

RESILIENT

By

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SHOOTING SCRIPT 1/21/2013

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1

INT. DERMOT'S HOME, LIVING ROOM - MORNING

1

The camera pans along walls mostly decorated with late 20th Century paintings(*Miro, Klimt, Basquiat*) but also with large prints of recent world events (the newest Gatian Space Station, the departure of the first settlers from Seattle, the first Martian human landing) and other more personal pictures(Dermot, wearing a Navy uniform, shaking hands with the last US President - an unmistakable, even if old, Bill "The Rock" Mason, who bears a strange resemblance to Bill Gates; Dermot, his friends Alex and other physicists next to the first "*portable size*" Nuclear Fusion Reactor Engine; Dermot receiving an award; Dermot and Claire's civil marriage ceremony; Claire at her design work station; Claire with her sister Pam).

A large screen is encased in a light cream colored wall with 3D digital images of swimming fish floating in and out its horizontal plane. It would look like an aquarium but for a menu on its side that indicates various options (Claire/ Dermot/ music/ food / banking/ entertainment / work review/ news and E-mail.)

2

INT. DERMOT'S HOME, BATHROOM - SAME TIME

2

DERMOT TURNER, 45 years old, tall, well built, long white hair, with a determined look on his face is taking a shower in a transparent cylinder large enough to accommodate two people.

Dermot hangs from a bar doing pull-ups. The rod itself slowly rotates, lifting him up, helping him along. The water gushes at him from hundreds of tiny holes in the glass itself. Short bursts of water, like small waves, start at neck level and continue down to his feet then back up. A light steam fills the shower. Dermot faces a small video monitor encased in the glass frame at eye level.

With the touch of a finger, it lights up on the Morning News. The ANCHOR is a very attractive, mid 30's Chinese woman.

ANCHOR

Two more hurricanes have been named today, bringing the total to 6 this month.

CUT TO: IMAGES OF LONG LINES OF CARS HEADING NORTH ALONG A STATE HIGHWAY.

(CONTINUED)

ANCHOR(O.S.)

Hurricane RITA is forming 100 miles north of Venezuela, currently a Level 3, moving north east at 10 miles per hour, while Hurricane NADIA, a Level 4, is heading towards Southern Florida and is expected to make land fall next Saturday. The State Governor has ordered a full evacuation.

CUT TO: BACK TO THE NEWS STUDIO.

Monitor shows a graphic of Earth's continents with population relocation numbers. The monitor also shows in red a number of ozone unprotected, now uninhabitable areas. At first glance, it seems to amount to nearly 30% of Earth's land surface.

ANCHOR

In other news, 12 million additional Chinese Nationals have started their move to Canada as part of the Earth Union Resettlement Appropriation Act of 2022. These citizens will arrive in the next three years bringing the population of Canada closer to the 380 Million agreed by the Earth Nation Union. An undisclosed number of Indians, Chinese, and Japanese Nationals whose land has been flooded in the past year will be relocate to the territory of the former USA.

Dermot switches back to the shower program and stops the water flow.

3 INT. DERMOT'S HOME, BEDROOM - CONTINUOUS

3

Dermot walks back into the bedroom drying his hair with a disposable towel. Dermot drops the towel on the floor and sits back on the bed for a moment, breathes, then touches a command on his bed stand. A hidden drawer opens from a wall. Underwear. Dermot stands up to reach to it when a small six-wheeled "RoboMaid" bangs into his leg and stops confused. Dermot kicks it out of the way and upside down.

DERMOT

(under his breath)

Give me a break.

(CONTINUED)

RoboMaid tries to flip itself over. It takes two tries to accomplish this. It picks up the towel with its small arm and disappears under the bed. Dermot sits back on the bed stretching his shoulders.

DERMOT

Claire?!

Dermot waits a beat for an answer. It does not come. Dermot puts on underwear, then a black sweater and jeans.

DERMOT

Reset to Art.

The monitor turns into a picture of the painting "Amour and Psyche" by Predan.

4

INT. MSNSA, MOJAVE DESERT CONTROL CENTER - MORNING

4

A row of computers are lined up in the main control room. Two wide and tall metal windows at the far end of the room frame three 45 ft. deep space mirror dishes dotting a sunny and desert landscape. MARK ROSENBERG, mid 20's, slim and tall with long curly hair, is on a break eating a sandwich. Mark pushes himself on a high tech chair to grab a water bottle sitting on a desk nearby. NATASHA KRAVITCH, a late 20's pretty girl with long hair in a ponytail, is reviewing the previous night's data, checking streams in a separate window.

A subtitle reads: **MSNSA CENTER. MOJAVE DESERT. FEBRUARY 3rd, 2052.**

Natasha stops, repositions the open windows, and switches from numeric data to actual infrared images.

NATASHA

Mark, take a look at this.

Mark, still on the chair, still chewing, pushes himself next to a set of hard drives, and taps on an holographic control switch. Images of an audio sequencer appear in space in front of him.

MARK

Redirect Sat Ch2214A33 to MsGate on
Mars, inscription code: AiNeeKD.

Natasha types it in. The electromagnetic scope emits a shrill beep. Mark studies the digital data.

(CONTINUED)

MARK

It reads like some kind of quake
hit Europa.

(Turns to Natasha)

Switch number 2 and 3 on D/SATCOM1,
let's take a peek.

Mark taps the icon of a space probe on the screen. The icon quickly enlarges to full screen. The Image contains a Log In request. Mark types them in, then inserts the coordinates that appear on the right side up of the data file menu. Mark hits return on the keyboard.

5 EXT. SPACE, FULL 3D VFX - DAY 5

A satellite dish hurls across space - right to left - towards camera and off the screen into the audience. Camera turns to follow the probe and reveals Jupiter's moon, EUROPA.

6 EXT. EUROPA'S SURFACE, FULL 3D VFX - DAY 6

A crack. Blue water rushes in. One more crack. Europa's ice cap is melting, the camera runs along the parting plates, exploring them, moving along its lines closer and faster and faster. Then, suddenly, the camera slows down and dips within cracks to discover water and thousands of what appear to be floating eyes. Plankton?!

7 INT. UCLA, LECTURE HALL - DAY 7

Dermot is giving a lecture to about 20 STUDENTS. Dermot is using an holographic board and writes equations in space.

DERMOT

Einstein's equation on general relativity simply says the following (...)the Richey curvature tensor - $1/2$ the metric Richey tensor times the contracted curvature of tensor (...)is proportional to the stress energy tensor.

(turns around to class)

All that says is that if I start with a star, a black hole or even a whole Universe(...) that determines the curvature that surrounds a concentration of matter or energy.

A Student looks down to his E-Pad XP14.

(CONTINUED)

INSERT CLOSE UP OF E-PAD:

Dermot lecture is being transferred to text in real time with automatically added hyperlinks to Wikipedia.

DERMOT(CONT'D)

Unfortunately this whole equation spirals out of control in the extreme gravity of a black hole.

(again writing in space)

M is the mass of the black hole, R describes the distance from the black hole (...) but when R is equal to Zero then what? $1 \text{ over } R$ equal to 0 equals to (beat) Infinity.

(turns to students)

To a mathematician, Infinity is simply a number without limits, but to a theoretical physicist like me, it means time stops. Can it really? And what does that mean?

CUT TO:

General JIM STONE, Caucasian, mid 50's, short hair, no nonsense demeanor, in civilian clothes, enters the Auditorium and sits in the very last row. Dermot briefly looks at him and continues.

DERMOT

In the real world, it simply means there is a fundamental flaw in Einstein's theory. This place of no space/time and full mass, this singularity (...) which for a time we called on quantum gravity to explain, this (...) crazy impossible place is the focus of this lecture. Where do we start?

(turns and writes one more equation in space)

Being a rational human being, I should insert this (equation) into a probability that gravity will move from one point to another point (...) but when I do that I get yet another integral and when we do that we get something that makes no sense whatever (...) again an infinity, an infinite sequence of infinities.

(turns to the students)

And (...) we are stuck already! Anybody here with any ideas?

(CONTINUED)

Students look to one another. JULIE, early 20's, pony tail, plenty of rings and tattoos dotting her face, raises her hand. Dermot looks to her.

JULIE

What's the definition of infinity?

DERMOT

Within this context Infinity simply means before the beginning.

Dermot looks back at General Stone. They clearly know one another.

8

INT. UCLA, GUEST LECTURER OFFICE - LATER

8

General Stone buys two bottled drinks from a machine and throws one to Dermot, who catches it firmly. Stone smiles.

STONE

It's not going to be good news.

DERMOT

It's never been in twenty years, Jim. I call it a constant and I've come to rely on it.

STONE

We reactivated your commission.

DERMOT

You're kidding! I left the Service 10 years ago, I couldn't make the cut today even if I wanted to.

STONE

I don't need an Operative, I need a Theoretical Physicist and luckily you have become one of the best.

DERMOT

Physics? What are you after?

STONE

Program is called *Exodus*. President has decided to leave Earth.

Dermot takes it all in. Not an easy task.

9 INT. DERMOT'S HOME, BEDROOM - LATE AFTERNOON 9

CLAIRE, early 30's, with straight black hair, is packing an overnight bag. She finds and wears a black sweater, she closes the bag, she moves to the French windows with a sigh and opens them.

10 EXT. BEACH, CLAIRE'S P.O.V. - SAME TIME 10

TWO WOMEN walk by the seaside hand in hand with a YOUNG CHILD. The child, a girl, plays with a Retrievable No Gravity Ball. The ball, suspended ten inches from the ground, follows them (by a yard). The women are both in their mid thirties, with short hair, one blond, one black, same height, both with blue eyes. The child calls for the ball: "Ringo!". The ball follows the girl and they all continue down the shoreline.

11 INT. DERMOT'S HOME, LIVING ROOM - LATE AFTERNOON 11

Dermot writes holographic equations in his living room. He is working on one of five basic Higgs fields equations, looking for potential variations of the Unified Field Theory. At intervals Dermot runs calculus, and the equations run their course appearing and disappearing line after line. We cannot understand his work, but it's still awesome to watch.

12 INT. DERMOT'S HOME, LIVING ROOM - CONTINUOUS 12

Dermot is lost in thought looking at a rapid succession of calculations being rendered in space. Claire wonders if and how to attract his attention or simply walk away. She's often found herself in this situation.

CLAIRE

I'm ready to go to Pam's.

Dermot snaps out at the sound of her voice and turns with a smile.

DERMOT

Can I change your mind?

CLAIRE

No. I am late, and we already had that conversation.

Claire turns to leave.

(CONTINUED)

DERMOT

So much for open communication.

CLAIRE

Supplies are all loaded, I'm sure
you will not even notice I am gone.

DERMOT

Is that what you really think?

Claire goes to the kitchen. Dermot saves the work and turns off the holographic board to follow her.

Camera low angle - a small six wheeled 'RoboMaid' is hiding under a coffee table 'eyeing' Dermot who steps out of the room.

13

INT. DERMOT'S HOME, CORRIDOR - MOMENTS LATER

13

Dermot runs into Claire coming back out of the kitchen with her Electronic Organizer.

DERMOT

(smiling)

What would make you stay?

CLAIRE

Too late.

Dermot is disappointed. Claire gives him a quick hug, then remembers she forgot her Driver's License and walks back into the living room. Dermot follows her unsure why and where he is going himself.

CLAIRE (CONT'D)

I will be back in a week or ten
days at the most.

(Dermot hands over her keys)

It will be good for the both of us.

Dermot nods - then stretches his neck - still not totally "there" or sure what's going on.

DERMOT

You're my ground.

CLAIRE

I like to fly too.

Claire kisses him briefly on the lips. Dermot is concerned.

(CONTINUED)

CLAIRE (CONT'D)

Hey? I am not leaving you.

DERMOT

Say hi to your sis.

14 EXT. DERMOT'S HOME, FRONT ENTRANCE - MOMENTS LATER 14

Claire waltzes to the door, opens it and steps out.

CLAIRE

Hum, rain, darn little drops.

15 EXT. CLAIRE'S P.O.V. - CONTINUOUS 15

The ocean meets the horizon in a spectacular view. Just above gray, pink and black clouds move fast across the sky. Claire walks quickly to her car, a black GMC Denali.

16 INT. MSNSA, MOJAVE DESERT CONTROL CENTER - DAY 16

General Stone is feeling impatient. General STANLEY, African American, late 50's, heavy set, white hair, glasses, seems to be much more at ease. The men follow Natasha past a row of computers and electronic tracking equipment.

STONE

Bad news from all over, hundreds of tornadoes are touching down in just about every state. One eighth of the power grid is already gone.

STANLEY

Colorado?

STONE

Fine. Most of it was relocated underground two years ago, it held alright.

Mark sees the group close in and greets them with a nod.

MARK

I used Dream scape software to visualize the detections data.

STONE

(unimpressed)

Don't want a show and tell. Get to the point.

(CONTINUED)

Mark is taken aback and stops smiling. He stares at Stone, then looks for sympathy from Natasha with concern. Natasha shrugs.

MARK

What's the question again?

STONE

Does this data impact on the moon's basic habitability?

Mark clicks and zooms in on a crack on the surface of Europa.

MARK

Europa's still there.

Stone thinks the kid is a wise ass. Dream scape visuals: a mile down, in water, there are a number of barely visible tiny dots of light. Both Stone and Stanley, puzzled, show great interest.

MARK

It's just raw data, but clear enough to confirm a biological presence in the water.

STONE

How many and how friendly?

MARK

(quick response)

There seems to be billions of them.

STONE

Them what?

Mark switches to the main monitor to show a large live picture of the vast marine world underneath the surface of Europa's ocean.

MARK

Them tiny things, I don't know, it's not my field of expertise, but they seem unicellular, basic elements of (...)life?

STONE

(to Stanley)

Well, let's figure out if we can eat them.

Natasha and Mark look to one another shocked and visibly roll their eyes.

(CONTINUED)

STONE

Would you rather we brought food along and leave more people to die back here on Earth? We are going to colonize that planet and it's not going to be a picnic.

(to Stanley)

Let's get a group working on it.

Mark shrugs and surrenders to its raw logic.

17 EXT. GMC DENALI - SAME TIME 17

Claire is driving. The road is narrow and lined by trees. Claire inputs commands on the car on board GPS system, then looks for a chocolate bar in her bag. She massages her neck, feeling uncomfortable.

18 EXT. DERMOT'S HOME, TERRACE - SAME TIME 18

Dermot feels a sudden gust of breeze and for a brief moment listens to the wind. It's very dark now, but he can still see the light of the sun coming through the clouds. It looks spectacular.

DERMOT

(under his breath)

This was Heaven and we are getting kicked out again.

Dermot breathes.

19 EXT. GMC DENALI - SAME TIME 19

Claire is listening to music, and negotiating a turn in the road. Winds gusts are making the drive difficult.

DERMOT(O.S.)

Hey honey, how's the drive?

CLAIRE

What's up?

DERMOT(O.S.)

News reports tornadoes touched down in Stockton.

CLAIRE

Yes, looks a bit ugly up here too.

(CONTINUED)

DERMOT(O.S.)

Turn on the weather tracking GPS.
Code is TR 1453 .

CLAIRE

I know that, don't need to tell me.

DERMOT(O.S.)

Sure. Listen, I am sorry. I got
obsessed again but I'm nearly done
with it.

CLAIRE

Honey, you've been saying that
since I met you. Maybe you can
nearly be there to solve an
equation, but not *nearly there* in
having a healthy normal life.

DERMOT(O.S.)

I am actually looking for time and
space for both.

CLAIRE

Bet your students would laugh at
that! Me, not so much. Can I call
you back?

DERMOT(O.S.)

Call me when you get there.

Claire looks to the video screen, types in the GPS Weather Tracking Code, and a map appears on the screen indicating the car's position and the weather en route then looks back onto the road. Bad weather appears much closer than what Claire expected.

20

EXT. GMC DENALI - DAY

20

Claire is concerned. She can see the weather map of the area change quickly towards red-violet. A flash warning appears: SEEK ALTERNATE ROUTE. Claire swerves the road from side to side. Claire now hears a strange noise. Much to her amazement she sees trees on her right hand side bend and snap as if an invisible and gigantic mower is passing through them. Scared, Claire looks at the GPS Monitor. Full violet. TORNADO ALERT. STOP AND SEEK SHELTER. Claire brakes, the tires lock and the car slides off sideways to a screeching sound. Claire slowly looks up to the rear view mirror.

(CONTINUED)

CLAIRE

Oh no! God almighty.

A Tornado touches down behind her car and is moving quickly forward. Claire panics, opens the door of the car, then slams it close and bolts the car forward to try and outrun it.

21 INT. GMC DENALI, CLAIRE'S P.O.V. - MOMENTS LATER 21

Claire is driving as fast as the car will go. Wind gusts move the car sideways making it very hard to control. Moments later she is out of the forest, cornfields on both sides. Claire can see the tornado chasing her, cutting a clear path across the field, snapping the wood fence lining the road. Pieces of wood fly across her windshield, some hit the car, Claire can barely see as the tornado passes by her side. Suddenly, it's clear! Claire can see a ray of sun pierce through the clouds. Claire breaks, the car slows down. Now she can see three ogres, red and yellows, bounce down the road at incredible speed towards her. There is nothing Claire can do to get out of their way.

CLAIRE

Honey, I am so sorry.

The car is hit head-on, very hard. Both glass and metal shatter on impact, the car is lifted off the road and flipped backwards and over numerous times.

22 EXT. DERMOT'S HOME, LIVING ROOM - LATE AFTERNOON 22

Dermot watches the news on a holographic screen. The Anchor is now talking in front of images of a Mars Settlement. The settlers are huddled in a large auditorium, listening to speakers.

ANCHOR

At the 20th Anniversary celebration of "MIAT, a Mars mixed Colony, Mr. Hue Chi Nang reaffirmed EARTH NATIONS UNION commitment to funding the Europa Project in cooperation with eGatian Bank. Mr. Nang's full comments on the colonization of one of Jupiter's Moons, can be accessed on Ch. 144B or by saying YES now.

Dermot hears a short high pitch beep and touches his wristwatch. Dr. NORTON, in his late 40's, appears in the Holographic screen. Dermot looks surprised.

(CONTINUED)

NORTON

(speaking quickly)

Mr. Turner, Dr. Norton of Area 22 Hospital here. We just admitted your wife. She was caught in a tornado near Sacramento and hurt. She's alive, but in critical condition.

DERMOT

(incredulous)

I'm coming over.

NORTON

Don't do that now. This area got hit pretty hard, most roads are blocked by debris. You can see all we can do on-line.

DERMOT

Can I hold my wife's hand on line?
I am coming!

Dermot turns off the communication, searches and finds his shoes in panic, but cannot find his car keys.

DERMOT

Shit!!

23

EXT. HOSPITAL, ENTRANCE DOORS - NIGHT

23

The first set of automatic doors open and close. Two sets to enter to keep out both cold and heat. Dermot tries not to run, but must. He has to wait between the doors, captured in the empty space. He lifts his hands to bang on the glass doors, but refrains. He looks inside instead, angry. He sees a few people, none with any perceivable sense of urgency. The main hall is colored in shades of green, large plants, seats and monitors. Everything appears designed to give a sense of peace, New Age music plays in the background.

DERMOT

Damn! Open up!

Dermot bangs on the glass but the door opens at its own pace, seconds later. The NURSE, mid 20s, long black hair in a pony tail, wearing a blue uniform with a built in phone headset, is used to such entrances. She apologizes to Dermot with a shrug of her shoulders.

(CONTINUED)

NURSE

Name?

Dermot stops, confused. He's dazed, shaking.

DERMOT

What?

NURSE

I need a name or a code. Speak.

DERMOT

Claire Turner.

The Nurse types into the reception desk computer. A picture of Claire, her medical data by the side, appears on both the computer monitor and on the wall monitor behind the desk. The Nurse looks at it quickly. Dermot can see it as well. She punches in a location code and the computer shows that Claire is in the Emergency Room being operated on. The computer flashes "*Restricted Access*".

DERMOT

Come on!

NURSE

Being operated on. Access room four is available. Code 349 will give you all information we have, live.
(points a direction)
Down the corridor, last on the right.

Dermot runs down the corridor.

24

INT. HOSPITAL, ACCESS ROOM - NIGHT

24

Dermot paces, he cannot stop and keeps glancing at a large monitor showing the Emergency Room where A TEAM OF DOCTORS work on Claire. Medical data, heart rate, blood pressure, brain scan, are all clearly reported on the side of the screen. Two SUPERVISING SPECIALISTS are participating in the operation via *InterMedVideo* and discuss with the head surgeon what to do. Their tone is neutral, they deal with this as an everyday event, emotionally uninvolved, scientific, casual. Dermot is appalled, sick to his stomach.

25 INT. HOSPITAL, EMERGENCY ROOM, DERMOT'S P.O.V. - NIGHT 25

Claire lays on the operating table, her hair cascading from it. Dermot follows her arm to her long neck, her lips, her face. He cannot see Claire breathe and panics.

26 INT. HOSPITAL, ACCESS ROOM - NIGHT 26

Finally one of the specialists logs on to Dermot's monitor. Dermot doesn't realize it at first but Dr. Norton wants to talk to him again. Suddenly the screen goes to an AFTER DARK 12.0 program. SUPERNOVA or GALAXIES. Dermot can sense the meaning of this :- *it's over*. Dermot is frozen - he doesn't even seem to be breathing. The access door opens. Dr. Norton walks in.

NORTON

I'm sorry. We did all we could to save at least the baby.

DERMOT

(stunned)

She was pregnant?

NORTON

You did not know that? Shit! I had no data, I am sorry.

Norton steps forward and opens the palm of his hand showing two bright red pills.

NORTON

These will limit the emotional impact of this event, you should take them.

Dermot slaps his hand, SCREAMS, punches the wall and walks out the room.

27 INT. DERMOT'S HOME, BEDROOM - MORNING 27

A gust of wind gently blows a white curtain and sunlight hits Dermot's eyes. Dermot squirms and wakes in bed. He doesn't remember how he got there. He moves to look around but a scathing pain in his gut doubles him over and makes him fall back on the pillow. He feels as if he woke up from his worse ever hangover. PAM, Claire's sister, just 40, blond hair, very slim, a beautiful face behind her nervous smile, steps into the room.

(CONTINUED)

PAM
You awake?

DERMOT
Pam.

PAM
This place is a mess.

DERMOT
Yeah, thanks for pointing that out.
What are you doing here?

PAM
You told me I could pick some of my
sister's drawings and things. I
left you a message a week ago and
you did not call me back.

Dermot cautiously stands up, realizes he's naked.

DERMOT
You know where her studio is, help
yourself.

Pam walks over and picks up the jeans and sweater from a
chair near the window and hands them over to Dermot

PAM
I will show you what I'd like to
take, and make sure it's OK.

Pam leaves the room without giving Dermot a chance to reply.
He looks at his clothes, we can feel the tension between the
two of them.

28 EXT. DERMOT'S HOME, TERRACE - MORNING 28

The glass door is open. The white cotton curtain flaps. It's
windy. Dermot and Pam sit at the table on the terrace. Pam
is eating, picking at blue corn chips, cheese, grapes, and
drinking a glass of mineral water. Dermot is not eating,
looking down at his empty plate, then at the horizon.

29 EXT. SHORELINE, DERMOT P.O.V. - MORNING 29

A MIDDLE AGE COUPLE, dressed alike in khaki and blue, walk
along the lake shoreline. She wears a hat, he wears a scarf.
A dog, a mutt, is barking at the small waves washing ashore.

Pam turns to Dermot who, feeling watched, stands up and clears the table, noisily putting glasses, cups, forks and other used items on a tray. Pam wants to help, but Dermot will not let her.

PAM

Alright.

Pam feels like but doesn't want to be seen crying, and moves to the terrace's edge to look out to sea. Dermot is done clearing the table but doesn't move.

PAM (CONT'D)

(turns back to him)

Come on, just say it!

Dermot lands the tray back on on the table with a noisy bang.

DERMOT

Did you know Claire was pregnant?

Pam leans back and wipes away her tears with the back of her hand.

PAM

Yes, I did. She was going to tell you, Dermot.

DERMOT

How long have you known?

PAM

Why does that matter? She needed time to figure out what it would mean to your lives.

Dermot is clearly hurt and angry.

DERMOT

How could she?! Fuck!! That's so really screwed up. Why?

PAM

(shaking her head)

I don't know. She was not happy with you Dermot, you got her lost and confused about everything. And that is because you are.

Dermot sighs and closes his eyes.

(CONTINUED)

PAM

You are a brother to me, I hope it will remain that way, that we can both accept what happened ... and get past this pain.

DERMOT

That is too much bullshit even for you, Pam.

Pam is momentarily surprised and hurt by Dermot's words but quickly shrugs it off and turns back to the sea.

PAM

(talking to the wind)

We miss you so very much, sis.

Pam turns back to Dermot. A long beat.

PAM (CONT'D)

I have a friend who is a very good analyst.

(Puts a E-Business Card down on the terrace table)

You should call her.

(loudly, against the wind)

Don't try to deal with these emotions alone, you'll go crazy.

(Pam turns back to Dermot)

Promise me you'll get in touch with her.

Dermot does not have anything more to say and clearly wants her to leave. Pam gets the hint and leaves.

31 INT. DERMOT'S HOME, BEDROOM - LATE AFTERNOON 31

Dermot sits naked on the floor facing a gray stone mesa, two feet high. On the mesa, leaning out of an opening on the side wall are two orange feathers, a large crystal stone, incense, a diamond earring, and a small Indian stone bear. Dermot bleeds from his palms and looks at them, transfixed. He turns them different ways, slowly, as if engaged in a ritual. We'd expect him to chant, but he doesn't.

32 INT. MSNSA LA, CORRIDOR - DAY 32

Floor to ceiling windows dot a long corridor, carpeted a pale yellow. Dermot walks down a familiar path to his office. TWO FEMALE OFFICE WORKERS, with ID tags on white short sleeve shirts, salute him surprised. They stop and make way as Dermot passes by. They know.

A large corner office. A design station, run by a Power 5K iNtro Tower, sits on a thin marble table. Two monitors provide a working surface. A large screen on the wall connects the office to other work stations. Dermot walks inside and powers up his work station. Colleagues have left personal messages of condolence on Dermot's E-mail, that now appear as cards on the small size video board encased in a side wall.

ALEX, white hair, tall, mid 50's, walks in and hugs Dermot, kissing him on both cheeks.

ALEX

What can I say?

Dermot nods, moves to his desk and powers up the work station.

DERMOT

Where are we at?

ALEX

In deep deep shit. The effort to double the new Em engine output stalled. No new engine, no Europa, and no place for people to go except Mars and the Gatian have made it clear they don't want us there.

Alex steps further into the room and calls up a Holographic screen.

ALEX

Tensions are high. They agreed to co-finance a joint new project to help get us to Europa. Conditions were approval on staff and to perform the work on Mars.

(with a shrug)

Beggars can't be choosers so we said fine and proposed a short list of names. Two days ago they came back and selected you. I told them about Claire's accident, and that I'd have to check with you. What shall I say? All hopes to making *Exodus* work are now pinned on this joint venture!

Images of the Gatian Mars Settlement come up in 3D.

(CONTINUED)

DERMOT

Tell them thanks but no thanks, not me.

ALEX

That's it? Really? Why?

DERMOT

I am no closer to a breakthrough on the Fields and I cannot make a difference.

ALEX

If anybody can, you can!

(off Dermot's look)

We need you to take a shot at this, Dermot, we simply do.

DERMOT

Alex! This joint venture was set up only to give both sides time to get ready for a fight.

ALEX

It maybe true, but that's only one more reason why failure is not an option.

Alex leaves. Dermot sits and turns to look out the window at the trees outside. It's sunny.

Dermot plays a game with his laser pen trying to float it over a "holder". The pen finds the center of the no-gravity field and floats suspended an inch from the base.

34

INT. MSNSA LA, CAFETERIA - LATE AFTERNOON

34

A small modern cafeteria. FIVE EMPLOYEES, three women and two men, all in their mid 20s, are sitting at different tables. Dermot drinks a coffee alone. Natasha also nurses a drink, looks Dermot over twice and finally comes over.

NATASHA

Hello, my name is Natasha, I followed your lectures at UCLA, read your paper on String Theory.

(She smiles)

It was amazing.

DERMOT

You work here?

(CONTINUED)

NATASHA

(Nervous, still smiling)

No. I am a Research Associate on
the Europa Project.

(worried)

Is it true? Is there no way to save
Earth? There must be a way.

Dermot looks at her intently for a moment.

DERMOT

I can't talk to you.

NATASHA

I'm sorry about your loss.

(taking out her EPO)

Do you have a receptor on you?

Dermot nods. Natasha punches a code on her portable phone.

NATASHA

I put my number in your memory. I
am on the *Exodus* list but I don't
want to go, many of us would rather
die here than leave.

Natasha blushes as Dermot stares back at her. Dermot leaves
but looks back. Natasha smiles at him again.

35 INT. DERMOT'S HOME, KITCHEN/TERRACE - LATER 35

Dermot has once again prepared dinner "*by hand*" - lemon
chicken, peas, corn, and arugula. Yellow, green, orange,
red, white. He takes it to the terrace where a table is set
for two, but he's not waiting for anyone. Dermot is dressed
in his Navy Officer Full White Parade Uniform, his hat
sitting right side up on a terrace chair.

36 EXT. DERMOT'S HOME, TERRACE - DUSK 36

Dermot briefly turns his attention to the sea. Wind is
picking up, waves are now cresting near shore. He takes out
the E-BUSINESS CARD that Pam had previously given him. On
the card top side, the logo of MSNSA HEALTH SERVICES, in the
lower corner a flashing red holographic says dtp .ES
(digital print emergency services). Dermot presses his
thumb on it. A small image appears on the card - the digital
voice is clear.

(CONTINUED)

FEMALE VOICE (O.S.)

Hi Dermot, I am glad you called. I know about you via your digital print and the Inter Medical Network database. This business-in touch card has a five minute limit. What is the problem?

A pause. Dermot drops the card on the table next to:

37 EXT. DERMOT'S HOME, TERRACE - CONTINUOUS 37

A GLASS BIRD sits on the table. The candlelight reflects on it. Dermot wants to speak without emotional inflections, but cannot.

DERMOT

I don't know what to do.

Silence.

FEMALE VOICE(O.S.)

Do nothing, let your sorrows come and go, and go to come again and simply breathe.

38 EXT. SHORELINE, DERMOT P.O.V. - CONTINUOUS 38

A young girl LORA walks unsteadily along the seashore. She plays drunk, sometimes hops on a leg. She is calling her *Retrievable No Gravity Ball*, which is floating over the water.

MOTHER(O.S.)

Lora get back in the house.

39 EXT. DERMOT'S HOME, TERRACE - CONTINUOUS 39

Dermot looks at the young girl briefly and breathes.

FEMALE VOICE(O.S.)

You suffered a violent shock and now your mind is sick and therefore the ideas it presents you with are also sick. Don't heed your mind nor think of a response for any of its inane questions, but come see me so we can work together and heal it back to sanity. Do nothing but breathe.

Dermot empties his glass of wine and closes the connection.

40 INT. DERMOT'S HOME, TERRACE - CONTINUOUS 40

Dermot turns his attention back to the beach. The tide is coming up strong. Dermot picks up a portable recorder off a chair, points the camera to himself and taps "record".

DERMOT

(looks to the camera)

Hi Alex, if life just happened,
then it will simply end. If there
was a will to life before the
beginning, it will restart times
infinity. I know nothing that can
help.

Dermot closes his eyes, astonished at his own words. Dermot pulls a TRANSPARENT GUN off his white leather holster and sits it in the center of the table, next to a large candle - blue on the outside, white inside. Dermot plays music, which sounds just perfect mixed with the rising wind.

41 INT. DERMOT'S HOME, TERRACE - NIGHT 41

A bullet is clearly visible inside the barrel. The candlelight reflects on it. Dermot picks it up.

42 EXT. DERMOT'S HOME, TERRACE, DERMOT'S P.O.V. - CONTINUOUS 42

Lora walks unsteadily on the shoreline. She plays drunk, sometimes hops on a leg. She is calling "Ringo", her Voice Remote No Gravity Ball, which is floating over the shoreline.

43 INT. DERMOT'S HOME, TERRACE - CONTINUOUS 43

Dermot looks at her briefly then takes the gun to his head without looking at it. He's shaking. He moves the gun into his mouth.

DERMOT

Forgive me.

Dermot seems to freeze. Silence. A scream.

MOTHER(V.O.)

No!!No!!

We wait for the blast, but it doesn't come.

44 EXT. DERMOT'S HOME, TERRACE, DERMOT'S P.O.V. - CONTINUOUS 44

Lora has walked knee deep into the sea but the Ball has moved further out to sea. Suddenly larger waves push her back and she falls into the water with a suffocated scream.

45 INT. DERMOT'S HOME, TERRACE - CONTINUOUS 45

Shaken, surprised, horrified, Dermot has seen Lora swept away by the undertow. Gun in hand, Dermot jumps four feet off the terrace onto the garden pathway below and runs toward the Gate opening on the beach. Dermot drops the gun, slams the garden door open and runs on to the beach to the shoreline.

46 EXT. SHORELINE - CONTINUOUS 46

Dermot, running, drops the gun, takes off his jacket and shoes. He briefly stops on the shoreline and looks for the girl in the darkness. He can't see her from ashore and wades into the water. He now sees her, barely, being sucked below by one more relentless wave. He dives in just as we can hear her MOTHER, mid 30's, once again screaming out her name while running to the shoreline.

MOTHER

Lora hang on!

Dermot fights the wave, swims briefly, dives, re-appears and dives again, re-appearing on the surface with the girl in his arms. She's terrified, spitting water, gasping for air and crying, in fear, holding on to Dermot with all of her remaining strength.

47 EXT. SHORELINE - MOMENTS LATER 47

Dermot walks to the shore with the girl in his arms, her mother already knee deep in the water, running to meet them. Lora is shaken but all right. The mother is under shock, in tears. They all stop, take a breath, walk ashore, and kneel down on the beach.

MOTHER

(hugging her daughter)

I owe you my life.

DERMOT

I do too.

The young girl shakes from the cold. Dermot stands up and watches Lora's mother embrace her and cry in relief. Dermot takes a long breath. Now he feels like crying too , but he doesn't. He just stands there.

48 EXT. SPACE, MOON AND STARS (VFX) - NIGHT 48

A FULL MOON can be seen in great details against the black empty sky.

49 INT. MARS DIRECT SHUTTLE (VFX) - NIGHT 49

The Camera pulls back into the Shuttle to reveal Dermot looking out. A HOSTESS walks down the middle of the aisle and reaches and picks up a portable phone floating up in mid air.

The Hostess punches an 'enhance gravity' code, and returns it to a PASSENGER who smiles and can now put it back on his table. The Hostess continues down the aisle and stops by Dermot, who knocks back his glass of whiskey. He is clean shaven.

HOSTESS

Can I get you anything else?

DERMOT

(hands over the empty glass)

How long to the Station?

HOSTESS

Just over two hours, Mr. Turner.

Dermot returns to look down to Earth which is spinning fast on his axis (see footage - *Walking on Air*). Parts of Earth are covered by clouds and as it gets darker, a green, red and blue Auroras crown the edges of the planet. And then it's night, lights are on along the coasts, the largest cities in America, Asia, Europe and it all looks just magnificent.

50 INT. SPACE, EARTH UNION SPACE STATION (VFX) - NIGHT 50

The Shuttle is docked at the Space Station. Passengers disembark. Dermot follows the pathway signs to "Mars Direct" along a very small and long corridors an electronic sign post indicates the Shuttle to Mars departs in 40 minutes from Gate 5. Dermot is met by CHELSEA, early 20's, red long hair, piercing eyes, a picture ID of Dermot in her hands.

(CONTINUED)

CHELSEA

Mr. Turner?

DERMOT

Yes.

CHELSEA

My name is Chelsea, I'm with Mars Homeland Security Department. I am told you have chosen to stay awake during the journey to Mars and review the updated Europa Project documentation to conduct further studies en route.

(Hands over a USB stick)

Please, understand that from this moment on, all of your intellectual thought, whether they may in fact be commercially exploitable or not, and whether or not generated, inferred, resulting or otherwise extrapolated from the information and data you are asked to read, will be the sole property of Mars Hard Holdings.

Dermot is taken aback. He doesn't really want to argue the point, but he's annoyed.

DERMOT

Explain to me why it is illegal to own a body, but not a mind.

CHELSEA

Our Agreement on intellectual rights is quite clear in that respect. We do not own your thoughts, only a perpetual license to use them. Intellectual slavery on Mars was abrogated in 2034. There is a reference to that in the book. Are you going to sign or would you rather return to Earth ?

Dermot signs. Chelsea smiles and points him to the Mars Direct Gate.

51 EXT. EARTH, FULL 3D VFX - DAY 51

Three hurricanes are clearly recognizable below the equator, the desert now encompasses the southern part of Italy and Spain, the North Pole ice cap is barely visible, Antarctica is broken into three pieces. The Amazon forest is a third of its 2012 size. The world is a much different and inhospitable place. Camera pulls back as Earth is left behind.

52 INT. MARS DIRECT SHUTTLE, CABIN - DAY 52

Dermot leans back against his small cabin wall - and unpacks his bag. Dermot puts a mini HD Unit into a slot encased in the wall and an holographic screen floats up in the middle of the cabin. We see transparent 3D images of Claire walking down the shoreline, playing with the tide, filming Dermot who, laying on the sand, is totally focused on working on his portable computer. Icons finally come up, and we realize this is Dermot's wallpaper. Dermot touches Icon/EEP and a set of equations pop up. Dermot reads them, scrolls them sideways, breathes. Dermot familiarizes himself with the Gatian Europa Project updated data.

53 INT. MARS DIRECT SHUTTLE, LOUNGE AREA - NIGHT 53

Dermot watches '*Earth News Network*' on an holographic screen floating in the middle of the lounge.

News report: Reporters are standing in various locations in south Texas talking about an impending storm clocking wind gusts at over 150 miles an hour. Hurricane CLARA is expected to top Level 5.

TWO CREW MEMBER walk in and sit down for a break.

54 INT. MARS DIRECT SHUTTLE, EXERCISE ROOM - NIGHT. 54

Dermot exercises on a StairMaster while reviewing data on the Europa Project floating in front of him. Dermot drinks juice from a small tube, listening to music on glass-mounted speakers. Dermot scrolls the data pages in front of him. Dermot looks at a number of space ship models. One of the photos shows General Stone, Earth Union joint Europa Project co-chairman. A SHUTTLE HOSTESS, a pretty woman in her 30's waits her turn to get on the Stair Master.

55 INT. MSNSA COLORADO, STONE'S OFFICE - DAY

55

Stone is touch working three computer screens when General Stanley enters his office. Stone looks up.

STANLEY

Areas 8, 14 and 22 have been hit real hard by flooding, there's nothing left but debris. They'd like to move survivors to 62 and 64.

STONE

How many?

STANLEY

280,000, give or take.

Stone touches the screen and and clicks on 62 (formerly Nevada) and 64 (formerly Iowa). Food, water and population charts appear on the central screen.

STONE

OK, give them an authorization code.

(after a short beat)

It will bring those Areas to capacity, time to open and pre-supply Federal Land 84.

STANLEY

It's a desert.

STONE

Good thing, those guys saw enough water.

Stone is smug. Stanley smiles, nods and leaves the office.

57 INT. MARS, AIRPORT ARRIVAL AREA - NIGHT

57

A group of WORKERS, in full orange space uniforms, queue at Gate 2 to leave on a local flight. TWO YOUNG GUYS and a GIRL, obviously tourists, are calling Earth from a Phone Bank. On a large holographic screen, a GREETER welcomes passengers out of Customs.

GREETER (O.S.)

Welcome to Mars. The original goal of this settlement was to look for life in space. The founders looked for years but they couldn't find

(MORE)

(CONTINUED)

GREETER (O.S.) (cont'd)
any form of life on Mars. Like other Earthling ideas, it was total nonsense. Finally, the goal of the settlement became to know life within a specific time and time within a specific life, and soon after we realized we had been looking for ourselves at a different time all along. The people of Earth decided to cut funding for the Colony and in response, on July 4th 2030 we declared our independence. Gates being the founder and main sponsor of the first colony, the citizens of Mars have become known as Gatian.

Some FRIENDS and FAMILY are standing by the arrival gate, looking at PASSENGERS off the Shuttle. Dermot reaches a Traveler Communication Center and slides in his ID card. The Monitor reads:

MONITOR

Hello, Mr. Turner. Your Apartment is Number 22. Complex B and can be reached via Mars Shuttle Train 2. Your luggage will be delivered directly to your apartment. Access keys and code are enclosed.

Dermot retrieves a small box, opens it and finds an E-key.

58 EXT. MARS SETTLEMENT, FULL 3D VFX - NIGHT 58

Mars's many skyscrapers are lit up. The Settlement is protected by a glass case holding an atmosphere.

59 INT. MARS, DERMOT'S APARTMENT - NIGHT 59

Dermot opens the door and looks in. The apartment is small. A one bedroom, maybe 600 square feet. The walls are white, mostly barren. A black couch, fake leather, a glass table, a large screen, touch controls much like on earth, a very small RoboMaid. Everything seems brand new. In a basket of fruit are two red apples, one orange, a banana, and six large strawberries. Low lights - and the amazing view of the settlement outside. A love chair is turned towards the window. Dermot takes a tentative step forward but stops - confused, concerned. He can see the silhouette of a woman sitting on a chair.

(CONTINUED)

Dermot stands in the middle of the apartment, attentive. The chair turns to reveal MAYA SPENCER, short black hair, wearing a white silk shirt and pants, doesn't seem to have a definite age, maybe mid 40's, maybe older, maybe younger. She seems to smile ever so softly, all of the time.

MAYA

Welcome Dermot, my name is
Maya.

DERMOT

I know who you are, I reviewed your
profile during the trip Dr.
Spencer. Good to meet you.

Maya stands up and extends her hand.

MAYA

I am glad you agreed to come.

Dermot walks forward and they shake hands.

DERMOT

Why me?

MAYA

You're the best Earth has to offer.

DERMOT

(with a smile)

That only means we both are in a
lot of trouble.

(with a sigh)

There is nothing I know that you
don't. And there is nothing in the
files I read on the way here that
is new to me. I don't see how
working together will help us at
all.

MAYA

And yet you are here.

DERMOT

Hope is the last to die. That's all
we got now, hope.

Dermot and Maya measure each other.

MAYA

You're right. That's the right
place to start. I'll see you
tomorrow. Your station is RG/220.

(MORE)

(CONTINUED)

MAYA (cont'd)
 Building AV. You can walk there,
 it's five minutes away.
 (Waving goodbye)
 Welcome to Mars, Dermot.

Maya closes the door behind her. Dermot sits back down on the couch. It's cold. Once again he looks around. He feels alone. Dermot turns on a television screen.

60 EXT. EARTH , PHILIPPINES - CGI 60

News Montage: Manila is underwater. Hundreds of people are evacuating the city with the few belongings they can carry. A young kid who lost his parents in the shuffle is crying desperately while floating off in a small boat. EARTH NEWS NETWORK is turned off.

61 INT. MARS, DERMOT'S APARTMENT, BATHROOM - LATER 61

Dermot rests in the bathtub, stares at the ceiling. Dermot looks at his toes, floating on bubbles, stands up, steps out the bathtub, nears the steamed wall mirror, looks at himself, breathes.

DERMOT
 (to himself)
 I can't breathe. How can anybody
 live in a bubble!

Dermot takes a small step back puzzled at his mirror image, he looks much younger than he feels or remembers. Dermot is trying to breathe but cannot, hyperventilating.

CLAIRE(O.S.)
 Honey!?

Dermot freezes recognizing Claire's voice.

62 INT. MARS, DERMOT'S APARTMENT, LIVING ROOM - DAY 62

Claire, also younger than we have seen her before, longer hair, jeans, greets him with a smile.

CLAIRE
 How are we doing?

(CONTINUED)

DERMOT

(With a nervous laugh)
Hanging on to reality by a tiny
thread. I wondered if I'd conjured
up your presence on Mars too.

Dermot shivers, Claire finds and hands over a black sweater.

CLAIRE

Stop thinking of me, it's like you
believe anything I could say would
make a difference now.

DERMOT

It would to me. Say it!

CLAIRE

No reason, no sense, no nothing. It
was an accident, that was that.

Dermot looks to Claire. Claire fades away.

63

INT. MARS, DERMOT'S STATION - DAY

63

Dermot sits at a computer station loading software. Images of variously shaped ships, wire frames, engine support rods and vectors quickly flash by on the screen. Then it's passwords, file architecture, and other commands. Finally, Dermot Skypes Alex on Earth. An animated hologram clone of Alex appears on the Monitor.

ALEX CLONE

*Hi Dermot, I am Alex's computer
generated clone. I am able to
respond to 82% of the questions you
posed to Alex in the last 38 months
and I'd be glad to assist you.
Should you want to talk to Alex
himself, please say so or exit and
I will inform him at his first
reconnection.*

Dermot shakes his head and exits. A moment later JUEN LEE, mid 30's, slim, beautiful, enters the station and extends her hand in a greeting over the computer screen.

JUEN

(with a friendly smile)
Hi. Juen Lee, Senior Mathematician
Europa Project and ...
(Juen steps around the table
to hover over Dermot and look
at the monitors)

(CONTINUED)

.... official hovering bird of this work group.

Dermot understands and smiles.

DERMOT

Dermot.

Juen presents Dermot with a red coffee mug inscribed with: "*Earth Sucks*" and sits it on his table.

JUEN

We met sometime back. I worked on a design you did for the Earth Union Central Command.

DERMOT

I don't remember faces, sorry.

JUEN

Project C1465/T. Nuclear Fusion Weak and G/EM, I made sure your math was right.

Dermot nods, but it's clear he does not recall.

JUEN(CONT'/D)

I worked for MSNSA at the time. I mostly reported findings to Alex, then I got a job back home in China.

(with a friendly smile)

And now I am here with Earth Team. Go team!

DERMOT

Well, good. Do they have an Holo2/14 server?

JUEN

(Touches a screen function titled: share)

Yes, they do, and a powerful one at that.

Dermot's attention is momentarily attracted by the Settlement and the landscape of Mars, then he turns back to find the holographic screen working. Ju-En is adjusting settings.

JUEN

I read Nuclear fusion could take us to Europa's low orbit in 10 hours, is that true?

(CONTINUED)

DERMOT

(shrugs- shakes his head)
Only in theory. Nuclear fusion would be like shooting a gun and wanting the bullet to stop two meters later. It will not. We have no way to slow down the ship which would likely skip on any number of gravitational fields and end up so incredibly far away from Europa that it would be lost forever.

JUEN

So, we are working on a braking system for the new ships?

DERMOT

Yes, we are.

Dermot takes control of the hologram and taps windows to reach his notebook.

DERMOT

What do you make of Dr. Spencer?

JUEN

She likes to be called Maya. She's very smart and ...intense. She's determined to become an Immortal.

Dermot checks a new set of touch screen controls. They work.

DERMOT

It's a Gatian religion, isn't it?

JUEN

Yes. In the last few years these guys have become the highest ranking group of people on Mars.

The Monitor now shows an antique book and Dermot, by touching the screen, can turn its pages. He's satisfied the program is working correctly.

DERMOT

Earth is on the clock to fry, it's impossible to breathe on Mars, the rest of the reachable Universe is kind of empty, who would not want to be Immortal?

Juen steps back from behind Dermot to salute MAYA, who just stopped by with her usual smile.

(CONTINUED)

MAYA
 (to Juen)
 Morning Juen.
 (to Dermot)
 Shall we meet in my office?

Dermot stands up.

DERMOT
 Sure.
 (to Juen)
 Please set a share on F , will load
 the latest work I did later today.

Dermot follows Maya out.

64 INT. MARS, MAYA'S OFFICE - DAY

64

Dermot and Maya walk into her office. The room is furnished with a large desk, two comfortable chairs, Interactive Pads, 'old books', mementos of Maya's professional career, a photo of a young boy on a bike, a 'no-gravity' portable phone holder just like the one Dermot had on Earth. Maya calls up Mars Planet Security Center.

OFFICER
 Good Morning, Maya. How can I help?

MAYA
 Please scan in Mr. Turner to access
 Level Three data.
 (to Dermot)
 Type the code on your Card and look
 in for Iris recognition.

Dermot types in his code and can see his left eye Iris rendered on the holographic screen.

OFFICER
 You can blink at will.

DERMOT
 Thank you.
 (turns to Maya)
 How many levels are there?

MAYA
 Twelve, you are two off the
 Executive Committee.

(CONTINUED)

DERMOT

And you?

Maya calls in a Project Program List. A holographic 3D Image of the Solar System and its planets light up.

MAYA

I am a member of that Committee.

Maya invites Dermot to turn and look at the hologram. A preparatory architecture of the journey is already in place.

MAYA

(points to Europa)

So, why can't we get there?

DERMOT

We know how to leave Earth, and landing on Europa is apparently not much more difficult than landing on Mars. The journey is the problem. Engines will run out of gas, nuclear fusion will shoot us outside the solar system. We are working on an hybrid to solve that while focusing on the the journey itself. We worked a number of equations ...

(Dermot writes equations and runs calculus in between the planets)

but they are all produce Integrals and a number of Infinities. Basically the closer to Europa, somehow the slower time/space, till it all freezes.

MAYA

To a singularity.

DERMOT

Whatever you want to call it. There is no scientific knowledge before time and space and in any event we did not get to that conclusion, only that somehow Dark Energy becomes an impenetrable wall and slows down the ship in the field to ... near zero , which is a difficult number to deal with.

(CONTINUED)

MAYA

First there was nothing, then a
doubt that I could be different
than you

(Maya writes an equation)

...created the world.

Dermot looks at the equation. $0=1(AY:An)$. A last ray of
sun briefly fades the hologram - Maya opens her office
terrace windows.

DERMOT

It's a good mantra. But just a
mantra.

65

INT. MARS, MAYA'S OFFICE, TERRACE - DUSK

65

Maya and Dermot look up to the Mars Settlement glass
encasing - and drink water. The Sun is setting and the
'Garden' is lit up for the night.

MAYA

Earth is dying, and our Eco-system
here is so new and fragile that it
could not support the size of the
human race. This planet would die
too.

DERMOT

(moving to the window)

Is there anything you know that can
help us on our way?

MAYA

Since we connected our servers to
Interworldnet there is truly
nothing known we don't know
collectively.

DERMOT

What about your Level One and Two?

MAYA

That knowledge is not of the mind
but of the soul and souls don't
learn, they just know and let the
mind remember.

Dermot is unimpressed.

(CONTINUED)

DERMOT

Zero plus zero is still zero. You got me here for nothing.

MAYA

We got you here because of your work on everything.

Maya writes the String Theory Equations and a 3D holographic model of a Super String spins in the center of the room.

DERMOT

Yes, I've been working on M-Theory and yes, I ran math on 10 dimensions.

(Dermot breathes)

Math does not work. Now what?

Maya calls in the fabric of time/space and gently spins the Strings.

MAYA

Now we are here, wanting to look at it from before the beginning.

Dermot tries to understand MAYA, but he can only see her eyes, everything else in the background is blurred.

DERMOT

We cannot prove anything before the beginning. It is not science.

MAYA

The world we know is only our dream of time.

DERMOT

I don't do religion, Maya.

Maya is glowing against the window. Her pale blue robe is transparent, she's transparent.

MAYA

Your equations are limited only by your lack faith. We co-sponsored the project to help you with that.

Dermot clearly does not buy it.

66 EXT. SOUTHERN CALIFORNIA - DAY 66

The crossroad is a pile of twisted metal, overturned cars, wood debris. FIVE SOLDIERS in combat gear stand by a HUMMER protecting FOUR POWER COMPANY WORKERS untangling downed power cables. A BLACK SUV slowly works its way around debris.

67 INT. LIMOUSINE, WINDOW - DAY 67

General Stone and General Stanley are silently looking at the destruction all around them.

68 INT. HIGH COMMISSION, CORRIDOR - DAY 68

Stone and STANLEY are met by a OFFICER, a woman, mid 30's, short blond hair. They shake hands. The Junior Officer hands over a secured I-Pad18 and leads the way. They enter another corridor.

STONE

Is this the latest data?

OFFICER

Yes sir, wireless is back on and data streams are real time again.

They walk briskly along the marble floor. Stone looks at the data, people move out of the way. Stone is concerned.

STONE

It gets worse by the week.

STANLEY

Polar Shift is getting closer, about 284 days now.

STONE

Got that clock in my head.

69 INT. HIGH COMMISSION, CONFERENCE ROOM - DAY 69

The room is large. Four marble columns hold a high stained glass ceiling that filters daylight. Additional light comes from two very old and large chandeliers hanging on metal chains. Five SENIOR EXECUTIVES, three men and two women, all in their 50's and 60's, sit around a metallic table at the far end of the room. DEFENSE SECRETARY MARTIN, short, bulky with an open friendly face, sits at the head of the table. The Junior Officer points Stone and Stanley to their chairs. Stone sets his briefcase on the ground.

(CONTINUED)

STONE

(getting comfortable)

Mr. Secretary, we're late,
apologies, it was difficult to get
here, place is notoriously going to
hell.

The Secretary of Defense looks to Stone and the whole panel.

STONE(CONT/D)

Let's get to it. Good news first.
Transport ships are being built all
around the world at a record pace
and we will reach our capacity
target with a few weeks to spare.

A 3D holographic world pops up in the middle of the table.
The world is spinning and a number of location in various
continents are highlighted in the process.

STONE(CONT/D)

More good news. Intel Group Area 41
reports Europa's inner seas contain
a very large amount of protein that
can be harvested. They will sustain
us long enough to get our own food
chain reorganized.

Earth shrinks to be replaced by the solar system and a
graphic indicating distances to Mars and Europa.

STONE(CONT/D)

Bad news. We still don't have the
right architecture in place for the
trip to Europa. All calculations
run into time/pace Integrals which
means either there is a big black
hole nearby or some long held
theories on gravity are crap.

(Stone looks for effect)

Anyway, our very best engineers in
Colorado are working on a spectrum
of hybrid engines, and we sent a
physicist to Mars to bump heads
with the Gatian and basically hope
for a breakthrough which really
should be called a miracle.

The room mumbles concern, then all eyes end on the Secretary
of Defense.

(CONTINUED)

MARTIN

Once the electromagnetic shift takes place, the remaining half of Earth will also become a disaster area. We need to exit before.

STONE

We are painfully aware of the time frame, Mr. Secretary, and it seems to be the right moment to remind the President current technology gets us to Mars quite easily.

MARTIN

Gatian made it clear they will not take more than 200 million people nor will they grant them citizenship rights for three generations. That's the best on the table so far.

Stanley is unhappy and will not hide it.

STANLEY

Mr. Secretary, we have studies telling us Mars could sustain well over a billion people. Are we gonna tell them to give up hope and prepare to die because not even 1% of the richest amongst us moved to Mars 20 years ago and now want to dictate how many people will survive?

MARTIN

We're all aware of your point of view but I rather not propose to the President an inter planetary war.

(to Stone)

Are we really just hoping for a miracle? Why don't you think they can come up with a solution?

STONE

Simple. Theoretical Physicists never come up with solutions, only with new problems!

70 INT. MARS, DERMOT'S APARTMENT - EVENING

70

Music plays. Dermot, in the kitchen, cleans the counter and prepares a plate of food. Cheese, grapes, Belgian endives. Two yellow mini Em sticks ("*fridge on a stick*") sit in a fruit bowl, next to an orange and a few blueberries. Dermot pours a glass of white wine. He looks out to the window, to Earth. It's still blue, deep blue.

Dermot looks at the single plate he's prepared. He throws it against the wall. Bang!

71 INT. MARS, DERMOT'S APARTMENT - NIGHT

71

Dermot sits on the floor, his hands pressed against one another, his head reclined. In front of him, suspended in space, images of Claire. Claire on a bicycle, Claire running on the sea shore, Claire in the bedroom dressing.

DERMOT

(to himself, muttering)

What am I doing here? These guys
are useless and I am stuck now!
Stuck! I can't breathe.

Dermot tries to smile but cannot. The images are out of focus, he touches the holograph to stop the slide show.

DERMOT

(visibly shaking)

I can't take this, I must remember
to think joyous thoughts at least
twice a day and to go to the
bathroom. I am not insane, my mind
is simply exhausted, and I am not
insane.

Claire, sitting in front of him against the opposite wall, feels the floor with her naked feet - slowly - attentively as though she wants to 'place' herself. Dermot looks at her.

DERMOT (CONT'D)

I miss you and I'm glad that you
are here even if there is no better
evidence that I've gone crazy.

Claire looks back at him and smiles.

CLAIRE

Dermot, you should not look back on
your life when you still have so
much to offer.

(CONTINUED)

Dermot keeps banging his head backwards.

DERMOT

You're always on my mind.

CLAIRE

You were happier living in there
than out in the world, even with
me.

Dermot can see Claire is now transparent. Dust particles go through her body.

DERMOT

I had decided to die, you know?

Claire stands up, walks to the window. She becomes harder to see against the light.

CLAIRE

There is no death, only life.

Dermot stands up, follows Claire to the window, and slowly reaches forward with his hand to caress her face. He cannot touch her. Claire gently shakes her head. No body. Dermot doesn't understand. He endeavors to follow Claire but feels the glass of the window separating them. He puts his palms on the glass and pushes himself back. Dermot turns. Claire, now on the opposite side of the room, smiles.

CLAIRE

Come, rest your mind.

72 INT. MARS, DERMOT'S APARTMENT, BEDROOM - NIGHT 72

Dermot walks in. The room is wide and rectangular. A large bed, lights on long stems. Dermot undresses in front of Claire who sits on the edge of the bed.

73 INT. MARS, DERMOT'S APARTMENT, BEDROOM (VFX) - DUSK 73

Claire and Dermot make love. It's passionate, sensual, easy. Dermot is more interested in kissing her, seeing her face and her joy, than in her body. They make love and slowly detach from the bed itself. Neither of them notices it, but we do. Everything in the room that's out of place slowly returns to its place. The books close and put themselves back on the shelves, hard disks move next to the laptop, flowers bloom, Claire's and Dermot's energy is such that objects glow as they fly through the room, to find their own rightful place. Finally, Dermot notices it too. A pencil

(CONTINUED)

moves a few inches to stop next to a sheet of paper. Claire smiles and brings Dermot's attention back to her. In spite of that, now she looks out the window.

74 INT. MARS, DERMOT'S APARTMENT, BEDROOM WINDOW - DUSK 74

VENUS shines brightly in the sky. The glass reflects Claire, in bed, caressing her stomach.

CLAIRE

Life always finds a way.

Dermot opens his eyes. Claire is no longer there.

75 INT. MARS, DERMOT'S STATION - DAY 75

Dermot leans against his chair looking at EARTH NETWORK NEWS. Images of Hurricane CLARA path across San Diego are cut with footage of debris.

NEWS ANCHOR (V.O.)

120 people died and over 2000 are missing after Hurricane Clara slammed into San Diego.

Back to the news studio.

NEWS ANCHOR

The Governor of Southern California has declared a State of Emergency and a mandatory evacuation. Over four million people are moving inland.

76 INT. MARS, DERMOT'S STATION - DAY 76

Dermot is at work in front of his monitors, but "stuck". He stares at an equation while nervously playing with a laser pencil. On the screen, a display of his work: $T=D-D^{\wedge}T(1/2 T1-TD)$. Juen has brought an apple, green, perfect, a memento to Newton now sitting on the desk.

77 INT. MARS, LIBRARY - DAY 77

Dermot touches the screen to recall and review a Nuclear Fusion Reaction simulation. The monitor shows a RING built below the hull of a double Decker Shuttle. The Shuttle, with two sets of reverse wings, also has a much larger tail than version 2000. Dermot writes on the screen itself and the computer recalculates.

78 INT. MARS, DERMOT'S STATION - DAY

78

Dermot clicks on the Nuclear Fusion Reaction icon, in red, starts the fusion process. A proton leaves its port to run within the ring and initiates the reaction. The Speed counter: 012345. The acceleration is extraordinary, so is the pressure on the structure. OFF. The ship's counter slows down. Dermot is upset. Something did not work. Juen takes a bite on the apple, thinking: "*Too bad.*"

79 INT. MARS, MAYA'S OFFICE - DAY

79

Maya is at her workstation. Dermot taps on the glass and Maya waves him in with a gentle smile.

DERMOT

Your servers are better than we got on Earth, but with the same data they will spit out the same result, it's a waste of time.

Dermot looks for a chair and sits.

DERMOT

I got nothing new from you. What are we doing here, Maya? Are we marking time to please someone?!

MAYA

Stop now and make this moment new.

Dermot stops. Maya looks at him attentively, then with a gentle smile.

MAYA

Why is it easier for you to believe in God than to believe there is no death?

Dermot tries to take in this statement but doesn't really know how to respond.

MAYA (CONT'D)

The world we think real is nothing but our dream of time.

Dermot is enthralled by Maya's deep blue eyes. Maya is so beautiful, gentle and unconcerned with his troubles, that Dermot simply relaxes and smiles back.

(CONTINUED)

DERMOT

Not a dream. A nightmare.

MAYA

I too lost someone I loved more
than life - my son. He was seven.

DERMOT

I am sorry.

MAYA

I don't think of him as dead - I
think he is still in me, back in
me. I know I will see him again
once I leave this body. There is no
death.

DERMOT

I don't know that.

Dermot turns to look to space.

MAYA (O.S.)

There is only one soul, there is
only one love.

Dermot turns.

MAYA

(with a smile)

Don't despair, Dermot. I cannot
give you new data or ready made
answers, but I can help you nurture
your soul, and with that new ideas
will come to you.

DERMOT

(Off her look)

Maya, I'm just like any other man
on Earth, out of ideas, out of
time, and with nowhere to run to.

(looking out to space)

I cannot find a way. Whatever
talent I had, I reached its limits
long ago. I can't think!

Dermot breathes frustrated.

MAYA

Don't think, just breathe and give
silence to your mind. Then you will
hear your heart and know what's
right.

Dermot nods. He understood.

80

INT. MARS, DERMOT'S STATION - DAY

80

Dermot intently recalculates the architecture of his new engine. A number of CIRCLES appear on the screen. They split up in binary fashion: 2/ 4/ 8/ 16/ 32/ 64/ 128 / 256/ 512/ 1024/ 2048. It all happens incredibly fast. A chain reaction, next, a mathematical representation of the event.

Juen hovers over Dermot's shoulders. He steps back a bit.

DERMOT

(without turning)

You are getting on my nerves.

JUEN

Looks good.

DERMOT

(now turning to her)

Did you finish the work I gave you?

JUEN

Yes, I did it myself, it was simple stuff, no offense. Saw no problems with it and filed the math in 454B.

Dermot looks at his monitors. The reaction delivers 2.8% light speed. The SHIP sails in virtual space. Juen stares at it.

JUEN (CONT'D)

It's moving.

DERMOT

Juen, I work alone.

JUEN

I stare at numbers all day, please let me see something real happen.

Juen looks to Dermot who smiles and relents. They both know this test is of tremendous importance. The Ship speed is now 6% of light speed. It's fast, the Ship structures are tremendously stressed. Dermot types on the keyboard. A long tail deploys out the back of the Ship. It then opens up to become a lasso. Electromagnetic force kicks in, the rope becomes a sail. The Ship speed decreases.

(CONTINUED)

JUEN (CONT'D)

Wow!

DERMOT

Well, I guess it would work.

JUEN

A space parachute?

DERMOT

How else do you stop a ship once it hits 6% light speed outside any gravity field?

JUEN

Good point.

Dermot keeps working on an Interactive pad- writing some new formulas: $T-t_1 (x-y^2)+(t-t_1)=y^2$.

JUEN

A space parachute. Why didn't we think of that! And where did you find the drag?

DERMOT

Well, in the Universe at large I don't know, even though I suppose we could hook up to intergalactic plasma.

(Pointing to the monitor)

In this system, the Sun's pull is strong enough to create space wind anywhere. Problem is to find a way to capture it.

(touching the screen)

Like this.

The "lasso" surface is magnetized, becoming a LARGE SAIL. The Ship slows down quickly. The computer flashes, FAILURE, and the Ship seems to be on the verge of breaking up. But it doesn't.

DERMOT (CONT'D)

We need to calculate the level of stress that deceleration creates on the ship and adjust the tail drag - our "breaks" - so it will not crush it.

Dermot quickly writes some digital notes: 400010022200 (x-y)+(t2-0001101). The Ship slows down to an acceptable 30,000 miles an hour. The test is obviously a success.

(CONTINUED)

JUEN
(excited)
Hey, it works!

DERMOT
I'll transfer the test data to your
station. Redo the math on the rope
and its 2D and 3D drag.

JUEN
(very excited)
Dermot, we finally got something to
sink our teeth into!

Juen leaves Dermot's workstation with a smile on his face.

81 INT. MARS, JUEN'S STATION - DAY

81

Juen is leading a Inter Planetary Skype conference. A screen is split into six different windows, each of them with a flag indicating the nation of SIX MATHEMATICIANS participating in the group conference: RUSSIA (VALERY), CHILE (EDUARDO), USA (JEAN), CHINA (MICHELLE), INDIA(SUMAYA), and SOUTH AFRICA(STEPHEN).

JUEN
(to all participants)
I trust everybody has already taken
a first look at Turner's equation.
To save us time I think we should
split the equation in three parts.
Valery, Eduardo and Stephen will
run the math, Michelle, Sumaya and
Jean will run control. Any
questions before you start?

EDUARDO
I worked on Turner's equations
before, the guy is really after an
unification theory, it's next to
impossible to figure him out!

STEPHAN
Took a quick look at it, well at
our portion of it, and frankly we
have not been working on Knot
Geometry for quite sometime. The
mathematics of knot shapes is a
true nightmare, anybody else care
to take a crack at Calugareanu's
theorem?

(CONTINUED)

SUMAYA

Why is he working on a rope? Is it in 3D or 2D or both? We can do it here, but will need to bring on more people.

STEPHAN

I vote she does it. We run control.

JUEN

OK, done. Any other comment?

MICHELLE

Do you want feed back as we go along or a yes or no?

JEAN

If we run into divergences we cannot cure, shall we go back to you or try and work around them?

JUEN

Same as usual. Feed me problems, file good runs.

82 INT. MARS, DERMOT APARTMENT - NIGHT 82

Dermot is resting on the couch. Head back, eyes closed, light breathing. Low metabolism. Doorbell. Finally, Dermot hears it, opens the door and to his surprise Chelsea is standing in front of him.

83 INT. MARS, DERMOT'S APARTMENT, CORRIDOR - NIGHT 83

Chelsea smiles.

CHELSEA

Mr. Turner, we need a couple more signatures on disclosure agreements. Can I come in?

Dermot stands aside and let's her in.

DERMOT

You guys are persistent.

Chelsea steps in, walks to the open kitchen table and opens her e-pad14, offering Dermot an e-pen.

(CONTINUED)

CHELSEA

You have been authorized to access Level Three, and all info at that level is protected by a 2032 Copyright.

DERMOT

Yes, I know.

Dermot leans over to read the non disclosure agreement but to his surprise, which he manages to keep hidden, the text is quite unexpected: WE ARE BEING RECORDED, MSNSA ENCRYPTION IS 347-84/2, I WILL TRANSFER DATA ON HANDSHAKE - GOOD LUCK.

The TEXT fades away. Dermot signs the agreement, hands back the tablet to Chelsea, who nods.

CHELSEA

Thank you. Enjoy your time on Mars.

DERMOT

Will do.

Chelsea is now back by the door and extends her hand. Dermot shakes it. Chelsea turns around and leaves.

84 INT. MARS, DERMOT'S APARTMENT - CONTINUOUS 84

Dermot closes the door, returns to the kitchen and opens the fridge grabbing a cold bottle of beer. Dermot sits the beer on the counter and we now notice a flat microchip stuck on its side. Dermot powers the television, grabs his pad and sits on the couch with his beer.

85 INT. MARS, DERMOT APARTMENT (RECORDING) - NIGHT 85

Camera pulls back to a wide view of the room. We see a flickering blue neon light - we hear and see the ANCHOR of EARTH NEWS NETWORK over images of the South Pole.

ANCHOR (V.O.)

An ESA Envisat 4 Satellite reports the Larsen Ice Shelf C disintegrated in the last three days. Only 670 square kilometers now remain.

The ice shelf has disintegrated into tiny fragments.

86 INT. MARS, DERMOT APARTMENT - SAME TIME 86

Dermot, in near darkness, unzips the encrypted message on the e-Pad. Text appears from a scrolling data set rendered line by line.

CUT TO : EUCC - TEXT

Directive 5897/12DRLT14. Data on
site defenses on Encryption/44.
More on water locations on
Encryption/63. 5902/16DRLT10/>**Force**
Landing has been authorized.

Text in newly automatically encrypted. Dermot is angry and briefly covers his face with his hands.

87 INT. MARS, DERMOT'S STATION - DAY 87

Juen opens SHARE F, clicks on a file, enters: DIR/MD-5 and a torrent of mathematical calculations floods the screen. Juen shifts to hologram mode and highlights portions of calculus tapping on it.

JUEN

Congratulations, Dermot, the
equation stands!

Juen is thrilled.

JUEN(CONT'D)

One small step for man, one major
step for humankind!

DERMOT

We are not there yet.

88 INT. MARS, DERMOT'S APARTMENT - DAY 88

A Martian sunset lights up the living room and open kitchen. The Camera discovers Dermot cooking dinner. MAYA is sitting on a stool, drinking wine, watching him cook. Dermot hands over a small treat, a Chinese dumpling.

DERMOT

It's hot.
(Serving the food)
I'll get you some water.

Dermot joins Maya at the counter with a bottle. He sits down.

(CONTINUED)

DERMOT

Where do you come from? I mean, on Earth?

MAYA

Northern California. I grew up in country, a place called Porterville.

DERMOT

I know where that is, entrance to the Sequoia National Park. It was an amazing place, it's incredible we nearly lost all of it to a fires.

MAYA

Yes, it was heartbreaking. I came to Mars after that, and worked on our very first terraform project. In ten more years we'll be able to breathe outside.

DERMOT

A second Earth.

MAYA

We don't want this planet consumed to its core and then abandoned like it's happening to Earth.

Dermot, stung, stands up, grabs his glass, walks to the window. The sunset is amazingly red.

DERMOT

Maya, I understand what you expect from us, but you are mistaken to think I am the guy to talk to.

(after a moment)

As crazy as it may sound with all these lives on the line, I am not even sure coming to Mars was the right choice for me.

(turns around)

I am nobody's savior.

Maya stands up and crosses over to join Dermot by the window.

MAYA

You don't get to choose that.

89

INT. MSNSA COLORADO, STONE'S OFFICE - DAY

89

Stone is reviewing Dermot's tail test on his computer screen while Dermot himself is connected via Holographic Net.

STONE

Let me get this right. We build this Electromagnetic tail, off we go into space, blast the Nuclear engines for a bit, magnetize the tail into some kind of parachute and there we are, somewhere around Europa.

DERMOT

Yes. We run the math and counters with five different world net groups and it's positive.

Stone points to the images on his plasma on the wall.

STONE (CONT'D)

(lighting a cigar)

You telling me we got a solution?

DERMOT

No. Last part of the equation is affected by non-renormalizable divergences.

STONE

Seriously, man, for the cheap seats.

DERMOT

We are on a highway, can see the town we want to go to but don't know if there is an off ramp leading there. If there isn't, we may have to keep on going.

STONE

Shit!

Stone shakes his head.

DERMOT

It's progress.

STONE

We either can get there or not. So, what is it?

(CONTINUED)

DERMOT

I don't know.

STONE

Fuck you. Keep on working.

Natasha hands over a mini DVD. Stone puts it in. Dermot appears on screen looking at a test on a digital code loop.

GEN.STANLEY

What now?

STONE

We don't want to become a race lost in space. Let's plan for a Mars stopover.

Stanley nods and stands up.

90

INT. MARS, GARDEN OF EDEN - DAY

90

About TEN PEOPLE, employees, assistants, engineers, officers, and Gatian security personal, rest or pass through the hall on their way to work. Maya is standing next to an IMMORTAL, about 60 years old, a gentle smile, frail body, a great deal of presence, sitting on a high tech wheelchair - controlled via brain pulses.

MAYA

Dermot! Over here!

Dermot, who's crossing the hall, turns, stops and smiles. He walks over.

MAYA (CONT'D)

(to the Immortal)

This is the man Earth sent us.

Dermot is surprised to hear of himself being referred to as such, but recognizes it is a fact. The Immortal looks up and over to him for a brief yet long moment.

IMMORTAL

You cannot save the world if you carry its weight on your shoulders.

Dermot is taken aback and unsure how to respond.

IMMORTAL

Do you understand you didn't give life to yourself?

(CONTINUED)

DERMOT
(surprised)
Yes, yes I do.

Dermot turns to Maya only to notice she's moved away. Dermot returns his sight to The Immortal.

IMMORTAL
(looks to him)
You are in pain.

The Immortal points Dermot to the wall. Dermot is amazed by this new element's properties. It seems to be vertical water.

DERMOT
We all have baggage, memories make us different.

Dermot touches the water with his finger, just like with a pebble hitting water, circles expand from the center.

IMMORTAL
Do you want your true life back?
(with piercing eyes)
Do you want to leave your pain behind?
(With the kindest smile Dermot's ever seen)
Do you want to come home to truth and peace and know heaven?

Dermot is enthralled by this man's eyes and hears himself say:

DERMOT
Yes.

IMMORTAL
This is God's will and so it is done.

The Immortal turns the wheel-chair around and leaves.

DERMOT
Wait a minute. Hold it.

IMMORTAL
(turns to see him)
What is it, Dermot?

DERMOT
 (confused)
 Nothing.
 (smiling to himself)
 I don't know.

IMMORTAL
 You're not the same.

Dermot shakes his head for a moment, he doesn't know what to think or say. Dermot smiles and the smile doesn't want to go away. Dermot takes a very long strong breath. Dermot keeps smiling. The Immortal has left the garden. Dermot turns to see Maya who is once again standing near by him.

DERMOT
 What happened here?

MAYA
 It's a familiar smile.

DERMOT
 I don't know how he did it, but I
 can breathe again!

Dermot looks straight into Maya's hazel eyes. Dermot can see everything very clearly, sharply.

MAYA
 Sorrows will come and go, Dermot,
 but life - life prevails.

Dermot smiles. Maya hugs him gently.

91 INT. MARS SETTLEMENT, NIGHTCLUB - NIGHT

91

A female singer plays the piano, softly. Lights are dim. Maybe 10 people sit at various tables. Juen leads Dermot to an available table by the stage.

JUEN
 You are a lone ranger type of guy,
 right? I am not, hate to be alone.

Juen sits down.

JUEN(CONT'D)
 Vodka?! Vodka it is!

Juen and Dermot order their drinks via a screen selection monitor encased in the table itself.

(CONTINUED)

CUT TO:

Dermot looks around the nightclub. MUSIC - A BEAT.

JUEN
Shall we dance?

DERMOT
I am not any good.

JUEN
It does not matter, I'd like to
lean on your shoulder.
(off Dermot's look)
I don't bite.

A waiter crosses over, salutes Juen as a "regular", and sits drinks on their table. Juen looks back to Dermot. Dermot shakes his head.

JUEN (CONT'D)
You're like a penguin.

A GROUP OF HOMELAND SECURITY OFFICERS enters the bar area and briefly look around for Dermot. Juen anticipates the action.

POLICEMAN
Mr. Turner? Come with us.

JUEN
Hey, what's going on?!

DERMOT
What?!

POLICEMAN
You are under arrest under the
Alien Security Act.

Dermot is grabbed by the two security officers. Juen gets pushed out of the way.

DERMOT
Tell Maya.

The holding area tank walls are transparent, and we can see both Mars' surface and Earth behind. Dermot sits on a bench looking at the News.

ANCHOR (V.O.)

Gatian Council, in accordance with bylaws CC124, has terminated the relocation agreements with Earth Nations Union's South Ocean Region.

(over images of Sidney)

The decision follows the collapse of talks on transportation fees for the Region nearly 265 millions citizens displaced by recent floods.

Maya walks in.

MAYA

I am sorry.

DERMOT

Are we already at war?

Maya sits next to Dermot.

MAYA

Not yet, but we're heading that way.

DERMOT

Come on! We're very close, let's present our finding now. It will buy us more time!

MAYA

The joint program has been shut down, and all non-Gatian guest workers must return to Earth.

DERMOT

Shit!!

MAYA

It was not our choice, Dermot.

Dermot takes a long beat.

93

EXT. EARTH UNION SPACE STATION - DAY

93

A view from the Union's Space Station. Earth can be seen below. The atmosphere is dying. Large areas in Africa and Asia are desert. Few clouds anywhere on the Equator, the ice caps on the poles are gone.

94

EXT. MSNSA LA, SPORT CENTER - NIGHT

94

Light rain. The center is lit by two light towers. JASON, mid 20's, glasses, slightly overweight, gets ready to play ball- softball that is. Natasha is on the receiving end, swings and she hits the ball wide. Mark runs for the ball, Natasha for home.

JASON

Go, go, go!

Both Mark and Natasha end up sliding on the wet field. A subtitle reads: **MSNSA SPORT CENTER. NOVEMBER 10, 2052**

NATASHA

Ouch!

CUT TO:

Mark and Natasha walk back to the bench.

MARK

(catching his breath)

Should play an e-game, not a real one!

NATASHA

Seriously?

Jason picks up the bat, readjusts his glasses and starts walking to home base.

JASON

Well, better get used to it, power will be reduced to four hours a day next month and I bet soon there will be no power at all.

Mark walks to the pitching mount. Natasha searches for a good catching position further out.

MARK

(getting ready to pitch)

Ready?

JASON

(getting ready to bat)

Show me!

Natasha steps to her side, Mark fakes a pitch getting Jason to swing at nothing.

(CONTINUED)

JASON

Bite me.

Mark pitches. Jason swings at the ball and hits it. Fly ball! Mark and Natasha both run for the ball, tumbling into one another and to the ground.

MARK

Ouch!

Mark is holding on to Natasha faking pain.

NATASHA

Get off me!

Mark rolls over, Natasha sits back. They are wet, out of breath, smiling - strangely happy.

NATASHA

Don't, I am not coming to Europa.

Mark clears mud from his face, then from Natasha's.

NATASHA

I like mud, Mark. I like messy, I like to breathe, space is not for me.

Mark stands up, offers a hand to help Natasha up.

MARK

That's just crazy!

(looks down at her)

Maybe a few million will survive, but the shift will be so violent, humans will reel back to the stone age, and lose any memory of now.

NATASHA

(gets up, lets go of his hand)

Better. It would be too sad to remember how good we had it.

Natasha walks toward the exit of the field.

MARK

(yelling to Natasha)

Fuck!! I am not going anywhere without you and you know it!

Mark takes a long breath. Natasha stops and turns. Jason is still at bat.

(CONTINUED)

JASON

Hey?!

Mark and Natasha kiss.

95

INT. MSNSA LA, CONTROL ROOM - DAY

95

ENGINEERS are working at various computer terminals, placed in three semicircular rows.

Dermot is escorted to meet Gen. Stone who sees him arrive.

On various screens we can see satellite pictures of the South Pole with fast motion projections. A large shelf has detached and is floating north.

STONE

(points to the screen)

Six months ago the last piece of the Larson C Ice Shelf broke away and started moving northwest. It's the size of Illinois. In another month it will all have melted.

(off Dermot's look)

That means five more feet of water, or give or take one billion more people with nothing left moving inland in a panic. We have to move as many people as we can, Dermot.

Dermot is not going to have it.

DERMOT

The security data I decrypted and sent you was clear! There is not enough water on Mars for the Gatian to survive, let alone for us all! Why are you doing this?

STONE

Doing what? The breakdown with the Gatian was not planned. They simply wanted too much money, and it unraveled.

DERMOT

There is no reason to go to war. We know that, they know that, so why are we still heading there?

(off Stone's look)

Let me guess- Let people kill each other, a natural selection, right?

(CONTINUED)

STONE

We must give people a chance or they will go against us.

Silence.

STONE

Come.

Stone and Dermot move to a private side area with encased monitors. Stone types in his security pass: AkX23T. Dermot stands back, as Stone points to the holographic screen.

STONE

Can we get to Europa?

DERMOT

I don't know anymore than you do!

Stone takes a moment.

STONE

How do we know that's true?

Dermot is shocked.

DERMOT

Have you lost your mind?

Stone points to the screen - now showing Dermot's ID photo and other data

STONE

This is a Earth Union Security Report, and it says you secretly met with the Gatian high council and converted to their religion.

Stone stands back as the picture of Maya and the Immortal come up on Screen. Dermot is attentive.

STONE

(concerned and forceful)
That's something most people on Earth will not accept.

Dermot is surprised.

DERMOT

You don't understand.

STONE

No, you don't. People are desperate to survive.

Stone re-calls and plays a surveillance video on the plasma screen. Dermot can see himself in his Apartment "on Mars" talking to a 'Claire' who is nowhere to be seen.

STONE

Dermot, the Gatian chose you because of your recent loss. They knew you'd be an easier target to be influenced by their religion!

Dermot slams his fist against the table.

DERMOT

They gave me all they had-- faith!

STONE

Yes, faith, the best idea ever to get men to die quietly! Let's get back to reality, let's find a fix.

DERMOT

Don't you get it?! Faith buys time! We sure need some of that!

STONE

Ships are ready, polar shift is in 60 days, *Exodus* will be live in 30.
(off Dermot's look)
Go work, think, do whatever you do, I will decide where to go at the very last minute.

96 EXT. SHORELINE - LATE AFTERNOON

96

Dermot walks on the shore wearing jeans and a large white, sweater. Without shoes, he feels the sand under his feet, stepping in and out of the waterline. A DOG walks by alone, oblivious to Dermot.

97 EXT. SHORELINE - EVENING

97

Dermot sits on a platform amongst dunes. The sun sets. Dermot looks out to the horizon, where a star shines. It's Venus. And it's beautiful. The light fades fast, visibly. Dermot turns to his right.

(CONTINUED)

Claire walks down the shoreline. Long wispy hair in the wind, dressed in a long black cotton gown, a wool white sweater. Dermot is not surprised, he was expecting her.

Claire walks a few steps to the edge of the platform. It's nearly night. The stars shine. She stops next to him. Dermot hugs her.

CLAIRE
(with a shy smile)
Don't let me go.

DERMOT
Never.

Claire looks briefly to the horizon, takes a step back and stands by his side. She looks as beautiful as ever. She leans on his shoulder.

CLAIRE
Before the beginning there was only
love.

Claire opens the palm of Dermot's hand and finds a ring.

98

INT. DERMOT'S HOME, LIVING ROOM - NIGHT

98

Dermot is working on equations on a holographic screen. Equations and sub equations are floating in every space of the living room. Dermot is nearly frantic, clearly on to something. In a larger Type Face we can see the core of the equations: $\hat{=}ML(T>T1)$ Infinity is = Moment of love= Infinity is a moment.

Dermot Skypes Juen. Juen's smiling face is quickly on line.

DERMOT
Where are you?

JUEN
Back in Beijing, *Exodus* is going
live.

DERMOT
I need you to run math on a new
equation.

JUEN
My password on the Europa project
has been deactivated. Everyone is
kicking it on their own now!

(CONTINUED)

DERMOT

Shit!

JUEN

Dermot, it's only a password. It's going to take me two minutes to reconfigure the encryption. The questions are how many groups will join in and how much computer power can we assemble.

(after a short beat)

Networks are falling off grid all over the place and I assume we'll need a lot of band.

DERMOT

It's a simple idea.

JUEN

Those are the best!

DERMOT

$\hat{=}ML(T-T1)$ where $\hat{}$ is the Integral, and T is time.

JUEN

And ML?

DERMOT

All that is before time is just a moment.

JUEN

Infinity is a moment.

(a beat later)

I love that, Dermot, thank you for letting me run with it. Will get back to you asap.

Juen smiles, happy. Dermot looks at his holographic works and powers it off.

99

INT. LOG CABIN, BEDROOM - EARLY MORNING

99

Pam is asleep nearer to the edge of the bed. On the opposite side, PAGE, maybe 15 years old, blond short hair, peaceful smile, turns around. Suddenly a strong quake shakes the room up and down.

PAGE

Mum?! Wake up!?

Pam turns awake.

(CONTINUED)

PAM

What?

PAGE

A quake!

Pam and Page quickly run off to a terrace.

100 EXT. LOG CABIN, TERRACE - CONTINUOUS. 100

It has snowed heavily during the night. Page shivers as she walks barefoot, Pam follows with a blanket.

PAM

We are safe, alright?!

PAGE

Oh my God! It was so strong!

They look out to the valley below.

101 EXT. SAN FERNANDO VALLEY - NIGHT 101

Power grid is shutting down. Square Area by Area, lights turn off. Valley fades into darkness, except for the Moon and stars.

102 EXT. RESIDENTIAL NEIGHBORHOOD - NIGHT 102

PEOPLE are getting out of their houses and standing on their front yards. Amongst them is Natasha, wearing only a bed sheet rapped around her body, and Mark, in shorts. The Earth is still shaking, the road is creaking and visibly cracking, a low frequency sound permeates the air. Mark and Natasha are not afraid, simply overwhelmed.

103 INT. MSNSA LA, CONTROL ROOM - SAME TIME 103

Stone looks at the room main screen now showing the center of the quake, in the Pacific Ocean. THREE OFFICERS input data and prepare a Tsunami projected scenario. Stanley looks at the data and is shocked, Stone is on a secure line with the Secretary of Defense.

STONE

(to the room)

Listen everybody! Tsunami alert is on, greater Los Angeles is to be evacuated. Two hours to impact. Move!

People look towards Stone in dismay, then get the evacuation underway.

104 INT. DERMOT'S HOME, LIVING ROOM - NIGHT 104

Sirens wail all along the coast. Dermot looks at EARTH NEWS NETWORK as data comes from the quake. A Map of California indicates the epicenter is at sea, far off the coast. Dermot gets on the phone.

105 EXT. LOG CABIN, BEDROOM - NIGHT. 105

Pam looks for clothes for herself and Page when her mobile phone goes off.

DERMOT (O.S.)
Are you guys OK?

PAM
Dermot! We are at the cabin, Page is with me, we are OK.

Pam turns to look at Page who stands by the bedroom door, still shaking.

106 INT. DERMOT'S HOME, LIVING ROOM - NIGHT 106

DERMOT
You are safe there. Quake was 140 miles off at sea.

PAM (O.S.)
How bad in Malibu?

DERMOT
Tsunami alert is on, worse is yet to come.

PAM(O.S.)
Dermot, is this it?

DERMOT
No, stay put. I'll get to you.

107 INT. LOG CABIN, KITCHEN - CONTINUOUS 107

Pam hands Page clothes and shoes, then breathes reassured. Cabin is still shifting with a slow rumbling noise, but neither Pam or Page know that for sure. Kitchen pans are still weaving.

PAGE

What are we going to do!?

Page puts on gray socks, a long T-shirt that says "Shift this".

PAM

We wait for Dermot.

PAGE

Why?!

Page doesn't wait for an answer and heads back to the terrace, portable on hand, tweeting her friends.

PAM

(to herself)

He'll help us stay alive.

108 INT. DERMOT'S HOME, BEDROOM - MOMENTS LATER 108

Dermot quickly prepares a duffel bag. RoboMaid panics, moving back and forth under the bed. Dermot turns it off. Dermot can see from the window people on the beach. The shoreline is receding(vfx).

109 INT. DERMOT'S HOME, LIVING ROOM - CONTINUOUS 109

Dermot gathers a number of memory sticks, downloads its house hard drive on a HD18T, and grabs photos of Claire and himself off the wall.

110 EXT. DERMOT'S HOME, FRONT ENTRANCE - NIGHT 110

Dermot takes a last look at his house, then turns to toward the beach once again.

111 EXT. SHORELINE, FULL 3D VFX - NIGHT 111

The shoreline has receded so far back it cannot be seen.

112 INT. DERMOT'S CAR P.O.V - NIGHT 112

The neighborhood is devastated. Dermot drives around fallen light posts, fallen trees, debris of all kind. Dermot is on the phone with Alex.

ALEX(O.S.)

(on speakerphone)

Tsunami will hit shore in about two hours. Wall is incredibly high, LA is done. Orders are to make our way to MSNSA Colorado. Stone wants to send a chopper for you.

DERMOT

Don't. I am already on Malibu Canyon Road, will head north and make my way across Mojave.

Dermot breaks to avoid a falling power line.

113 INT. MSNSA LA, CONTROL ROOM - SAME TIME 113

Evacuation is underway. PEOPLE are packing, downloading all work in progress to portable drives.

ALEX

He will be pissed, you are an asset!

DERMOT (O.S.)

See you in Colorado.

Alex knows there is nothing else he can say, turns around and takes a last look at his Control Room.

114 EXT. LOS ANGELES, AERIAL VIEW - NIGHT 114

A river of lights leaves the City on Highways 405, 10 and 101.

115 EXT. EARTH NEWS NETWORK, NEWS FOOTAGE - NIGHT 115

A REPORTER speaks in panic into her microphone while wind and rain are so strong she can barely stand.

REPORTER

Thousands of people are still in
the Red Zone unable to make their
way to safety.

Sounds of a chopper passing by. The transmission's signal flashes out.

116 EXT. AERIAL VIEW HOLLYWOOD HILLS (VFX) - EARLY MORNING 116

From the Hollywood Hills the sight is awesome. The Tsunami wave hits and covers Santa Monica to speed inland toward the Hollywood Hills.

117 EXT. HOLLYWOOD SIGN (VFX)- EARLY MORNING 117

The Hollywood sign is covered by water. Miraculously, a few letters stay in place as the wave seems to have lost its strength and recedes.

118 EXT. LOG CABIN, TERRACE - DAY 118

Page meditates with her eyes closed and at first doesn't notice Dermot who has stepped onto the terrace with a plate of food. Dermot touches her shoulder and sits the plate on the floor next to her. The fried egg, orange and white, looks totally unreal on a blue plate. Page opens her eyes. Dermot crouches on his knees.

DERMOT

Hot food.

Page looks up, she's been crying plenty.

PAGE

I think my best friend died, she is
not texting me back!

DERMOT

(sits down next to her)

I am sorry honey.

(hugs her over the shoulder)

We have to stay strong and stay
alive. Your generation will see a
whole new world beginning.

(CONTINUED)

PAGE

I don't care. I want to die.

Dermot shivers, stands and helps Page up.

DERMOT

No, you don't, we are not giving up, ever. Honey, you must think the best of a world that has a reason for everything.

Suddenly a strong jolt, clearly a earthquake. Pam runs on to the Terrace, the shaking continues for 10 seconds.

PAGE

Enough! Enough! Please, enough!

Pam runs into the Terrace and hugs both Dermot and Page. Finally the quake stops.

119

INT. LOG CABIN, LIVING ROOM - LATER

119

Page and Pam are asleep on the couch. Dermot is adding wood to the fireplace, crackling. Three beeps and Dermot's E-Pad lights up. Dermot quickly grabs it and moves to the kitchen area.

JUEN

Dermot, three groups report the equation stands, one group could not verify, one group fell off the grid and we lost touch.

DERMOT

Who ran control?

JUEN

The one group we lost touch with.

DERMOT

Shit! Then it's not proven!

Dermot is upset.

JUEN(O.S.)

I am trying to get in touch but that whole area is destroyed. Look, it's going to work, we got empirical evidence!

(CONTINUED)

DERMOT

Stone will not take a chance!

JUEN

Dermot, you have to convince him.

DERMOT

Get the data to Maya.

JUEN

Fuck, we may be at war with them in a few hours, we risk all being shot!

DERMOT

Juen.

JUEN

Got it, your idea, it's done.

120

INT. MSNSA, MOHAVE DESERT CONTROL CENTER - DAY

120

The Control Center is being dismantled. Mark is speaking to A GROUP OF YOUNG EMPLOYEES assembled in an open area. Natasha sits on a table.

MARK

All people working at this facility and their families have been accepted by the *Exodus* program, so whomever wants to leave Earth, is free to do so. Make your way to Colorado and present your work ID at the MSNSA station there. Natasha and I have decided to stay on Earth, and should we survive the shift, rebuild it.

EMPLOYEE

Government says only 10% of people will survive the shift and then we would kill each other for food!

JASON

What are the chances of colonizing Europa successfully? How many people will die doing that? I bet more than 50%, and that if the environment is not truly hostile. Fact is, we are screwed either staying or going!

(CONTINUED)

EMPLOYEE ONE

I am going.

NATASHA

Who's staying?

A number of people raise their hands, others leave.

121 EXT. GRAND CANYON (VFX) - DAY 121

A Chopper flies over the Grand Canyon, which is getting wider and deeper.

122 EXT. MCCD HEADQUARTERS, COLORADO (VFX) - DAY 122

The chopper lands in the middle of the desert and Dermot, Pam Page and a CO-PILOT step out of it.

123 INT. MSNSA COLORADO, ENTRANCE AREA - DAY 123

Dermot, wearing his White Navy Uniform stops by Stone. Pam and Page are served food and water in the background.

STONE

I should arrest you right now. Your ideas belong to me!

DERMOT

Come on, Jim! No one can confirm the architecture but Maya. You know it, I know it, she knows it.

STONE

They'll say anything to direct us away from Mars!

DERMOT

They want to help us.

STONE

Yeah, right.

(a beat)

Hell is paved with good intentions.

DERMOT

We have a fix.

STONE

You know that extraordinary claims require extraordinary evidence.

(CONTINUED)

DERMOT

I know.

Stone gestures to Dermot to follow him.

124

INT. MSNSA COLORADO, COMMAND CENTER - LATER

124

OFFICERS work at various stations feverishly repositioning satellites. The holographic imaging system is on and we see the the space ship's sails and brake system Dermot has been working on as well as the architecture of the Earth, Mars and Europa journey.

STONE

Show time.

Stone calls up the Europa Project Coordination, and Maya appears on the screen.

STONE

Maya, I am told you've been running math on an equation we fully own.

MAYA

The equation stands. The updated software is being downloaded back to MSNSA.

(with a smile)

Dermot, you just proved Level II.
The road to Europa is open!

OFFICERS are at first unsure, then start applauding Dermot. The Trip architecture is being played on the Main Monitor and it clearly works. Dermot nods.

STONE

Well done, Dermot, seems like we are going to Europa.

DERMOT

I will stay behind.

STONE

What? Why?

DERMOT

Somebody's got to switch off the light, right?

STONE

You are crazy! Earth is done,
nobody can survive this.

(CONTINUED)

DERMOT

We will.

STONE

I don't get you , Dermot, you can have all you want!

DERMOT

Don't come back to Earth till you would be seen as Gods.

125 INT. MSNSA COLORADO, CONTROL CENTER - DAY 125

Alex is facing a row of plasmas linking the center to various space centers around the world. Software is being downloaded.

ALEX

Exodus is underway. Activation Code is NT1>4437. Reset after download.

126 INT. CDC HEADQUARTERS CHINA, CONTROL CENTER - DAY 126

Juen responds to Alex via Worldnet Skype while a group of her colleagues direct download instructions in the background. Thousands of ships are receiving navigational and control software.

JUEN

We are all set, see you on Europa.

127 EXT. SEQUOIA NATIONAL PARK, MAIN ROAD - DAY 127

Dermot is meeting with Mark, Natasha, Jason and OTHER YOUNG SURVIVORS along a road littered with broken down and burned vehicles. The forest is on fire.

MARK

We are heading South, to Aconcagua. There was an Observatory, maybe it will survive the shift. We'll camp there and fix it.

DERMOT

I'll gather as many people as I can and head North to Mount McKinley, we'll eventually try and reconnect.

Mark helps Natasha put on a backpack.

(CONTINUED)

MARK

Will we make it?

DERMOT

We are resilient.

People salute each others and make their way to their columns of cars. Mark and Natasha salute Dermot.

MARK

Any words of advice?

DERMOT

Make sure generations to come remember the human race left Earth on December 10th, 2052 and they will come back.

MARK

Most of us will die.

DERMOT

(after a beat)

There is no death.

They part ways.

128 EXT. EARTH FROM JUST ABOVE THE ATMOSPHERE (VFX) - DAY 128

Hundreds of rockets shoot to space at the same time from hundreds of different locations on Earth.

129 EXT. EARTH UNION SPACE STATION P.O.V. - DAY 129

Booster Rockets separate from the transporters just past the atmosphere, and moments later two metal masts telescope up vertically from the body of the ships. Large golden sails open and fill with solar wind. The ships sail forward while unraveling a long tail behind.

130 EXT. SPACE, EXODUS FULL 3D VFX - DAY 130

Thousands of space ships, with long tails and their Sails open, make their way to Europa, Jupiter's moon.

131 INT. MARS, THE IMMORTAL'S OFFICE - DAY 131

The Immortal is working an holographic equation in the middle of his round office when Maya enters and points him to the window.

MAYA

Humans are on their way.

Maya makes her way to the window, touches the glass and zooms in the field of view. Thousands of ships, their long tails and sails reflecting the sun, are on their way to Jupiter.

MAYA

Dermot stayed behind.

IMMORTAL

Did you tell him about Level One?

MAYA

He figured it out on his own.

132 EXT. NORTHERN CALIFORNIA - LATE AFTERNOON 132

Dermot drives, trees on both sides.

133 INT. DERMOT'S CAR P.O.V. - CONTINUOUS 133

An open field, corn on both sides. Dermot continues down the road and soon seems to recognize this area. Finally we recognize it as well. This is where Claire's accident took place! Dermot slows down to a stop.

134 EXT. NORTHERN CALIFORNIA, OPEN FIELD - LATE AFTERNOON 134

Dermot walks by the side of the road to stop by a Cross. It starts raining. Dermot planted the cross, chose and pinned Claire's picture on it. Claire's Indian amulet, her Navajo Bear, a long scarf, look out across the valley.

Dermot crouches down, cleans the photo frame from rain drops to see Claire smile.

Dermot turns around as if expecting to see someone. Nobody is around, nobody. Just an open field, corn bending to the wind.

The camera pans 360 degree across the field.

(CONTINUED)

CLOSE UP: Dermot looks all around to the field, the trees, the sky.

CUT TO HIGH ANGLE:

Dermot stands and looks up under the rain, his arms open wide to embrace the world. **Then the world goes dark.**

135 EXT. EARTH FROM SPACE, POLAR SHIFT FULL 3D VFX - NIGHT TO DAY 135

Earth is visibly shifting on his axes! *The polar shift is underway.* A long moment later the sun appears beyond Earth's horizon bringing light back to Earth.

136 EXT. OPEN FIELD, FULL 3D VFX - SUNRISE 136

Dermot looks down the road. Sun is coming back reflecting on hundreds of rainbows marking EM frequencies. Strings! **Claire walks toward Dermot at the very center of the road as though the polar shift has opened a door in between dimensions.**

Dermot and Claire smiles at each other and kiss.

CLAIRE
You are my love.

Dermot hugs her tight, rain falling over them again. We know this time Claire is on Earth to stay.

END CREDITS

THE END.