them. Three spider like machines climb down from the side of the mountain and jump onto the road. They latch themselves into the road and a large explosion follows. The machines are gone and the rest of the road gets obliterated.

GRANT SOLOMON (CONT'D)

What the hell?

TIM HICKS

We are completely cut off.

Solomon looks at the cliffs ahead.

GRANT SOLOMON

Where the hell did those things come from?

A small amount of water from the river begins to trickle into the crater.

EXT. THE TOP OF MOUNT TAMANY - SECONDS LATER

A few feet from the edge of the cliffs modern artillery lines up side by side with artillery that dates back to World War II and the first American Civil War. All the weapons have been technologically enhanced.

Josh commands this division comprised of almost all volunteers. He looks over the side at the destruction caused below. His subordinate, Tom, stands to his right.

JOSH BLACKMORE

I told you this was the perfect place, Jim. Now the odds are in our favor. Get ready to reposition.

The tanks and artillery below begin to fire at the cliffs

and a barrage of shelling begins.

TOM JACKSON

Pull 'em back. Reposition and prepare to defend the north side of the mountain.

EXT. THE WEST SIDE OF MOUNT TAMANY - CONT.

Solomon stands just south of the crater where the road used to be, angry and frustrated.

GRANT SOLOMON

We can still take these sons of bitches. We'll ruck it through the crater if we have to.

The troops begin to dismount and head around to the north side of the mountain. They climb down into the crater and tromp through two feet of water for about an eighth of a mile. They stay as close to the mountain as possible for cover.

Machine-gun fire can be heard from over-head and bullets come down like rain. The bullets splash around in the water and creates a muddy mist. Many of those not close enough to the mountain wall for cover get struck down.

A steady barrage of missiles and artillery fire strike the areas near them and makes the trek more challenging but causes minimal damage.

The troops continue on. They leave a trail of dead or wounded. Wet and worn out, but determined, they make it through the crater and to the north side of the mountain.

EXT. THE TOP OF MOUNT TAMANY - ABOUT AN HOUR LATER

WCA guns and troops face down the north side of the mountain and wait for the attack. Josh's men take cover in trenches and behind large rocks and trees.

A series of small rockets fly up the side of the mountain and impact in front of the WCA position. The battle begins as New American troops try to fight their way up the mountain.

WCA Guns begin to fire a steady barrage down the mountain.

Josh Speaks to his men.

JOSH BLACKMORE

There's an old saying... Don't fire until you see the whites of their eyes. We're damn near red on ammo. DO NOT FIRE until they are close enough to hit.

Tom runs up to Josh.

TOM JACKSON

It's your brother, he says it's urgent.

Josh grabs the phone from Tom.

JOSH BLACKMORE

I'm in the middle of a fight here John, and taking heavy fire...Okay...What do you want us to do? ...Consider it done.

Josh hands the phone to Tom.

JOSH BLACKMORE (CONT'D)

Dammit to hell!! We have to get off of this mountain. We'll plow through 'em old school-like if we have to but we gotta get the hell off this mountain.

The WCA guns begin to fire down the mountain as rapid as they can. The Barrage has gone from steady to chaotic.

The WCA troops begin their rapid advance down the mountain.

The Artillery fires a few more shots. When finished, the crews stick C-4 on the side of the guns and roll them down the mountain. The guns roll past the WCA troops and right into the New American troops. The guns explode and take several men out.

WCA Troops bound from tree to tree down the mountain. When close enough, they begin to fire on the New American troops.

The New American troops bound from tree to tree up the mountain. They lay down heavy fire as they throw the bulk of their explosive anger at the WCA troops.

The two armies meet and the confederates attempt to continue their advance strait through the New American troops.

Josh fires his weapon until he runs out of ammo. He takes cover and slings his weapon behind his back and draws his sidearm. He signals his men to assault through.

It's a bloody mess as men from both sides continue to fall. Josh continues forward as he fires his side arm. He changes the magazine as needed.

WALTER NOBLE, a Lieutenant in the New American Army, fires shots from his side arm at random. Walter tries not to let it be known that he works for the WCA as a spy.

Josh approaches Walter. Both have guns pointed at each other.

WALTER NOBLE

Josh?

JOSH BLACKMORE

Walter?

WALTER NOBLE

What the hell is going on? This is insanity...

Josh shoots Walter a look of concern and desperation.

Walter looks confused.

WALTER NOBLE (CONT'D)

Well go dammit!!!

CPL. HIGGINS approaches Walter

Walter pretends to troubleshoot his weapon.

CPL. HIGGINS

What the hell happened? That was..

WALTER NOBLE

This God damn piece of shit!!!

The WCA troops with half their men dead or wounded make it through.

INT. A DOCTORS OFFICE - 1:00 PM

Patrick sits on the bed and waits for the DOCTOR. The doctor enters the room with his charts in hand. He approaches Patrick and glances at the charts.

DOCTOR

It's getting worse I'm afraid and I have the unfortunate task of informing you that you have 2 weeks to a month, depending on which of the cancers finalizes the deal.

Patrick looks grim but not surprised

PATRICK

Is that why I'm coughing up blood?

DOCTOR

No, you have a bleeding ulcer that's why. Unfortunately that's the least of your concerns. My suggestion to you would be to decide what to do with the time you have left and make it count.

PATRICK

How the hell am I supposed to make it count?

DOCTOR

You may think you have no power but you do. After all, even when you are not in office anymore people still call you Mr. President. There are still people out there supporting the cause you created.

EXT. A DOCTORS OFFICE - CONTINUOUS

Parts of the hospital have been boarded up as to suggest that repairs at this point would be too costly. The area around makes the hospital look like the Hilton in

comparison.

Patrick exits the hospital, greeted by the secret service.

Jack stands to the left of the exit and smokes a cigarette. Neither Patrick or the secret service seem to notice.

Patrick pulls out the card that was given to him by D. He glances at it and gets in his car.

EXT. TALL BUILDING IN PHILADELPHIA - DAY

Heavy traffic moves in and out of the building, civilians and soldiers from every nationality on both sides of the war. This appears to be a neutral zone of sorts.

Patrick enters the building.

INT. TALL BUILDING IN PHILADELPHIA - CONTINUOUS

A long line leads to the desk where Pete sits. A rather large book and a fancy pen in a pen holder seem to be the only things on the desk. Behind Pete are two doors.

The line moves rather slow as Pete greets each person, looks through his books and points them to the appropriate door. Patrick decides to turn around and begins to walk out when he hears a message over the loud speaker.

PETE (V.O.)

Patrick B. Jones please come to the front... Patrick B. Jones please come to the front.

Patrick turns around and heads to the front of the line.

Jack walks past Patrick unnoticed and exits the building.

Patrick approaches Pete.

PATRICK

I'm here to see D.

PETE

D's not in right now but we have been expecting you, have a seat over there.

Pete points to a couch to Patrick's right. Patrick walks to the couch and sits down. Moments later Gabriel walks out of the left door and walks over to Patrick. They shake hands as the man introduces himself.

GABRIEL

How are you doing? I'm Gabriel. I'm not going to tell you much about our organization, so don't ask. What I can tell you is that our organization was considering you for membership about 30 years ago but you were denied because of integrity issues. You know and we know that you have been deceiving people for at least 30 years. But my boss feels that it is necessary to give you a shot at making things right. It would be extremely beneficial to you to do so and join our organization.

PATRICK

I don't have much time left, I'm dying so I don't see how it would be beneficial to anyone.

GABRIEL

We already know that, but believe me it would still be in your favor.

PATRICK

What do you want me to do?

GABRIEL

You have to figure that out for yourself. Might take a bit of FAITH, but you can do it.

PATRICK

Faith in what?

GABRIEL

You know what

PATRICK

God? There is no God and even if there was...

GABRIEL

That is where YOU have been deceiving YOURSELF. You have been for quite some time and you know it.

PATRICK

That's...

GABRIEL

When you've done what you need to do, you know where we'll be. And remember it's the left door.

Gabriel walks back through the left door. Patrick starts to get up when BILL STERLING walks out from the right door and approaches him.

BILL STERLING

How are you? I'm Bill...

PATRICK

Let me guess... your organization wanted me 30 years ago but denied me because I lied and your boss wants to give me a second chance or something like that?

BILL STERLING

No, actually we've always liked you and I am the head of my organization. Those guys crack me up. They always send the workers but you never get to see the boss.

PATRICK

Well what do you want from me?

BILL STERLING

Simple, do what you were going to do for them but dump any guilt or regrets about your past. This will make you more effective. You have a choice right now, us or them. We know you want to feel important again, make a difference. By doing just that you help us and you help yourself. We will always be by your side to help you.

PATRICK  
I'll... Consider it. But for now, It  
was nice to meet you, I have to go.

Patrick shakes his hand and heads for the exit.

INT. PATRICK'S HOUSE - THE BEDROOM - NIGHT

Patrick lies in his bed asleep.

The phone rings.

PATRICK  
Who the hell...

Patrick sits up and answers the phone.

PATRICK (CONT'D)  
Hello...

JACK STERLING (V.O.)  
Tell them about G.O.D..

PATRICK  
What?

JACK STERLING (V.O.)  
Tell them what G.O.D. is.

Patrick hangs up the phone.

The phone rings again.

Patrick, a bit reluctant, picks the phone up and places it  
to his ear.

JACK STERLING (V.O.) (CONT'D)  
Tell them.

PATRICK  
Who the hell are you? I...

JACK STERLING (V.O.)  
Tell Them!

Patrick throws his phone in a mix of anger and fear, gets up  
and than turns on the light. He goes to the closet and pulls  
a suitcase out and than puts it on his bed. He begins to

frantically go through his drawers and stuff his suitcase with the contents. He gets an additional suitcase and continues.

EXT. A HOUSE IN PENNSYLVANIA - DAWN

A small skirmish has broken out at the end of the street and heads away from the house.

INT. HOUSE IN PENNSYLVANIA - DONNA'S ROOM - CONTINUOUS

Donna, now an attractive woman in her mid 30s, sits on her bed in the middle of a bunch of suitcases. She talks on the phone as she looks at a picture of her mother and puts it in one of the suitcases.

DONNA SMITH

I Know. He told me. Listen, I got the job, so it's all good. I'm headed to the airport right now and will be on the island in about a day or so... Okay... I will... Hey, it's all taken care of... I'll see you there.

As Donna hangs up the phone a horn can be heard from outside. Donna looks out her bedroom window and sees an armored taxicab outside her house.

Donna grabs what she can for her first trip out to the cab.

EXT. HOUSE IN PENNSYLVANIA - CONTINUOUS

Donna exits the house. The cab driver stands at the back of the car with the trunk open. He wears a helmet and body armor.

The firefight has moved further down the road.

Donna puts her luggage in the trunk

DONNA SMITH

I'll be back in just a minute. There's just a few more things I need to grab.

CAB DRIVER

You need to hurry. That fight can

change direction at any moment!

DONNA SMITH  
Just one more minute. I promise.

Donna runs back into the house

INT. HOUSE IN PENNSYLVANIA - DONNA'S ROOM - CONTINUOUS

Donna bursts into her room and grabs the rest of her luggage.

INT. HOUSE IN PENNSYLVANIA - STAIRWAY - CONTINUOUS

As Donna heads down the stairway, a small explosion upstairs pushes smoke and shrapnel down the stairway and Donna gets knocked to the floor.

Shaken but not injured, she gets back to her feet, grabs her things and runs out of the house.

EXT. HOUSE IN PENNSYLVANIA - CONTINUOUS

The cab starts to roll forward a bit as Donna runs out of the house.

The skirmish has moved back toward the house. Donna dodges stray bullets as she runs toward the cab.

The cab starts to drive off as it gets struck by stray bullets.

DONNA SMITH  
WAIT!

The cab makes an abrupt stop. Donna opens the door, enters the car and drags her luggage with her. She slams the door shut.

INT. THE CAB - CONTINUOUS

DONNA SMITH  
Philadelphia international please.

EXT. HOUSE IN PENNSYLVANIA - CONTINUOUS

The cab squeals away as it dodges bullets and explosions.

EXT. PHILADELPHIA INTERNATIONAL AIRPORT - DAY

As Patrick enters the airport, a sign to his right reads: "Under the Fair War Agreement of 2092, any aircraft departing or arriving from this facility will be granted unconditional safe passage to its destination. All passengers will be subject to luggage inspection and strip searched. Any passenger carrying items deemed dangerous will be detained and treated as terrorists. Any military action taken against this facility will be considered a war crime."

Patrick enters the airport.

INT. PHILADELPHIA INTERNATIONAL AIRPORT - CONTINUOUS

Guards stand on both sides of the entrance from every military organization in the world from every side of the war.

Patrick makes his way toward the passenger inspection line.

INT. AN AIRPLANE - FIRST CLASS SEATING AREA - DAY

Patrick sits by the window next to Donna. To Patrick she appears to be a bimbo.

DONNA SMITH

Is this your first time to the island?

PATRICK

Yes

DONNA SMITH

They say it's one of only seven places in the entire world where the fighting hasn't hit.

PATRICK

Really, where else is there?

DONNA SMITH

Norway, Sweden, Iceland, Australia as well as the north and south poles.

But all the famous people who want to get away from the war go to The Island.

PATRICK

Oh really? Like who?

DONNA SMITH

Oh there are all sorts of people, actors, actresses, musicians, EX-PRESIDENTS and other politicians even the leader of the confederacy, that John Blackmore guy who never seems to get any older even after 27 years of fighting. The guy looks like he's still about thirtyish. They say he was born in the twentieth century, the late nineteen seventies I believe. Maybe you should have taken that herbal substance he took...

PATRICK

I think...

DONNA SMITH

I know, I'm babbling, sorry. You're probably wondering how an ordinary girl like me gets to go to The Island...

PATRICK

Not really. I think I'm going to get some sleep now. I apologize for my rudeness but I'm really tired.

DONNA SMITH

OK, good night then.

PATRICK

Good night

DONNA SMITH

...We'll just say I got lucky.

Patrick goes to sleep.

EXT. SPACE STATION - DAY

The space station orbits the earth. It looks quiet and serene, though we can see where repairs have been made from a battle that took place a long time ago.

INT. SPACE STATION - DAY

Loki and Richard sit at a computer console and look in amazement. The computer screen shows Patrick's position on the plane.

LOKI JANICKSON

I'll be damned, The son of a bitch was right again. He's headed to the island just like John said.

RICHARD MURRAY

I don't know why you keep doubting him, you know he's always friggen right.

LOKI JANICKSON

It's probably so I can be amazed every time. I'll make a call to John and let him know.

RICHARD MURRAY

I'll call the moon base and mars and tell them to get ready.

INT. THE AIRPLANE - CONTINUOUS

An announcement comes over the intercom.

CAPTAIN (V.O.)

Folks we are going to be heading into a really heavy electrical storm and we will be experiencing some heavy turbulence. Please remain in your seats until further notified. With your cooperation we can get through this as painlessly as possible. Thank you.

Patrick remains asleep and begins to dream.

BEGIN DREAM SEQUENCE:

EXT. A FIELD OF CORPSES WITH ONE LARGE HILL - DUSK

Strobes of lightning reveal the silhouette of a man on top of a hill. An astonishing array of storm clouds rolls in. The lightning strikes all around him.

MAN

Tell them Patrick, Tell them what  
G.O.D. is.

Lightning strikes the man and he bursts into nothingness.

END DREAM SEQUENCE

INT. THE PLANE - FIRST CLASS SECTION

Patrick awakes from his dream. He wipes the sweat from his brow as he tries to catch his breath.

DONNA SMITH

Bad dream?

PATRICK

Yeah

DONNA SMITH

Yeah. Lightning will do that  
sometimes.

PATRICK

Yeah

CAPTAIN (V.O.)

Folks we are now clearing ourselves  
from the storm. You are free to move  
about the cabin.

Patrick signals for the FLIGHT ATTENDANT to come by.

The flight attendant walks up to Patrick

FLIGHT ATTENDANT

What can I get you sir?

PATRICK

Jack Daniels on the rocks.

The flight attendant walks to the galley and returns with the drink. Patrick hands the flight attendant some money. The flight attendant walks away.

DONNA SMITH

You drink a lot don't you? You know that could kill you one day. You should...

PATRICK

Thanks for the advice lady but I'm already dead.

DONNA SMITH

What do you mean?

PATRICK

Never mind.

Patrick finishes his drink in silence.

**ACT 2**

INT. THE AIRPORT ON THE ISLAND - GATE 6 - NOON - ONE DAY -  
LATER

Patrick exits the gate and the x-ray security device followed by his secret service agents. They stop about ten feet away from the gate. Patrick turns to the agents.

PATRICK

I'm relieving you of your duties until I get back to the states. I need you to leave without question. Just know that this is something that I have chosen.

The secret service agents disband and walk away. Patrick heads towards the arrival inspection line.

EXT. THE AIRPORT ON THE ISLAND - TWO HOURS LATER

Patrick exits the airport. He passes by the same sign that was at the Philadelphia airport.

Patrick sits down on a bench in front of the airport. Donna walks up to him.

DONNA SMITH

Hey, are you following me?

PATRICK

Very funny...

DONNA SMITH

Well, Where are you headed?

PATRICK

Coral Caves Resort...

DONNA SMITH

You must be following me... That's where I'm headed too. Wanna share a cab?

PATRICK

Well I...

DONNA SMITH

Here comes one now, come on..

A white car with tinted windows and the silhouette of three palm trees on the door pulls up and the two of them get in.

INT. THE CAB - CONTINUOUS

As the cab makes its way to the resort, a moment of awkward silence fills the air.

Patrick turns to Donna.

PATRICK

So what is your interest in me anyway?

DONNA SMITH

Just bored I guess. You just seem like an interesting person, plus you're pretty cute for an old guy.

Donna rubs up on Patrick's leg

DONNA SMITH (CONT'D)

Kinda Like that Hugh Hefner guy used to be. You remember that guy?

PATRICK

Vaguely, I think I was a teenager when he died... Maybe younger. Anyway, You must be pretty desperate...

DONNA SMITH

Not desperate. I just have what my friends like to call "that oddball taste" in men.

PATRICK

I see. Well You probably wouldn't like me once you get to know me, I have what most people like to call "A pretty dark past".

DONNA SMITH

Everybody who comes to the island has

some "dark past" they are trying to get away from. If you knew who I was, you probably wouldn't be thinking about how much you want to fuck me right now.

PATRICK

Hey, not everybody you talk to is trying to get down your pants...

Donna grabs his crotch

DONNA SMITH

But you are...

The cab driver turns to the two of them.

CAB DRIVER

Okay folks we are just about there...

EXT. CORAL CAVES RESORT - CONTINUOUS

The Coral Caves Resort is built into a mountain of rock on the shoreline of the island. The balconies and decks for each room seem to come right out of the mountain. Torches line the walk way to the entrance.

Patrick and Donna's cab pulls up to the walkway. Donna and Patrick exit the cab.

Patrick walks over to the driver's window and pays him. The cab driver shows him a sinister smile.

CAB DRIVER

You have a real good time.

Patrick heads for the entrance and Donna follows.

INT. CORAL CAVES RESORT - THE LOBBY - CONTINUOUS

Patrick holds the door for Donna as she enters the lobby.

After they enter the lobby Donna turns to Patrick.

DONNA SMITH

So I guess I'll see you around...

Patrick's eyes follow as Donna walks off to somewhere other

than the front desk. When she gets out of sight, Patrick approaches the front desk.

JILL, one of the front desk attendants, Greets Patrick with a smile.

JILL  
Welcome to the Coral Caves Resort.  
How long are you going to be getting  
away with it?

PATRICK  
Excuse me?

JILL  
Did I say something wrong, sir?

PATRICK  
Getting away with what?

Jill looks at Patrick with a confused expression.

JILL  
I'm not sure what you are talking  
about, sir.

PATRICK  
I'm sorry. I'm probably just really  
tired. Can you start over.

Jill begins to smile again.

JILL  
Okay... Welcome to the coral caves  
resort. How long are you going to be  
getting away for?

PATRICK  
Two weeks

JILL  
Two whole weeks before you rot in  
hell?

PATRICK  
What?

JILL  
Two whole weeks here by yourself?

Patrick glares at Jill.

Jill looks confused again as well as concerned.

JILL (CONT'D)

Are you okay sir?

PATRICK

I'm not sure. Hopefully this vacation will help. And yes I am by myself.

JILL

Well we have just the room for you.

FADE OUT.

INT. CORAL CAVES RESORT - PATRICK'S ROOM - NIGHT

Patrick appears to be having one of his nightmares when he awakes to a knock at the door.

Patrick gets up and answers the door. Patrick opens the door to reveal DOCTOR LEONARD MCFADDEN and two nurses.

DOCTOR MCFADDEN

Hi, I'm Dr. Leonard McFadden the chief physician here on the island. Your doctor back in New Jersey called and informed me that you were coming. In short he told me about your situation and asked me to take care of you.

PATRICK

I don't need any doctors right now, I just want to spend the last of my time in peace.

DOCTOR MCFADDEN

Well Mr. Jones, Your doctor is not aware of this and you may not be either, but there is a cure for both your cancers right on this island.

PATRICK

Why doesn't the rest of the world know it than?

DOCTOR MCFADDEN

Well, it's only available on this island.

PATRICK

Why is that?

DOCTOR MCFADDEN

If the rest of the world knew what we have here than there wouldn't be an island left. Aside from that could you imagine the overpopulation it would cause if the whole world knew about it?

PATRICK

But you are willing to help me?

DOCTOR MCFADDEN

Well you are a rare case Mr. President. We have never treated two cancers at once before. But we are absolutely sure that it will work.

PATRICK

What is it?

DOCTOR MCFADDEN

I'm sure you've heard whispers of the pill your adversary took?

PATRICK

Well, he's not exactly my adversary anymore...but yes. I wasn't sure whether or not it was a rumor or if maybe it was based in fact.

DOCTOR MCFADDEN

We wanted to keep it looking like something you would read in the tabloids. Something most people would dismiss as nonsense. This would keep the fact that it is real obscured to the masses. What we are offering is, in fact, the exact same thing. It's real and it works.

PATRICK

But doesn't that just lengthen your life span?

DOCTOR MCFADDEN

It depends on what age you take it at. It might give you a couple of extra years, but the important thing is that it kills all foreign organisms in your body, including cancer.

PATRICK

Can I take some time to think about it?

DOCTOR MCFADDEN

Take as long as you like, just don't die on me. We'll be here. Here's my card.

Doctor McFadden hands Patrick the card. Patrick sticks the card in his wallet right in front of the card that D gave him.

The Doctor leaves and Patrick closes the door.

FADE OUT.

FADE IN.

INT. CORAL CAVES RESORT - LOUNGE - NIGHT

The lounge sits on the shoreline of a large cove that has four small waterfalls pouring into it. The side of the lounge facing the cove opens up with seating that goes right up to the water line.

Live music and extravagant dancers complement the lush scenery and sound of the waterfalls. The bar sits in the center with a nice view of everything.

Patrick sits at the bar facing the stage and orders his usual drink.

The bartender hands Patrick his Jack Daniels on the rocks. Patrick takes a drink and looks up. He shows surprise to see that Donna is the center dancer.

Patrick watches with intent as they continue to dance, moving about the stage. They are graceful yet seductive.

POINT OF VIEW: PATRICK

When the dance finishes Donna walks over to Jack, who stands a short distance from Patrick. They now have their backs turned to Patrick as they walk away. While conversing about something unknown, Donna looks back at Patrick giving the impression that they have been conversing about him. She then turns her attention back to Jack and they finish their conversation.

Jack walks away and Donna heads toward Patrick.

Patrick takes a sip of his drink as Donna approaches.

PATRICK

So this is how a girl like you gets to come to the island?

Donna sits down next to Patrick.

DONNA SMITH

Small price to pay to live in paradise.

PATRICK

Couldn't you have been a maid, front desk clerk, bartender, or waitress?

DONNA SMITH

Oh, you'd like that, Me being a maid. I could come up and "clean" your room and "turn your sheets up" for ya..

PATRICK

Yeah, well I was being serious.

DONNA SMITH

So was I... Anyway I like my job, it's easy, I have a lot of fun with it and the money is really good.

PATRICK

Right... So who was that you were talking to over there?

DONNA SMITH

Oh that was Jack, He's just a friend.

Donna pauses for a minute and looks up.

DONNA SMITH (CONT'D)

I was telling him about my new  
boyfriend.

PATRICK

I'm not your boyfriend.

DONNA SMITH

Who said I was talking about you?

PATRICK

You weren't?

DONNA SMITH

Maybe.

PATRICK

Maybe?

DONNA SMITH

You really need to lighten up.

The voice of ex-vice president MIKE RICHARDS can be heard  
from behind them.

MIKE RICHARDS (O.S.)

He's always been that way, extremely  
morose... ever since he pulled out of  
the election for a second term  
anyway.

They turn around. Mike stands about two feet from them.

PATRICK

How have you been Mike?

MIKE RICHARDS

Oh, same 'ole, same 'ole. Who is your  
friend?

PATRICK

I'm sorry, Mike this is Donna. Donna,  
this is Mike Richards. Mike was the  
vice president while I was in office,

as well as my rather estranged best friend.

DONNA SMITH

Well, I'll leave you two alone so you can catch up, I have to get back to work anyway, see ya.

Donna heads back towards the stage and Mike sits down where Donna was sitting.

Mike signals the bartender and orders a Rum and Coke.

PATRICK

So where the hell have you been? I haven't seen you in two years.

MIKE RICHARDS

If you had taken your vacation a little earlier you might have seen me. I have been here the whole time.

PATRICK

For two years? How? ...And moreover...why?

MIKE RICHARDS

The how is I have a rather commanding stake in this resort and the why is...Well at first I came here to get away from it all, the war, the memories and the shame of being known as one of "the ones that murdered the world".

PATRICK

That's a label given to us only by our enemies, That son of a bitch John Blackmore and the rest of his treasonous followers. They have no...

MIKE RICHARDS

Just shut up and listen, like you should have thirty years ago.

The bartender puts Mike's drink in front of them. Mike takes a drink.

MIKE RICHARDS (CONT'D)

You can get away from the war, but the rest of it only goes away for a short time. It stays with you until you make it right.

PATRICK

Jesus Christ... Let me guess, You want me to tell them what...

MIKE RICHARDS

I could have done that myself... That's one deception we all have in common.

PATRICK

So, what does HE know?

MIKE RICHARDS

After John Blackmore took back his space station, we were unable to sever the link to our network fast enough and quite a bit of information was leaked. Then, *THEY* found *GOD!* ...Well anyway, the weapon was destroyed in the process.

PATRICK

You know there was a second one made...

MIKE RICHARDS

But I don't think they do.

PATRICK

Well, it doesn't matter, I'm not going to be around much longer.

MIKE RICHARDS

Yeah, well I spoke to DOCTOR MCFADDEN after he left your room. You have a choice.

PATRICK

And I have chosen to accept my fate. There is nothing left for me to do in this world anyway.

MIKE RICHARDS

Yes there is. Take the treatment and than use G.O.D. to end this war. Use GOD against John Blackmore and all of his followers.

PATRICK

That's genocide...and on a very large scale.

MIKE RICHARDS

Worldwide. There is no small price for peace and if that's what it takes, than it should be done. That's the choice that was made at Hiroshima and though it disgusted people...It worked.

Patrick finishes his drink and the bartender puts one more in front of him.

MIKE RICHARDS (CONT'D)

His drinks are on me.

The bartender nods.

PATRICK

But what about being known as "the ones who murdered the world"?

MIKE RICHARDS

There may be a few left standing who say that, but not enough to stir my conscience. We could tell them that it was up to God and we wouldn't be lying.

Mike Chuckles

MIKE RICHARDS (CONT'D)

And the outcome will outweigh any guilt we have left.

Patrick takes a rather large sip of his drink.

PATRICK

Everybody knows I'm an atheist... There's got to be another person and

another way.

MIKE RICHARDS

We've tried drug induced armies,  
Genetic engineering, biological  
warfare and other technological  
advances. We ran out of drugs and the  
juicer soldiers died from  
withdrawals. The soldiers we  
engineered degenerated and went nuts.  
We had to kill them ourselves before  
they killed us. Biological warfare  
wrecked half our own environment.  
We've spent so much on new  
technologies for killing that we have  
run out of money and resources for  
simple things like education and  
medical science. There is no other  
way and you are the only one that can  
make it work.

PATRICK

So the fate of the world is in my  
hands, I can die and this war goes on  
and on... Or I can live and be  
responsible for mass genocide but  
have peace as the outcome. What a  
great choice you have left me with.

MIKE RICHARDS

What are friends for? Now, If you'll  
excuse me I have some business to  
attend to. Think about it and than  
come talk to me.

Mike gets up and heads for the exit.

Patrick finishes his drink and watches as Donna returns to  
the stage.

INT. CORAL CAVES RESORT - LOUNGE - NIGHT

EDDIE DICKINSON sits down where Mike was. Patrick doesn't  
notice. His intoxicated and blood shot eyes have been  
fixated on Donna's dancing.

EDDIE DICKINSON (O.S.)

Jack Daniels on the rocks.

Patrick turns to see Eddie has sat down next to him. Eddie , a British Confederate officer, has no skin and no nose. Patrick stares disgusted by Eddie's appearance.

EDDIE DICKINSON

No need to stare mate. You'll get used to it, I have.

The bartender puts a drink in front of Patrick. Patrick takes a quick sip.

PATRICK

If you don't mind my asking, how the hell did you get like that?

EDDIE DICKINSON

At the battle of Beijing, John Blackmore dispatched my battalion as well as a couple of his own to help defend the city.

BEGIN FLASHBACK:

EXT. SOMEWHERE ON THE OUTSKIRTS OF BEIJING CHINA - DAWN

SUPER: "4 years ago"

SUPER: "Beijing, China"

The WCA troops fight, entrenched at the edge of the city. THE FIRST CONFEDERATE ARMY OF BEIJING receives support in the trenches by the 101st and 105th CONFEDERATE AMERICAN INFANTRY battalions to the left and the 45th BRITISH CONFEDERATE INFANTRY battalion as well as the SCOTTISH CONFEDERATE GUARD to the right.

Bombs and missiles constantly bombard the city. New American and People's Liberation Army tanks supported by infantry advance on the confederate position and pouring in heavy fire.

Eddie, the commander of the 45th British Confederate infantry stands behind his men.

EDDIE DICKINSON  
Keep firing God dammit! Do not let  
them take this city!

The New American Army and People's Liberation Army stop the  
attack and begin to pull back.

EDDIE DICKINSON (CONT'D)  
That's right... Run you sons of  
bitches!

When the enemy troops move out of range all weapons fire  
stops and the bombardment comes to a halt.

A period of eerie silence follows.

EDDIE DICKINSON (CONT'D)  
What the hell is going on?

The rumble of an aircraft comes out of the silence.

EDDIE DICKINSON (CONT'D)  
We've gotta get the fuck out of here  
now! Pull out!! Pull out!! Move God  
dammit!

The 45th British Confederate infantry pulls out of the  
trenches quick and heads into the city to find cover. The  
rest of the troops take a cue from them and do the same.

As the sound gets closer, the aircraft becomes visible. The  
troops have not quite taken cover when the aircraft flies  
over head and drops its payload.

A small explosion decimates the center of the scrambling  
army and a large cloud of yellow gas covers the area.

Soldiers with gas masks scramble to put them on and seal  
them, Soldiers without masks run for some sort of cover.  
Many are too late.

Eddie's subordinate BRUCE MCBRAIN looks to his commander  
with confusion.

BRUCE MCBRAIN  
What is that? Mustard gas? No one's  
used that since way before I was  
born!

EDDIE DICKINSON

I don't think that's mustard gas  
mate. We need to find an air tight  
place to take cover in now!

The yellow gas begins to eat away at peoples flesh.  
Plentiful screams of agony can be heard as men get reduced  
to ashes.

Eddie and Bruce continue to run as it starts eating their  
flesh. They are joined by three other people who are in  
worse condition than them. They enter a hospital and order  
the doors sealed.

INT. CORAL CAVES RESORT - LOUNGE - CONTINUOUS

EDDIE DICKINSON

Only a few of us made it out alive  
and most of the ones who did died  
shortly after. I am one of the only  
survivors and this is what is left of  
me. At least it's something, there  
was nothing left of the ones that  
didn't make it, not even a body to  
bury.

Patrick takes a drink but tries to maintain his composure.

PATRICK

I'm sorry to hear that.

EDDIE DICKINSON

Try living with it. This face, these  
memories. I would love to kill the  
man that started all this.

Patrick finishes his drink and puts it on the bar.

PATRICK

I'm sorry I think I've had a bit too  
much to drink. I should probably go  
sleep it off.

EDDIE DICKINSON

No, stay a bit longer. We'll get  
pissed together. You're old enough,  
I'm sure you've got plenty of stories

to tell, I'd love to hear 'em.

PATRICK  
Maybe some other time.

Patrick get's up and heads towards the exit.

END FLASHBACK:

INT. CORAL CAVES RESORT - PATRICK'S ROOM - CONTINUOUS

The door opens and Patrick enters the room and staggers towards the bed. He falls on to the bed and kicks his shoes off and passes out.

BEGIN DREAM SEQUENCE:

INT. CORAL CAVES RESORT - PATRICK'S ROOM - NIGHT

Patrick lies in bed. The door opens and Donna walks in. She walks up to the bed and begins to slide off her dress until her breasts become exposed.

DONNA SMITH  
You like what you see?

Donna leans over and kisses Patrick. Patrick embraces her. She unbuttons his pants and pulls them down. Donna climbs on top of Patrick and begins to ride him.

DONNA SMITH  
You should tell them.

Patrick begins to have a confused look as she continues to ride him.

DONNA SMITH (CONT'D)  
Tell them what G.O.D. is.

Donna grabs Patrick by the throat and begins to choke him. Patrick starts to panic. Donna bursts into flames. Patrick attempts to push her off but catches fire himself. Patrick lets out a scream.

END DREAM SEQUENCE

INT. CORAL CAVES RESORT - PATRICK'S ROOM - DAY

Patrick wakes up from the dream screaming. The sun shines through the windows and on to Patrick's face.

The phone rings and Patrick answers in a reluctant tone.

PATRICK

Hello?

D (V.O.)

Patrick?

PATRICK

Yeah that's me.

D (V.O.)

It's D, I gave you my card at Jay's Elbow room in Jersey.

PATRICK

Yeah, I remember you. What the hell are you trying to get me into? You work with some real weirdos.

D (V.O.)

You'll understand eventually. Have you decided which organization you want to join?

PATRICK

Yeah neither one. I decide what I am going to do with my life.

D (V.O.)

Everybody says that at first, but sooner or later they all walk through one of those doors.

PATRICK

Oh, that's deep... Fuck off!!

Patrick slams the phone down.

EXT. FARM HOUSE IN PENNSYLVANIA - DUSK

WCA troops commanded by Josh converge with Rob and TJ's

elite troops. They form their ranks in front of the farm house. Josh, Tom, TJ And Rob all enter the farm house.

INT. FARM HOUSE IN PENNSYLVANIA - CONTINUOUS

Josh, Tom, Rob and TJ arrive in the basement where a large computer network awaits them. TJ walks over to a control panel on the wall and enters a code. The computer systems power up. Rob heads to a computer and enters a series of passwords and codes, than submits to a retina scan and finger print scan. They all look at the screen with concern. A message appears on the screen that reads: Assume the worst, make preparations for the possible execution of emergency plan G2.

TJ ARCH

G2... World wide evacuation. So there was another one.

ROB CONROY

I thought they abandoned the second one because it was so unstable.

TJ ARCH

Maybe they worked out the bugs...

JOSH BLACKMORE

Maybe they didn't, John said to assume the worst. Even if they did work out the kinks the thing is probably pointed right at us.

TOM JACKSON

I'm sure he has a plan to stop it.

TJ ARCH

If I know John, he's working on it right now. The G2 plan was based on the notion that this one might be unstoppable.

TOM JACKSON

Unfortunately we can't evacuate the entire planet.

ROB CONROY

Those we can't evacuate are going to have to seek cover deep underground.

JOSH BLACKMORE

Well those that are allied with us  
know of all the places to go.

TOM JACKSON

And what of the ones that aren't?

JOSH BLACKMORE

Do you really think they'd listen if  
we told 'em?

TJ ARCH

That may be true but we should still  
get the word out there, I don't want  
their deaths on my conscience.

TOM JACKSON

How do we do that?

ROB CONROY

That's what the world wide web and  
the media are for.

INT. HOSPITAL - ROOM - NIGHT

Patrick sits on a bed in standard hospital attire.

PATRICK

(To himself)

You'd think after all these years  
they'd come up with some better  
attire by now.

Doctor McFadden walks into the room.

DOCTOR MCFADDEN

It's quick, cheap and comfortable.

PATRICK

All except for the draft up my ass...  
Why do I need this anyway.

DOCTOR MCFADDEN

In order for the treatment to take  
effect in a more timely fashion, we  
need to surgically remove the tumors  
first.

PATRICK

They said that would kill me...

DOCTOR MCFADDEN

Relax Patrick, We've had a little more time here on the island to perfect our procedures. You'll be perfectly safe with us. We do, however, need you to sign this waiver for your anesthesia.

PATRICK

Like I said, some things never change.

INT. HOSPITAL - OPERATING ROOM - NIGHT

Patrick lays on the operating table, prepared for the procedure. As the anesthesia flows through his mask, he begins to fade into a deep sleep.

BEGIN DREAM SEQUENCE:

EXT. A BEACH ON THE ISLAND - DUSK

Patrick walks down the beach with Mike

MIKE RICHARDS

You're doing it Patrick. You're taking the first step. The next step is to finish it, and only you know how.

PATRICK

I'm the only one who has the key.

MIKE RICHARDS

Yes

PATRICK

Where are we going?

MIKE RICHARDS

We're going to meet a couple friends of mine.

Patrick and Mike approach D and Bill on the beach.

MIKE RICHARDS (CONT'D)  
I believe you've already met?

PATRICK  
Yes ...I

BILL STERLING  
I told you we would always be by your side.

D  
Even after what you said to me on the phone.

BILL STERLING  
We know you didn't mean that.

D  
Bill really wants you on board.

BILL STERLING  
It's nice to see you started to get rid of some of that guilt. If you finish this you might find yourself at the top of MY organization. That's what you wanted, isn't it? To be important again? Here's your chance.

A huge storm cloud rolls in and D, Bill and Mike fade as the sky blackens. Lightning flashes all around. The silhouette of John Blackmore can be seen standing in front of Patrick.

JOHN BLACKMORE  
They're wrong Patrick, It will destroy everything, everyone. Do not follow through! TELL THEM WHAT G.O.D. is!

END DREAM SEQUENCE

INT. CORAL CAVES RESORT - LOUNGE - DAY

Jack sits at the bar. Donna walks up to him and sits next to him.

DONNA SMITH  
He's in surgery now.

JACK STERLING

So he's actually going through with it?

DONNA SMITH

Yup

JACK STERLING

So how are you holding up?

DONNA SMITH

About as well as can be expected, anxious, tired, but I'm doing my best.

JACK STERLING

Just hang in there, focus on your job, no matter how much it may bother you...

DONNA SMITH

I know it bothers you too...

JACK STERLING

You have to do what you need to do at this point, no matter how much it bothers either of us. We'll get through it sis.

DONNA SMITH

I hope so, but if we don't, at least we tried.

JACK STERLING

Exactly.

Jack signals to the bartender.

JACK STERLING (CONT'D)

Another beer please.

DONNA SMITH

What will happen if Jones goes through with this?

JACK STERLING

Well as you know...

EXT. MILITARY BASE - ANYWHERE - DAY

A long line of soldiers waits outside the barracks to be bar-coded

JACK STERLING (V.O.)  
...all of those who were known allies  
to Jones at the start of this war  
were implanted with special detection  
devices

The Soldiers get bar-coded.

INT. DOCTORS OFFICE - ANYWHERE - ANYTIME

A newborn child gets implanted with a detection chip.

JACK STERLING (V.O.)  
and bar-codes to avoid friendly fire  
from tactical computers and the like.  
This includes special weapons.  
Theoretically the weapon will wipe  
out anyone without one of these  
devices or bar-codes.

EXT. NEW YORK CITY - CENTRAL PARK - DAY

A fierce battle rages on between NEW AMERICAN Marines and WCA special forces.

What looks like a huge electrical surge appears and all WCA troops drop dead.

INT. CORAL CAVES RESORT - LOUNGE - CONTINUOUS

JACK STERLING  
The weapon manipulates the storm  
fronts that are available by  
amplifying and controlling it's  
power.

EXT. THE SKY - DAY

A storm cloud gets struck by what looks like a bolt of

lightning from above.

The cloud increases in size and becomes active and violent.

An additional cloud gets pulled toward it and increases it's intensity even more.

INT. CORAL CAVES RESORT - LOUNGE - CONTINUOUS

JACK STERLING

If a storm system is not present the satellite will create one using all available moisture. Technology is also a target allegedly filtered by the same devices.

DONNA SMITH

Allegedly?

JACK STERLING

I never got a chance to finish the encoding to exclude the simple things like televisions and other household electronics that wouldn't carry one of these devices.

DONNA SMITH

Well the evacuation should save most of the people without these devices and the ones who can't get off the planet will have to go underground. As far as T.V.'s and such oh well that stuff rots your brain anyway...

JACK STERLING

I wish it were that simple. The nuclear arsenals of the world may have been destroyed but there are still warheads, containment units for biological warfare and many other dangerous things that don't carry these devices.

INT. A WAREHOUSE FULL OF BIOLOGICAL HAZARDS

Huge electrical surges travel throughout the warehouse causing all containers in side to explode letting the

biohazards out into the air.

EXT. THE WAREHOUSE - CONTINUOUS

A huge storm cloud hovers over the warehouse as it gets engulfed in a huge explosion.

JACK STERLING (V.O.)

Also, if this malfunctions just once  
It could attack any heat source,  
metal or liquid it detects. Not to  
mention it's armed with eight nuclear  
warheads of it's own. Oh, and eight  
missiles containing the same payload  
used at the battle of Beijing.

EXT. AN INACTIVE VOLCANO ANYWHERE - DAY

Huge bolts of lightning strike the volcano causing it to explode on a very large scale.

INT. CORAL CAVES RESORT - LOUNGE - CONTINUOUS

JACK STERLING

Armageddon, the Apocalypse, these are  
the only words that could describe  
what will happen.

EDDIE DICKINSON (O.S.)

Take a good look lass 'cause a good  
portion of anyone who survives this  
could look a bit like me or worse.

Donna and Jack turn to see Eddie standing behind them.

EDDIE DICKINSON

Honestly I don't know why you don't  
just let me do him in next time I  
have a friendly chat with him, I  
don't mind the risk.

JACK STERLING

Because all it takes is for Mike  
Richards to get a sample of his blood  
and mix it with the coding solution,  
inject it into the terminal and BOOM,

we're all dead in twenty-four hours.

EDDIE DICKINSON

Why doesn't he just use his own blood?

JACK STERLING

We coded it specifically for Jones' DNA.

EDDIE DICKINSON

Now why the fuck would you do a thing like that?

JACK STERLING

It was my job at the time.

EDDIE DICKINSON

Your fucking job?

DONNA SMITH

He was young and naïve.

EDDIE DICKINSON

That's no excuse for helping to create something like that.

JACK STERLING

I was a sixteen year old prodigy who got himself into a lot of trouble and that was my only way out.

EDDIE DICKINSON

What did you do to get yourself in that position?

DONNA SMITH

It was pretty fucked up, but that's not important right now. Let's just all try to concentrate on the task at hand.

EDDIE DICKINSON

Any word from John and the others?

JACK STERLING

They were all at the rendezvous points last I heard. They were trying to get the message out via the media

and web.

EDDIE DICKINSON

Wish we had some way to view their progress. Can't even get the bloody news on this island.

DONNA SMITH

They wanted to make this island the last outpost of peace so all communication, worldwide web etc. are blocked from the island. We were lucky to get our cell phones in here.

EDDIE DICKINSON

How did you manage that anyway?

JACK STERLING

As employees here we are allowed to have phone contact with home, and as Island security, I'm allowed to have weapons.

EDDIE DICKINSON

That's a bit handy isn't it.

EXT. RIVER ROAD - JUST NORTH OF PHILLIPSBURG, NEW JERSEY - DAY

Solomon and Tim stand ahead of the ragged New American troops that remain from the battle on Mount Tamany.

GRANT SOLOMON

What the hell would have made them do that?

TIM HICKS

It was like they had no fear at all

BEGIN FLASHBACK:

EXT. THE BOTTOM OF MOUNT TAMANY - MORNING

POINT OF VIEW: GRANT SOLOMON

Solomon looks up the Mountain as the WCA troops begin to charge down the mountain.

GRANT SOLOMON (V.O.)  
No, There was fear in their eyes, but  
it wasn't us they were scared of.

Solomon continues to watch as the cannons above fire down  
the mountain and the confederates continue their descent  
through the trees.

GRANT SOLOMON (V.O.) (CONT'D)  
They were running from something but  
it wasn't us.

Solomon watches as the fight moves right in front of him.  
The confederates break through the NEW AMERICAN position.

A terrible blood bath ensues and bodies fall on both sides.

GRANT SOLOMON (V.O.) (CONT'D)  
Get me a small detachment of your  
least worn out men.

END FLASHBACK

EXT. RIVER ROAD - HALF MILE NORTH OF GRANT SOLOMON'S  
POSITION - DAY

Walter sits on a rock alongside of the road with his weapon  
on his lap. He eats a hot dog from an MRE and converses with  
SGT. OAKS, CPL. HIGGINS and the remaining members of their  
platoon.

SGT. OAKS  
So L T you were a Juicer Soldier at  
the start of the war. How did you get  
the implants and the drugs  
disconnected from you without dying?

WALTER NOBLE  
I was captured by John Blackmore  
himself. They were so determined to  
try and get some information out of  
me they used that herb they took to  
prolong their life. Why do you think  
I look so young...

CPL. HIGGINS

Did they get anything out of you?

WALTER NOBLE

Not a damn thing. Why do you think I'm still here...

SGT. OAKS

Well how the hell did you get back to our side of the war?

WALTER NOBLE

Well... they....

CAPTAIN MICHALSKI walks up to Walter.

CPT. MICHALSKI

Sorry to cut your story short lieutenant, but Solomon wants to see us right away.

WALTER NOBLE

Yes sir.

Walter and Cpt. Michalski walk south.

EXT. RIVER ROAD - GRANT SOLOMON'S POSITION - CONTINUOUS

Walter and Cpt. Michalski approach Solomon and salute.

CPT. MICHALSKI

Sir. Cpt. Michalski and Walter reporting as ordered.

GRANT SOLOMON

At ease.

Cpt. Michalski and Walter stand at ease

GRANT SOLOMON (CONT'D)

I need Walter to take his platoon across the bridge into Easton and find out the location of the confederate base. If you find it you need to enter under cover of a white flag. Your objective is simple: Ask the commanders why they charged down the mountain like that and risked so many lives. What was the rush to get

off the high ground?

Solomon rubs his head.

GRANT SOLOMON (CONT'D)

I have a gut feeling something  
terrible is going to happen, and they  
know what it is.

EXT. THE NORTHAMPTON ST BRIDGE - THE PENNSYLVANIA SIDE OF  
THE RIVER - ONE HOUR LATER

Walter, Sgt. Oaks and Cpl. Higgins take their platoon across  
the bridge into Easton.

Before they reach the end of the bridge, they come under  
fire by a small platoon of confederates.

Walter's platoon returns fire and Walter raises the white  
flag.

WALTER NOBLE

CEASE FIRE!!! CEASE FIRE DAMMIT

The gunfire begins to stop until all becomes quiet.

WALTER NOBLE (CONT'D)

Wait here.

Walter continues across the bridge to meet with LT. JAMES,  
the WCA platoon leader.

Lt. James walks up to the end of the bridge and meets with  
Walter.

WALTER NOBLE (CONT'D)

Lt. Walter Noble, New American Army  
requesting a conference with TJ Arch  
and Josh Blackmore.

LT. JAMES

May I inquire as to the details of  
the conference requested?

WALTER NOBLE

I'm not at liberty to discuss that  
with you sir.

LT. JAMES

Understood.

Walter signals the platoon to cross over.

Lt. James leads Walter and his platoon through the town.

EXT. FARM HOUSE IN PENNSYLVANIA - DAY

A large camp now surrounds the farmhouse. Soldiers and refugees roam the camp and socialize about the upcoming possibilities.

Rob, TJ, Josh and Tom all sit at a table on the porch of the farmhouse when Walter arrives accompanied by Lt. James and his platoon.

LT. JAMES

Sir this man requests a conference with you.

TJ ARCH

Thank you lieutenant, we'll take it from here.

Rob, TJ, Josh and Tom all stand up. TJ motions to Walter.

TJ ARCH (CONT'D)

Step into our office.

Walter follows the four of them into the farm house. All others stay behind.

INT. FARM HOUSE IN PENNSYLVANIA - BASEMENT - CONTINUOUS

The five of them arrive in the basement and the door shuts behind them.

TJ ARCH

How are you holding up Walt?

WALTER NOBLE

I'll be better when all this shit is over with. I'm in with some real brainwashed sons of bitches.

ROB CONROY

You used to be one of those brainwashed sons of bitches.

WALTER NOBLE

Not by choice and thanks to John and you guys it wasn't for that long. Anyway lets skip ahead a bit to the subject of "what the fuck is going on?" Solomon is still freaked out about your tactics on Mount Tamany, and I for once can honestly say I can't blame him.

Rob points to the computer and the message written on it.

ROB CONROY

Read this shit.

Walter reads the message.

WALTER NOBLE

Suddenly I'm having a flashback of when you guys saved my ass. This is part of what started this war in the first place and nobody knows it.

TJ ARCH

Take this message to Solomon, get him to take it seriously.

WALTER NOBLE

I will, can't guarantee he'll listen, but I will.

EXT. RIVER ROAD - GRANT SOLOMON'S POSITION - DAY

Solomon reads the message from John Blackmore on a hand held computer. Tim stands and waits for Solomon's command.

GRANT SOLOMON

Assemble the men. Noble, I need to speak to you in private.

Solomon and Walter walk off screen. Tim lifts a com system to his mouth.

TIM HICKS

Fall in and be ready to move out.

EXT. THE FIELD EAST OF THE FARM HOUSE - DUSK

The New American troops commanded by Solomon arrive at the edge of the field.

EXT. FARM HOUSE IN PENNSYLVANIA - CONTINUOUS

WCA troops in the camps scramble to take a defensive position while civilian refugees scramble for cover.

Rob, TJ, Josh and Tom stand together

JOSH BLACKMORE

What do you make of this?

TJ ARCH

Well no shots have been fired yet so we can't really rule anything out.

EXT. THE FIELD EAST OF THE FARM HOUSE - CONTINUOUS

Solomon faces Tim and hands him the white flag.

GRANT SOLOMON

Signal our surrender.

TIM HICKS

What?

GRANT SOLOMON

All of our lives depend on it.

Tim throws down the white flag.

TIM HICKS

No sir! We can take 'em out right now!

GRANT SOLOMON

Even if we do we are all dead.

Tim pulls out his sidearm and points it at Solomon.

TIM HICKS

Bull shit. Sir I'm inclined to believe that you are no longer fit for command and am asking you to step down now.

GRANT SOLOMON  
You know I won't do that.

TIM HICKS  
Then I will have to kill you.

A shot rings out and an exit wound appears on Hick's face.

Tim drops to the ground. Walter steps up from behind and puts his side arm back in his holster.

Walter picks up the white flag and signals the surrender.

GRANT SOLOMON  
Thank you lieutenant.

WALTER NOBLE  
No... Thank you.

FADE OUT.

INT. HOSPITAL - RECOVERY ROOM - DAY

POINT OF VIEW: PATRICK

Patrick opens his eyes to reveal a NURSE checking his vitals.

The nurse notices that Patrick has woken up. She turns to Patrick.

NURSE  
Welcome back Patrick. I'll let the doctor know you're awake and he should be in to see you shortly.

Patrick sits up in the hospital bed when Doctor McFadden walks through the door.

DOCTOR MCFADDEN  
How are you feeling?

PATRICK  
Fine. A little sore.

DOCTOR MCFADDEN  
You'll feel a bit of discomfort as the stitches heal, but you'll be just

fine. The operation was a complete success. Aside from the stitches you are 100% healthy. You'll be out of here in about a day.

Doctor McFadden heads toward the door and opens it than turns to Patrick.

DOCTOR MCFADDEN (CONT'D)

Get some rest Patrick. I have a feeling there is a lot you're going to want to do when you get out of here.

The doctor exits the room and closes the door.

Patrick lays back and closes his eyes.

BEGIN DREAM SEQUENCE:

EXT. THE WHITE HOUSE - WASHINGTON D.C. - DAY

A press conference has begun.

Patrick stands at the podium with Mike, Bill and D at his side.

REPORTER 1

President Jones, how does it feel to be back in office after nearly 30 years and will you run for a second term this time?

PATRICK

Well I'd have to say it feels pretty good. And yes I will be running for a second term.

REPORTER 2

Do you feel it was G.O.D. that smited your enemies and put you back in this position?

PATRICK

Well, I think it was inevitable that these radicals be wiped from the face of this world to inaugurate a new era

of peace and prosperity. As far as  
G.O.D., well..

REPORTER 3

What is G.O.D.?

PATRICK

Excuse me?

REPORTER 3

What exactly is G.O.D.?

PATRICK

I think your question would be better  
answered at a church my friend.

REPORTER 3

You know what I'm talking about. Let  
me tell 'em...

A bolt of lightning strikes Reporter 3 and he disappears

PATRICK

Well my friends it appears even  
G.O.D. doesn't have time for that  
man. Let us continue on. This is not  
Just a new country, it is a new  
world. And I have been chosen to lead  
it.

The crowd roars in approval and begins chanting patrick's  
name.

The sound begins to fade and the sky begins to darken as  
large storm clouds roll in.

Lightning begins to light up the sky and the crowd begins to  
panic.

The lightning begins to strike members of the crowd and they  
disintegrate.

The lightning continues on and half the crowd vanishes into  
dust.

People scramble to escape but the lightning continues until  
nothing remains of the crowd but ashes.

The silhouette of Gabriel now stands in the middle of all

the ashes.

Gabriel bends over and picks up a handful of ashes.

Gabriel holds the ashes up to show Patrick.

A single light shines on the ashes.

GABRIEL

Your legacy Patrick... Look what  
you've done. Is this what you wanted?  
This is what you lead. This is your  
legacy.

Gabriel's voice echoes into silence as Patrick begins to  
wake up.

END DREAM SEQUENCE

INT. HOSPITAL - RECOVERY ROOM - DAY

Patrick wakes up to the sound of the nurse.

NURSE

Mr. Jones... Mr. Jones

PATRICK

Yeah, Um yeah, I'm awake

NURSE

Howe are you feeling?

PATRICK

Great, with the exception of these  
stitches.

NURSE

Well here's the prescription for the  
pain.

The nurse hands Patrick a pill bottle.

NURSE (CONT'D)

...And here are your discharge  
papers. If you'll just sign here, you  
can get dressed and be on your way.

The nurse smiles and hands Patrick a clipboard. Patrick

signs the attached paperwork and hands it back to the nurse.

NURSE (CONT'D)

You have a great day sir.

The nurse exits the room and Patrick begins to get dressed.

FADE OUT.

INT. SPACE STATION - DAY

Loki and Richard make a desperate attempt to search for the G.O.D. 2 launch site. Their computers scan every surface on earth but find nothing.

Loki talks on the phone.

LOKI JANICKSON

No sir... We just cant seem to pinpoint the location. I guess Jones has been as cunning as you when it came to this one.

JOHN BLACKMORE (V.O.)

Keep looking. Try to find anything that might give us a clue. At this point I'll take a hunch. If you find anything that looks like it could be used to launch, destroy it. Have Rich start preparing the ships for evac, Something tells me we're not going to be able to fix this one.

LOKI JANICKSON

Consider it done sir. And good luck.

Rich exits the control room. Loki continues to scan.

INT. FARM HOUSE IN PENNSYLVANIA - BASEMENT - CONTINUOUS

TJ, Rob, Josh, Tom, Solomon and Walter sit at a conference table.

GRANT SOLOMON

I'm not the type to just surrender, but I know of the weapon you fear. My son was killed defending the first one. I found out he didn't believe in

what he was fighting for. He was just doing his duty. He left me a message incase something like this ever came up. I finally read the message today.

JOSH BLACKMORE

If you don't mind my asking, what was in this message?

GRANT SOLOMON

A lot, All the secrets about Jones and his weapons. I know that if this thing goes off it could be the end of us all. You could leave me here but my men deserve a chance. They've been led so blindly by a faith that I found does not exist.

TJ ARCH

It exists, just not where you thought, but that is not a discussion for now.

JOSH BLACKMORE

You're men will have to surrender their arms.

EXT. THE FIELD EAST OF THE FARM HOUSE - DAY

Solomon's troops march towards the camp with their arms presented upside down.

As Solomon's troops march towards the camp The WCA troops organize into a formation with a large walkway into the camp.

Josh, TJ and Rob make their way to the front of the formation and stand facing the arriving troops.

JOSH BLACKMORE

Present arms!

The WCA troops raise their guns into the present arms position.

Josh salutes the passing troops as they surrender their guns to Rob. Rob places each weapon inside a large container in an organized fashion.

INT. A HOUSE IN LONDON - NIGHT

SYD sits on his couch watching a news cast already in progress.

BRITISH NEWS ANCHOR

...and though no official cease fire has been declared all fighting has seemed to stop suddenly. In related news the commanders of the elite WCA troops have issued a worldwide message stating the destruction of the world's nuclear arsenals was actually caused by a complex weapon secretly conceived by former New American President Jones. The commanders claim that there is another weapon of the same nature still in existence and ready to go off at any time. They strongly suggest that everyone seek some sort of cover immediately. These claims were however, denounced by the current New American president.

SYD

Rubbish... Absolute rubbish.

INT. CORAL CAVES RESORT - LOUNGE - DAY

Patrick sits at the bar next to Eddie. They both appear to be a bit drunk.

Donna dances again on stage.

EDDIE DICKINSON

...Those bastards were running like the devil himself popped out of the ground and was chasin them. Everyone of those blokes must've pissed their pants they were so scared. But that will be all over soon I guess... Once you do what you're about to do..

PATRICK

Excuse me?

EDDIE DICKINSON

What? You didn't know I knew who you were? Didn't think I knew what you're about to do?

Patrick looks at Eddie with a nervous glare.

EDDIE DICKINSON (CONT'D)

Don't look so nervous mate, I'm not here to do you in. They want me to try to talk you out of this, but I'm not much of a negotiator. I personally would love to know why you are doing this and what started all of it. I know about G.O.D. So, why don't you fill in the gaps for me. It's not like it would make a difference at this point.

PATRICK

Before I even thought about running for office I was the CEO of a company called sky corp. You've heard of them, they were the largest satellite company in the world. Aside from standard communications satellites, we also daveled in the creation of several satellites that were extremely innovative, but also extremely experimental. The most important but most secret of which was our weather control satellite. With this satellite we could create storms or clear them out for a sunny day. We could create clouds, control the wind, thunder and lightning and even manipulate a storm that was already there.

EDDIE DICKINSON

Why would you want to interfere with the natural state of things?

PATRICK

There were droughts everywhere. We could create rain, and rain meant more crops.

EDDIE DICKINSON

As I recall you had several shares in Agricultural stocks. It makes sense now. More crops more money in your pocket.

PATRICK

Very true, you got me. So it wasn't for a bunch of naïve liberal humanitarian reasons.

EDDIE DICKINSON

You don't have to be a liberal to be humanitarian.

PATRICK

This country was considered the land of opportunity. I saw opportunity so I took it. Someone else did as well though. The person who designed the satellite, a kid by the name of Jack Sterling took the idea to a whole different level.

EXT. A BANK IN WASHINGTON DC - NIGHT

Lightning strikes the bank several times and leaves a huge gaping hole where the vault sits. The metal walls of the vault melt through leaving an entrance.

A truck pulls up to the bank. The rear doors open and a ramp extends from the back of the truck. Five men wearing ski masks exit the truck pushing flatbed carts down the ramp.

The five men enter the vault with the carts.

Moments later the five men exit the vault pushing the now loaded carts into the truck.

The truck drives away.

INT. CORAL CAVES RESORT - LOUNGE - CONTINUOUS

PATRICK

I didn't find out about it until I had run for president and won. When

we caught the bastard it gave me an idea. We had failed so many times in the past to stop all the nuclear development in countries that pose a threat to us. So I made a deal with Jack Sterling to make some special modifications in exchange for him not going to prison. I'm pretty sure you know the rest.

EDDIE DICKINSON

Did you really need to take it that far?

PATRICK

All our biggest threats had been eliminated almost over night. It gave the people the illusion that something miraculous had happened...

EDDIE DICKINSON

Destruction is hardly a miracle.

PATRICK

But you get the point.

EDDIE DICKINSON

I get the point. But as you found out a lot people would rather follow someone with a real vision. And enough people believed in him to see through you.

PATRICK

By that you mean John Blackmore? Do you even know the real reason, does anybody even remember why the world got like this, why things got so out of hand? It's because of him.

EXT. FARM HOUSE IN PENNSYLVANIA - CONTINUOUS

Josh, TJ, Rob, Tom, Solomon, and Walter sit by a campfire passing around a bottle of moonshine.

TJ ARCH

Ah, John... John Blackmore is my best friend you know. I sometimes wonder

though, if the world would be so complicated if we had never met, if he didn't have those visions, if we didn't have the balls to get rich and start our own space program.

GRANT SOLOMON

How did this whole thing start anyway?

TJ ARCH

Well me, John, and Rob all met in high school. That's when John started telling me about his visions about the third world war and how he, no, we were supposed to play an important role in it. There's a deeper story than that in it but that's for a later date, You want to know how this all got started. After getting extremely rich from some extremely wise investments, John and I decided to pull our funds with some people from all over the world to start our own space program. This would be a worldwide affair and would include some things that were always talked about but were never done.

EXT. SPACE STATION - DAY

A massive effort advances to complete the construction of the station while it's orbit remains synchronized with the daytime phase of the planet.

EXT. MOON BASE - THE DARK SIDE OF THE MOON

The base nears completion and a dome is being erected around it.

EXT. MARS BASE - DAY

The colonies are under construction around this massive city-sized base.

GRANT SOLOMON

How did you come up with the Idea for a space program in the first place?

ROB CONROY

Two reasons really.. The first reason, John's always been a dreamer. The human race venturing out in space is something he has always wanted to see and be a part of.

GRANT SOLOMON

And the second?

ROB CONROY

John's visions are never clear enough to know how and if we make it out of this alive. He's always had a "shit hits the fan" plan and this is part of it.

TJ ARCH

For obvious reasons we had to try to keep knowledge of it confined to a small group of those who supported the idea. Key players in NASA knew about it and worked with us on occasion but were sworn to secrecy. The government wasn't ready to know about it yet. Soon a series of mysterious accidents started happening to everything NASA that went up. As a quote unquote result, manned space flight was banned and NASA was shut down very shortly after Jones came in to office. We kept our program a worldwide secret, and it was a hard one to keep. It turned out that Jones had some secrets of his own. G.O.D. and the means to defend it apparently.

INT. CORAL CAVES RESORT - LOUNGE - CONTINUOUS

Patrick continues telling his story.

PATRICK

We decided to attack those countries who posed a threat to us. The New

America would be the most powerful country in the world, as it has been, but no one would be left to challenge that again. This was supposed to be the secret war to end all wars. The result: a world at peace led by me. After all peace was one of my promises... unfortunately it was the one promise I was unable to keep... Apparently, there were more people who supported the old American way than I thought, even in other countries. Our military began finding bases in these countries with ties to John Blackmore himself. We destroyed them but they kept springing up all over the place even in countries we were allied to. Than a revolt broke out in the US and more bases surfaced there.

EXT. FARM HOUSE IN PENNSYLVANIA - CONTINUOUS

TJ continues his story.

TJ ARCH

The constitution of the united states was being torn to shreds and fascism was taking it's place. You couldn't express yourself without being persecuted. Freedom of speech, freedom of religion, two things this country was founded on, were being stripped from us because it might offend some self-important pricks with an overblown sense of entitlement. And despite the fact that just the idea has failed in the past, he tried what every fascist has done since Hitler, he tried to disarm the people. Citizens refused to give up their guns and we refused to help disarm them. Jones than ordered the bombing of our homes and bases calling us traitors and terrorists. He eventually found out about the space station and took it over. After we took it back we found out about

the G.O.D. satellite and were determined to destroy it.

GRANT SOLOMON

That's where my son was killed.

ROB CONROY

Your son died to protect misguided principles as well as a secret, and it has all ultimately torn this country and the world to shreds.

GRANT SOLOMON

Was everything I fought for in vein?

WALTER NOBLE

I don't think even Jones intended for it to go this far. Sometimes even the best of intentions can go terribly wrong. Why do you think he didn't run for a second term.

GRANT SOLOMON

If he's so riddled with guilt why is he so eager to "push the button" again?

JOSH BLACKMORE

Just the other day you were ready to rip my troops to shreds. We were head to head in probably one of the most tragic battles in years. You're sitting here now because the only alternative might have been to just lay down and die. Maybe Jones feels that it is the only way to end this war.

INT. CORAL CAVES RESORT - LOUNGE - CONTINUOUS

Patrick continues his conversation with Eddie.

PATRICK

I started this thing and there is only one way to finish it.

### ACT 3

EXT. THE BEACH JUST OUTSIDE THE CORAL CAVES RESORT - NOON

The sun shines bright. A few people sunbathe and jog up and down the beach.

The large waves crash against the rocks in the distance.

A breeze blows the palm trees and the reeds growing out of the sand dunes into motion.

Patrick walks down the beach alone towards the rocks in the distance.

Mike walks away from the resort carrying what appears to be a brief case. He heads toward the rocks as well.

Patrick stops for a moment and looks out to sea.

As the breeze flows through his hair his expression indicates nervousness and indecisiveness.

Patrick regains his composure and continues toward the rocks.

When Patrick arrives at the rocks, Mike stands there and waits for him.

Mike approaches Patrick and hands him the briefcase.

He looks Patrick in the eye and notices his expression.

MIKE RICHARDS

You know what to do. It's for the best.

Patrick hesitates for a moment and nods.

Patrick turns around and heads down the beach carrying the briefcase.

After a few moments of walking, he stops again and turns to look in the direction from which he came.

He sees that Mike has already gone.

He turns back around and continues down the beach.

He notices Donna walking toward him and makes a halfhearted attempt to avoid her, pretending not to notice.

Donna approaches Patrick.

DONNA SMITH  
Hey cutie, whatcha doing?

PATRICK  
Just um... Going for a walk.

Donna looks down at the briefcase.

DONNA SMITH  
What's that?

PATRICK  
Nothing... Just some unfinished business I need to take care of.

DONNA SMITH  
Well do you mind if I walk with you?

Patrick just stares at her for a minute.

DONNA SMITH (CONT'D)  
You look worried Patrick, You need to talk? Is there anything I can do?

Donna grabs Patrick's crotch.

DONNA SMITH (CONT'D)  
I can make you feel better.

PATRICK  
Not right now.

DONNA SMITH  
You need some time alone?

PATRICK  
That might be a good idea. I kinda have a lot of shit going on right now and I don't want to take it out on you.

DONNA SMITH  
I understand... Well, when can I see you again?

PATRICK

I'll probably be up at the bar later.  
I think I'm just going to sleep for a  
bit for now.

DONNA SMITH

OK well, I'll see you then.

Donna heads toward the water and Patrick watches her for a  
minute.

Patrick heads toward the resort.

INT. CORAL CAVES RESORT - PATRICK'S ROOM - CONTINUOUS

Patrick enters the room carrying the briefcase. He walks  
over to the desk and sets it down.

Patrick opens the case and it expands into an elaborate  
computer system.

A glowing red button sit at the top left of the system.

The center of the screen shows a computer mock-up of the  
earth and a blinking red dot that moves around it.

A keyboard extends from the bottom of the system.

The right side of the system houses a removable control  
panel.

A syringe extends from the panel and at the center of the  
panel sits a glass cylinder that gets filled half way with a  
gray solution.

Patrick removes the panel and looks at it. He is nervous.

He stares at it for a little bit and places it back in it's  
original position.

Patrick presses the glowing red button and the system closes  
back up and powers down.

Patrick walks over to the window and opens it. A breeze  
enters the room.

Patrick heads to his bed and lies down.

The breeze blows across Patrick's face and hair. This seems to put Patrick to sleep.

The breeze blows the curtains to life as Patrick sleeps.

Patrick begins to toss and turn in his sleep.

The curtains knock over an empty cup on a small table near the window and Patrick gets startled awake.

Patrick looks over at the cup and sighs in relief.

When Patrick looks back toward the end of the bed, he gets startled once again .

John now stands over his bed looking at him.

JOHN BLACKMORE

There is an alternative Jones.

PATRICK

What the hell are you doing here? I have nothing to say to you. You are a traitor. And how the hell did you get in here anyway?

Patrick attempts to kick John from the bed but his foot just goes right through.

John stands still un-phased by Patrick's failed attempts to kick him.

PATRICK (CONT'D)

Is this a dream?

JOHN BLACKMORE

No.

PATRICK

Are you some kind of fucking ghost?

JOHN BLACKMORE

Again... No

PATRICK

How the hell are you doing this?

JOHN BLACKMORE

That's not important right now.

PATRICK

You really are some kind of witch or warlock aren't you?

JOHN BLACKMORE

Call me what you will. It is not important.

PATRICK

What the hell do you want?

JOHN BLACKMORE

Patrick do you realize how much the truth can help us all? A few words from you and at least 70 percent of the fighting stops. On top of that, if you set this thing off do you know how much destruction it will cause? The earth will not be livable for anyone.

PATRICK

Nonsense, the satellite was designed perfectly and if you and your men don't wish to be a target I suggest you get off the planet and never come back.

JOHN BLACKMORE

We wouldn't be the only targets Patrick. Not everybody who is untagged is a combatant. There are families, innocent women and children who would be targets as well. Even if it works as prescribed, You promised the people peace, not genocide. They would be an unwilling part, an accomplice to mass murder. They'd never forgive you for this.

PATRICK

Small price to pay for the peace I promised.

JOHN BLACKMORE

They'd never forgive themselves.

PATRICK

Look just get the hell out of here...  
freak. I won't be prone to any more  
of your witchcraft and psychobabble.

JOHN BLACKMORE  
Your own supporters would stop this  
if they knew...

Patrick gets up and leaves the room.

EXT. SPACE STATION - CONTINUOUS

Ten large passenger shuttles arrive and orbit the station,  
The space station's barn doors swing open.

Five more passenger shuttles exit the station.

INT. SPACE STATION - CONTINUOUS

Loki sits at his console talking to John over the  
communication system.

JOHN BLACKMORE (V.O.)  
Tell them to get into position. It  
doesn't seem like Jones is going to  
change his mind.

LOKI JANICKSON  
Yes sir.

Loki Presses a button on the com system.

LOKI JANICKSON  
All ships are ordered to move into  
position and prepare for evacuation.

EXT. SPACE STATION - CONTINUOUS

The ships begin to move themselves from orbit around the  
station.

The ships position themselves around the earth in key  
locations.

INT. CORAL CAVES RESORT - LOUNGE - NIGHT

Patrick sits alone at the bar drinking a glass of bourbon on the rocks.

He finishes the glass and orders the next one.

The bartender places it on the bar in front of him.

PATRICK

Keep em coming.

Patrick takes a drink and stares off into space.

NEWS CASTER (V.O.)

...this unbelievable turn of events. Once again, lightning has caused mass destruction in many countries around the globe.

PETE (V.O.)

I'm hoping that you might drink yourself to death and pay for all the shit that you've caused.

Patrick continues to stare into space.

D (V.O.)

Why should you feel any remorse for this? It was coming for a long time.

DOCTOR (V.O.)

You may think you have no power but you do.... There are still people out there supporting the cause you created.

Pete takes a drink and continues to stare.

GABRIEL (V.O.)

You know and we know that you have been deceiving people for at least 30 years. When you've done what you need to do, you know where we'll be. And remember it's the left door.

BILL STERLING (V.O.)

...we've always liked you and I am the head of my organization. ...do what you were going to do for them

but dump any guilt or regrets about  
your past. You have a choice right  
now, us or them.

JACK STERLING (V.O.)  
Tell them about G.O.D..

Pete takes a drink and puts his hands on his head.

DONNA SMITH (V.O.)  
Everybody who comes to the island has  
some "dark past" they are trying to  
get away from.

MIKE RICHARDS (V.O.)  
We've tried drug induced armies,  
Genetic engineering, biological  
warfare and other technological  
advances. There is no other way...

JILL (V.O.)  
How long are you going to be getting  
away with it.

DONNA SMITH (V.O.)  
Tell them what G.O.D. is.

JOHN BLACKMORE (V.O.)  
There is an alternative Jones... Tell  
them what G.O.D. is.

GABRIEL (V.O.)  
Your legacy Patrick... Look what  
you've done.

Patrick continues to stare with a bothersome expression.

DONNA SMITH (V.O.)  
Tell them what G.O.D. is.

Donna approaches Patrick though he does not notice.

DONNA SMITH (V.O.) (CONT'D)  
Are you ok?

Patrick does not break his stare.

DONNA SMITH (V.O.) (CONT'D)  
Patrick?

Patrick snaps out of it and looks at Donna but does not say a word.

DONNA SMITH

Are you ok?

PATRICK

Huh? ...oh ...yeah, just deep in thought. Let me buy you a drink.

INT. CORAL CAVES RESORT - PATRICK'S ROOM - NIGHT

Donna and Patrick stumble into the room and over to the bed. Donna gets on the side of the bed closest to the window, she sets her purse down next to the bed out of Patrick's sight.

As Donna sets her purse down, Patrick lays down on his side of the bed.

He pulls her close to him and starts kissing her neck.

Donna reaches around and puts her arm around his neck.

She turns around to face Patrick.

Patrick takes Donna's shirt off, he continues kissing her neck.

Patrick and Donna gentle kiss.

He pulls away and looks into her eyes. Donna has a seductive smile as she runs her fingers through his hair.

She gets off the bed, she stands up in front of Patrick.

Donna unbuttons Patrick's shirt.

Patrick stands up too, he starts to softly touch Donna's back.

He starts kissing her neck again, he takes off her bra and slides down to kiss her left breast, followed by her right breast,

Sliding down her body more he kisses her stomach, he looks up at Donna.

Donna looks at him and smiles.

DONNA SMITH

Do you know how long I have waited  
for you to show me what kind of man  
you really are?

Patrick stops.

PATRICK

Maybe it's time for a change.

Donna sits up, leans over to Patrick and starts kissing his  
lips again.

INT. CORAL CAVES RESORT - PATRICK'S ROOM - DAWN

Donna lays on the bed passed out.

Patrick gets up and gets dressed.

He than walks over to the desk by the window and sits down.

He opens the brief case and the computer system deploys  
itself.

Patrick stares at it with uncertainty about what he is about  
to do.

INT. SPACE STATION - CONTINUOUS

Loki scans for the launch sight of the G.O.D. 2 satellite.

LOKI JANICKSON

God damn it!! Where is it?

Loki continues to scan looking more and more frustrated.

EXT. FARM HOUSE IN PENNSYLVANIA - CONTINUOUS

Josh. TJ, Rob, Tom, Solomon, and Walter sit by a campfire.

GRANT SOLOMON

Shouldn't we be getting the hell out  
of here now?

TJ ARCH

We've got to give our people time.

GRANT SOLOMON

Time to what?

TJ ARCH

Stop him if they can. We have to hang on to every last effort. In case you haven't noticed we are not good at giving up.

GRANT SOLOMON

I'll buy that.

INT. A HOUSE IN LONDON - CONTINUOUS

Syd sits on his couch trying to ignore the chaos out the window.

Through the window, a huge chaotic mob of people rush to try to get out of town and find cover.

INT. CORAL CAVES RESORT - PATRICK'S ROOM - CONTINUOUS

Donna appears to be asleep.

Patrick stands in front of the computer console.

Patrick removes the console with the syringe and holds it up.

Donna opens her eyes, reaches into her purse and pulls out a small handgun.

She sits up and points the gun at Patrick.

DONNA SMITH

What are you doing Patrick?

Patrick, startled by this, turns to face Donna while he holds the syringe.

DONNA SMITH (CONT'D)

Put it down, nice and slow. You don't want to do this Patrick.

PATRICK

Don't I? It needs to be over.

DONNA SMITH  
Don't you have enough guilt?

Patrick glares

PATRICK  
That's why it needs to end.

DONNA SMITH  
Put it down Patrick, you've made your  
point, pretty much the whole world  
has stopped fighting due to just the  
threat of this thing.

The door bursts open and Jack walks in, gun already drawn  
and pointed at Patrick.

Two of Patrick's secret service agents walk in behind Jack  
Both with guns pointed at Donna.

Jack moves his aim over to Donna and shoots her in the  
chest.

Donna collapses back, propped up only by the head-board on  
the bed.

Jack walks over to Donna who struggles to talk.

DONNA SMITH (CONT'D)  
Why?

JACK STERLING  
You are such an idealist. Don't you  
know already? This is my creation,  
And I'm going to see it work.

AGENT 1 (O.S.)  
What's he talking about sir? What is  
this?

Jack turns and shoots both agents.

Patrick falls to his knees, in shock of all that has  
happened.

Jack turns back to Donna.

JACK STERLING  
Since you are my sister I will ease

your passing.

Jack shoots Donna in the head and gets up to face Patrick.

JACK STERLING (CONT'D)

Do it Jones

PATRICK

She was your sister...

JACK STERLING

Half sister! I believe you met my father in Philly. You Know... Bill... This is that thing you're SUPPOSED TO DO!

PATRICK

How could you...

JACK STERLING

For fuck's sake do it already.

PATRICK

I don't think I can.

Jack shoots Patrick in the sternum.

JACK STERLING

You indecisive prick! No wonder you only served four years. You could have finished it then too! But you probably said something along the lines of "Oh, I don't think I can".

Jack walks up and grabs the syringe from Patrick and sticks it in Patrick's arm.

JACK STERLING (CONT'D)

This time it's going to be finished because the choice is going to be made for you, you fuck!

Jack presses a button on the console and the cylinder in the center of the console fills the rest of the way up with blood.

Patrick makes a feeble attempt to try and stop Jack but does not have the energy and can not move.

PATRICK

Why?

Jack inserts the console into the side of the computer and presses a button on the console.

JACK STERLING

Because I CAN!

The blood mixes with the gray solution and gets sucked out of the cylinder.

PATRICK

Do... You... work... for Mike Richards?

The screen on the computer now has a box in the top right corner that reads:

Code Accepted - Begin 10 minute count down for launch. 9:59  
9:58

JACK STERLING

I work for ME! You think this is about sides?

Jack gestures to Patrick

JACK STERLING (CONT'D)

Your side... the side that legalized prostitution and banned prayer in public? And the people bask in their rampant displays of immorality. The side that over taxed the corporations so they could pay for people that don't work for them ...people that don't work at all! Then your shocked when there's no more jobs and no money left. But hey, There's equal opportunities for all.

Jack chuckles and then gestures over to his dead sister.

JACK STERLING (CONT'D)

Or how about the other side? People who are willing to go to war, to kill other people... for their right to get filthy rich and publicly self-

righteous in the name of GOD. They'll protect their right to have a gun so they can kill to defend the spoils of that greed. And they'll preach equal opportunities for all! Somebody needs to put them all out of there misery.

PATRICK

You're insane

JACK STERLING

I'm insane?

Jack starts laughing

JACK STERLING (CONT'D)

Half the times you are all saying the same damn thing! Shit, most of the time you want the same damn things. You just can't agree on how to get there! In some ways you're like an old married couple who's lost on the road.. "my way is right! No! My way is right!" And then some ways you're like fucking children! "I want what you got! Gimme!" "get your own!" I can't get my own right now. You should share." "well you're not takin mine!" Well If I can't have it no one should!" "Fuck off you little Turd!" "Your so MEAN!" "nobody's takin my fuckin toys, I'll kick their fuckin ass!"

Jack chuckles to himself and gestures to Patrick.

JACK STERLING (CONT'D)

And then one of you gets in office and you become the fuckin parent that nobody likes... "Oh.. well those people over there in that yard are up to no good, I can tell. I better get the cops over there before they wind up messin' up MY home" `or "You kids might hurt somebody with those so, you need to give them to me right now!" So, you know what? Fuck your side! Fuck their side! Fuck your country... Hell... FUCK THIS PLANET!

I work for ME!

Patrick breaths heavy and tries to let out a yell for help.

Jack attempts to shoot Patrick but the gun does not work so he punches Patrick in the head and knocks him out.

Jack puts the gun in Patrick's hand and steps away.

The sound of somebody walking down the hall can be heard.

Jack pulls his other gun out and whips up some tears.

Eddie walks into the room and gasps, astonished by what he sees.

Jack acts surprised and turns around with his gun pointed at Eddie.

EDDIE DICKINSON

My God... What the hell happened  
Jack?

They both lower their guns.

JACK STERLING

He did it man, they killed my sister  
and he did it!! There's a ten minute  
countdown and no way to stop it!!!

EDDIE DICKINSON

Can we find the launch site in that  
computer?

Jack turns to the computer screen.

JACK STERLING

It should say right on the screen,  
but it looks like the projected  
orbital pattern is up instead.

Jack presses a few buttons.

JACK STERLING (CONT'D)

The screen won't change, it's all  
locked in.

Eddie walks over to the computer and motions for Jack to step aside.

EDDIE DICKINSON

Let me try.

JACK STERLING

I did design the thing I know what it can and can't do. And you won't be able to do anything.

EDDIE DICKINSON

Any computer can be cracked, it's just a bloody machine.

INT. SPACE STATION - CONTINUOUS

The lights flicker in the space station and most of the computers power down.

Loki's computer works and he continues to scan for the launch site.

LOKI JANICKSON

What the hell is going on now?

Richard walks into the room.

RICHARD MURRAY

All the power went down in the hangar bay, what's happening?

LOKI JANICKSON

I'm not sure.. Have all the ships launched?

RICHARD MURRAY

Every one except ours.

LOKI JANICKSON

We have to keep looking while we still have some power.

INT. CORAL CAVES RESORT - PATRICK'S ROOM - CONTINUOUS

The box in the top right corner of the computer now reads  
00:39 00:38 00:37

EDDIE DICKINSON

Wait a minute... Are you sure that is

the projected orbital pattern?

JACK STERLING

Like I said...

EDDIE DICKINSON

Yeah, yeah, yeah, you designed the thing. But it could have been altered, that's all I'm saying.

JACK STERLING

Not likely.

EDDIE DICKINSON

Say what you will, But like I said, anything can be hacked.

INT. SPACE STATION - CONTINUOUS

Loki notices a very small box on the top right of the computer screen counting down. It reads 00:31 00:30 00:29

LOKI JANICKSON

Rich look.

Rich walks up and leans over Loki's shoulder to view the screen. It now reads 00:25 00:24 00:23

Loki's phone rings and he answers it.

EDDIE DICKINSON (V.O.)

We don't have much time left, I think this thing is actually in orbit already, You need to scan quickly only 15 seconds left.

Loki looks at the screen and notices 15 seconds left on the countdown in the box.

LOKI JANICKSON

Found it.

EDDIE DICKINSON

What? Where?

RICHARD MURRAY

It's on the station!!

EDDIE DICKINSON

What? Get out of there!!

The box reads 00:05

LOKI JANICKSON

Too late.

The box reads 00:03 00:02 00:01

Loki and Richard's expressions become blank with the exception of a watery glaze over their eyes.

The two get incinerated by the flare of an explosion.

EXT. SPACE STATION - CONTINUOUS

A series of small explosions rock the space station and it begins to fall apart.

Large pieces of debris plunge into the earth's atmosphere.

EXT. A STREET IN LONDON ENGLAND - CONTINUOUS

Several people look to the sky.

The flaming debris from the station can be seen as it breaks through the atmosphere and plummets to the ground in the distance.

The people begin to panic and run through the streets.

The panic and mass chaos has caused an unmovable traffic jam.

EXT. SPACE STATION - CONTINUOUS

The station continues to break apart.

The hull of the space station splits into three parts and the G.O.D. 2 satellite is revealed.

The satellite positions itself into a lower orbit.

Nothing remains of the space station.

INT. CORAL CAVES RESORT - PATRICK'S ROOM - CONTINUOUS

Eddie's hands cradle his lowered head as Jack acts astonished.

The screen now reads: Satellite deployed beginning 2 hour countdown to initiate mission.

EDDIE DICKINSON

There's got to be a way to stop it.

JACK STERLING

There's not. If you tamper with it now, it will power down and lock up.

EDDIE DICKINSON

We'll have to get up there and destroy it.

JACK STERLING

Not enough time. And even if there was, the defense system on it is insane. Plus the thing will out maneuver and out run any of our ships. It's seven times as fast.

EDDIE DICKINSON

We were able to get at the first one.

JACK STERLING

This one is quite different. It's not just a satellite, it's the ultimate weapon. A hybrid of our technology and stolen alien technology.

EDDIE DICKINSON

Alien?

JACK STERLING

There's nowhere near enough time to explain that one. Anyway, the best bet is to get as much people off this planet as possible. It's all going down and there's no stopping it.

EDDIE DICKINSON

Being that we're seeing everything in black and white right now...

Eddie raises his gun and aims it at Jack.

EDDIE DICKINSON (CONT'D)  
Why the fuck should I trust someone  
who created something so terrible?

JACK STERLING  
Because John does. I helped him build  
everything he has. I'm one of the  
main reasons you or anyone has a  
chance to get off the planet alive.

EDDIE DICKINSON  
But you sure fucked us good didn't  
you?

JACK STERLING  
It was a mistake that I can't take  
back. Please, stop pointing that  
thing at me.

Eddie lowers his gun in a cautious manner.

EDDIE DICKINSON  
Let's just get the fuck out of here.

INT. A HOUSE IN LONDON - CONTINUOUS

Syd sits on his couch and watches the news

NEWS CASTER  
...as pieces of the space station  
plunged through the atmosphere and  
touched down on the streets of London  
today. There is no answer at this  
point as to what...

The screen flickers

SYD  
What the bloody hell?

The news cast gets replaced by a new broadcast. John appears  
on the screen.

JOHN BLACKMORE  
People of the world, I address you  
today not as a military leader or  
political figure, but as someone who

has important information that could  
save your lives.

SYD

Get the fuck off my bloody screen.

EXT. THE FARM HOUSE - DAY

All troops WCA and New American stand in formation at  
attention.

A large group of civilians stand in front of the troops.

All have their attention on TJ

TJ speaks through the 2127 equivalent of a megaphone.

TJ ARCH

The unthinkable has happened we must  
evacuate immediately.

The ground opens up in the field west of the farm house.

Ten rather large ships raise from the ground.

EXT. THE STREETS OF NEW YORK CITY - CONTINUOUS

A large riot has broken out as people flee the city.

People run, fight and loot.

EXT. WCA BASE IN THE FOOTHILLS JUST WEST OF BOULDER,  
COLORADO - CONTINUOUS

The side of the mountain opens up to reveal a hangar with  
several ships.

A large number of soldiers and civilians can be seen  
boarding the ships.

VOICE

Do not panic, please board in an  
organized fashion.

EXT. THE STREETS OF LONDON - CONTINUOUS

A large riot has broken out as people flee the city.  
People run, fight and loot.

EXT. A FIELD SOMEWHERE OUTSIDE OF LONDON

The ground opens up in the field

A British general stands in front of a large group of  
civilians and soldiers.

BRITISH GENERAL

We need to be able to get everyone  
out, take only what you need.

As the ships rise from the ground the people head towards  
them in a half organized half frantic manner.

EXT. A LARGE CAVE IN WEST VIRGINIA - CONTINUOUS

Several large trucks park outside of the cave and a large  
group of people can be seen unloading the trucks and  
bringing supplies into the cave.

A large mob of people enter the cave at the same time.

INT. THE AIRPORT ON THE ISLAND - CONTINUOUS

Everybody in the airport appears to be dead.

Jack and Eddie stand at the entrance in awe.

EDDIE DICKINSON

What the hell happened in here.

JACK STERLING

Looks like they've all been gassed.

EDDIE DICKINSON

Now who the bloody fuck would have  
done that?

JACK STERLING

We don't have time to find out.

EDDIE DICKINSON

Do you know how to fly?

JACK STERLING

Yes I do..

Jack and Eddie head toward the nearest gate with a plane.

INT. AN AIRPLANE - PASSENGER AREA - CONTINUOUS

As soon as Jack and Eddie arrive, the plane starts up.

EDDIE DICKINSON

What the hell?

Jack and Eddie draw their guns and head toward the cockpit.

INT. THE SMALL AREA JUST OUTSIDE THE COCKPIT - CONTINUOUS

Jack opens the cockpit door.

Eddie and Jack both point their guns into the cockpit.

INT. THE COCKPIT - CONTINUOUS

Mike sits in the pilot seat. He swivels the pilot seat to face the cockpit door.

MIKE RICHARDS

Hello Jack. Ready to get the hell out of here?

Jack and Eddie keep their guns pointed at Mike.

EDDIE DICKINSON

Get up, slowly.

JACK STERLING

Do what he says Richards.

MIKE RICHARDS

Hey, you work for me, Jack. And I know...

Jack shoots Mike in the head.

EDDIE DICKINSON

Jesus Christ, you're a bit trigger

happy aren't ya...

JACK STERLING

He was a bit unstable, and I didn't trust him. He's probably the one who gassed everybody in the airport.

Jack and Eddie drag Mike's body out of the cockpit.

Jack and Eddie re-enter the cockpit. Jack sits in the pilot seat and Eddie sits in the copilot seat.

EXT. THE AIRPORT - CONTINUOUS

The plane makes it's way to the runway and takes off.

INT. CORAL CAVES RESORT - PATRICK'S ROOM

Island security investigates the scene. The SECURITY CHIEF walks over to Patrick and takes his pulse.

SECURITY CHIEF

He's still alive, Get him to the hospital. What the hell happened here?

EXT. THE WCA SHIP ICARUS - DAY

The ship breaks orbit and enters the Earth's atmosphere. Nine other ships follow.

EXT. THE WCA SHIP NEW JERSEY - DAY

The ship breaks orbit and enters the Earth's atmosphere. Nine other ships follow.

EXT. THE WCA SHIP MAINE - DAY

The ship breaks orbit and enters the Earth's atmosphere. Nine other ships follow.

EXT. THE WCA SHIP YORK TOWN - DAY

The ship breaks orbit and enters the Earth's atmosphere.

Nine other ships follow.

EXT. THE WCA SHIP TOKYO - DAY

The ship breaks orbit and enters the Earth's atmosphere.  
Nine other ships follow.

EXT. THE WCA SHIP TOM JACKSON - DAY

The ship breaks orbit and enters the Earth's atmosphere.  
Nine other ships follow.

EXT. THE WCA SHIP SHEFFIELD - DAY

The ship breaks orbit and enters the Earth's atmosphere.  
Nine other ships follow.

EXT. THE WCA SHIP CHURCHILL - DAY

The ship breaks orbit and enters the Earth's atmosphere.  
Nine other ships follow.

EXT. THE WCA SHIP BEIJING - DAY

The ship breaks orbit and enters the Earth's atmosphere.

EXT. FARM HOUSE IN PENNSYLVANIA

The ten ships take off. The Icarus and nine other ships land  
and take the place of the ships that were there before.

EXT. WCA BASE IN THE FOOTHILLS JUST WEST OF BOULDER,  
COLORADO - CONTINUOUS

Ten ships exit the hangar. The New Jersey, followed by nine  
other ships enters the hangar.

EXT. A FIELD SOMEWHERE OUTSIDE OF LONDON

Ten ships take off. The Sheffield and nine other ships land  
and take the place of the ships that were there before.

Once the ships have landed the remaining people begin to board them.

EXT. A LARGE CAVE IN WEST VIRGINIA - CONTINUOUS

As the last of the people enter the cave workers complete construction on a sealable door way.

INT. HOSPITAL RECOVERY ROOM - DAY

Patrick lies asleep in a hospital bed hooked to various machines that appear to keep him alive.

D, Bill and Gabriel stand beside the bed.

D

So which one of you wants him? I personally can't decide where to send him. I mean he didn't set off the G.O.D. 2 satellite, but he really didn't do anything at all.

GABRIEL

If he hadn't been shot I'm not so sure he would have done anything to prevent this.

D

But he did have that crisis of conscience at the last moment.

GABRIEL

He didn't want the blood on his hands. He wouldn't have stopped it from being on someone else's hands. He would have stood by and watched while somebody else did it. Heaven has no place for a creature like that.

D turns to Bill

D

What's your take?

BILL STERLING

His crisis of conscience at the end

show some good in him, yet, Gabriel is right he would have stood by and watched, not making any decision at all. Hell, like heaven, has no place for such indecisiveness. You are either evil or you are not.

EXT. THE SATELLITE - ORBITING THE EARTH

As the satellite begins to deploy an electrical surge can be seen as it flows through the satellite causing several tiny explosions around the satellite.

The satellite deploys what seems to be several large missile launchers and a large dish-like object.

INT. A LAB ON THE ISLAND - CONTINUOUS

The screen on Patrick's device reads "1:00" "0:59" and continues to count down.

A scientist stands next to the island security chief as they look at the device.

SCIENTIST

The good news is: it's not a bomb.  
The bad news is: We don't know what the hell it is and we only have less than a minute to figure it out.

SECURITY CHIEF

You can't just take it apart and disable it?

SCIENTIST

Can't. Already tried it and we can't gain access to any of it's command functions. Who ever built this was a genius.

The countdown reads 28 seconds left.

SECURITY CHIEF

What can we do?

SCIENTIST

Not much we can do but wait and see

what happens.

The two stand there until the countdown completes.

SCIENTIST (CONT'D)

Well, nothing...

COMPUTER (V.O.)

Countdown complete. Weapons deployed.  
Preparing to attack.

SCIENTIST

What the hell?

EXT. THE SATELLITE - DAY

The dish on the satellite begins to adjust itself and points to the first cloud hovering over North America.

A surge comes from the dish and strikes the cloud and locks itself to it.

The cloud begins to enlarge itself. Flashes of violent lightning can be seen coming from the clouds.

EXT. SUSQUEHANNA STEAM ELECTRIC STATION - CONTINUOUS

The sky gets covered by an extreme and violent looking storm cloud.

The power plant gets struck by a large bolt of lightning creating a blinding flash of light.

EXT. A FIELD SOMEWHERE OUTSIDE OF LONDON - CONTINUOUS

Amid mass chaos of the many people who try to make their way to the ships, Eddie and Jack board the Sheffield. Freakish lightning flashes all around. The Sheffield soon takes off with the nine other ships.

EXT. WARREN AIR FORCE BASE - WARREN MISSILE FIELDS - CONTINUOUS

The high intensity lightning bolt that struck the Susquehanna Steam Electric Station now strikes the missile fields launching four of the ICBMs.

A second bolt strikes and the remaining ICBMs get destroyed causing a brilliant flash of light.

From the air several large mushroom clouds can be seen followed by a devastating shock wave that destroys everything in its path.

INT. THE SHEFFIELD - CONTINUOUS

Jack sits by a window and the destruction of the earth can be seen in the distance as the ship moves further away.

INT. A DIMLY LIT ROOM - UNKNOWN

Gabriel sits at a desk writing in his book.

GABRIEL (V.O.)

I won't question the fact that Jack Sterling's motives and actions were evil in nature. Billions of lives were lost and the human race was reduced to .001% of what the population was before the great war was started.

EXT. MARS BASE - DAY

Two of the WCA ships have landed near the base. People exit the ships through long enclosed walkways that extend to the base. More ships land and extend similar walkways.

GABRIEL (V.O.)

For the less than 10000 people left, this was a new beginning. There was no time to care about the things they used to care about.

INT. A WALKWAY COMING FROM ONE OF THE SHIPS - CONTINUOUS.

A diverse group of people exit the ship and walk down the walkway.

GABRIEL (V.O.)

No one was white or black or brown. There wasn't enough people left to

have a minority or majority. No one was from America or China, or Russia. These places were gone.

EXT. WASHINGTON D.C. - DAY

The sky becomes darkened as ash falls from the sky. Random lightning flashes in all directions. The city smolders in ruins.

GABRIEL (V.O.)

People of faith weren't persecuted. People were too busy mourning their losses, dealing with survivor's guilt and wondering if it was ok that they were happy to be alive.

INT. MARS BASE - DAY

People of all faiths pray and grieve together with those who don't appear to be a part of any religion.

INT. A DIMLY LIT ROOM - UNKNOWN

Gabriel continues writing.

GABRIEL (V.O.)

This was not a cure to the disease, though. This was more of an inoculation.

INT. A WALKWAY COMING FROM ONE OF THE SHIPS - CONTINUOUS.

Jack Sterling exits a ship, pauses, looks around and then continues down the walkway.

GABRIEL (V.O.)

The misguided, the weak willed, the corrupt and the wicked were still among them. They were just in smaller numbers and more easily contained.

INT. A DIMLY LIT ROOM - UNKNOWN

Gabriel looks up for a few seconds and continues to write.

GABRIEL (V.O.)

Where would the human race go from here? What will happen when the population outgrows what's left of their resources? Will they try to reclaim the earth? Will they roam the galaxy in search of a new home?

EXT. SPACE - UNKNOWN

A fleet of ships voyage into the unknown.

GABRIEL (V.O.)

Will they eventually make first contact with other races from other worlds?

EXT. IN ORBIT OF AN UNKNOWN PLANET - UNKNOWN

A WCA ship rendezvous with an unfamiliar alien ship

INT. A DIMLY LIT ROOM - UNKNOWN

Gabriel continues writing.

GABRIEL (V.O.)

Will they repeat the mistakes of their past?

Gabriel looks up and breaks the fourth wall.

GABRIEL

Only time will tell.