

AGENDA 21

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FADE IN

EXT. NEW JERSEY COMTRAIN STATION - PLATFORM - DAY

SUPER: NEW JERSEY, NORTH AMERICAN UNION, 2025

People wait quietly for the commuter train to arrive.

Brown and orange leaves blow in the wind - rain's on the way.

RAY PRICE, 42, pulls up his coat collar. He shoves his hands into his pockets and scans the crowd, suspicious.

Ray's once bright eyes are dull, his shoulders, slumped - a beaten man.

Strategically placed surveillance cameras monitor every move of every shivering soul on the platform.

Ray stares into one, almost with defiance and then lowers his gaze.

He and the others are Mules - civil servants; dressed in Government Issue uniforms of grays, browns and black, they have lost their individuality.

Several large, flat screen plasma monitors hang from various spots on the platform blare and out the news.

News Anchor, MELISSA JENKINS, 25, blonde, smiling, gorgeous and busty, sells today's top story.

INSERT PLASMA MONITOR

MELISSA

UN Government officials have
officially declared that the
pandemic has ended. The virus
is under control.

END INSERT

Someone in the crowd coughs.

Ray turns his head abruptly.

A SCRAWNY MAN, 25, standing a few yards away, wipes his nose on the sleeve of his jacket.

MELISSA (O.S.)

As a side effect of the drastic pandemic that has ravaged the world for the past eight years, the earth's population has been reduced by an estimated 81 percent, providing mankind with a much healthier outlook for survival into the next millennia than just a few short years ago.

Ray glances at his communicator-watch. It's 7:50 am. He cranes his neck to look down the rail line and sees a comtrain coming.

MELISSA (O.S.)

If you're alive today, thank the official who added your name to the list of survivors to receive the flu vaccine.

Ray scans the crowd; no one seems particularly thankful.

INT. COMTRAIN - DAY

Ray stands and holds onto an overhead bar.

Passengers are packed tight into the train. All have view of the many mini plasma monitors located all over the car that broadcast the news.

Melissa Jenkins almost sings her next news story.

MELISSA (O.S.)

The Brooklyn Group, lead by Wilson Alexander III, has been declared the recipient of the New World Order Sustainability Prize.

Ray rubs his temples with his free hand and winces. He stares up to the monitor at the face of Wilson Alexander III, 55. Cold blue eyes stare back. Wilson smiles on camera with a wicked grin.

INT. WILSON ALEXANDER'S PRESS HALL - CONTINUOUS

Wilson's a fit man. Stern demeanor. Just a steely glance from Wilson and you'd know you were dead. Today, he smiles; but it's evident that the smile is more arrogance than happiness.

WILSON

The leaders of the new world have much to celebrate this year. The worldwide sustainability effort has saved humanity from its own demise. This year's Winterfest will celebrate our success.

Applause from his small audience.

INT. COMTRAIN - CONTINUOUS

The applause for Wilson's announcement fades into the swooshing sound of the speeding train. The news drones on.

Ray glances

OUT THE WINDOW

In the midst of rundown apartment buildings and high rises is a huge 50-acre crop field. The field has been harvested leaving dried out corn stalks and other dead vegetation.

In the field hundreds of enslaved GREENBACKS (field workers) pull the corn stalks out of the ground and pile them. Some of the piles are on fire.

The Greenbacks are dressed in green overalls and resemble a convict population.

In spite of the cool weather, a couple of the men wear short sleeved shirts and green thermal vests. Each is marked with a tattoo of a green G on their upper arm.

Several armed PEACE POLICE patrol the field and look away as one of their men beats a Greenback refusing to work.

Ray turns his attention away from the scene, back to Melissa.

INT. COMTRAIN - CONTINUOUS

MELISSA (O.S.)

Over the past forty years, the Brooklyn Group has created, mandated and delivered a successful, worldwide, sustainable development program. Praise the New World Order. Praise Agenda 21.

A sickly looking YOUNG MAN stands at the back of the car. He's 22, unkempt. His clothes are tattered and dirty.

The Young Man coughs.

YOUNG MAN

Fuck the Agenda.

Ray stares past the throng of people at the Young Man.

MELISSA (O.S.)

In other news today, Peace Police have captured another group of underground rebel terrorists-

YOUNG MAN

Freedom fighters is what they are!

An OLD WOMAN, 60, standing near the Young Man, leans over closer to him.

OLD WOMAN

Shhhh...

The Young Man purses his lips in anger as he stares the Old Woman down.

She merely shakes her head, brings her finger to her lips, and glances to where the security camera sits high on the side panel nearby.

EXT. NYC OFFICE BUILDING - DAY

Several PEACE POLICE (Peacers), dressed in full riot gear, are grouped on the street corner, talking, pointing their guns, laughing. No one dares walk near them.

The streets are empty - only rusted out, broken vehicles parked here and there.

On the sidewalks, people shuffle their way to work.

Ray runs up the steps of a huge, gray office building.

INT. HALLWAY - CONTINUOUS

Ray steps off a high speed elevator and walks past a bronze sign hung on the wall that reads:

"NORTH AMERICAN UNION POLICY CENTER"

He opens the door and rushes inside.

INT. NORTH AMERICAN UNION POLICY CENTER - CONTINUOUS

The office is neatly arranged with rows of desks. The desks are clean - paperless.

Computers are embedded into the desktops, which are raised slightly towards the back, providing a virtual monitor viewing area.

Office workers type on virtual keyboards and manipulate data with their fingertips.

SEVERAL CO-WORKERS talk into their tiny bluetooth-like communicators as they tap on their computer.

Ray sits at his desk. Ray's boss, ALAN BOTHWELL, 52, uncompromising, dressed in a worn out gray suit, walks toward Ray.

Ray quickly turns his attention to his computer.

CINDY MATHEWS, 24, hair pulled back in a crisp ponytail, smiles at Alan as he walks by her desk.

CINDY
Good morning, Alan.

He nods and gives her a half smile.

ALAN
Cindy.

Alan stops by Ray's Desk.

ALAN
Ray - glad you could join us.

Ray looks up at a huge plasma clock hung on the wall at the front of the office. The clock reads: 8:00:15. Ray's fear is evident. He's a tad late.

Alan dismisses the incident with an impatient nod.

ALAN
Have you completed the Wellness Policy yet?

RAY
Almost.

Ray taps the virtual keyboard and brings up a document. Alan leans over his shoulder, inspecting.

ALAN
There's one more addition to the list.

Ray stares at the list on the computer screen.

INSERT COMPUTER SCREEN

Non-Supported Illnesses

Cancer
AIDS
HIV
Multiple Sclerosis
Heart Disease
Obesity
Diabetes
Genetic Disorders

Cerebral Palsy
Blindness
Hodgkin's Disease
Lupus
ALS
Alzheimer's / Dementia

END INSERT

ALAN

Asthma.

RAY

Asthma? That's so easily treatable.

ALAN

You got a problem?

Ray shakes his head no. He types slowly, adds Asthma to the list.

Alan walks away.

Ray scans the document and scrolls to the last page.

INSERT COMPUTER SCREEN

"In accordance with the 7th rule of Freedom, if you have been diagnosed with any of the diseases listed in this policy, you will be granted two months to **Celebrate Your Life**.

You will then be sent to the nearest Containment Center for extermination."

END INSERT

Ray heaves a deep sigh.

EXT. RAY'S APARTMENT BUILDING HALLYWAY - NIGHT

Ray stands in front of his apartment door.

A mouse scrambles by his feet. He watches it as it runs past a small 2-ft-square door on the floor to his right. The door is ajar. Ray kicks it shut.

He looks up to where a surveillance camera is perched, recording his every move.

He takes a deep breath, sighs hard.

Enters...

INT. RAY'S APARTMENT - CONTINUOUS

The entire apartment takes up only 500 square feet.

Motion sensor lights turn on and off as Ray moves through the apartment.

Ray steps to the kitchen area. There is no stove, no fridge, few cupboards and only three feet of counter space in which rests a sink with an auto-spigot.

The available counter space is cluttered with prescription pill bottles.

ELLEN PRICE, 38, slim and sinewy, stands in the kitchen hoisting plates out of the cupboard.

ELLEN
You're late.

RAY
Walked home.

Ray hangs up his coat.

Ray moves to plant a kiss on Ellen's cheek, but she ducks out of the way and sets the plates on the kitchen table.

Ray rolls his eyes.

RAY
You're not still-

ELLEN
Stop. We won't solve this tonight.

Ray shrugs. Grabs a glass from the counter, pours a pre-measured amount of water that spouts from the tap.

Ray grabs one of the prescription bottles.

INSERT LABEL

"UNA Approved
Alpha-lysergic Acid

Take during non-work hours for relaxation and social
decompression."

END INSERT

Ray pops a pill with a sip of water.

ELLEN

Getting stoned every night
won't make it any better.

Ray shrugs. He stares at the food containers on the
counter.

RAY

What's tonight's grub?

Ellen points to three open containers.

ELLEN

That one is rice. The green goop is
something they call Paradise.
The dried up stuff is meat.

RAY

What kind.

ELLEN

Who knows?

Ellen hands Ray the container.

INSERT CONTAINER

"MEAT" is written on the stark white label.

END INSERT

RAY
Where's Poppy?

Ellen nods to Poppy's bedroom door. It's ajar.

POPPY, 14, sporting long red braids, lies on her bed staring at the ceiling.

On the ceiling, an interactive movie is projected from her mini-computer that rests next to her.

INT. RAY'S APARTMENT - LATER

Ray and Ellen sit at the dinner table with their daughter, Poppy.

Poppy's a typical adolescent and yet there is sure defiance in every move she makes.

Poppy stabs a piece of meat.

POPPY
What is this?

ELLEN
Steak.

POPPY
Not it isn't.

She takes a small bite.

POPPY
What's up with our rations?

RAY
They're just trying something different.

ELLEN
(to Ray)
Oh, before I forget, you've got your Good Health check up tomorrow. They had a cancellation.

Poppy shovels the last of her green goop and rice into her mouth.

POPPY

May I be excused?

RAY

Yes.

ELLEN

Yes and do your homework.

Poppy exits to her bedroom.

RAY

I'll have to see if I can get
off work.

ELLEN

It's mandatory.

RAY

I have a project due.

Ray pushes his plate away.

RAY

This year's Wellness Policy updates.

Ellen leans toward him.

Ray leans in, looks over his shoulder.

In her room, Poppy pulls on a full face visor and plugs
into her computer.

RAY

Asthma.

ELLEN

Oh God. My sister.

RAY

I'm so sorry.

ELLEN

Why won't you do anything?

RAY

What do you want me to do - join
the underground? Sell black
market water and vitamins?

ELLEN

You're not the same man I
married.

RAY

None of us are the same.

ELLEN

Help her. Find a way.

Ray is silent.

Ellen gets up from the table, frustrated, throws her plate
into the sink. She sobs.

INT. REGIONAL MEDICAL EXAM CENTER WAITING ROOM - DAY

Ray sits in the sterile waiting room with A WOMAN, AN
ELDERLY MAN, and ADAM MCCOY.

Adam is 16, scrawny and pale, with mischievous eyes. He
looks at a well-loved Babe Ruth baseball card, outlining
the autograph on the picture with a finger.

The NURSE, dressed in a white mini-skirted uniform, walks
into the waiting room. Adam quickly hides the card.

NURSE

Raymond Price.

Ray stands.

NURSE

Follow me, please.

She turns to Adam.

NURSE

Adam, the doctor says he can fit
you in this afternoon. Can you wait?

ADAM

It's not like I'm going anywhere.

The Nurse turns back to Ray and hands him a urine specimen tube.

NURSE

Just fill this to the first line.

She points to the bathroom.

INT. EXAMINING ROOM - LATER

Ray sits on the examining table dressed in a hospital gown. He surveys the medical gadgetry that fills the room.

Light glints off the shiny metal.

DR. JACKSON, 50, tall and lanky southern gentleman, enters.

DR. JACKSON

How is Mr. Price today?

RAY

Wonderful.

DR. JACKSON

You're in here for a full work up.

RAY

The yearly.

DR. JACKSON

Well just lie back. This won't take long.

Ray lies down.

Dr. Jackson pulls a large piece of equipment with sharp, octopus-like attachments toward Ray.

DR. JACKSON

(whispers)

If the Government spent half as much money on treatment as they do on these gadgets—

He laughs. The machine whirs to life.

INT. COMTRAIN PLATFORM - DAY

Ray waits for a train with a handful of others, deep in thought.

His communicator rings in his ear and startles him out of his daydream. He taps a button on his watch and answers.

RAY

Hello?

ELLEN (O.S.)

(whispers)

Hey, I need a favor.

INTERCUT: RAY ON THE PLATFORM / ELLEN IN A LIBRARY

Ellen stacks books on shelves. There's a huge pile a books in the middle of the floor of the common area.

Three PEACE POLICE rummage through the library shelves, pitching more books into the pile.

RAY

What's up?

Ellen moves to another section of the library and hides in the rows of books.

ELLEN

Poppy's teacher called. She needs to talk to one of us. I can't get out of here.

RAY

Busy day at the library?

ELLEN

Surprise audit.

(whispers lower)

I can't believe how many books they're banning this time.

RAY

I'll go. You stay out of trouble.

END INTERCUT

EXT. GOVERNMENT SCHOOL # 152 - DAY

The exterior of the huge, concrete block building is serene; lots of greenery and trees that bend down to greet eager students.

The serenity of the building gives way to a robotic scanner at the front door.

Ray stands in front of the scanner. It scans Ray's retina. The scanner lights up as it registers Ray's ID.

SCANNER

State your business Raymond Price.

Ray looks behind him. The school is in the middle of what had been downtown New York City, and is surrounded by vacant high rise office towers.

RAY

I'm here at the request of Mrs. Hernandez.

The school's front doors open.

INT. GOVERNMENT SCHOOL # 152 - HALL - DAY

Ray walks past SEVERAL CHILDREN, dressed in dull, gray uniforms, on their way to class. Some of the classroom doors are open...

THE CLASSROOMS...

...are state of the art. Plasma boards that use finger pressure to write are placed on the walls like the old fashioned blackboards. These boards are connected to The Net and to the external surveillance monitors.

The many screens play various video at once.

Student's desks are set in honeycomb-like pods and are stacked one atop the other. The rooms easily seats 100 students.

Ray spots a TEACHER standing at the head of a third grade class.

Walking past, he hears:

TEACHER

Alright everyone, time to
recite the Laws of Freedom.

TEACHER / STUDENTS (O.S.)

(chant)

No one shall marry without the
consent of the municipal government.
No couple may have a child without
a conception application being
filed and granted. No couple may have
more than one child. No family may
consume more food than it has
credits for.

Ray walks up a flight a stairs. MARIA HERNANDEZ, 42, attractive but masculine in shape and dress, waits for him at the top of the stairs.

MARIA

Ray! Good to see you. Come with
me.

She turns around and walks him upstairs to her...

EMPTY CLASSROOM

They enter. Maria shuts the door and motions for Ray to sit in a seat next to her desk.

Maria sits down at her desk.

MARIA

We had a problem with Poppy today.

Ray blows a sigh.

RAY

What now.

Marie leans in.

MARIA

A simple assignment. She was supposed to write a story about gratitude, about how we've saved the earth, about how we have the New World Order to thank.

RAY

And?

MARIA

Instead, she wrote about the Forbidden Times. Owning a home, land, music with lyrics.

(beat)

Ray, she wrote about religion.

RAY

Oh.

MARIA

Who told her?

RAY

I-I don't know.

MARIA

We go back, you and I.

RAY

Sunstream Labs - seems like a lifetime ago.

MARIA

It was. But you were the one who had all the right answers, even after they tried to shut us down the second time.

Mrs. Hernandez shuffles through her papers.

MARIA

Do you think I like teaching?

RAY

No more than I like policy
creating.

MARIA

Christ, Ray, we won the Nobel Prize
nine years ago.

Ray stares in silence.

MARIA

I don't like the job reassignments
anymore than you do, or the new way
of life, but if you keep teaching old
history to Poppy you'll find your
family dead.

Ray shakes his head.

MARIA

You know this. You helped write
the policy.

RAY

Maybe Ellen-

MARIA

I have to report this. The kids'll
tell their parents. My children
need their rations.

(beat)

Ray, talk to Ellen. You don't
want Poppy to be sent to the
farms to work as a Greenback,
do you? They'll break her.

Ray, angry, shakes his head.

INT. RAY'S APARTMENT - NIGHT

Ray stands before the small 2 x 2 door that's next to the
main entrance door. He bends down and opens the door. The
cubby hole is empty.

ELLEN

Call someone.

RAY

I can't.

Poppy enters from outside. She throws her coat onto the couch.

ELLEN

Why not? Either someone didn't deliver our rations or they were stolen.

RAY

Poppy, come here.

Poppy walks to Ray.

RAY

Who told you about the Forbidden Times?

A look of panic freezes on Ellen's face.

RAY

Who told you?

Poppy backs up, casts a guilty glance to her mother.

ELLEN

I did!

RAY

Well then, **you** are the reason we have no rations tonight.

ELLEN

School?

POPPY

Someone needs to fight for our rights.

Poppy turns to walk away.

Ray grabs her by the arm roughly.

RAY

It's not your fight. Never again!
You hear me? Not one word of the
Forbidden Times!

Poppy pulls away.

POPPY

Leave me alone!

She runs to her bedroom.

RAY

This is her last year of school.
She either becomes a Mule like us
or a Greenback, working the fields.
And if she keeps it up, we could
all be dead.

ELLEN

I can't live like this.

Ellen sits down, shaking.

RAY

Maybe you could ask to be
reassigned.

Ray walks to Ellen and lays his hand on her shoulder.

RAY (CONT'D)

Maybe the library isn't a
good place for you.

ELLEN

What will they do with me?
Lawyers no longer exist.
Ray, it wasn't supposed to
be this way!

Ray shushes her.

Poppy stands by her bedroom door, listens.

ELLEN

We were promised a better life.

We were told the sacrifices we were making were for the good of the planet - for our children.

RAY

They did what they had to do.

ELLEN

How can you say that? Look at the Elite. We're nothing but surfs and slaves to them. That's what their Agenda was really all about.

RAY

Keep your voice down!

ELLEN

I'm tired! I'm so tired.

Poppy, watches as she staves off angry tears. She pushes her bedroom door closed.

INT. EXAMINING ROOM - DAY

The examining room door opens. Ray is ushered into the room by the Nurse.

NURSE

The doctor will be right with you.

Ray nods, sits in a chair. He's dwarfed by the metal instruments that surround him. He jiggles his leg, nervous.

Dr Jackson enters, carrying a small box. He sets the box on the counter and plugs it into the wall. It projects a virtual computer onto the counter top.

DR. JACKSON

Ray, glad you could arrange to be here today.

Ray stands, shakes hands with Dr. Jackson.

RAY

You said it was important.

The doctor brings up Ray's file.

DR. JACKSON

It is.

Ray shrugs, 'WHAT?'

DR. JACKSON

Your tests. Cancer.

Ray registers his sure death sentence.

RAY

Shit.

Dr. Jackson weighs Ray's response.

DR. JACKSON

Come with me to my private office.

INT. DR. JACKSON'S OFFICE - CONTINUOUS

Dr. Jackson pushes the door open, enters. Ray follows.

Ray glances at the thousand of books that line the many bookshelves. There's a TV monitor in the corner; the news is on.

DR. JACKSON

Shut the door.

Ray closes the door behind him.

Dr. Jackson motions to the TV with his forefinger and thumb, turns the TV down bio-remotely.

Dr. Jackson sits behind his large metal desk. Ray sits in the seat before him.

DR. JACKSON

Tests show it's brain cancer.

RAY

Untreatable. Guess that's something.

DR. JACKSON

(lowers his voice)

A cure was found for brain cancer two years ago. You seen, we can work on cures if one of the Elite has the disease.

RAY

Doesn't matter, does it?

DR. JACKSON

Not according to the policy.

Ray slumps in the chair.

DR. JACKSON

Ray, there's someone I want you to speak to. Dr. Jeff Atkins. He's a colleague of mine. A therapist.

Ray isn't paying attention.

DR. JACKSON

He's waiting for you. Down the hall, first door on the left.

Ray, numb and distracted, stands and exits.

INT. HALLWAY - DOCTOR'S OFFICE - CONTINUOUS

Ray walks slowly down the hall. He spies Dr. Atkins name plaque by a closed door. He stands before the door then opens the door and walks into...

INT. DR. ATKINS OFFICE RECEPTION AREA - CONTINUOUS

The office is stark white. Surveillance monitors line one wall, watching every corner of the complex.

JAYNE MARKHAM, 25, sits behind a reception desk.

She stands upon Ray's entrance. Her glasses lend her a studious look. She gives him a polite smile.

JAYNE

He's expecting you.

Ray follows Jayne as she leads him...

DOWN A LONG WHITE HALL

At the end of the hall is a door. Jayne stops in front of the door.

JAYNE

Just through that door.

Jayne motions, then turns and leaves. Her high-heeled footsteps echo down the long hall.

Ray rubs his nose, thinks a second. What's going on?

Ray reaches for the doorknob.

Enters...

INT. DR. ATKINS' OFFICE - CONTINUOUS

The room is lit only with one flickering light. State of the art technology lines the walls of Dr. Atkins' tripped-out inner sanctum.

A plasma screen board on one wall, a bank of monitors on the back wall showing world-wide satellite feeds.

DR. ATKINS sits behind his large, oak desk with his back to Ray. He's watching one of the many monitors that line the wall.

DR. ATKINS

Come in. Sit.

Ray sits in a white, overstuffed chair.

Dr. Atkins turns, faces Ray. He's a man in his early 60's, graying hair, thick black glasses, determination underscored by his serious demeanor.

DR. ATKINS

Mr. Price, you are a dead man.

Ray's face hardens in anger. He moves to get up, but the doctor motions for him to stay seated.

Ray is reluctant, but sits. He's impatient with the man.

DR. ATKINS

If you have nothing left to live
for, would you risk what life you
have left to change the world?

Dr. Atkins turns one of the monitors on just by pointing at
it.

INSERT MONITOR

Montage of life in the 1980's - 2000.

- people playing with a dog in a park
- Mardi Gras parade
- Christmas scenes

END INSERT

The doctor rises and walks to the front of the room.

DR. ATKINS

Remember how it was?

RAY

That's forbidden.

Ray nervously looks around the room. Dr. Atkins turns off
the monitor.

DR. ATKINS

Freedom is forbidden Mr. Price.
Is that the future you want
for your daughter?

Ray moves to get up.

DR. ATKINS

Wait. Let me explain. You,
Mr. Price, can be an instrument
of change. **And** maybe you can
save your life.

Atkins opens the door.

INT. HALLWAY - CONTINUOUS

Dr. Atkins escorts Ray further down the long, white corridor.

Their footsteps echo hollowly as they walk. They pass several closed doors. Dr. Atkins stops at a door on the right.

DR. ATKINS
We'd like to test you.

The doctor leads Ray into an...

EXAMINATION ROOM.

DR. AMY SWAN, 32, attractive but serious nature, types on a virtual computer keyboard.

DR. SAM JESSOPS, 38, nerdy intelligence, stands and writes on a clipboard.

In the room are an examining table, computerized medical equipment, and a desk on which sits a mini laptop.

Dr. Atkins pats the examining table.

Ray steps up.

DR. SWAN
This won't hurt.

Dr. Swan has kind eyes. Ray trusts her. She retrieves a needle from her lab coat pocket.

She pulls up Ray's sleeve and readies to give him a shot.

DR. SWAN
This is a nano-bio truth enhancer.

She injects the serum into Ray's arm.

Ray's immediately groggy.

DR. SWAN
It'll help us to determine
if you're a suitable candidate.

RAY

Candidate?

Ray closes his eyes.

He's not asleep but his consciousness has been altered.

The voices around him are muffled. He strains to listen, to understand.

DR. SWAN

Do you think he'll work out?

DR. JESSOP

He's got experience using a weapon
- spent time in the ROTC.

DR. ATKINS

Put him through the full series of
tests. We need to be sure with this
one. Time is running short.

Dr. Atkins exits.

INT. EXAMINING ROOM - LATER

Ray lies on the examination table.

DR. JESSOP

Next question: Do you
really think the H-Viral
Pandemic was a natural event?

RAY

No. The Elite were responsible.

DR. SWAN

Ray, you wrote some of the policies
for the Agenda. You were part
of the movement.

RAY

I hated it. I was afraid,
afraid... My family...

DR. SWAN

Would you be able to kill
the founder of the movement,
Wilson Alexander III.

Ray laughs. He remains silent for a moment. His eyes move
in REM sleep.

RAY

Every night, I kill him in my dreams.

INT. RAY'S APARTMENT - NIGHT

Ray sits on the couch in front of the monitor that fills
the wall. He wears a virtual reality visor, ready to
play a high-tech holographic video game that he starts up.

Ellen stands in front of the monitor.

ELLEN

Quit tuning out.

A holographic image of a sexy young woman appears in front
of her.

HOLOGRAPHIC WOMAN

What game would you like to play,
Ray?

ELLEN

I need your help, dammit! My
sister'll be here in a few
minutes.

Ray slowly pulls the visor from his head. The holographic
woman dissipates.

INT. POPPY'S BEDROOM - CONTINUOUS

Poppy's communicator rests on the bed next to her. The
communicator blinks, registering an incoming call.

Poppy unplugs from her book and plugs her communicator into
her ear. She peers out her door suspiciously, then closes
the door.

INT. RAY'S APARTMENT - CONTINUOUS

RAY

Why do you want to tell her?

Ellen picks up Ray's coat from the couch, hangs it up in the hall closet.

Ellen bites back tears.

ELLEN

Once the Wellness Policy Update is published, Beth'll only have two months. At least this will give her almost a month extra to prepare.

A knock at the door.

INT. RAY'S APARTMENT - LATER

BETH HOWELL, 35, sits on the couch sobbing. Ellen drapes her arm around her and wipes tears from her own eyes.

Ray paces, agitated.

RAY

Who wants this anyway? Look at us.

ELLEN

Ray!

BETH

No, he's right.

Ray stands in front of the door and then exits.

EXT. NEW JERSEY STREETS - NIGHT

Ray walks the deserted after-curfew streets. Only every third streetlight is lit, which casts an eerie glow.

Ray walks in the shadows, hiding from patrolling Peace Police vehicles and from the many surveillance cameras situated on the streetlight posts.

In the distance, a siren blares out into the night, then laser-like gunfire.

Ray ducks into a-

CITY PARK

He sits under a tree, hiding in low, leafless brush cover.

More shots, people scream. Ray covers his ears with his hands.

He stares out onto the park - such surreal peace. Tears well in his eyes.

EXT. NEW JERSEY STREET - DAY

Ray walks toward the train station - he's a block away but watches as the platform fills with commuters.

Dr. Atkins walks up from behind him.

DR. ATKINS

You're the one.

Dr. Atkins searches the street - no surveillance cameras are currently pointed in their direction.

RAY

And if I don't want the job?

DR. ATKINS

Your death will be meaningless.
Your daughter will inherit the
world you left for her. A world
you could have changed.

Ray thinks on this for a moment.

RAY

I can't do this by myself.

DR. ATKINS

Oh, you're not alone, Mr. Price.

Dr. Atkins motions for Ray to follow him.

They turn away from the train platform and hasten down an empty street, and then into a back alley.

They run down the alley to an abandoned building.

Dr. Atkins slides a bank of empty crates out of the way, revealing a door. He knocks twice, then once, then twice and then he swipes a card. The door bolt CLICKS. The door opens.

Dr. Atkins rushes past the sentry, AL, 23, chubby and not quite alert, who sits on a wooden box. Al quickly stands to attention.

Ray follows the doctor inside.

INT. HIDEOUT - CONTINUOUS

Ray blinks his eyes to adjust to the darkness.

He trips over a large piece of machinery as they walk toward better lighting.

Ray stares, amazed. Before him a huge underground network of caverns.

PEOPLE in the lower levels move like ants, one mind, one motive.

A well-lit target range is set up at the far end of the range.

Several PEOPLE shoot at targets. Their shots are nearly inaudible.

DR. ATKINS

Doctors are an important part of the underground network. We've been working on this plan for three years.

(beat)

Terminal patients make the best assassins.

Ray watches the shooters hit their targets.

INT. HIDEOUT - SHOOTING RANGE - LATER

Dr. Atkins hands Ray a high powered sniper laser-rifle.
Ray's surprised by how lightweight the rifle is.

He holds the long-range laser scope to his eye. He sees
his target. Pulls the trigger. Almost a bull's eye.

DR. ATKINS

Not bad.

RAY

It's been a while.

INT. HIDEOUT - LATER

Ray and Dr. Atkins ride around the complex on a high tech
golf cart.

DR. ATKINS

You'll be given the best painkillers
we have. They'll stop the headaches,
initially.

RAY

I don't get the cure?

DR. ATKINS

We don't have access to it.

RAY

And when I kill Wilson Alexander?

DR. ATKINS

The underground will revolt.
The people will revolt.
The world will be free.
You **will** get treatment before
it's too late.

Dr. Atkins stops the cart.

DR. ATKINS

Your illness has to be reported -
there's no getting around that,
but during the period where you

celebrate your life - you'll be
in training with us.

RAY
I have to tell Ellen.

DR. ATKINS
About your illness...yes.
The rest of this is too
DR. ATKINS (CONT'D)
confidential.

RAY
But how-

DR. ATKINS
Take a few days to think
about it. Let me know
if you're in.

INT. RAY'S APARTMENT - NIGHT

Ray lies in bed with Ellen. Moonlight steals into the room
through the wind-blown curtains.

Ray stares at the ceiling.

Ellen reaches out for him and lays her head on his chest.

ELLEN
You're quiet tonight.

RAY
I got bad results from
my check up.

Ellen's eyes snap open.

RAY
It's terminal.

Ellen closes her eyes, tears fall onto Ray's chest.

Ray sighs, hugs her tightly.

INT. UNITED NORTH AMERICAN POLICY CENTER - DAY

Ray sits in front of his computer staring at the Wellness Policy. His finger hovers over the delete button on the keyboard.

Alan walks his way.

Ray pulls his hand back.

ALAN

Price - my office - now.

Alan marches towards his office.

Ray watches as Alan struts by his desk. Ray stands and follows him into...

INT. ALAN'S OFFICE - CONTINUOUS

The office is plain: furniture reminiscent of the 80's, and a bank of surveillance monitors on one wall, watching the workers.

Alan sits; motions for Ray to sit down.

Ray closes the door behind him and sits.

ALAN

My apologies to you...and
your family. Your...illness,
you know...you're a good
man. Your work was excellent.
We'll certainly miss you.

Alan hands Ray a white envelope. Ray takes it and shrugs.

ALAN

I'm to give you this.

RAY

My termination papers.

Ray grunts a laugh.

ALAN

You know...the State **will** look
after your wife and daughter.

Ray stands, stares at Alan, shakes his head, and exits.

EXT. CITY GREEN SPACE - DAY

Ray and Poppy walk through the park. The sun tries to peek
through the haze and tree limbs.

In the distance, several PEACE POLICE are visible.

RAY

You're gonna be okay.

Silence...

POPPY

No, I won't.

RAY

Mom will need you more...after.

Poppy stops walking.

POPPY

Is there a cure?

Ray stops and turns to face her. She sees the truth in his
eyes.

Poppy runs off, angry, crying.

Ray sits heavily on a nearby bench as he watches Poppy run
further into the depths of the overgrown park.

He pokes a number onto the keypad on his watch. His phone
dials with a series of beeps.

RAY

I'm in.

(beat)

Yeah, I'm sure.

Ray stands and walks down the path that Poppy had taken,
searches for her.

RAY

Poppy!

He spots her and runs after her.

RAY

C'mon Poppy!

INT. RAY'S BEDROOM - DAY

Ray packs his clothes into a small bag. Ellen stands near him, arms folded across her chest.

ELLEN

Where are you going?

RAY

Away for a few days.

ELLEN

I don't get it.

Ray cradles her face in his hands.

RAY

It's something I have to do.

ELLEN

You're time left with us
is so short.

He kisses her quickly, passionately on the lips.

RAY

I'm sorry. I'll be back at
the end of the week.

He grabs his bag and walks into...

POPPY'S ROOM

Poppy, dressed in a gray, unflattering uniform, primps in a mirror, readying for school. She spots Ray's bag.

POPPY

Where are you going?

RAY
(whispers)
I love you. You know that,
right?

POPPY
But Dad...

Ray puts a finger to his lips.

RAY
Shhh.

Poppy begins to cry. Ray hugs her.

Ray exits her room, enters the...

LIVINGROOM

ELLEN
Ray, please.

Ray stops at the door then exits.

Ellen sits on the couch, head in hands. In front of her on a small coffee table, rests Ray's TERMINATION PAPERS ENVELOPE. She picks it up. Removes the document.
INSERT DOCUMENT

"CELEBRATE YOUR LIFE!"

A color picture of a forest is shown under the title.

"PRIOR TO EXTERMINATION, YOU AND YOUR FAMILY ARE ENTITLED TO SPEND TIME IN ONE OF THE FOLLOWING RESTRICTED ZONES: CATSKILL STATE PARK, WHARTON STATE PARK, OR ALLAMUCHY MOUNTAIN STATE PARK."

END INSERT

Ellen's hands begin to shake. She drops the document to the floor.

EXT. HIDEOUT - DAY

Ray stands before the empty crates. He pushes them out of the way. He glances up and down the alley. No one in

sight. Ray performs the secret knock. The door remains shut.

He tries again. Nothing.

He leans closer to the door.

RAY
Atkins is expecting me.

The door opens. Adam McCoy stands in the darkness, grinning.

ADAM
Why didn't you say so?

Ray steps inside.

INT. HIDEOUT - DAY

ADAM
Which one are you?

Ray walks away. Adam follows like an eager puppy.

RAY
Price.

ADAM
I'm Adam.

Ray stops and stares at the youth. Purple bags rest under his eyes, his skin is sallow.

RAY
You dying?

Adam grins. His eyes are full of mischief.

ADAM
Aren't we all?

As they walk, their footsteps echo hollowly in the air.

Ray takes a better look at his surroundings. It's an old factory; built in the 1800's. Cobwebs dance in the slight breeze blowing through the old place. Rusted machines stand frozen in silence.

Further into the building, they enter a section that has been dug out, cutting a deep hole into the earth.

Ray sees huge old sewage pipes dangling, mid-air, from the dirt. It's clear that this had once been part of the New York City Sewer System.

They pass a GROUP OF TEENS in physical training. They range in age from 12 - 16.

RAY

Who are they?

ADAM

They're the Young Guard.
Future Freedom Fighters.

Dr. Atkins approaches. Ray shakes off troubled thoughts.

DR. ATKINS

Thanks Adam.

ADAM

No skin.

DR. ATKINS

Follow me.

Adam begins walking with them.

Atkins turns.

DR. ATKINS

Adam, I need to talk to you.
Wait here.

Adam sits on a large pile of rubble as Ray and Dr. Atkins walk by.

He looks back over his shoulder, sadly, at the healthy children.

RAY

What's wrong with him?

DR. ATKINS

Leukemia.

They head down a long, dark tunnel.

INT. HIDEOUT - PRACTICE RANGE - DAY

Ray stands several yards away from a crate with a target painted on it.

Behind him stands a very confident URSULA WESTON, 35, long dark hair, gaunt pale features.

URSULA

Not bad.

RAY

I've never killed anyone.

Ursula shrugs. She pulls her rifle up and lets off several shots.

URSULA

You will.

RAY

Who's your target?

URSULA

Secretary Chancellor, Phillip Mass.

Ursula grabs her stomach, grimaces. A deathly pallor drains her face of any color.

The pain passes. Ursula takes a deep breath, regains her composure.

URSULA

Stomach cancer.

She reaches into her pocket and pulls out a bottle of pills. She pops one into her mouth.

URSULA

Metholexithan.

She hands the bottle to Ray.

He scans the label.

URSULA

Not a cure, but the best RD there is.

RAY

And you can still hit a target?

URSULA

It's not like other rec drugs.

URSULA (CONT'D)

Remember Ecstasy? Kind of like that, but with the awareness of Cocaine and high of Morphine and when you close your eyes—

Ursula closes her eyes for a moment and is lost.

She snaps out of her hallucination.

URSULA (CONT'D)

There's another world there.

Ursula raises her rifle and fires at the target. Bull's eye.

EXT. ACROSS THE STREET FROM GOVERNMENT SCHOOL # 152 - DAY

Poppy walks toward the cross walk. Her eyes are red from crying and she's alone.

TRONGS OF CHILDREN file in through the school's front door.

Adam steps up behind Poppy.

ADAM

Hey.

Poppy stops dead in her tracks. She turns. Adam hides behind a large tree.

ADAM

Why you crying?

Poppy turns to leave.

ADAM

Wait. Don't go.

Poppy turns back around.

POPPY

Shouldn't **you** be in school?

ADAM

I'm sick.

Poppy scans Adam from head to toe. He's scrawny and
sallow.

POPPY

You don't act sick. What's
your name?

ADAM

Adam.

Adam smiles at her. His eyes, though sickly-looking, are
full of life.

POPPY

I'm Poppy.

Poppy smiles back.

ADAM

Well, Poppy, how would you like
to cut school with me today?

POPPY

Why would I want to do that?

ADAM

Because you want to change the
world.

Silence - Poppy ponders his request.

POPPY

They'd know.

Adam hands her a small, round metal object.

ADAM

Just stick this over the retinal scanner when you go outside for first recess. I'll be waiting for you.

She's intrigued. Poppy pushes the metal object into her pocket. She crosses the street, turning back to look at Adam, but he's gone.

INT. HIDEOUT - OFFICE - DAY

The walls are banked by windows that look out over the main cavern.

Several monitors show street-level activity. On one monitor, two Peace Police stand at a nearby street corner, laughing, talking.

Dr. Atkins sits with Ray at a large office table. Ursula enters. Closes the door behind her.

URSULA

Gentlemen.

She takes a seat near Ray.

The door opens again. MATT SILVERMAN, 25, dressed in colorful street clothes from the Forbidden Times, and REECE BARROW, 30, surrounded by an air of paranoia, enters. They take seats around the table.

MATT

How's the doc today?

DR. ATKINS

I'm a happy man, Matt.

(to Reece)

Reece, glad to see your aim is improving.

Reece smiles quietly.

The door doesn't quite shut and JAZMIN COLTS, 24, enters, laughing, with BULL HUDSON, 28.

Jazmin looks hot even in the Government Issue rags. Bull is bald and muscular, and it's clear he has a thing for Jazmin. They sit side by side.

BULL

You shoulda seen it. I split the target in two pieces. I swear.

JAZMIN

You sure you're not exaggerating—

REECE

-Or hallucinating.

The group laughs. Reece pops a pill.

DR. ATKINS

Sit Bull, Jazmin. We've got a lot of ground to cover today.

EXT. ACROSS THE STREET FROM GOVERNMENT SCHOOL # 152 - DAY

Adam and Poppy run down the sidewalk using the tall brush that borders the schoolyard as cover.

As they run, they look over their shoulders and dodge the surveillance cameras.

They turn to look back at the...

SCHOOLYARD

Where a fight between TWO 12 YEAR OLD BOYS breaks out.

The teachers surround The Boys. One of the teachers tasers the larger boy - he falls down in convulsions.

The children laugh. No one notices Poppy's getaway as she runs...

DOWN THE STREET

Adam and Poppy duck down a nearby side street.

They're in the clear. Slowing down, Adam holds his side, coughs.

POPPY

You okay?

ADAM

Yeah. C'mon. It's not far from here.

Poppy doesn't understand.

ADAM

The pit.

INT. HIDEOUT - OFFICE - DAY

Dr. Atkins stands at the front of the table, writing on the plasma screen.

There's a diagram on the screen that shows the layout of The Plaza - a restaurant for the Elite.

BULL

I haven't been in a restaurant in years.

The plasma screen splits up into a grid. In each of the sections, faces slowly appear.

Five men and three women.

DR. ATKINS

You won't be stopping to eat.

BULL

Pawluk's my target?

INSERT PLASMA SCREEN

KIM PAWLUK, 42, short blond hair, smiles into the camera.

END INSERT

DR. ATKINS

Yes, she is.

Bull stares at Pawluk's smiling face.

DR. ATKINS

I was hoping to take them down
at the Environmental convention
in January.

MATT

I might not be alive by then.

DR. ATKINS

Yes, there **is** that - but
the Government has also stepped
up the RDIF chipping protocol.
Starting January 1st every human

DR. ATKINS (CONT'D)

on earth will be implanted.
Not just the newborns anymore.

RAY

They'll know our every move.

DR. ATKINS

Which is why we have to move up
the date. Their Solstice party
is always on the first Friday of
December. That's when we'll strike.

RAY

Three weeks from now?

Atkins nods.

RAY

Looks like we'll all be dead soon.

Ursula shoots him an angry look.

URSULA

(to Ray)

Don't tell me you wanna go
home. You'll spend a few days
with your family in a the
Forbidden Zone, eat one last
meal of real food as your
consolation prize-

MATT

-And nothing changes. I don't want that for my boy.

Ray feels the eyes of his fellow assassins upon him. Shame washes over his face.

DR. ATKINS

Our first targets will be the Peace Police who usually guard the event. They're always the same each year. It's a privilege for the higher-ups. We need inexperienced faces protecting the Brooklyn Group.

Atkins hands out a folder to each person at the table.

DR. ATKINS

This document specifies their routines and how best to pick them off.

They all open their folders and read the documents.

RAY

And if we fail?

The room is silent. It isn't an option.

INT. HIDEOUT - THE PIT - DAY

Adam and Poppy sit with a large group of about 50 KIDS aged 12-16 in a small makeshift underground amphitheatre.

At the front of the amphitheatre, standing in front of a plasma board is a mole of a man, BOSLEY SMITH, 42, pasty white complexion, long black hair and glasses. This man hasn't seen sunshine in years.

BOSLEY

Once the revolt starts, we need you to help move people outside of the city, into the Wildlands.

POPPY

The Forbidden Zone, Mr. Smith?

Bosley clicks his tongue on the roof of his mouth impatiently.

BOSLEY

It's not forbidden. It's stolen.
And - Call me Bosley. Mr. Smith's
my father and he's a rather mean
and grumpy old man.

The kids laugh.

A US map forms on the plasma board. Bosley points to various states on the map.

BOSLEY

Ohio, Indiana, Maine, North Carolina.
there are more than three states
in this country.

POPPY

I heard there had been fifty.

The crowd of kids gasps as the names slowly appear over the corresponding states.

BOSLEY

That's right. And our country
was once known as the
United States of America.

Bosley turns his attention to the board, watching the state borders slowly appear over the topographical map.

The children stare in awe.

INT. RAY'S APARTMENT - NIGHT

Ellen packs a suitcase that lies on her bed. Poppy enters.

POPPY

What's going on?

Ellen stops. Stares at Poppy, sits on the bed and taps the seat next to her.

Poppy sits.

ELLEN

What do you think will happen
to us when Dad, when he's—
when he's gone.

Poppy shrugs.

ELLEN

Aunt Beth's sick too.

Poppy's brow furrows with concern.

ELLEN

It's just asthma, but the
Government has banned it.

POPPY

Aunt Beth?

ELLEN

That's why we need to be prepared.

Ellen stands and continues to pack.

ELLEN

We're running.

A slow, warm grin covers Poppy's face as she stands.

POPPY

Mom, there's something I—

ELLEN

I'll need you to pack—

ELLEN

Sorry, what?

POPPY

Um, nothing.

ELLEN

Not a word to anyone. They'd kill
us.

Poppy nods. Ellen's words linger, accented by her steady
gaze.

Poppy nods.

The child's innocence is gone. Slowly, Poppy realizes she's an adult now. She stands taller. Fearless.

Poppy watches her mother's nervous hands pack the suitcase for a moment longer, then she exits.

INT. HIDEOUT - OFFICE - DAY

Dr. Atkins stands at the front of the room in silence as the group reads their documents.

He frowns as he looks from one face to the next, silently appreciating their sacrifices.

DR. ATKINS

We'll meet back here in a week.
In the meantime, stalk your
subjects. Stay out of sight of
the cameras.

Dr. Atkins shakes everyone's hand as they leave the room.

Ray is the last to leave.

Dr. Atkins holds out his hand. Ray hesitates, then shakes his hand. Ray stops mid shake, holding the doctor's hand in a tight grip.

RAY

(firm)

I know the policy is to take
the family vacation a week
prior to termination - but
I want to take mine this week.

DR. ATKINS

I can't promise that.

RAY

Make it happen.

The doctor remains silent, non-committal. Ray drops his hand and exits.

INT. COMTRAIN - DAY

Ray sits with Ellen and Poppy on a crowded train. Their suitcases rest on the floor below them.

The TV monitors show the weather station reports of cool, clear weather.

The train slows. Most passengers empty out onto the platform.

Besides Ray and his family, there are TWO OTHER FAMILIES in this comtrain car continuing on.

CONDUCTOR OVER INTERCOM (O.S.)

This is the last commuter point on this rail system. Those going further must have appropriate exit documentation. Please remain seated until your exit documentation has been authorized.

Ray leans forward. In his hands, nervously rolled up, is a document.

A Peace Police Officer strolls down the aisle, checking documentation.

He stops before Ray. Ray's eyes dart nervously to his document. He passes the crumpled up document to the Peace Police Officer.

Ray bites his lip. He slips a sideways glance to Ellen, who tries to maintain her cool.

CONDUCTOR OVER INTERCOM (O.S.)

(CONT'D)

This is the last commuter point on this rail system. Those going further must have appropriate exit documentation. Please remain seated until your exit documentation has been authorized.

The Officer hands the document back to Ray. He stares at the family suspiciously, then moves on.

Ellen leans close to Ray.

INT. COMMUTER TRAIN - NIGHT

The sun slowly dips down below the mountains that the train chugs past.

It's twilight hour; the shadows of the trees dance visibly in the wind.

Ray, who sits in a seat across from Ellen and Poppy, casts a glance out the window. He clenches his fists in silent anger.

Ellen and Poppy are facing each other and gazing out the window behind them, talking quietly.

ELLEN

Those mountains aren't even close to the size of the Rockies.

POPPY

Where are they?

ELLEN

To the west.

Poppy frowns.

ELLEN

(whispers)

We'll go there one day.

Ray shakes his head. He stands and moves to sit next to Ellen. He leans in tight.

RAY

Don't Ellen-

Ray presses a finger to his lips. He nods to the end of the car to where the surveillance camera sits.

Poppy's eyes are sad, but she doesn't cry. She pulls out her Pod-Book and plugs into it and closing her eyes; she rests her head on the back of the seat and listens to her math lesson.

ELLEN

(whispers)

Since when did hope become
unspeakable?

INT. CABIN - CATSKILL STATE PARK - NIGHT

Keys jingle at the door. The door opens. Lights automatically turn on as Ray, Ellen and Poppy enter the cabin.

A fire burns in the fireplace. Over the mantle are several nature photos. On the mantle is an oil lamp.

To the left, a full kitchen. Ellen rushes to the ultra modern refrigerator and opens it.

Poppy drops her suitcase and runs to the fridge.

Ray sets down the suitcases he's holding and scans the place.

Poppy opens the fridge.

INSERT INSIDE OF REFRIGERATOR

On the shelves:

Assorted fruits
Juices and milk in small boxes
A hunk of butter on a plate
Lettuce and other vegetables
A fresh chicken in a vacuum sealed bag
Other assorted groceries

END INSERT

Poppy grabs an apple.

POPPY

What's this?

ELLEN

Bite it.

Poppy holds the apple before her and cautiously takes a bite.

POPPY
Tastes like apple.

Poppy takes another bite.

POPPY
So it doesn't just come from
the government labs...

Ray steps up behind Poppy.

RAY
Guess what else?

Ellen checks out the room.

ELLEN
No cams!

RAY
I added that to the policy.

The moment of excitement is lost.

Poppy shuts the fridge door. She steps over to a countertop stove.

POPPY
What's this?

ELLEN
It's a stove. God, Ray, a stove!

Poppy picks up a manual from the kitchen counter. She opens it and reads.

POPPY
Mom...

Ellen is almost hugging the stove.

Ellen looks up.

POPPY
This is a pioneer village.

POPPY (CONT'D)
Says this way of life
almost killed the earth.

INT. REGIONAL MEDICAL EXAM ROOM - DAY

Adam lies on an examining table, shirtless. There's a bleeding cut on his forehead.

DR. JACKSON
That was a nasty fall you took.

Dr. Jackson stands over him, pulls his stethoscope from Adam's chest.

DR. JACKSON
I'll have to stitch that up.

Adam sits up, woozy.

DR. JACKSON
You still feeling faint?

ADAM
A bit.

Adam pulls on his shirt.

ADAM
Am I getting worse?

Dr. Jackson stares at the boy. A knock at the door interrupts. Dr. Jackson opens the door. It's Dr. Swan.

Dr. Jackson steps into the...

HALLWAY

He pulls the door closed but not all the way.

DR. SWAN
Ray Price's tests...

DR. JACKSON
What about them?

INT. REGIONAL MEDICAL EXAM ROOM - CONTINUOUS

Adam slips off the examining table, buttoning up his shirt.

He leans close to the door to eavesdrop.

DR. SWAN (O.S.)
I think we made a mistake.

Adam steps closer to the door.

DR. JACKSON (O.S.)
What kind of mistake?

DR. SWAN (O.S.)
The results were contaminated.
He doesn't have cancer. Migraines
maybe...

DR. JACKSON (O.S.)
Have you told Atkins?

DR. SWAN (O.S.)
No, not yet.

DR. JACKSON (O.S.)
Well, don't. I'll tell him, if
need be.

INT. HALLWAY - CONTINUOUS

Dr. Jackson's face flushes red with rage.

DR. JACKSON
This isn't good. Do the blood tests
again. We need him.

Dr. Swan glances down the hall, apprehensive.

DR. JACKSON
Understand?

Dr. Swan exits, shaking her head.

Dr. Jackson collects himself, steps back inside...

THE EXAMINING ROOM

Adam puts on his shoes.

ADAM

I'm feeling better now.

DR. JACKSON

Good. We've got work for you!
But first, let me get started on
that nasty cut.

Adam steps up onto the exam table, slightly weary.

EXT. CABIN - CATSKILL STATE PARK - NIGHT

Ray, Ellen and Poppy sit on logs placed around a small
campfire. Embers dance upward into the night sky. The
stars are out and shining brightly. The group sits in
silence, quiet and content.

Coyotes howl in the background.

Poppy jumps, startled.

POPPY

What's that?

RAY

Coyotes. They're like dogs.
But they're miles from here.
We're okay.

They all stare into the fire, contented.

POPPY

Why did it change?

The fire cracks.

RAY

People got greedy.

The logs on the fire spill, sparks fly.

ELLEN

Then it crashed.

Poppy picks up a stick, pokes the fire.

POPPY

And then the pandemic...

RAY

What was white became black, and vice versa. It happened almost overnight. We never really saw it coming.

POPPY

Is it so wrong to fight against the Elite?

Heavy silence envelops them.

A coyote howls in the background, then is joined by several others. They're much closer now.

RAY

Let's get inside.

Poppy pokes at the logs until the fire is almost out.

They all move toward the cabin.

The coyotes yowl - they've clearly moved even closer. Ray looks back over his shoulder before going into the cabin.

INT. COMTRAIN - DAY

Poppy sleeps, her head resting on her mother's shoulder.

Ray watches out the window as the trees speed by.

TV monitors blare the daily news with Melissa Jenkins.

INSERT TV MONITOR

MELISSA

As we gear up for winter, the Brooklyn Group prepares for their winter festival to honor the earth.

INSERT FILM FOOTAGE

The Plaza Restaurant - SEVERAL WORKERS prepare tables and put up nature-themed decorations.

END INSERTS

Ray sighs deeply. He stares into his clasped hands, then glances to his sleeping daughter.

MELISSA (O.S.)

In other news today, Peace Police have captured several rogue bands of Freedom Fighters...

The whooshing sound of the train fills Ray's thoughts as he leans back and closes his eyes.

INT. HIDEOUT PRACTICE RANGE - DAY

The lighting is dim. Jazmin and Bull leave the range with their shot-up targets in hand, laughing. They wave to Ray and Ursula who approach the range.

Ursula stands next to Ray, rifle in hand. Ray aims and misses. His hands shake.

Ursula lays her gentle hand upon his.

URSULA

It gets easier.

Ray lowers his rifle. He glances at Ursula.

URSULA

After the first kill.

Ray looks into Ursula's eyes. She's still sober.

Ursula leans into Ray and tries to kiss him. He's tempted but pulls away.

URSULA

I thought maybe-

RAY

This is difficult enough.

Ray glances around to see if anyone saw them - no, they are alone.

URSULA

I just thought- I'm scared.

RAY

So am I.

Ray pulls the rifle back to his shoulder. He fires. This shot is better.

RAY

But we can't afford to be.

Ursula steps away and resumes firing. She's dead-on accurate.

Dr. Atkins pulls up in his modernized golf cart.

DR. ATKINS

Great shot, Ursula!

The doctor gets out of the cart and walks to Ray and Ursula.

DR. ATKINS

We had a bit of good luck while you were away, Ray.

Ray lays his rifle against the gate.

DR. ATKINS

Of the five Peacers we're taking down, three were killed in a raid last night.

Ursula frowns.

DR. ATKINS

Don't pout, Ursula. You can help Ray with his kill.

URSULA

(to Ray)

When?

RAY

Tonight.

DR. ATKINS

And Bull as well. That should do it!

Dr. Atkins turns to walk away but stops fast.

DR. ATKINS

Oh, Ray, how are you feeling?

RAY

Pretty good, actually.

Dr. Atkins weighs Ray's words.

DR. ATKINS

Good.

The doctor walks toward the cart.

DR. ATKINS

Good.

INT. RAY'S APARTMENT - DAY

Ellen and Beth sit on the couch. Beth wears a nurse's uniform.

A video game on pause plays on the monitor, drowning out their voices.

Ellen scratches out a list while Beth studies a map.

ELLEN

There are still some survival books in the library that haven't been banned. I'll steal one. We'll need to know how to find food.

The door opens. Beth and Ellen turn, scared.

It's Poppy.

ELLEN

In, quick.

Poppy moves inside and shuts the door.

BETH

I can get some first aid supplies
from the hospital.

Poppy stands behind the couch, watching.

POPPY

When are we leaving?

ELLEN

Don't know yet.

POPPY

How about the night of the
Winter Festival? All the
Peacers will be busy.

BETH

That's a good idea.

Poppy walks in front of the couch and stares at the map.

ELLEN

But Ray might still be...

POPPY

We have to take Daddy.

BETH

Honey, he's sick. We can't
help him where we're going.

POPPY

Mom?

ELLEN

She's right.

Ellen stares at Poppy, tears in both their eyes.

POPPY

I used to think you were the
brave one.

Poppy stomps to her room and slams the door.

EXT. CITY STREET - NIGHT

Ray and Ursula dodge by the surveillance cameras as they
close in on Ray's target.

URSULA

This way.

Ursula crosses the street with the stealth of a cheetah.
Ray follows.

Up ahead, the Peace Officer is on patrol. He approaches a
dark alley and scans it with his flashlight.

Something moves.

He walks down the alley. It's littered with ancient rusted
cars and garbage bins.

Ray and Ursula creep silently behind him, each carrying a
laser pistol.

The Officer hears a noise behind him. He turns, scans the
area with the flashlight.

Ray and Ursula duck behind a garbage bin.

The Officer walks further down the alley. A cat jumps in
his way, screeches at him. He shoots it with his laser
gun. He's scared, but LAUGHS it off.

He moves to the cat and kicks it with his foot. Yeah, it's
dead.

PEACE POLICE OFFICER

Fuckin' thing.

Ray pulls his laser pistol up in front of him, but his
hands shake.

He stares down the barrel, trying to line up the officer in the front site.

Ray steps on a shard of glass. The Officer turns quickly.

He spots Ray and pulls his laser pistol up for a shot, but Ursula stands, pushes Ray aside, takes the shot.

The officer falls and lies dead on the ground.

URSULA

C'mon.

She runs. Ray stares at the dead man.

Ursula stops and turns.

URSULA

I said c'mon!

INT. HIDEOUT - OFFICE - LATER

Ursula paces as she runs her hand through her hair, agitated.

Dr. Atkins and Ray sit at the table. Ray places his laser pistol on the table.

URSULA

He froze. He fuckin' froze.

RAY

I'm sorry...I...

DR. ATKINS

It's like buck fever. That's why I sent you out. You have to get over it.

Ursula leans across the table, her face red with rage.

URSULA

(to Atkins)

Let me take Alexander out. I'm your best bet.

DR. ATKINS
You're stoned most of the time
and that makes you a liability.
Besides, you have a target.

Atkins turns to Ray.

DR. ATKINS
(to Ray)
Can you do this?

RAY
What about the others?

URSULA
(under her breath)
Chicken shit.

RAY
I just want to be sure I'm
the right guy for the job!

DR. ATKINS
Enough!
(beat)
We lost Bull and Matt tonight.

Ursula collapses into a chair. A pained look crosses her face.

DR. ATKINS
Bull hit the target, but the
Peacer got a shot off too.
(beat)
Matt died of his cancer an
hour ago.

Ray stares at the pistol.

DR. ATKINS
It's your life, Ray. What's
left of it...

RAY
No, it's more than that.

Ray grabs the pistol.

Ray stands and hands the pistol to Atkins.

RAY
I'm better with the rifle.

He moves to leave.

URSULA
Where are you going?

RAY
To practice. Oh and uh,
I wouldn't come along if I
were you. I'm kinda mad.

Ray exits.

INT. RAY'S BEDROOM - NIGHT

Ray sneaks into the room. Ellen sleeps peacefully hugging his pillow.

Ray climbs under the blankets, waking her.

ELLEN
Where have you been?

She hands him back his pillow.

RAY
Everywhere but where I need
to be.

Ray caresses her tenderly. They make love.

INT. DR. JACKSON'S MEDICAL CLINIC OFFICE - NIGHT

Doctors Jackson, Atkins and Swan stare down at a computer monitor. It's late. Atkins sports gray stubble, making him look ten years older.

DR. JACKSON
This isn't good.

DR. SWAN
We have to tell him.

Atkins switches off the computer.

DR. ATKINS
We're too far into this.

Atkins turns to leave.

DR. SWAN
We're no better than the Elite!

Atkins turns and faces Swan.

DR. ATKINS
In four days we may all be free.

They agree by their silence.

EXT. NEW YORK STREETS - DAY

Poppy walks down the street, hands in her pockets, her eyes cast to the ground. She's deep in thought.

A LASER SHOT is fired. She glances up. A SMALL BAND OF FREEDOM FIGHTERS duck into alleyways as Peacers give chase.

PEACE POLICE (O.S.)
(over megaphone)
Stop immediately or you will
be eliminated.

She shakes her head and keeps walking.

Adam creeps up behind her. He grabs her by the shoulders. In his right hand in his beloved baseball card.

ADAM
Boo!

Poppy jumps.

POPPY
Ahhh!

Poppy turns and punches Adam in the arm.

He rubs his arm.

Poppy, realizing she hurt him, moves to touch him but stops short.

POPPY

Jerk.

ADAM

What's up?

They walk side by side.

POPPY

Whaddoyu mean?

ADAM

I've been following you for five minutes. You're lost in space.

POPPY

Inner space.

ADAM

Huh?

POPPY

Nevermind.

Adam drops the baseball card.

POPPY

What's that?

ADAM

A Babe Ruth baseball card.

Adam holds it out for Poppy to see.

POPPY

Who is Babe Ruth and what's baseball?

ADAM

He was famous in the forbidden times. Baseball was a game.

Adam swings an imaginary bat.

Poppy shrugs, uninterested. Adam tucks the card into his pocket.

ADAM
You going to school?

POPPY
Yeah.

ADAM
Ditch.

POPPY
I ca-

ADAM
You still have the device I gave you?

Poppy pulls her hand out of her pocket; in it rests the device.

ADAM
We need you.

INT. UNDERGROUND HIDEOUT - THE PIT - DAY

Poppy sits on the dirt floor with Adam and a CROWD OF TEENS. A holographic slide show, projected against a dirt wall and a tattered sheet, begins.

INSERT SLIDE

"WINTER FEST - DECEMBER 21ST" is written in fancy, red text.

END INSERT

BOSLEY
D-day kiddies.

Adam reaches out for Poppies hand. She's reluctant at first, but then lets him hold it.

INT. RAYS APARTMENT - DAY

Ray grabs his briefcase, toothbrush in his mouth, and searches through the folds of the case.

RAY
Where are my keys?

Ellen enters from the bedroom.

ELLEN
What?

Ray removes the toothbrush from his mouth.

RAY
My house keys. Have you seen them?

ELLEN
Maybe you left them at what's-her-names house.

RAY
Who?

ELLEN
You haven't been home for days.

Ray drops the briefcase on the couch, checks the time on his watch.

RAY
Ellen, there's no one—

ELLEN
I've gotta go to work.

Ray steps in front of her.

RAY
Do I matter to you?

ELLEN
What difference does it make?

Ellen steps past Ray.

Ray grabs her by the arm. Ellen tenses. Angry tears well in her eyes.

Ray releases her. Ellen exits.

EXT. COMTRAIN STATION - PLATFORM - DAY

Ray sits on a bench and watches commuters load onto the comtrain. The plasma monitors plays the news. The anchorwoman's voice drones on:

MELISSA (O.S.)
Security is being ramped up
for this years winter festival
as rumors of potential civil
unrest are exposed after the deaths
of several Peace Police.

Snowflakes begin to fall.

Ray stares up at the monitor.

INSERT PLASMA MONITOR

MELISSA
The spokesperson for William
Alexander III released a statement
today that said that anyone inciting
riotous activities will be
exterminated immediately. The NWO
will be vigilant to keep our citizenry
safe. A curfew will be in force...

END INSERT

Ray rises, glances at the passengers, the surveillance cameras, the city skyscrapers, the Pease Police lurking in the distance, then walks off the platform in the direction of the hideout.

INT. UNDERGROUND HIDEOUT - THE PIT - DAY

The Teens' focus is fixed upon Bosley.

BOSLEY
While none of you will be armed
with lasers, you will have some weaponry.

Bosley walks towards a wooden crate. He removes the lid.

In the crate are knives of various sizes.

The group eases forward to see inside.

BOSLEY

We simply don't have the resources
to arm you any better than this.

He takes a knife from the crate.

BOSLEY

But this—

He glides his finger down the blade.

BOSLEY

This has other uses. Once in the
wilds you will have to hunt food,
dig for edible roots.

Bosley hands out a pile of booklets to the group. Each
takes one and passes the rest.

BOSLEY

This is a short guide on survival
basics. I know, paper is so archaic...
but where you're going, there will be
no technology. It's important you
learn this.

ADAM

But there's only two days—

A silence as the children read.

BOSLEY

It's the best I could do.

Poppy scans her copy.

BOSLEY

You must keep this document
hidden - at all cost - if in danger
of discovery, destroy it. One
slip up could cost everyone their
lives. Understood?

The Teens all agree.

BOSLEY

Let's review.

Bosley points to the screen.

INSERT SCREEN

PICTURE OF CATTAILS IN MARSH
END INSERT

BOSLEY

These are cattails. They're found in marshy areas to the south of here. This time of year, you can mash the roots and make bread from the mash. The instructions are in the guide.

POPPY

(to Adam)

Who here has ever cooked anything?

Adam shrugs.

BOSLEY

And it's getting colder. You can use the dry, fluffy tops to insulate your socks, shirts, anything.

A boy at the back, CHARLIE, 15, yells out.

CHARLIE

Even diapers?

The kids laugh.

BOSLEY

Oh...that's another thing. No babies. You have to ensure that no one under two years old accompanies you. Those families have their own group. They'll get out - just not with us.

Some kids protest.

BOSLEY

Look, you were all chosen specifically because you are not related to breeders. The babies have RDIF chips in them. If we're not quite successful, those chips will lead whatever's left of the regime right to you.

Silence.

BOSLEY

Understood? No babies.

EXT. NEW YORK CITY STREET - DAY

Adam and Poppy walk down the street. Sirens blare in the distance. Laser shots ring out. They are numb to the noise.

ADAM

You scared?

POPPY

Not any more.

Poppy reaches for Adam's hand. They walk for a bit.

POPPY

My dad's got cancer.

ADAM

I'm sorry.

POPPY

What's wrong with you?

ADAM

Leukemia.

POPPY

My mom told me they used to be able to cure that.

ADAM

Maybe some day they will again.

The two walk in silence. Snow falls on their heads.

ADAM

Poppy...that's a nice name.

POPPY

Poppy Price. It's alliteration, ya know?

ADAM

Poppy Price.

(beat)

Poppy Price.

He thinks for a moment.

ADAM

C'mon Poppy Price, race you to your block.

Adam starts running, faster than he should; he leaves Poppy behind.

INT. RAY'S APARTMENT - NIGHT

Ray sits on the couch watching the internet, webpage surfing.

Poppy leans over Ray and plants a big kiss on his face.

RAY

What was that for?

POPPY

Because I love you.

She sits next to him on the couch.

RAY

I love you too, Pop Pop.

POPPY

You haven't called me that in years.

RAY

Guess you're getting too big for that.

Ray puts his arm around Poppy.

POPPY

Where's Mom?

RAY

With Aunt Beth.

Ellen enters the apartment. Her hair is messed up and she's been crying. Looks like hell.

Poppy kisses Ray again.

POPPY

Night, Dad.

Poppy exits into her bedroom and closes the door.

RAY

You okay?

ELLEN

I'm fine.

RAY

What's going on with you two?

ELLEN

It's nothing. We had a fight.

Ellen exits into Poppy's room.

Ray throws the controllers onto the couch. He stands and stares out the front window. Snow falls in huge flakes.

His breath creates a mist on the window as he watches the snow fall.

Ellen enters the living room and stands behind Ray. He sees her reflection in the window glass.

ELLEN

I'm tired.

RAY

Me too.

Ellen leaves Ray and exits into...

THEIR BEDROOM

She peeks into her closet and checks to make sure her pack is still there. Yep, still there. She moves to her dresser and opens a drawer. She retrieves a tattered book.

She runs to her pack, unzips it and tucks it inside.

Ray stands behind her.

RAY

What are you doing?

Ellen stands, looking guilty.

ELLEN

Just getting ready for bed.

She moves to the bed, one of the bedroom lights turns off automatically.

Ray climbs in next to her. He holds her in his arms.

RAY

I know you haven't been too proud of me, especially lately-

ELLEN

Ray-

RAY

You were right, you know, about sometimes having to do the wrong thing for the right reason.

They lay in silence.

INT. RAY'S APARTMENT - DAY

Ray paces the apartment. A duffel bag rests on the couch.

Ellen enters from the bedroom.

RAY
Where's Poppy?

ELLEN
She must have gone to school
already. Why?

RAY
I - I just wanted to say
goodbye.

Ellen stops in her tracks. She sees Ray's duffel bag.

ELLEN
Where are you going?

Ray looks down at the duffel bag.

ELLEN
Ray? Oh, for Christ's sake!
Where are you going now?

Ray stands in front of Ellen and kisses her.

RAY
To piss off a few people.

EXT. GOVERNMENT SCHOOL # 152 - DAY

The last bell rings. Children rush inside the doors.
After everyone has left. Poppy sneaks up and places the
device in the retinal scanner.

She looks over her shoulder. Adam waits for her across the
street. A TEACHER stands in the doorway.

TEACHER
You're late, Missy.

Poppy reluctantly follows her back inside.

INT. LIBRARY - DAY

Ellen searches through the shelves, looking for survival
books.

She finds one, tucks it under her shirt.

A co-worker, SYLVIA, 45, matronly, approaches.

SYLVIA

It's a shame how the Peacers
left this place after their last

SYLVIA (CONT'D)

visit. We still have a lot of
clean up to do.

Ellen nods.

EXT. GOVERNMENT SCHOOL # 152 SCHOOL YARD - DAY

It's recess. Children play, frolic, scream and mock
shooting at one another. Poppy lurks on the edges of the
school yard.

A first grader falls off a swing and cries. The teachers
attend.

Poppy takes her chance - runs for her life out of the
school yard.

INT. HIDEOUT - SHOOTING RANGE - DAY

Ray hold up his laser rifle. Ursula and Dr. Atkins stand
behind him.

Ray readies to take a shot at the target, which is now a
full body mannequin replica of Wilson Alexander III.

Ray hits the target square in the center of the forehead.

DR. ATKINS

Great shot!

URSULA

Yeah, nice shot.

Ray lowers the rifle.

DR. ATKINS

Is that it?

RAY

I'm ready.

EXT. NEW YORK CITY STREETS - DAY

Poppy runs through the streets. Adam runs behind her.

ADAM

Slow down! You're in a
clear zone.

Poppy bends down, catches her breath. She scans the
streets. No cameras.

Adam steps up to her side and lays a hand across her back.

ADAM

You're gonna kill me yet.

He grins. She stands up, breathing hard.

INT. BUSH MEMORIAL HOSPITAL - DAY

Beth pushes a cart down the hallway. Looking both ways,
she steals into a supply closet.

FOOTSTEPS pass by the door.

Beth stands still as a mouse.

They pass.

She riffles through the supplies, stuffing a garbage bag
with bandages and medicine bottles.

She stuffs the bag into one of the drawers of the cart.

Beth opens the door slightly. A mirror on the wall across
the hallway shows Beth all is clear.

She pushes the cart out of the closet and walks calmly to
the garbage disposal shoot. She scans the area - no one
around. She dumps the bag down the garbage shoot.

EXT. LIBRARY - DAY

Ellen walks away from the library with a knapsack full of books on her back.

To her left, Peacers patrol the street. She chooses a path through the park instead.

EXT. BUSH MEMORIAL HOSPITAL - DAY

Beth throws stones at the surveillance camera near the garbage bins.

First shot, she's wide. Second shot, she hits the camera but the green light's still on. She finds a larger rock and pelts the camera lens. CRASH!

Beth retrieves the garbage bag from the garbage bin and runs off.

INT. WILSON ALEXANDER III MANSION BEDROOM - NIGHT

Wilson Alexander III stands in front of a full length mirror, admiring his resplendent self.

He's dressed in a black tux with a green shirt and tie - both are tinged with gold threading.

His dresser, GILES, 30, stands behind him, meekly.

GILES

You look like royalty, sir.

Wilson dismisses him with the wave of his hand.

PHILLIP MASS, 42, enters. Phillip's normally confident 6' stance is hampered by his worried composure.

PHILLIP

Wilson, we've got trouble.

WILSON

Squash it.

PHILLIP

Our men are in place, but-

WILSON

But what, Phillip?

PHILLIP

There's a flood of informant information coming in.

WILSON

About what this time?

PHILLIP

Same old. It just feels different. We have a new guard...

WILSON

Who are as well trained as the old ones are they not?

PHILLIP

Yes, sir.

WILSON

Well then, with the curfew in place and a shoot to kill order, we have nothing to worry about.

William admires his form in the mirror.

WILSON

Life can't get any better.

INT. RAY'S APARTMENT - NIGHT

Ellen paces. Beth sits on the couch, wringing her hands. Three knapsacks rest on the couch next to her.

ELLEN

It's not like her.

BETH

She's just a few minutes late.

ELLEN

This is too important-

Ellen's communicator rings in her ear. She slaps her wristwatch to answer.

ELLEN

Hello.

She sounds desperate and she knows it. She sits down, regains her composure.

POPPY (O.S.)

Hi Mom.

ELLEN

Where are you?

INTERCUT: ELLEN AT HOME / POPPY AT THE HIDEOUT - PIT

It's noisy. In the distance, Bosley stands in front of a group of Young Guard Freedom Fighters, going over last minute instructions. Poppy talks into her communicator, covering her ear with her hand.

POPPY

Mom, there's something really important I have to do before I meet with you guys.

ELLEN

We had a plan! You said you wanted to run. Wanted to be free.

POPPY

Don't worry. I'll be at the Ozone Park Station at midnight, as planned. I'll just meet you there.

ELLEN

There's a shoot to kill order for breaking curfew. Please just come home. You'll be safer with us.

POPPY

Don't worry - I'm okay. I love you, Mom.

Poppy hangs up.

END INTERCUT

INT. RAY'S APARTMENT - CONTINUOUS

Ellen pulls the communicator out of her ear and stares at it. She cries and throws the device onto the couch.

INT. UNDERGROUND HIDEOUT - THE PIT - NIGHT

Bosley stands with Adam and Poppy, his hands on their shoulders. His face is covered with splotchy gray stubble and black bags shadow his eyes.

The other youths gather in groups, assessing their knives, tucking the weapons into their socks and waistbands.

BOSLEY

Adam, take Poppy and go through
the tunnels to Akins office at the
hideout. Tell him we're ready.

He pulls his communicator out of his ear and snaps it in two.

BOSLEY

Give him this.

Adam and Poppy look at him questioningly.

BOSLEY

These are Government issued.
We can't afford to have any
loose ends.

Bosley reaches for Poppy's communicator. She protests, but only a little.

Adam removes his communicator and snaps it.

Bosley hands Adam the other two communicators, then leans down and picks up a small wooden box.

BOSLEY

Before you go, collect and destroy
the rest.

Bosley hands Adam the box, then waves a hand at the other Young Guard Freedom Fighters.

Adam walks toward the others. One by one, each removes their communicator and throws it in the box.

Poppy steps closer to Bosley.

POPPY

So if you still have a communicator?

BOSLEY

When the revolt begins, you can bet they'll have their agents running traces. Searching for information.

Poppy's brow creases with worry.

INT. TUNNEL - NIGHT

Adam and Poppy make their way through a dark tunnel. Affixed to their clothes is a glowing flat patch - a flashlight.

Water leaks from the walls and the floor is muddy and slippery. It's slow going.

Adam grows tired. The box is heavy. He slows down, then stops and bends down to catch his breath.

Poppy turns around and heads back to him.

POPPY

You okay?

ADAM

Yeah.

He stands up. Adjusts the box under his arm.

ADAM

I mean no.

POPPY

We can rest.

ADAM

It's not that. I should have told you before.

POPPY

Before what?

ADAM

Your dad. Ray Price?

POPPY

How'd you know—

ADAM

He's not dying.

POPPY

What did you say?

ADAM

I was there...in the doctor's office. The tests were wrong.

POPPY

Why didn't they tell him?

Poppy's fear-struck.

POPPY

Ohmygod. We can take Dad.
I-I have to tell Mom.

Poppy reaches to her ear. No communicator.

She reaches for the box.

POPPY

There must be one that still works.

Poppy digs through the box, but they're all broken.

ADAM

Poppy, the revolt starts tonight.

Poppy holds one up to her ear.

POPPY

Hello? Hello!

Broken. She tosses the communicator back into the box.

POPPY

Dammit!

ADAM

Poppy, listen to me.

Poppy stares at Adam. He's paler than usual. Large purple bags circle his red-rimmed eyes.

ADAM

How did you think the revolt was going to start?

POPPY

I dunno. Never thought about it.

ADAM

Your father is going to assassinate Wilson Alexander III.

POPPY

My father wouldn't **do** that!
He just wouldn't—

Poppy stomps ahead.

ADAM

In his mind, he's already a dead man.

Poppy stops walking. Adam steps up behind her.

POPPY

Why'd you bother telling me now?

ADAM

You told me once that you thought he was a coward. I thought you should know the truth.

Poppy stares hard at Adam. Blood drips from the corner of his mouth. She wipes it away with her hand.

POPPY

C'mon, let's get you outta here.

INT. HIDEOUT - NIGHT

Squads of MEN and WOMEN group in front of PLATOON LEADERS, each calling out their orders. There has to be one thousand people or more jammed into the hideout.

They are dressed for the cold weather and each carries a laser riffle, knife, pistol, or some sort of club.

Ray walks past one of the groups being lead by BOBBY WATSON, 35, well-chiseled physique. Ray spots the green G tattooed on Bobby's arm.

BOBBY

Our squad's mandate is to take over the Government Television Network.

MIKE GOLDMAN, 42, skinny and wearing glasses, holds a shovel.

MIKE

Rockefeller Center?

BOBBY

That's right.

Mike steps back.

Ray folds his arms across his chest as he watches.

BOBBY

We'll storm the building in three waves. The first wave will be those of you with rifles.

Bobby begins to pace in front of the group.

BOBBY

The second wave will be those with hand guns and knives. The last group - the rest of you.

Bobby stares at those with clubs, shovels and pitch forks.

Mike steps forward.

MIKE

I used to work at Rock Center. Had my own show.

BOBBY

Looks like we've got a volunteer anchorman.

The platoon of eager warriors laughs nervously.

Bobby steps over to Mike and hands him a piece of paper.

BOBBY

Once we've secured the building and taken over the network, you can read this.

Mike opens the note, scans it.

BOBBY

Got it?

Mike smiles and nods.

Ray glances up and sees Poppy's red head through the crowd. He strains to see. Yes, it's her - and she's with Adam. Ray bolts to her.

Poppy and Adam disappear down a hallway.

INT. HIDEOUT HALLWAY - CONTINUOUS

Ray runs down the hallway and sees Poppy and Adam step into a room.

RAY

Poppy!

The door closes behind Poppy.

INT. MEDICAL EXAM ROOM - CONTINUOUS

Dr. Atkins helps Adam up onto the examining table.

POPPY

Is he going to be okay?

INT. HIDEOUT HALLWAY - CONTINUOUS

Ray runs to the room and opens the door.

INT. MEDICAL EXAM ROOM - CONTINUOUS

Dr. Atkins and Poppy turn to the door.

POPPY

Dad!

She runs to him.

RAY

What are you doing here?

DR. ATKINS

Ray, don't get upset. We need everyone—

POPPY

We had to drop off the communicators but then Adam got real sick.

Adam turns onto his side. He coughs. Blood spatters the exam table sheet and the doctor's white smock.

POPPY

Oh God!

Dr. Atkins pushes Poppy and Ray toward the door.

DR. ATKINS

I have to take care of this.

INT. HIDEOUT HALLWAY - CONTINUOUS

Ray stands in front of Poppy, gripping her shoulders tightly.

RAY

What are you doing here?

POPPY

I'm helping.

RAY

Go home!

POPPY

I can't.

Poppy shakes Ray off and leans up against the wall.

POPPY

Mom's running. Tonight. Said she couldn't stay and watch you die.

RAY

Poppy-

POPPY

I told Mom I'd meet them at Ozone Park Station, after the revolt started. I've got my team to lead into the Wildlands. People are counting on me.

RAY

Oh my God.

POPPY

It wasn't supposed to be this way. But now you can go with us!

Dr. Atkins enters the hall.

POPPY

(to Atkins)

And you! You are a liar!

RAY

Poppy!

POPPY

(to Atkins)

Tell him! Tell my father he doesn't have it.

Ray looks from Poppy to Atkins, searching each face for meaning in Poppy's words.

DR. ATKINS

I'm not sure I-

POPPY

He doesn't have cancer!
Tell him! Adam heard the other
doctors talking.

RAY

(to Atkins)

Is this true?

DR. ATKINS

Ray, we only just found out-

RAY

I don't have cancer?

DR. ATKINS

No.

Ray steps forward with a raised, clenched fist.

RAY

You sonofabitch!

Poppy backs away from the men.

Ray stands down and punches the door instead. His hand
goes through the flimsy wood.

DR. ATKINS

You're right. We should have
told you. Ursula-I'll get
her to do the job. I'm sorry, Ray.

Poppy moves in closer now. She grabs her father's hand.
He holds her hand tight, stares down at how her fingers are
curled around his hand.

RAY

(to Atkins)

No. Get my rifle.

Atkins hurries down the hall.

Ray stands with Poppy.

RAY

Go to your mother. Find
a place to hide until after
the Government has fallen.
I'll meet you on the other
side of all this.

POPPY

Call her.

RAY

I will. Now get going!

POPPY

I need to check on Adam.

Ray nods.

INT. EXAMINATION ROOM - CONTINUOUS

Poppy enters the room. Adam lays on the exam table, nearly
unconscious.

Poppy moves to the bedside and grabs Adam's frail hand.
His fingers move weakly to close in on her hand.

POPPY

Hey. You okay?

ADAM

In perfect health.

He coughs.

POPPY

It's almost time to go.

Adam turns his head away from her.

ADAM

I'm not going.

POPPY

I'll call your parents, they'll-

ADAM

They've been dead for months.
Freedom Fighters. I've been
bunking out here since then -
until the end.

Poppy wipes away tears.

POPPY

You have to come with me.

Adam pulls the baseball card from his pants pocket. He
holds it out for Poppy.

ADAM

Take this. I'll be there,
with you. Always.

Poppy clutches the card and Adam's hand. She bends down
and kisses him.

INT. HALLWAY - CONTINUOUS

Ray taps on his watch.

The communicator on the other side accepts the call, but
there's no voice on the other end. Only laser gun-fire.

RAY

Ellen!

ELLEN (O.S.)

Ray, oh God Ray - we're stuck.
Peacers - they're coming.

RAY

Where are you?

EXT. NEW YORK CITY STREET - CONTINUOUS

Ellen and Beth hid behind a burnt-out car. Shots whiz by
their heads. Terror is etched on their dirt smudged faces.

ELLEN

Broadway. Near Central Park.

RAY

I'm on my way.

INT. HALLWAY - CONTINUOUS

Ray runs down the hall, ready to kill.

EXT. NEW YORK CITY STREETS - NIGHT

Laser-fire rings out in the city night. Bright flashes of light explode between the buildings and down side streets.

Ray runs, dodging the explosions, the cameras and the Peacers.

Ray runs down...

BROADWAY STREET

... and into two Peace Police, readying to shoot ANGELA LEE, 25, and her daughter, Tara, 4.

The Peacers' rifles are drawn.

Ray stops, raises his laser rifle.

RAY

That ain't no way to treat
a lady.

The Peace Officers turn around. Ray fires. Takes out both of them.

The woman falls to her knees and weeps.

Ray runs to her. Helps her up.

RAY

Get into a building. Wait for
the Freedom Fighters. They'll
take you into the Wildlands.

She nods, runs into Sullivan's book store. She reaches in through the broken window glass of the front door and rushes inside.

Angela reaches in through the broken window glass of the front door, opens the locked door and rushes inside.

Ray hears more laser-fire. He runs-

DOWN THE STREET...

Two more Peace Officers are shooting at the burnt-out car. They shine a light on the car.

Ray sees Ellen's head just before she ducks back behind the car.

PEACE OFFICER 1

Die now or ten minutes from now.
Result's the same.

The Peacers laugh. They take another couple of shots. Beth and Ellen cry out.

Ray runs down the sidewalk. He has no cover from the surveillance cameras. He's spotted.

The Peacers turn around and open fire on Ray.

Ray falls and rolls behind an old mailbox. He's been hit in the shoulder. He touches the wound and winces. Just a surface burn.

The Peacers walk toward Ray, rifles aimed.

Ellen and Beth, seeing their chance to flee, run. Beth scampers into the park. Ellen trips and falls.

The Officers turn around and weigh the situation.

PEACE OFFICER 2

This is too easy.

He takes a shot and hits Beth. She drops to the ground, dead.

Ellen screams and runs for her sister, limping, holding her side.

The officers both smile.

Ray stands and aims. He takes the first one down, but the second Peacer spins and takes a shot at Ray. He misses and trips, drops his rifle.

Ray aims.

RAY
Peace be with you, brother.

Ray fires and the Peacer drops, dead.

Ellen limps to Ray.

Ray pulls her hand from her side. She's shot and weak.

Ray carries Ellen down the street to the book store that the Angela hides in.

INT. BOOK STORE - CONTINUOUS

Ray carries Ellen into the book store and lays her on the floor behind the counter, where Angela and her daughter hide.

RAY
I'll need you to keep pressure on her wound. I'm going for help.

Ray bends down and kisses Ellen's forehead.

ELLEN
I tried to leave. But I couldn't.

RAY
Shhhh...

ELLEN
I told Beth to take Poppy to the Wildlands. I was coming back...to see you through it.

Ellen winces.

ELLEN
I love you.

RAY
I love you, too.

RAY (CONT'D)

And I'm not dying, after all.

ELLEN

But—

RAY

I'll explain later.

He kisses her on the lips. Ellen closes her eyes.

RAY

I have something to take care of.
I'll be back for you. You and Poppy
and I— we'll make a new life in
the Wildlands. I promise you.

Angela moves closer to Ray. He places her hand on the
waded up cloth covering Ellen's wound.

Ray's eyes plead for Angela to take care of his wife.

Angela nods.

Ray exits.

EXT. HIDEOUT - NIGHT

Laser-fire sounds in the distance.

Ray runs up the alleyway to the entrance of the old
building that fronts the hideout.

Blood from Ray's wound seeps through the shoulder of his
coat.

The door opens and Atkins exits first, followed Ursula,
Jazmin, and Reece.

REECE

We thought you jumped ship.

RAY

Not a chance.

(to Atkins)

I need you to get to the little

RAY (CONT'D)

bookstore on Broadway.
Ellen's there. She was hit.

ATKINS

I'll grab my bag.

Atkins starts toward the building. Atkins turns to face Ray. Uncertain hope shines in his eyes.

RAY

Get her to the Ozone
Park Station for midnight.

Atkins nods and runs back into the building.

RAY

You guys ready to hit the
restaurant?

JAZMIN

Yeah, I'm a little hungry.

Jazmin locks and loads her laser rifle.

URSULA

Freedom never tasted so good.

They walk down the ally. Screams, laser-shots and explosions sound in the night air.

From one of the nearby apartment buildings, The Star Spangled Banner played by Hendrix blares out into the night.

As they make their way down...

THE NEW YORK CITY STREETS...

the song plays.

EXT. THE PLAZA RESTAURANT - NIGHT

Floor to ceiling windows enclose the first two stories of a downtown skyscraper.

The neon sign over the second floor mezzanine reads: "THE PLAZA"

The lights in the windows of the skyscraper have been turned off, except for the ones that light up an N on the north side of the building, a W on the east side, and an O on the south side.

The party inside the restaurant can be seen from the street.

People in ball gowns and tuxedos laugh and drink and nibble on appetizers.

The only souls on the streets tonight are the Peace Police.

The Peace Police patrols walk a beat in front of the building. There are always three in view.

Other Peacers can be seen standing at the windows, looking through their rifle scopes.

EXT. DEEP INSIDE CENTRAL PARK - CONTINUOUS

Poppy and several other members of the Young Guard hide in some brush. Among the members, JOHN ORTEZ, 16, and JULIE MARKS, 15.

JOHN

Julie, what's the time.

JULIE

15 minutes to go.

John takes a deep breath. He feels for the knife in his waistband.

Poppy stares at the worn baseball card and pushes it into her pocket.

POPPY

John, are you scared?

JOHN

Me? Scared?

John holds out his hand. It shakes.

EXT. THE PLAZA RESTAURANT - CONTINUOUS

Ray, Reece, Ursula and Jazmin stand behind some snow covered bushes on the opposite side of the street.

Ursula raises her gun and peers through the scope. Though steady, she is clearly stoned.

URSULA

I have my target in range.

RAY

That's not the plan. You can't take him out until we're all ready to fire.

The Peace Police widen their patrol area, moving closer to the street.

A light flashes into the bushes. Ursula jumps and it looks like she'll take her shot - but Ray grabs her and pulls her down.

There's a small scuffle in the brush. The officer across the street scans the area again with the flashlight. A cat scrambles out from the brush.

More laser shots and explosions are heard from a few blocks away.

RAY

(to Ursula)

Don't try that again.

Ursula brushes some twigs from her clothes.

JAZMIN

We should be inside.

REECE

How the hell we gonna get past them?

Ursula stands up, focuses in on her subject.

A Peacer from across the road spots her.

PEACER

Over there!

He aims and takes a shot. Ursula gets off a shot too.

The window shatters. Guests scurry and scream. Phillip Mass drops to the floor.

The Peacers take a round of shots at Ursula.

Ursula's body is bullet ridden and she's obviously very dead.

Ray, Jazmin and Reece scamper away from Ursula's body. Ray signals to Jazmin and Reece that they will cross the road.

At Ray's signal, while the Peace Police move in on Ursula's body to investigate, Ray, Jazmin and Reece run across the street and into...

THE PLAZA RESTAURANT

Jazmin turns left and takes the bar area, shooting it up, clearing it of Peacers.

Ray and Reece run up a winding staircase. Peacers at the top of the stairs shoot down at them, but miss.

Ray takes a shot. He hits an Officer, who falls over the banister and down the stairs. They jump over his body as it tumbles.

As they get to the top of the stairs, they shoot down more Peacers. Reece takes a shot to the side of the face. Other than missing an ear, he's ok. Mad, but ok.

He aims and fires at the officer that shot him. Kills him. He spots his target, Kim Pawluk, his hands shake. He pulls the trigger and hits her.

He has a chance to smile before he's shot dead. Ray watches as Wilson Alexander III runs down a hall. Ray speeds after him...

DOWN THE HALL

Wilson turns and shoots a laser pistol. Misses.

Ray takes a shot but it's wide. Alexander dashes into an office. He locks the door behind him.

Ray hears the footfalls of Peace Officers running his way.

EXT. DEEP INSIDE CENTRAL PARK - CONTINUOUS

Poppy holds a crumpled up, handmade American flag that she's affixed to a stick.

JOHN

What are you doing?

POPPY

Remembering who we are.

The Young Guard begin their march out of the park.

Poppy tucks the stick of the flag into her knapsack and secures it in place with the closed zipper.

She puts on the knapsack. The teens part and let her move to the front of the group.

INT. THE PLAZA RESTAURANT OFFICE - CONTINUOUS

Ray shoots at the door. It opens. Wilson holds his pistol out in front of him.

The Peace Officers run down the hallway. Ray rushes inside and jumps over the reception desk, narrowly missing Wilson's shots. Ray winces, and rubs his shoulder.

The Peacers arrive. Ray slowly stands to his feet. He's a dead man.

WILSON

Shoot him. Kill him.

The officers train their guns on Ray.

WILSON

What are you waiting for?

The largest of the Peacers, PAUL, 30, steps forward.

PAUL

A judgment call.

Slowly, one by one, each of the officers move their sites to Wilson.

PAUL

Three.

Ray and the others all shoot. Wilson is a dead pile of blood and guts.

They eye Ray.

PAUL

Get outta here.

Ray runs.

EXT. NEW YORK CITY STREETS - CONTINUOUS

FREEDOM FIGHTERS lead frantic groups of people down city streets.

Other Freedom Fighters take shots at Peacers, clearing the way.

Several dead bodies litter the street.

EXT. TIME SQUARE - CONTINUOUS

Ray runs through the throng of people gathered in the street. They are all focused on the large video monitor on the side of a building that shows the Government news network.

On the screen, sitting at the News desk is Mike. He's got a bloody gash on his forehead.

MIKE

The revolt is begun. Get out of the city. Hide in the Wilderness. Fight the oppression that began with the Agenda. Fight for your lives...for your way of life.

Mike chokes up.

MIKE (CONT'D)

Here's an oldy but a goody,
and one of my personal favorites.

He clears another lump from his throat.

MIKE (CONT'D)

We, the people of the United States,
in order to form a more perfect union,
establish justice, insure domestic...

Ray runs down the street to the bookstore.

MIKE (CONT'D)

...tranquility, provide for the common
defense, promote the general welfare,
and secure the blessings of liberty
to ourselves and our posterity, do
ordain and establish this Constitution
for the United States of America.

INT. SULLIVAN'S BOOKSTORE - CONTINUOUS

Ray rushes in. The bookstore is empty. On the floor, a
huge splotch of blood and drips.

The drips lead out of the front door.

Ray runs out, holding his shoulder.

EXT. NEW YORK CITY STREETS - CONTINUOUS

Snow falls, covering up the blood spots that Ray follows.

The streets fill with ANGRY REBEL GROUPS led by FREEDOM
FIGHTERS, who carry laser riffles, and THE YOUNG GUARD,
holding their knives.

Laser fire and explosions ring out in the night.

Ray runs through the throngs of rebels that fill the
streets, pushing past people, seeking out Poppy and Ellen.

Ray runs up to ALICE, 16, a member of the Young Guard.

RAY

I'm looking for my daughter.

RAY (CONT'D)

Poppy Price. Have you seen her?

ALICE

She went in the first wave.

RAY

When was that?

Alice looks away, but knows she has to deliver the news.

ALICE

They had the most casualties.

Alice nods to several bodies lying on the sidewalk.

Ray follows her glance.

Ray runs past the girl. He scans the streets, searching for Poppy's red head amongst both the live crowd and the dead bodies.

LATER

On the street ahead, Ray spots a girl with red hair, lying face down.

He runs to the girl, kneels and rolls her over. She's dead, and a bloody mess. But not Poppy. He takes a deep breath.

LATER

Ray runs out of steam. He bends over, breathing hard to catch his breath.

When he stands, he looks to the left and sees Dr. Atkins' body on the side of the road.

Ray rushes over to the body and kneels beside it. Atkins lies on his side. Ray turns him over gently. Atkins flutters his eyes open, barely.

ATKINS

Ray...

Ray scans the man's body. He's been shot several times and bleeds profusely.

RAY

Ellen. Where's Ellen?

ATKINS

I'm sorry. I should have...

Atkins begins to lose consciousness.

RAY

Where is she!

Ray grabs the old man's coat, attempting to will an answer from him.

It's too late. Atkins is dead.

Ray slowly lowers the body to the ground. He scans the streets. PEOPLE EVERYWHERE, celebrating, looting, screaming, yelling, and marching out of town.

Ray stands and joins the group.

EXT. OZONE PARK STATION - LATER

Ray walks with a bedraggled group of rebels to the station - which is filling up with people flowing in from every direction.

His shoulders are slumped and sadness is one step away from overwhelming his composure. Still, he scans the crowd, hoping...

A CHILD cries. Ray turns to see Angela and Tara.

ANGELA

We need water.

RAY

Where's my wife?

Angela shrugs.

ANGELA

She left with that doctor.

Ray's temporary excitement is abated.

John, of the Young Guard, stands on the stairs leading up to the platform.

JOHN
(yells out to crowd)
Form a line. We've got boxes of
supplies packed for each group.

RAY
Sounds like you can get water
here.

John takes a few steps and is now on the platform. Poppy stands beside him. Ray is unaware.

JOHN
We have room for a few more
people in the next convoy.

Angela
(to Ray)
I wanna get as far away from
here as quick as I can!

Ray looks up and sees Poppy.

He grabs Tara with his good arm and runs through the crowd, Angela in tow.

RAY
(to John)
I'll go with my daughter.

Poppy runs to greet Ray.

POPPY
Daddy!

Ray places Tara in Angela's arms and hugs his daughter.

Poppy touches the blood on his shoulder.

RAY
I'm okay.

They hug tight. Then, Ray pulls away.

RAY

Poppy, I - I didn't find
Mom. She was hurt pretty bad.
And Aunt Beth-

Ray shakes his head.

Fear and dread consume Poppy. Her lips tremble and she begins to cry into Ray's shoulder.

A hand reaches over and gently rests on Poppy's back. Poppy turns. It's Adam, with Ellen. Both are pale and worn out.

Ellen holds her bandaged side, smiles.

They embrace and cry.

EXT. THE WILDLANDS - DAY

Most of the ragtag GROUP OF REBELS work to set up camp along a riverside. The children run shirtless in the sun while the adults erect tents.

Poppy, Ellen, Ray and SEVERAL OTHER REBELS stand in front of a quickly dug grave, upon which rocks have been piled.

Behind them: rolling hills covered in bluegrass, trees with new leaves, and tall grasses mixed with wildflowers.

RAY (V.O.)

In 1993, the United Nations
voted to adopt Agenda 21, globally.
They called it "Sustainable
Development". We called it
the worst mistake in human
history.

Poppy's eyes are red from crying. She holds a fistful of flowers in one hand and Adam's baseball card in the other.

Poppy places a handful of flowers on top of the grave. One of them is a red poppy.

Ray and Ellen walk to the main camp and help the others.

An eagle soars high above them.

Poppy remains by the grave and stares up at the soaring bird.

The eagle flies high over the rolling landscape. Looking down on the small encampment, the smoke from their camp's fire is seen.

As the bird glides through the sky, smoke from many other fires dots the countryside.

SUPERIMPOSE

On June 14, 1992, in Rio de Janeiro, the United Nations voted to adopt Agenda 21 and to implement sustainable development on a worldwide scale.

Agenda 21 was signed by George H.W. Bush, purportedly while he was on a yacht off the coast of Rio de Janeiro.

Agenda 21 has never been debated or adopted by the United States Congress.

END SUPERIMPOSE

FADE OUT

THE END