

REVOLUTION

TEASER

FADE IN

EXT FARM - TO ESTABLISH

A working farm on a glorious late summer day Deep blue sky,
piled clouds, oceans of golden wheat and corn Or the
horizon, ranks of tall machines harvesting the ripened grain

EXT FARM - DAY

CLOSE ON A MAN as he expertly strips an ear of corn This is
TOM HART, 46 Tall, tan and built like a quarterback - which
he was

TOM

They used to call this Jubilee
It's harder to grow but you can't
beat the taste

WIDEN TO REVEAL a semicircle of SCHOOLCHILDREN gathered at
his feet Tom runs the corn cob under his nose

TOM (CONT'D)

Mmmm Now you don't get that with
a hybrid

He offers the cob to a BOY, 7, who sniffs at it eagerly Tom
exchanges a smile with the children's teacher, a beautiful
woman of 24, ROXANNE

We can see now that we're in a clearing in a cornfield A
lone TREE shades the school group Tethered to the tree is a
dark brown HORSE Beyond, we can see that the field runs to
the ridge of a low HILL, then drops down a gentle slope

Tom continues his lecture

TOM (CONT'D)

Sweet corn's kind of a luxury for
us Nowadays we pretty much just
grow wheat for export - hard red,
soft white, durum

Tom motions to his horse

TOM (CONT'D)

And maybe a little alfalfa for Joe
here

ROXANNE

Anybody have any questions for
Colonel Hart?

The BOY raises his hand

BOY

Why do they call you "Colonel?"

TOM

People aren't happy with "Mister,"
I guess

GIRL

Were you in the War?

TOM

Yes.

BOY TWO

Are you a hero?

TOM

(laughs)
Maybe to Joe, a little

ROXANNE

Any questions about farming ?

The Girl raises her hand.

GIRL

What was it like? The War?

Tom looks down at the girl, and his face is suddenly like a
late Lincoln photograph Compassionate but etched with
suffering He tries to smile

Under, we hear a LOW HUM like the SOUND of a giant bumblebee
Tom stiffens The HUM grows, surrounds him, the children,
Roxanne Tom turns slowly, facing the rows of corn.

. as a jet-black THING the size and shape of a flattered
minibus coasts OUT AND OVER the cornfield and straight over
his head

As it passes, we see it's glittering with warning lights
Its rear is a single near-blinding band of violet The thing
disappears behind the corn, down the slope of the hill

It's almost immediately followed by another HUM, and another
huge black THING coasts by barely ten feet above Tom's head.
It too disappears beyond the corn

A scowl passes across Tom's face. The children grin The funny thing is, no one's scared

TOM
 Okay guys, back to the nouse. My Mom's got a treat for you

Tom strides to his horse As he passes Roxanne.

TOM (CONT'D)
 (to Roxanne)
 I'll see what they want

Roxanne nods Tom swings a leg up on Joe and gives a kick, just as a THIRD humming black thing flies overhead, nearly scraping the tallest corn stalks

Now Tom is off and after it

For a moment, there is the image of a man on a horse chasing something out of a sci-fi invasion nightmare We can see that the black hummer is striped with familiar insignia. Then it dips below the crest of the hill and disappears

Tom pulls his horse up short at the ridge line and looks DOWN

The hummer is coasting to a stop beside its companions already parked in front of Tom's FARMHOUSE.

The farmhouse looks a bit like a Prairie-style Frank Lloyd Wright genetically scrambled with the New York Guggenheim Beside it are domes and titanium silos and long low warehouses The very model of a 22nd century farm

WE REVERSE and catch Tom up on the ridge IN THE FOREGROUND, the third hummer slides to a halt and we see its insignia plainly the stars and stripes of our own flag but WRAPPED AROUND A MAP OF HALF THE GLOBE, a massive five-pointed star encircled by wings of tiny stars, and the words

UNITED STATE ARMY

END TEASER

ACT ONE

FADE IN

EXT FARMHOUSE - DAY

TWO MEN exit their respective Federal patrol ships
BRIGADIER GENERAL GERALD MORRIS, late 50's - heavy-set,
resolute Joining him, CAPTAIN ASH, mid-30's.

Other SOLDIERS in black uniforms exit the ships and establish
a guard around them as Tom rides up and dismounts He hands
the reins to JIM, a broad-shouldered, convincingly human
android, or, artificial.

GERALD

Sorry for the drop-in, Tom.

TOM

You're always welcome, General

They shake hands

GERALD

You know Captain Ash, don't you?

TOM

Haven't had the pleasure

ASH

Pleasure's mine, Colonel Hart

TOM

(re the horse)
Take him inside, Jim.

Jim goes. Ash narrows his eyes

ASH

(re Jim)
Military model?

TOM

Served under me in the War

GERALD

Bad news, Tom They're raising the
port fees again

TOM

How much?

ASH
 JSAMs, shoulder-mounted Extended
 range 75 kilometers

TOM
 Hope you find 'em

ASH
 We'll find them
 (almost an afterthought)
 Oh, Colonel Hart You'll be happy
 to know your son William is back
 He passed a checkpoint at the
 airport two hours ago

Ash digs a picture from his breast pocket, hands it to Tom

ASH (CONT'D)
 That was taken last month An
 illegal freighter we forced down in
 the ice fields I think you'll
 recognize your son among the crew.

INSERT: a photo of several Young Men

ASH (CONT'D)
 The ship was traced here, to New
 Chicago Please tell William, if
 he intends to continue in this sort
 of business, he'll hear from me

TOM
 (restraining himself)
 I'll let him know

GERALD
 (severely)
 Captain

Ash goes Tom looks to Gerald

GERALD (CONT'D)
 (shrugs)
 He wanted to meet you

TOM
 Who is he?

GERALD
 Hot shot, port security
 (pause)
 My replacement

TOM
You're kidding

GERALD
wish I were

TOM
I'm gonna miss you, Gerald

They move to chairs on Tom's porch

GERALD
So Will's back?

TOM
Supposed to be here this morning

GERALD
I'm sure that smuggling stuff's all
nonsense

TOM
I'm better be

GERALD
Ash's just trying to bully you
He's afraid of you, Tom he knows
your service, your reputation

TOM
What reputation?

GERALD
Please You could've had my job if
you wanted Instead
(he waves his hand around)
.food from dirt Tasty food, I
grant you Speaking of tasty, did
I ever show you my weekend place on
Maui? Check this out

Gerald pulls a silver pack of what looks like chewing gum
from a side pocket. Extracts a stick Strikes it against
the arm of his chair Nothing happens

GERALD (CONT D)
I'm terrible with these things

He tries again and

*Gerald and Tom are suddenly sitting in the middle of Time
Square - or rather, a fantastically real virtual reality
simulation of Times Square*

And not just any Times Square Times Square in the mid-22nd Century For a moment, we see what life on Earth is like, in the heart of the United State The sheer scale of it - not to mention the noise - is overwhelming

Gerald hastily slips the stick back in its case

GERALD (CONT'D)
 Sorry My grand-daughter's bat mitzvah. She wanted to see a Broadway show. Here

He slips out another stick Strikes it against his chair

A glorious sunset sparkles off a late Pacific tide Gerald and Tom are sitting on a volcanic beach Seawash gently BUBBLES around them

GERALD (CONT'D)
 heaven, isn't it?

He terminates the virtual picture Tom's smile fades as he watches Ash's hummer HUM away. He continues to gaze out over the fields after it's gone

GERALD (CONT'D)
 You're worried about Ash

TOM
 "Smugglers and saboteurs / Kids in rocket snips He should've been here fifteen years ago Before we kicked the Union off the planet. Then he'd know what it's like to live under a threat The threat of constant invasion. We ended that

GERALD
 With a little help from us

TOM
 But it was our people who gave their blood.

Gerald nods

GERALD
 When I get to Washington, I'll talk to Admiral Takri Ash'll be history

TOM
 We need more than a new Commander, Gerald

(MORE)

TOM (CONT'D)
 We need a voice and a vote on
 Earth. You gotta talk to the
 Secretary, face to face

GERALD
 Right

TOM
 He needs to hear it from a military
 man. Enough with the iron fist.
 Tell him we'll enforce the
 sanctions. Til we can work out a
 compromise that benefits us all.

GERALD
 I'll do what I can

TOM
 You gotta do better than that.

They're interrupted by the flutter of YOUNG VOICES. Roxanne
 has arrived, surrounded by her kids.

ROXANNE
 Is it okay if we hang around for
 awhile?

TOM
 I was counting on it.

GERALD
 Hey, beautiful. Gimme a kiss.

Roxanne blows him one.

TOM
 (to Gerald)
 D'you know, Roxanne and Chris are
 getting married?

ROXANNE
 (quickly)
 Tom
 (to Gerald)
 We haven't set a date.

She enters the house with the kids. Tom and Gerald rise,
 walk to Gerald's ship.

GERALD
 Your fabulous father-in-law's
 throwing a party tomorrow night in
 honor of Governor Agee. And my
 departure. You gonna be there?

TOM
I haven't decided

GERALD
I hear she's quite good-looking,
this new Governor

TOM
But then, there's Maui

GERALD
Ah, yes There's Maui Listen,
Tom about the fees

TOM
We'll pay them It'll give Chris a
heart attack, but we'll pay them

They clasp hands Gerald climbs into his ship

Tom moves to his front door Jim is waiting

JIM
(re the soldiers)
Everything all right, Tom?

TOM
I nope so

Tom indicates what looks like an engine block next to Jim
The thing must weigh several hundred pounds

TOM (CONT D)
How's the cheat valve coming?

JIM
Good I was able to refinish it
Just needs a little silicone

TOM
Jump on it, will ya? I want to get
29 up as soon as possible

Jim nods Tom goes Jim picks up the engine block with one
hand

INT FARMHOUSE - HALLWAY - CONTINUOUS

Tom passes through the front hallway of his house From the
kitchen, the happy VOICES of the SCHOOLCHILDREN A video of
a CHILDREN'S SHOW plays LOUDLY on a glowing rectangle that
floats by the central staircase - a VIDSCREEN

There's another screen floating near the door to Tom's study, showing some kind of AGRICULTURAL NEWS REPORT and a third with an ENTERTAINMENT SHOW. The images on the screens can be seen from either side.

As Tom passes them, he mutters

TOM
Too many damn TVs
(voice command)
Off Off

The SCREENS vanish one by one.

INT FARMHOUSE - TOM'S STUDY - CONTINUOUS

Tom enters his study, passing right through the VIDEOSCREEN floating in front of his desk.

TOM
Off

The image on the screen persists.

TOM (CONT'D)
Damn it.

He moves quickly to his desk, finds a remote. Glances at the screen.

It's a NEWS REPORT. ON SCREEN A NEWSCASTER seems to be standing in interstellar space. Comets playfully whiz by.

NEWSCASTER
after an uneventful slide down
the Stream, arriving Lieutenant-
Governor Olivia Agee rested for a
day at First Base.

ON SCREEN An official portrait of a beautiful WOMAN, OLIVIA AGEE, 37, dressed in sharp formal wear, melts into an image of a space base right out of 2001 - a flower of flat white structures pressed into the frozen surface of an outer planet.

NEWSCASTER (O.S.) (CONT'D)
Agee, New America's 27th
Governor since the founding of the
colony in 2086, enjoyed a mud bath,
three-star meal, and an
entertainment by Pulitzer-Prize
winner Khalil Jeffers on the
historic discovery of the mu Arae
system.

ON SCREEN: An animated graphic representation of two planetary systems - our own, and μ Arae, home of New America

The two systems touch each other at their tips, forming an extreme obtuse angle. The arc describing the distance between the edges of the angle is labeled "50 LIGHT YEARS". At the touch point - a brilliant six-pointed star spinning like a pinwheel - the words "THE STREAM" & "A DOTTED LINE" traces a trajectory from the Stream past a string of planets to the third planet circling μ Arae - New America

NEWSCASTER (O S) (CONT D)

After two weeks aboard USS Cuauhtemoc, the Governor arrived yesterday at the port of New Chicago with little ceremony

ON SCREEN. A SPACE VESSEL with enormous solar panels spread like sailing canvas, hovers above the rim of a planet

.the ship seems to break apart and a smaller vessel - unadorned, gunmetal gray - a DROP-SHIP - begins its steep descent through the atmosphere .we plummet with it, at fantastic speed .till it slides into a concrete docking bunker .

and a small DEPUTATION greets the Lt-Governor as she enters the arrival lounge

NEWSCASTER (O S) ; (CONT D)

perhaps reflecting the Administration's desire to downplay recent trade tensions. If so, the public seemed to have other ideas

QUICK SHOT OF

PROTESTERS waving signs, jabbing their fists in the air "NO TO DOMINATION FREE NEW AMERICA. UNIFORMED SOLDIERS push them back

CLOSE ON Governor Agee as she prepares to speak directly to camera

ON TOM, watching Gerald was right. She's gorgeous Grudgingly

TOM

Not bad

ON SCREEN

AGEE (ON SCREEN,
I greet you all, my new friends -
a bit tired from the trip well,
I'm exhausted

Polite chuckles from the deputation

AGEE (ON SCREEN) (CONT'D)
but filled with a sense of
mission, and enormous goodwill .

Tom points the remote The image vanishes He calls into
the air:

TOM
Office

Another, smaller VIDSREEN appears above the desk, again,
floating in mid-air In a moment, a YOUNG MAN'S face fills
the screen

CHRIS (ON SCREEN)
Yeah, Dad?

CHRIS HART, Tom's older son, is 25 Slighter than his dad,
but more handsome Fast-talking, very sharp, almost brittle

TOM
Chris, I just had a visit from
Gerald Morris

CHRIS (ON SCREEN)
And?

TOM
Four percent increase Everything
in and out of the docks

CHRIS (ON SCREEN)
They gotta be kidding

The screen FLASHES

CHRIS (ON SCREEN) (CONT'D)
Can you hang on?

TOM
(he hates call waiting)
Sure

INT THE DOCKS - CHRIS'S OFFICE - CONTINUOUS

Chris at his desk. He's got half a dozer floating VIDSCREENS going at once, monitoring productivity at the Hart Company

Chris takes the call A YOUNG WOMAN'S face fills his screen

EMILY (ON SCREEN)
hey, it's me. I'm kinda in
trouble

"Me" is EMILY HART, 17, Tom's daughter Very pretty, too
much eyeliner

CHRIS
I'm kind of at work

EMILY (ON SCREEN)
Chris, c'mon I need a ride

CHRIS
You got kicked out again?

EMILY (ON SCREEN)
Supposedly

CHRIS
Call Aunt Cat I'll call Aunt Cat

EMILY (ON SCREEN)
hey, don't tell Dad, okay?

CHRIS
I have to tell Dad

He hangs up. Tom's face appears again

TOM (ON SCREEN)
Who was that?

CHRIS
Nobody.

TOM (ON SCREEN)
Emily? Call Aunt Cat No, I'll do
it

CHRIS
Did Will get in?

TOM (ON SCREEN)
I have no idea where your brother
is

EXT RURAL HIGHWAY - DAY

TIGHT ON a YOUNG MAN through the window of a PICKUP TRUCK
Well, a 22nd Century pickup truck, which is not exactly a
truck, and barely a pickup

This is WILL HART, 21, Tom's younger son Intense, interior
but lithe and good-looking as hell

INT PICKUP - CONTINUOUS

Beside Will, a DRIVER, 40's, rough, bearded, glances at a
small VIDEOSCREEN hovering above the truck's dashboard It's
tuned to a NEWS STATION.

ON SCREEN QUICK SHOTS OF a crime scene - torn, muddy field
perched on the edge of a cliff .Federal numbers, lights
flashing xenon beam police "tape" a MOUNTAIN RIVER
clogged with shattered lumber.

NEWSCASTER (O S)

was hijacked this morning in the
Blue Mountains south of Ridgecrest.
Nearly 70 tons of pine and razor
spruce destined for luxury homes on
Earth found themselves instead at
the bottom of the Seattle Gorge
The loss was estimated at over 25
million dollars.

The driver gives a LOW WHISTLE

NEWSCASTER (O S) (CONT'D)

Authorities are focusing on the
Centennial Group, a radical pro-
independence movement which has
vowed continuing acts of what they
call patriotic resistance

DRIVER

(re: the news)
You believe that? I hear there's
been strikes in Ashton, Gacey,
Obama. How long you say you've
been gone?

WILL

Six months

DRIVER

What brings you back?

WILL
Oh, I don't know

DRIVER
A girl?
(off Will)
That's stupid There's lotsa
girls

WILL
Not like this one

DRIVER
Hope she's worth it. 'cause it's
hittin' the fan, my friend Look
at that You see that?

Fe points Along the highway a VEHICLE REPAIR SHOP boarded
up, rusting iron in the yard A sign THANKS FOR 27
WONDERFUL YEARS

DRIVER (CONT'D)
Same everywhere Between the taxes
and the restrictions on export,
whole colony's gone to hell Only
reason I still got this job is my
brother greases the Feds People
talking separation What they
really mean is, revolution

WILL
I don't pay much attention to
politics

Suddenly the driver CURSES and jams on the brakes

Up ahead, a ROADBLOCK Two armored Federal patrol VEHICLES
and a clutch of SOLDIERS. Another TRUCK juts at an angle
onto the road Its Occupants are leaning against it, hands
on the heat shield, spread-eagled, while soldiers pat them
down A hovering SEARCHBOT scans the truck

DRIVER
Lemme do the talking

The pickup slows to a stop.

The driver quickly takes something he keeps on his dashboard
a MINIATURE AMERICAN FLAG - our contemporary American Flag -
and stows it under his seat Will notices

TWO SOLDIERS approach the truck The first motions to the
driver to lower his window

SOLDIER
Morning, sir Business and
destination?

DRIVER
Jeder Specialty Seed, heading down
to St Claire

SOLDIER
License and registration, please

The driver fumbles for his license.

SOLDIER (CONT D)
Please step out of the vehicle,
sir

With a glance at Will, the driver complies

Will's trying to keep a low profile But the second SOLDIER,
about Will's age, notices him, leans toward his open window

SOLDIER TWO
Will? Will Fart?

will looks up

WILL
Kevin?

The soldier's professional frown turns to a grin

KEVIN
Will! Hey, man, how you doin'?

The soldier reaches a hand in, gives Will a full-fist clasp

WILL
What's the hell's goin on? You're
in the Army?

KEVIN
Aw, my dad wanted me to join up
You know, he's from the old
country Hey, I got to see London,
Brazil, Tranquility Base I rode
the stream

WILL
Yeah?

KEVIN
 (indicating)
 Had about that much pure Tennessee
 masⁿ before I went down Still
 puked my guts out

WILL
 All right

KEVIN
 How 'bout you?

WILL
 School, mostly Lotta climbing

KEVIN
 Rock? Ice?

WILL
 Both Just finished an expedition
 up North

KEVIN
 Oh man I envy you They got me
 on an anti-smuggling detail
 (to his comrade)
 Hey, Turk, these guys are clear

The first soldier nods Hands the driver his ID The driver
 swings back into the truck

KEVIN (CONT D)
 (to Will)
 You give my regards to your Dad,
 huh? And stay safe

He butts forearms with Will

The driver starts the truck As they pull away, Kevin gives
 a brief salute and a wink to Will

The driver looks at Will with suspicion and awe

DRIVER
 Who-the-hell's side you on?

WILL
 I told you, I don't pay attention
 to politics

INT HIGH SCHOOL - PRINCIPAL'S OFFICE - DAY

Tom's daughter Emily on an uncomfortable couch with her friends MELIN, also 17, and CARVER, a punkish boy of 16. They MURMUR and SNICKER among themselves, clearly talking about the School Principal, MR DONT, late 40's, who sits across the room behind his desk, glowering at them.

Aunt Cat bursts into the office in a tornado of handknit scarves. CATHERINE "CAT" HART, early 40s, is Tom's younger sister

EMILY

Hi, Aunt Cat

CAT

(to Mr Dont)

What did she do?

MR DONT

It's what she's been doing. As you know, it's not that we discourage political discussion on campus, but we expect it to be conducted in a respectful manner

CAT

Of course

MR DONT

Today, she led them in a an act of what I can only call classroom terrorism. I'll spare you the details.

CAT

No. I'd like to hear the details

MR DONT

Well, let's just say it culminated in a singing of *America the Beautiful*. With a new, and very offensive, set of words

CAT

What words? Exactly?

EMILY

"O pitiful, the specious lies/ You ran into my brain"

Melin and Carver GIGGLE

CAT
 (to Emily)
 You said that?

MR DONT
 I'm afraid so

CAT
 Emily, I'm surprised at you
 (to Mr Dont)
 What she should have said, is, it's
 criminal, not "pitiful," the lies
 this Government is telling. And
 they're not "specious," the lies
 (to Emily)
 We'll talk diction later, young
 lady
 (to Mr Dont)
 But genuine, truly false, truly
 deceitful, and very, very
 dangerous. Respectful enough for
 you?

Mr Dont blushes. Cat turns to Emily

CAT (CONT D)
 Let's go

Cat drags Emily into the hall

INT HIGH SCHOOL - HALLWAY - CONTINUOUS

Emily's LAUGHING

CAT
 Didn't I teach you anything? You
 keep your head down. Do you want
 to get your father in trouble?

EMILY
 What about you. ?

CAT
 I've been fired, honey. They fired
 half my department. No one cares
 what I say anymore. What's this?

She grabs Emily's knapsack, finds a large button - again,
 displaying the old American flag - pinned to the shoulder
 strap. Says, in a low, very serious voice

CAT (CONT D)
 You wear it here

She pushes the flag button in the direction of Emily's heart

CAT (CONT'D),
not here Okay?

Emily can't help but smile Aunt Cat's cool

EXT RURAL HIGHWAY - DAY

The truck pulls up alongside Tom's fields Will gets out,
slings his backpack, and walks off

EXT FIELDS - DAY

through a sea of waving wheat over rolling hills past
the lone tree in the cornfield to the top of the ridge

. and then he's gazing down at the farmhouse where he was
born.

INT. FARMHOUSE - KITCHEN - DAY

At a big round table littered with plates and half-filled
tumblers of milk, Roxanne is trying to control her kids, row
giddy with sugar

At the sink, an OLDER WOMAN, dressed plainly, hair in
practical plaits, is showing a group of CHILDREN how to do
dishes This is FRANCESCA HART, early 70's, Tom's mother

FRANCESCA
You move your hand in a little
circle, like this

CHILD
But your hands get all wet

FRANCESCA
That's the point Doesn't the
water feel nice?

The Child nods Francesca pauses, as if struck by a thought
Or a vision She smiles, says suddenly, to no one in
particular

FRANCESCA (CONT'D)
Will's home

Roxanne overhears her Looks up puzzled Just then, a DOG
starts BARKING

EXT FARMHOUSE - CONTINUOUS

On the porch, the Hart's golden retriever, GINGER, leaps to her feet. Then she's off and running to Will, who's indeed scrambling down from the ridge.

In a moment, Tom's at the door. When he sees his son, he beams. Then his face clouds as he remembers Ash - the photo.

Still, as Will comes up with Ginger jumping at his heels, Tom wraps his son in a huge embrace.

INT FARMHOUSE - HALLWAY - DAY

They enter. Tom's got Will's backpack slung over his own shoulder.

TOM
 (calling)
 Hey, look who I found!
 (to Will)
 Roxanne's here.

WILL
 Is she?

Francesca emerges from the kitchen.

FRANCESCA
 There he is.

WILL
 Grandma.

FRANCESCA
 Oh, I missed you
 (hugging him)
 You're so thin.

WILL
 I prefer "larky."

Then Roxanne is standing in the kitchen doorway, surrounded by her kids. She smiles at Will.

ROXANNE
 Welcome home.

WILL
 Thank you.

The vidphone in Tom's study CHIMES. CHIMES again.

TOM
How 'bout something to eat? Mom?

he goes to get the phone

ROXANNE
(re the kids)
We gotta get back Takes longer
with the roadblocks

FRANCESCA
See you soon?

Roxanne nods

FRANCESCA (CONT D)
Come on, Will. Let's get fat

They start into the kitchen Roxanne shoos her students
toward the front door As she passes Will:

WILL
(very quietly)
Can we talk?

ROXANNE
I don't have time

WILL
I don't mean now

ROXANNE
I know what you mean
(abruptly)
Chris's asked me to marry him

WILL
What?

ROXANNE
I wrote you

She goes. Will looks like a tree just fell on him
Francesca calls from the kitchen

FRANCESCA (O S)
Will'?

At that moment, there's a bustle on the porch and Emily
bursts in, followed by Cat

EMILY
Will!

She flings her arms around her favorite brother He hugs her back Then it's Aunt Cat's turn

INT FARMHOUSE - TOM'S STUDY - DAY

Tom answers the phone It's Chris His face is anxious

TOM
Hey Will just got home

CHRIS (ON SCREEN)
Great Dad, listen We have a
problem

Chris's image vanishes, replaced by a feed from the Hart Company's surveillance cameras.

ON SCREEN QUICK SHOTS OF A FEDERAL HUMMER parked in a loading dock

a GANG OF ANGRY WORKERS forming a human wall in front of the massive doors of PORT STORAGE 2

a HANDFUL OF SOLDIERS, commanded by a black-uniformed SERGEANT, leveling their rifles at the workers.

From the look of things, we're seconds from a massacre, either of the soldiers or the workers

CLOSE ON Tom Either way, he loses

END ACT ONE

ACT TWO

EXT THE DOCKS - TO ESTABLISH

New Chicago In size, much like a contemporary small state capital: a couple of supermodern buildings, but plenty of more modest ones. In the heart of the city, the tangle of hangers and warehouses and blast-pads that serves as port for the mammoth freighters from Earth - the Docks

INT THE DOCKS - DAY

Tom and Chris rapidly cross an enclosed industrial space

CHRIS

They say they have orders to search
the warehouse Fred's in there
trying to calm things down

TOM

That's a bad idea

They push through a metal safety door into a hallway and straight into the stand-off

TOM (CONT'D)

(bellowing)
Who's in charge here?

At Tom's VOICE, the SOLDIERS wheel, letting Tom pass They train their weapons on him

SERGEANT

Sergeant Yun Port Interdiction
Sir, we have orders to search this
facility for contraband.

FRED ALLARD, late 40's, steps forward A bulldog of a man, Allard is Tom's foreman A decade earlier, he served under Tom in the military

ALLARD

You're not searching anything
'They don't have a warrant, Tom'

SERGEANT

Sir, pursuant to U S C A
Ordinances 485 and 486, we no
longer need a warrant.

The Sergeant hands Tom a copy of the ordinance

TOM
 In other words, you can just walk
 in here any time you want.

ALLARD
 Tom, you know it's bullshit
 (quieter)
 There's only three of 'em
 (pointing to the Sergeant)
 And this one

The Sergeant is sweating The soldiers are nervous Tom
 reads He considers

TOM
 (to Allard)
 Let 'em search

He hands the paper back to the Sergeant Allard is stunned

ALLARD
 Tom

TOM
 (loudly, to his men)
 Let 'em search everything

Tom turns and goes with Chris

INT THE DOCKS - CHRIS'S OFFICE - DAY

Tom, Allard and Chris in Chris's office Tom's behind
 Chris's desk Allard's white-hot

ALLARD
 It's a question of rights It's in
 the Constitution, for God's sake

TOM
 Save the rhetoric for your
 meetings, Fred I'm not going to
 break the law Even a bad law
 You were on Earth for seven years,
 you know what we look like to them.
 We gotta give our supporters in
 Congress something they can sell

ALLARD
 Twenty-three percent, Tom That's
 how many guys we're down Since
 they started squeezing us
 (MORE)

ALLARD (CONT D)

Twenty-three percent of the guys who built this company, who'd rather take their chances and maybe die on a snadow freighter than live on promises.

TOM

We'll get our vote, Fred You know how?

ALLARD

Tell me

TOM

By being better than they are hell, --'s the American way

Tom grins Allard gives up

TOM (CONT D)

(moving on)

Chris, I need you to work those dock fee increases into our revenue projections

CHRIS

Done it

Chris hands Allard and his father copies of a spreadsneet. Tom nods approvingly

CHRIS (CONT'D)

Truth is, we may not be in such bad shape If the First Financial loan comes through, that should float us through the winter With a good harvest

TOM

Hold on, you're still working on that loan?

CHRIS

Yes I am, but hear me out, Dad I went over our bin reserves, and we definitely have a surplus If we can pick up six, maybe eight more transports, get our grain off the planet, even at the low prices, we're outta the red Genin knows that He'll give us the loan.

TOM

Yeah, at twenty-seven percent

CHRIS
 You know I'd never accept that
 Besides, he and I went to business
 school together, he's not gonna
 screw us

TOM
 I'm glad you're so confident

CHRIS
 You know, a little trust would be
 nice right now Even if it hurts

TOM
 Okay, play it out Just be careful
 -- and don't sign anything

CHRIS
 I think I can handle it

TOM nods, not very enthusiastically Chris turns to go,
 Allara catches Tom's eye, Tom offers an olive branch

TOM
 Wanna grab some lunch?

CHRIS
 I can't. I'm, uh, meeting Granpa

So much for the olive branch

TOM
 What does he want?

CHRIS
 He wants to take me to lunch

TOM
 I mean what else does he want?

CHRIS
 Oh, right, he wants to add a
 failing farm business to his thirty-
 seven very productive, very
 profitable titanium mines Look, I
 know you hate his guts

TOM
 You don't know, Chris

CHRIS
 He's my mother's father I don't
 see why I can't spend time with
 him

The hurt and defiance in Chris stops Tom

TOM
 You're right Go ahead

CHRIS
 (still pissed)
 Thank you

Chris nods to Allard, goes.

TOM
 Say it, I'm a lousy father But I
 don't trust Laurence Fortis I
 don't want him getting his hands on
 my son

ALLARD
 Chris is a smart kid, he can take
 care of himself

TOM
 Look, I may not be the one with the
 MBA, but I can tell you no one's
 giving us a loan, Fred I made the
 rounds myself five months ago, and
 we were in better shape then

ALLARD
 I'm just saying, you brought him in
 here, let him do his job You and
 I have other things to worry about

EXT FEDERAL BUILDING - TO ESTABLISH

A pyramidal building in downtown New Chicago Along one
 side, a broad fan-like plaza bounded by concrete bumpers

INT FEDERAL BUILDING - OLIVIA'S OFFICE - DAY

Gerald and Ash are standing before a magnificent hi-tech
 desk Behind it, equally magnificent Lt-Governor Olivia
 Agee Gerald's resignation papers lie on the desk Olivia
 touches them with her fingertips

OLIVIA
 I must tell you, General, I regret
 having to accept these
 (MORE)

OLIVIA (CONT'D)

I would have appreciated your advice and counsel as I begin my tenure here

GERALD

Thank you, Ma'am I think you'll find the local independence movement will require particular attention

ASF

Governor, if I may, we have no independence movement in New America

OLIVIA

And those lovely people who met me at the airport?

ASH

A handful of political extremists and disgruntled businessmen who use the rhetoric of independence to legitimize their true ambition which is simply money and power

GERALD

Not true. Governor

ASH

Limited in number, yes But in a population as credulous as this one, flagrant disregard of authority tends to be contagious We must impress upon the colonials a simple truth support of a radical fringe committed to acts of violence - including, my intelligence tells me, political assassination - will not be tolerated

GERALD

Governor, I know these people They merely want the right to trade freely

ASH

"Trade freely?" With whom? New America is a colony of the United States. We didn't fight a war to turn it into a supermarket for our enemies.

GERALD

You didn't fight any war

The Lt-Governor holds up her hand. Then, to Asst.

OLIVIA

I appreciate the rhetoric, but I assume, as Acting Commander, you have some kind of plan'

ASH

With your permission, I'd like to remind these people how things are Two hundred miles above this planet, USS *William Bentes* is in stationary orbit I propose bringing down the *Bentes* Bring it right under their noses Into this city

GERALD

That'll start a riot

ASH

Might be a good thing Bring our enemies, their leaders, into the daylight

GERALD

That's insane

OLIVIA

General

GERALD

Apologies, Ma'am, but today this man almost caused an incident Sending a squad to search a leading citizen's business

GERALD (CONT'D)

Tom Hart is as upright and honest an American as I can imagine he should be our ally

ASH

A leading citizen I have reason to believe is engaged in illegal trafficking, possibly of arms

OLIVIA

Gentlemen I understand your positions Unnecessary provocation is never wise But Captain Ash, your proposal regarding the *Bentes* intrigues me I'll consider it thoroughly and make my decision
(MORE)

OLIVIA (CONT'D)

(pause)

Right now, I have a headache

ASH

Stream effect

OLIVIA

(irritated)

The stream was weeks ago, it's not
Stream effect I think it's the
air Like breathing honey

GERALD

You'll get used to it

OLIVIA

I doubt it

She stands Moves to the window.

OLIVIA (CONT'D)

Nothing quite prepares you for the
enormity of it, does it? All that
unspoiled green and gold And the
silence How can they bear it?
Last night from my balcony I heard
nothing Absolutely nothing
"Silent, upon a peak in Darien "
(to Gerald)
I'll be seeing you tomorrow night
at the Fortis home Maybe your
"leading citizen" will be there as
well?

(she looks at Ash)

Should be fun

INT RESTAURANT - DAY

At the best restaurant in New Chicago, Chris enjoys a plate
of coquilles Saint-Jacques - real coquilles, from Earth
Across the table, his grandfather LAURENCE FORTIS, 66,
florid, sphinx-eyed, regards him over a glass of pinot gris

Occasionally, a slim YOUNG MAN standing just behind Fortis -
steps forward and whispers something in his boss's ear This
is JEFFREY, Fortis's secretary - like J.M., an artificial

CHRIS

(between mouthfuls)

Good

FORTIS

Praise from Caesar

CHRIS
 No, really, it's very good
 (sipping)
 This is a pinot?

FORTIS
 From Oregon, actually They found
 a way to rephosphate the soil
 Something to do with earthworms

Jeffrey WHISPERS in Fortis's ear again Chris catches it

CHRIS
 (re Jeffrey)
 I see you've upgraded

FORTIS
 It's got a Kenyan neuro-tap Keeps
 me tied into the Chicago exchanges
 The real Chicago

CHRIS
 Sweet

FORTIS
 So, what do you think of my offer?
 From what I hear, you could use
 some help.

CHRIS
 You heard wrong I'm working on
 something with First Financial

FORTIS
 Who? Prum? Desty?

CHRIS
 Genir We were at school together

FORTIS
 I wish you luck

CHRIS
 Thanks Besides, you know Dad
 would never accept any help from
 you

FORTIS
 I don't want to help him I want
 to help you And Will and Emily.
 You're my family, for God's sake

Chris blushes a little

FORTIS (CONT'D)

(gently)

Look at you You know, if I'd had my way, you would've grown up like a prince, on Earth I begged your beautiful mother not to give her life to this godforsaken rock All the tech firms in Lagos, Beirut They all wanted her But she was in love So I lost that one And then I lost her

Fortis pauses, takes a breath Is his choking up real? He takes a long sip of wine.

FORTIS (CONT'D)

(re the wine)

You're right Too plump Jeffrey, some champagne

Jeffrey moves off Chris, despite himself, is moved by Fortis's feelings for his mother

CHRIS

Grandpa, I appreciate your offer, I really do

FORTIS

I don't think you do appreciate it I'm talking about long term, Chris About furthering the entrepreneurial mission that founded this colony and brought it to its current state of semi-civilization I'm talking about an heir

CHRIS

What about Johnny?

Fortis snorts

FORTIS

What about Johnny?

MORGAN (O.S.)

Don't buy anything he's selling, Chris Whatever it is, the warranty's probably expired

The voice belongs to a stunning WOMAN, early 30's, dressed expensively With her is a MAN, mid-20's.

The woman is MORGAN FORTIS, Laurence's third wife. The man is his son from his second marriage, JOHN - "JOHNNY" - FORTIS

FORTIS
Thanks for ruining my pitch, dear

MORGAN
Anytime, sweetheart Johnny and I are going shopping, we just wanted to say hi. Hi Chris

CHRIS
Morgan

Johnny points at Chris's coquilles

JOHNNY
(abruptly)
What do you do with the shells?

CHRIS
Uh, you don't do anything with them Throw 'em out

JOHNNY
Kinda wasteful, isn't it?

FORTIS
(cold)
Do you want something Johnny?

JOHNNY
(to Chris)
See ya'

Johnny stomps away Morgan smiles at Chris

MORGAN
Let's have lunch sometime It's been too long

CHRIS
I'd like that.

She goes Chris watches her go Fortis watches him

FORTIS
So what were we talking about? Oh, yeah, the future Our future

It is a bold overture, even from Fortis Chris takes it in

END ACT TWO

ACT THREE

INT FARMHOUSE - NIGHT

Tom, Cat, Francesca, Emily, Chris and Will - and Ginger the dog - are finishing supper. Roxanne is there, too, sitting next to Chris, who rests his arm familiarly on the back of her chair. She does her best to avoid eye contact with Will.

Will's in the midst of a story. Everyone listens happily except Tom. He's worried about his kids.

WILL

yeah, we both knew, if I was wrong, and the glissade went bad, it was 800 meters, straight down.

EMILY

(laughs)

Didn't you get snow up your crack?

FRANCESCA

Emily

(offers a pie slice)

will, for that, you get the last piece

WILL

Thanks, Grandma. I'm stuffed

FRANCESCA

Tom? Chris?

CHRIS

I had a big lunch

TOM

So how was Laurence?

CHRIS

The same. Too rich

TOM

Mind if I ask what you talked about?

CHRIS

Earthworms

He winks at Roxanne

TOM

What's that mean?

CHRIS
Nothing He likes his wine

TOM
So that's what you talked about?
Wine?

The temperature drops a couple of degrees

FRANCESCA
(re the pie)
Emily, won't you have a bite?

CHRIS
(to Tom)
Look, I really don't want to get
into this .
(to Roxanne)
Honey, are you finished ?

TOM
I'm just asking.

CHRIS
Dad, I'm not going to sit here and
be interrogated. .

TOM
I'm not interrogating you

EMILY
May I be excused?

TOM
I haven't even started with you

EMILY
Well, could you start so we could
get it over with?

FRANCESCA
(picking up the pie plate)
I guess I'll have to eat it myself

TOM
Number one, you're going to call
your principal and apologize

EMILY
Absolutely not I'm not afraid to
defend what I believe, even if some
people are

TOM
Then you're grounded

EMILY
For how long?

TOM
Till I say so

EMILY
That is so incredibly unfair

CAT
Tom

TOM
Cat, I don't want to hear how intelligent she is, how she just needs the right environment, the right peer group. I've left the matter of her discipline to you for far too long.

Emily throws down her napkin, gets up and leaves the table.

CAT
(to Tom)
Do you have any idea what you sound like?

She goes after Emily. Francesca starts to gather dishes.

WILL
I'll do 'em for you, Grandma.
Finish your plate.

INT FARMHOUSE - KITCHEN - NIGHT

Will's up to his elbows in suds. Tom enters. He's aware how unpleasant the scene at supper was.

TOM
How you doing?

Will preteras his father's asking about the dishes. He wipes his nose with a soapy knuckle.

WILL
I'm a little out of practice. Up North, we didn't use water for things like this.

TOM
Climbing was good?

WILL
Incredible

Tom hesitates, then asks

TOM
Is that all you were doing, son?

WILL
What do you fear?

Tom shows Will the photo he got from Asa

WILL (CONT D)
Where'd you get that?

TOM
It doesn't matter what does it
mean?

WILL
Those are some guys we found in
the snow

TOM
Smugglers

WILL
I guess that's what you'd call 'em
To us they were just guys One of
my buddies had a pretty good med-
pac We fixed them up, gave 'em
some food

TOM
Where are they now?

WILL
I don't know

TOM
What if I told you they were here,
in the city

WILL
So, they're here .

TOM
You're not working with them Are
you, Will?

WILL
No, s_r Absolutely not

TOM
Then why'd you come back?

WILL
Just . wanted to be home

Tom can tell Will's riding something Still, he nods, puts his hand affectionately on Will's shoulder

CLOSE ON CHRIS, standing in the doorway, watching Tom and Will. Chris has always been a little jealous of Tom's easy affection for his younger brother

CHRIS
Am I interrupting something?

Tom turns quickly Chris barely glances at him as he enters

CHRIS (CONT'D)
(to Will)
Thought you could use a hand

WILL
Be my guest

Roxanne comes in with a stack of dishes

ROXANNE
(lightly)
You helping out, Tom?

TOM
Nah, I gotta go check on the horses 'night, Roxanne
(he kisses her cheek)
Boys

he goes

ROXANNE
Will, can you handle those? I have to get up early for class Chris?

CHRIS
Can't I have a moment of bonding with my brother over a tedious household task?

ROXANNE
Five minutes

He kisses her She goes It's the first time the two brothers have been alone since Will's return

CHRIS
Here, you was I'll watch

WILL
So, how's business?

CHRIS
Honestly? Dad's a pair in the ass

WILL
What else is new

CHRIS
Tell ya, sometimes I think I should just give it up Move to Earth Get a real job

WILL
And Roxanne?

CHRIS
(shrugs)
She likes it here. Guess I'm stuck You talk to her?

WILL
Nah

CHRIS
She seems a little edgy.
(suddenly)
You think this marriage thing's a good idea?

WILL
Yeah Sure Roxanne's great

Chris grins

CHRIS
I'm glad you're home

INT FARMHOUSE - EMILY'S BEDROOM - NIGHT

Emily's on her bed, talking to her friend Melir, whose IMAGE floats on a tiny pink-hued VIDSCREEN She occasionally glances at another, larger VIDSCREEN floating over the bed

EMILY
 (to Melin)
 "Fine?" Garrett is not "fine"
 "Fine" implies a brain.

There's a knock at the door Emily calls out

EMILY (CONT'D)
 Busy

CAT (O S)
 It's me

EMILY
 (to Melin)
 You around later ?

CAT (O S)
 Coming in .

Emily's vidphone vanishes as Cat opens the door, enters
 Emily stares stonily at her aunt.

EMILY
 what?

CAT
 You want to talk about it?

EMILY
 No

CAT
 We have to

EMILY
 You're just gonra end up defending
 him I'm sick of him. He's mean
 He's gotten meaner since Mom died

CAT
 That's true

She looks at the pictures on Emily's dresser Almost all are
 of Emily's mother, Anne There's a big one of Tom with Arne,
 smiling

CAT (CONT'D)
 He misses her Very much

EMILY
 You could fool me
 (re: the vicscreen)
 "Publius" struck again

Cat comes over

CAT
 Where?

EMILY
 Fourth and Wabash he's so pos.

ON SCREEN NEWS FOOTAGE of an "art attack " A HOLO-BILLBOARD
 in downtown New Chicago is going haywire The billboard
 normally features a 3-D United State PSA trumpeting the
 prosperity of New America

Now it's been hijacked IMAGES of oppression and uprising
 from old n-story and fantasy movies wrestle with the PSA,
 while great block letters seemingly hewn from marble thrust
 forward a famous quote from Common Sense IT IS NOT IN
 NUMBERS BUT IN UNITY THAT OUR GREAT STRENGTH LIES

CAT
 (scoffing)
 Tom Paine Guy can't even write
 his own copy

EMILY
 (desperate)
 Cat, I need to be part of this I
 don't want to hang around the farm
 I hate the farm

CAT
 Then you have to act responsibly

EMILY
 "Responsibly?" You mean, like Dad?
 Try to make everyone happy? He's
 such a coward

CAT
 He's not a coward, he's a parent
 And maybe you have to be a little
 afraid to be a good one

EMILY
 See? You're defending him

CAT
Yeah, well, maybe I'm trying to be
a bit of a parent too

Cat goes The NEWS plays

INT FARMHOUSE - FRANCESCA'S ROOM - NIGHT

Francesca tucked in, reading Will enters

WILL
Grandma? I brought your tea

FRANCESCA
Oh thanks, sweetheart Put it
right there

WILL
Ta dah

He puts two big cookies down next to her tea mug

FRANCESCA
Oh, no, Will No more I had
plans of actually trying to get
some sleep tonight

WILL
They're kind of amazing What did
you put in them?

FRANCESCA
Love, darling And an enormous
amount of butter You eat You're
too skinny.

She takes his hand, beaming

FRANCESCA (CONT D)
Look at you You've changed,
haven't you?

WILL
Nah, same old me

Francesca keeps looking at him Will starts to feel
uncomfortable

WILL (CONT D)
Okay, maybe I did lose a few
pounds

FRANCESCA

(slyly)
 Don't lie to your grandma Who did
 you meet out there in the wild ?
 (a grin)
 You've been keeping company with
 the Unborn, haven't you?
 (lightly)
 You do know that extended contact
 with clones is illegal?

Will smiles

FRANCESCA (CONT D)

Which preserve?

WILL

Bitter Lake

FRANCESCA

Of course How long?

WILL

Six weeks

FRANCESCA

Well, it's about time

WILL

What do you mean?

FRANCESCA

Did you have fun?

WILL

At first it drove me kinda crazy
 I joined a work team Did some
 carpentry, basic stuff I built a
 cow shed We built it The thing
 is, we hardly ever spoke Even at
 meals. I thought I liked it quiet,
 but after a couple of weeks, I
 got used to it

(pause)

It's weird, I I almost never
 slept

Francesca smiles

FRANCESCA

Then you must be tired Goodnight,
 sweetheart

WILL

Wait a minute. Come on, Grandma, I know you know things. What did you mean when you said it's about time?

FRANCESCA

Why does it matter?

WILL

Because that's what they said to me too.

FRANCESCA

Did they? We'll talk about it in the morning. Now do me a favor and turn out the light. I'm awfully sleepy all of a sudden.

INT FLYER - NIGHT

The blue-lit interior of the 22nd century equivalent of a BMW 3 Series. Chris and Roxanne skit home to New Chicago. Chris is driving, Roxanne looks out the window.

CHRIS

You cold?

ROXANNE

I'm okay.

Chris fiddles with a temperature dial.

CHRIS

Thing's either hot or cold, I gotta get the guy to look at it again.

A small VIDSCREEN is playing in front of the center console. ON SCREEN: TWO TALKING HEADS debate recent United States policy. The anti-State MAN is SLAPPING his hand on a table.

MAN (ON SCREEN)

No, no, no, Ted, no matter how many times you say it, the numbers don't add up. Colonial debt has nearly doubled in the past eighteen months. We can, we will do a better job on our own.

CHRIS

(to the screen)
Oh shut up, shut up
(to Roxanne)
(MORE)

CHRIS (CONT D)

I honestly don't know what the big deal is. Even with the tariffs, even with the closures, per capita income is still higher than it was ten years ago. People forget Jesus, a whole new government? That's armies, services, infrastructure. Who's gonna pay for that?

(to the screen)

You? You can't even afford a good haircut.

Roxanne leans forward, taps the dash. The SCREEN vanishes.

CHRIS (CONT D)

Sorry.

ROXANNE

No, I. I just get enough politics at your Dad's house.

They drive.

CHRIS

Dinner sucked, didn't it?

ROXANNE

Potatoes were good.

CHRIS

You think Will's okay? Something funny-looking about him.

ROXANNE

He's always funny-looking.

CHRIS

I thought you said he was handsome.

ROXANNE

I never said that.

CHRIS

Well he is, in a vague kind of, don't-make-me-go-too-much-math kind of way.

Roxanne can't help smiling. She grasps Chris's hand, squeezes it. They drive.

CHRIS (CONT'D)

And now it's too hot.

Chris fiddles with the dials

EXT FARM - NIGHT

Tom walks to the barn. The NIGHT SKY is almost white with stars, swirling in unfamiliar constellations. And there are TWO MOONS, one full, the other in crescent.

INT BARN - NIGHT

Tom slides the heavy doors shut behind him. Inside, a dozen MEN and WOMEN, about Tom's age or older - local farmers and business people - are engaged in active discussion.

TOM

Don't let me interrupt you folks

A heavy-set MAN in his late forties, LOMEY, steps forward

LOMEY

Colonel Hart. Actually, we were just talking about you

TOM

I felt my ears burning, but I thought it was my mother's chili

Polite LAUGHTER

LOMEY

Tom, you know how much we appreciate your letting us meet here. After that incident at Farley's

TOM

Glad I could help

LOMEY

Frankly, we've been discussing another way you might help us. We heard what happened at your place today

A WOMAN, LU, 50's, speaks up

LU

Missing weapons. It's a pretext. What they did is an outrage. A court-certified search warrant is a fundamental safeguard of civil liberty

(MORE)

LL (CONT L)

As a lawyer, I can tell you, on
Earth, this so-called ordinance
(she holds up a copy)
would be laughed out of court

Another WOMAN, SEIDE, 60's, calls out

SEIDE

What's next? Extradition to
Earth? Conviction with no appeal?

A CHORUS of anger from the other MEN and WOMEN

TOM

Now, hold on a second, folks, just
hold on. If we have nothing to
hide, we have nothing to fear

LL

How about suspending the Bill of
Rights, should we fear that?

TOM

Our allies on Earth would never
allow it

LOMEY

Face it, Tom The time's coming
When free Americans - real
Americans - the Americans on *this*
planet - will have to fight to take
back what a handful of men, against
a great empire, won for us four
hundred years ago Our freedoms
Our rights Our Constitution

SEIDE

Here, here

LOMEY

We're gonna need a leader And
there isn't a man or woman among us
who commands the respect you do

Tom looks around They're all waiting for his reply

TOM

I appreciate your faith in me But
I'm a farmer I try to be a
businessman I am not a
revolutionary

LU

Not yet

ON TOM They're right. But so is he

INT FEDERAL BUILDING - OLIVIA'S OFFICE - NIGHT

Lt-Governor Olivia Agee sits at her desk. Virtual pages from an intelligence briefing float in front of her. She rubs her temples, tries to focus past her headache.

Across the room, a VIDSCREEN softly BUBBLES a 24 hr NEWS STATION. A bright SCRAWL - "NEWS UPDATE" - catches Olivia's eye.

OLIVIA
Louder Enlarge

The VIDSCREEN instantly triples in size and volume.

NEWSCASTER (O S)
live coverage from Six News
Seems the harvester's strike in
south Gacey County has taken a turn
- for the violent .

ON SCREEN: IN ONE CONTINUOUS ZOOM we dive toward a RURAL TOWN and a low GOVERNMENT BUILDING leaping the heads of placard-waving WORKERS and the flashing lights of POLICE HUMMERS into a crowded entrance way where SHOUTING MEN AND WOMEN push their way past overwhelmed local Police.

NEWSCASTER (O S) (CONT D)
Minutes ago, angry workers stormed
the district office of the Federal
Trade Commission in downtown
Gacey.

. and we catapult through a window of the building into the interior .

Olivia stands. As she comes around her desk.

OLIVIA
Full screen

The VIDSCREEN vanishes, and Olivia - and we - are suddenly inside the image - in the main office of the Gacey F T C. Furious workers - life-sized, three-dimensional - wrestle security Guards, trash furniture, smash everything they can get their hands on. One Man, his face obscured by a red, white and blue bandanna, grabs the UNITED STATE FLAG from its place by the branch manager's desk and ignites it with a pocket meatwand. He climbs on the desk and raises the flag staff and burning flag high.

OLIVIA (CONT D)

Stop

The entire virtual riot FREEZES the flag-raising Man instantly turned into a classic icon of rebellion

Olivia folds her arms

OLIVIA (CONT D)

(grimly)

Call A&R

She regards the Man, his eyes smoldering above the bandanna, the 'State flag wrapped in frozen flames

INT FARMHOUSE - TOM'S STUDY - NIGHT

Tom at his desk, trying to fight insomnia with a technical journal It's late, the house is quiet

FRANCESCA (O S .

Tom

His mother is standing in the doorway in her nightgown She looks frail and terrified

TOM

Mom, are you all right?

She wanders forward. He steadies her, leads her to a chair

FRANCESCA

I need to talk to you I've just had a dream

Tom pours some water for her

TOM

Here

FRANCESCA

I haven't seen so clearly, since your father

She passes a hand over her eyes

TOM

What did you see, Mom?

FRANCESCA

I saw a star being born It was enormous, it filled the sky, it was green and orange and burning

(MORE)

FRANCESCA (CONT'D)

Then the burning disappeared and
there was the star. But it wasn't
a star. It was a messenger. A
sign.

TOM

Of what?

FRANCESCA

I don't know, I can't see.
(she grips his hand)
But something is about to happen.
Something that will change
everything.

EXT FEDERAL PLAZA - NIGHT

The wide plaza is deserted except at its margin, where a
couple of Sanitation Workers are methodically emptying trash
receptacles. Suddenly one of them points into the sky.

Something is coming DOWN, something huge, the size of fifty
Federal flyers. A great dark shape, ringed with tiny lights,
humming like a million bees.

The workers watch in awe as, with a great thumping BOOM and a
storm of dust, it LANDS, smack in the center of the plaza.

It's the William R. Bentes come to keep the peace.

END ACT THREE

ACT FOUR

EXT FEDERAL PLAZA - DAY

The Citizens of New Chicago get their first look at a Bentes-class battle cruiser. It's a big black pot-bellied thing, smooth and silent and still. No sign of soldiers.

Tom's there with Allard.

ALLARD

I never thought I'd see another one of these. Not on the ground, anyway. That thing can level half the city.

(in a low voice)

Look, Terry's got some kinda reblocked phase cannon. I know how to target a reactor coil.

TOM

I know you do.

ALLARD

We could take it out in one burst.

TOM

And start a war?

ALLARD

They're starting it. That's no patrol boat. It's a Class Five warship. You need it any clearer?

TOM

We leave it alone.

ALLARD

Tom.

TOM

That's an order.

ALLARD

We can't just let it sit there.

TOM

That's exactly what we're gonna do.

ALLARD

My guys are angry. I'm hearing it up and down the Docks.

{MORE}

ALLARD (CONT D)
 We're gonna make some noise,
 whether you like it or not

TOM
 Fine Make some noise Sing
 songs, give speeches But nothing
 touches that ship Understood?

Allard takes a breath

ALLARD
 You know, Colonel, when we were in
 the mountains, and it was thirty
 below - the time even our hotsuits
 froze up? What got me through that
 night, and the next - and the next -
 is that I knew you had a plan. You
 always had a plan Tell me you
 have one now.

Tom notices Men and Women looking in his direction Some are
 already carrying SIGNS and rolled-up PROTEST BANNERS

TOM
 (to Allard)
 Don't touch the ship

He goes

EXT FARM - DAY

Will and Emily are walking together in the fields

EMILY
 I can't believe I used to think Dad
 was so cool I barely even talk to
 him anymore He's like totally
 oblivious Chris thinks so too

WILL
 Really

EMILY
 Well, I don't really talk to Chris,
 either We're like antitheses,
 politically? But yeah

They've reached the TREE where Tom spoke to the school class

EMILY (CONT D)
 So, who's side are you on?

WILL
 You mean, yours or Dad's?

EMILY
 (she pushes him)
 C'mon You know what I mean

WILL
 I have to choose sides?

EMILY
 Yes

He motions to the tree

WILL
 Can I be on her side?

EMILY
 Seriously, Will

WILL
 I am serious. I'm on the side of
 the planet She's what I care
 about

EMILY
 So why'd you come back?

Will doesn't answer He motions to the tree again

WILL
 Remember when we used to climb to
 the end of the twisty branch?

EMILY
 You carried me on your back That
 was before I became my buxom self

WILL
 Mom would come out and yell at us
 in her "big" voice Then she'd
 start laughing

EMILY
 She said we looked like owls I
 thought she said, "towels "

WILL
 I thought she said "towels," too

After a moment

WILL (CONT'D)
 Jim's giving me a lift into town
 You wanna come?

EMILY
I'm grounded, remember?

WILL
That's what you get for taking
sides

She punches him.

INT BANK - DAY

Chris is sitting in the shiny perfect waiting room of TAKASHI GENIN'S bank office. We get the sense he's been there a while - going over his presentation for the twelfth time. Finally, an ASSISTANT walks out to him.

ASSISTANT
Mr. Genin will see you now.

Chris gathers up his portfolio and follows her.

EXT FARM CO-OP - HIGHWAY - DAY

A large structure that houses a heavy equipment shop, supply/feed store and impromptu coffee house - town center for the local farmers.

Jim and Will pull up in a kind of tractor that's seen better days. Will hops out.

INT FARM CO-OP - CONTINUOUS

Inside, it's noisy and alive. We catch a glimpse of Men moving sacks of supplies on hoversleds. Will passes two Farmers in work clothes leaning over a disc mower.

WILL
Hey, Roger Terry. Good to see
ya.

The men nod hello. They seem pre-occupied, and not just with the disc mower.

Will continues into a side room where an ad hoc COFFEE HOUSE has been set up. Half-a-dozen tables on a well-worn wooden floor. A long counter against one wall supports coffee urns, a rug rack and sanitizer. Some wire shelves with homemade pies and cakes. That's the drill: everyone brings from home and helps themselves.

The room's crowded with the usual mix of Farm workers, Transport Drivers and Students.

Will grabs a mug from the rack and draws a long cup of coffee. No one notices him. They're all watching the VIDSCREEN on the opposing wall.

ON SCREEN the William R. Bentes squatting like a monstrous toad on the flagstones of Federal Plaza

ON WILL taking it in

In the corner, a handful of STUDENTS are squeezed around a table, watching the screen. One of them, DAMON, 21, waves Will over.

DAMON

Yo, look what the winds from the far North blew in. Hey man.

WILL

Hey, Damon.

They hug.

WILL (CONT'D)

Hey Connie. Trent.

Greetings all round.

WILL (CONT'D)

What's goin' on?

TRENT

(re the screen)

Besides the fact they dropped a battleship on us?

CONNIE

You picked a nelluva time to return to the plow, my boy.

WILL

That's what they tell me. What're you guys up to?

The boys look one to the other.

DAMON

Same old

(warmly)

It's good to see ya, Will. We missed you.

WILL
Yeah, well, had to have a look
around before I got stuck picking
corn outta my teeth

Damon grins Trent leans in

TRENT
(re the vidscreen)
Day, I think this alters the
situation

CONNIE
Me, too

TRENT
We gotta talk

DAMON
Yeah Will, would you excuse us
for a second?
(off Will)
Nothing personal Try the
blueberry pie. Billy's not made
it

Will looks from face to serious face

WILL
Sounds good

He stands The students huddle Will heads over to the pie
rack past worried, friendly neighbors

He almost bumps into a YOUNG WOMAN, 20's, who's just cut
herself a piece of pie

WILL (CONT D)
Excuse me.

The woman glances up at him - under a dirty tangle of hair,
she's extraordinary-looking, with luminous green eyes She
smiles briefly and moves away

Will follows her with his eyes She hands the pie plate to
an OLD MAN, 60 s, dressed in a worn greasy suit who sits
slumped in the corner, his eyes lightly closed The old man
fumbles for the plate Will can see deep lines of dirt in
his cracked hands

Then something extraordinary happens The old man seems to
sense Will's gaze He lifts his head and, without opening
his eyes, smiles directly at Will

A fleshy HAND on Will's shoulder jolts him back to reality
It belongs to JENNER NORQUIST, 50, rotund

NORQUIST

Hey, Will Your Pops told me you
were comin' home early

WILL

Oh, hey Mr Norquist How are you?

Norquist glances at the VIDSCREEN, and the Bentes

NORQUIST

Could be better, son, could be
better

(re the old man)

Clones Both of 'em The old
man's blind That's his daughter,
I think Can they even have
children? I forget

WILL

Yeah Yeah, they can

NORQUIST

Daughter, then Didn't used to let
'em in here Times have changed
Good thing too We're gonna need
all the help we can get Regards
to your Dad And that pretty
sister of his

Norquist goes. Will looks back at the man and his daughter
They're huddled together, the young woman feeding the old man
bits of pie with a fork He debates approaching them.

DAMON (O S)

Hey, Will ?

It's Damon, with Trent and Connie

DAMON (CONT D)

Come outside We want to show you
something.

As they exit, CLOSE ON the VIDSCREEN The angry circle of
protest around the Bentes is widening

EXT FARM CO-OP - HIGHWAY - CONTINUOUS

Will, Damon and the guys cross the highway and rove to a
spill-over parking lot stamped out of an alfalfa field

A sleek new PICKUP is parked in the shadow of a larger vehicle. Damon moves to unlock the covered bed of the truck.

WILL
This is yours? Nice ride.

DAMON
Yeah, well. Saved my pennies.
Listen, we want to let you in on something.

Damon lifts the pickup cover. Throws back the synthetic blanket covering a flat metallic box. The box is open. In it are a brace of slightly worn PULSE RIFLES.

WILL
Damon, where the hell d'you get those?

CONNIE
We got friends, Will. They can get us anything.

WILL
Smugglers.

CONNIE
Way more than smugglers.

Damon holds up his hand for Connie to shut up.

DAMON
Question is, you in?

WILL
In what?

TRENT
In the fight, goddamn it.

WILL
The fight. You're gonna fight the United State Army. The most powerful military force in history with those.

DAMON
This is just the beginning, Will. Like Connie said, we have friends. Powerful friends. And they have big plans. Know what I mean?

TRENT

(by rote)

It's about dignity, honor, the
survival of our nation .

WILL

(re the rifles)

No, no, all those are about, is
getting people killed Guys,
you're my friends and I love you
But I don't want any part of this

he turns and heads back toward the co-op and his waiting
ride

CONNIE

(to Damon)

I told you it was a bad idea

Damon calls after Will

DAMON

You're gonna have to make a choice,
Will Sooner or later

ON WILL, scowling He's heard that one too many times today

As he reaches the highway, he hesitates The air vibrates
with a familiar HUM. Which grows louder and louder till

a CONVOY of black ARMY HUMMERS - two smaller ships leading
a much larger TROOP CARRIER, followed by another patrol ship -
BUZZES past, heading for points west.

The ships don't touch the highway surface. But their
movement through the air still kicks up a faint dust .

.which rightly slaps Will in the face

ON WILL Choices indeed

END ACT FOUR

ACT FIVE

EXT FORTIS APARTMENT - TO ESTABLISH

Fortis's in-town residence incorporates a full floor near the top of the tallest building in New Chicago

INT FORTIS APARTMENT LIVING ROOM - NIGHT

The party is in full swing. Guests are served cocktails and treats from waiters who all look curiously like Jeffrey, Fortis's secretary. As members of the family, all the parts have been invited. So have a lot of Army Officers

Emily and Cat survey the scene

EMILY

It's like every time I come here,
there's more stuff on the walls

CAT

Yeah, raping the planet's been good
to your grandfather

EMILY

I think it's disgusting, why
doesn't he move back to Earth?

CAT

He doesn't have to
(smiles to the officers)
He's brought all his friends here

EMILY

So, I heard there's gonna be a
rally downtown tomorrow night

CAT

You're not going

EMILY

You could ask Dad

CAT

You're grounded. And for once, I
agree with him. It's not safe

EMILY

Melin and Carver are going
(off Cat's glare)
Okay. Fine

IN THE LIBRARY, Lt-Governor Agee is surrounded by well-wishers Fortis brags about his library

FORTIS

I had all the paneling shipped in, of course Early, middle Twentieth-Century, mostly They did such wonderful inlay work

Tom comes up

FORTIS (CONT D)

hello, Tom Madam Governor, allow me to introduce my son-in-law

TOM

(to Olivia)

Thomas Hart.

OLIVIA

Colonel Hart I've heard such good things about you

TOM

I could say the same, Governor Which is why I'm disappointed in your recent actions

FORTIS

Tom

OLIVIA

You're referring to *USS Bertes*

TOM

Ma'am, you brought a warship into the heart of my city I'd like to know why

FORTIS

Governor, forgive me Tom, this is a social event .

OLIVIA

It's alright, Laurence Colonel Hart, considering the current tensions, I should think the presence of the *Bertes* would be a comfort, not a challenge To law-abiding citizens

TOM
 Ma'am, with all respect, you don't
 know us very well. We don't want
 comfort. We want respect. The
 right to make a living. And our
 freedom.

OLIVIA
 Those are provocative words.

TOM
 They shouldn't be. They're what
 this country - our country - was
 founded upon. You should withdraw
 the ship.

OLIVIA
 Maybe you're right. I should get
 to know New America. Perhaps you
 could show me around.

TOM
 Would it change your mind?

OLIVIA
 I don't know.

Tom looks at her. Olivia meets his gaze.

TOM
 At your service.

He goes, without saying goodbye to Laurence.

IN THE ENTRANCE WAY, Chris and Roxanne are arriving late.
 Chris spots Will, sitting with Gerald, who's a little drunk.
 Will's had a couple of drinks, too. Chris goes to them.

CHRIS
 Where's Dad?

Will points toward the library.

WILL
 What's going on?

CHRIS
 (grinning as he goes)
 Tell you in a minute.

GERALD
 (to Roxanne)
 Oh, you're so lovely.

ROXANNE
Gerald, stop

Before Will can say a word

ROXANNE (CONT D)
(to Will)
You should get this man some
coffee

She goes Will follows her with his eyes

OUTSIDE THE LIBRARY, Tom bumps into Morgan, who looks
preposterously lovely

MORGAN
Well, nello.

TOM
Morgan

MORGAN
It's usually good manners to greet
your hostess with a smile, Tom

A flicker across his lips

MORGAN (CONT D)
You're a bad actor

TOM
And you're a very good one

MORGAN
I was Until I met Laurence
Fortis

TOM
I'd say you're still pretty good

The statement is loaded five different ways Morgan accepts
them all - from Tom

Chris comes up, excited

CHRIS
Dad
(flustered)
Sorry Hey, Morgan

MORGAN
Chris

Morgan smiles at Tom, goes

CHRIS
Dad Listen Good news I got
it I got the money

TOM
You went to the bank?

CHRIS
Yeah, yeah Fe wants to verify our
delivery schedule, but we got it

TOM
We got the loan?

CHRIS
That's what I'm telling you.

TOM
That's that s fantastic

CHRIS
You haven't heard the fantastic
part Ready for this? 8 7, locked

TOM
Wait a minute, Chris

CHRIS
No, no, it's real Genin gets that
they have to prop up our exports,
so they're doing a few low interest
deals, and we're one of them

TOM
Maybe I should go see him

CHRIS
What are you talking about? Dad,
it's done

TOM
I don't know this guy, I don't know
this bank, something's wrong

CHRIS
(suddenly angry)
What is it with you, I mean what is
it?

TOM
Nothing, I'm just surprised.

CHRIS
 Surprised at what? That I came
 through for once? That I could
 actually make something happen when
 you couldn't?

TOM
 Chris

CHRIS
 You know what the surprise is, Dad
 That with all you did to stand in
 the way of this, it's your butt I
 saved today. And I'm sorry that
 despite whatever problems you have
 with me, you can't see that.

Chris goes, deeply hurt

IN THE MAIN ROOM, Johnny Fortis is attempting to play an old
 Gershwin tune. He's an expert pianist, but so drunk that his
 Gershwin comes out sounding like Schoenberg.

NEAR THE BAR, Gerald notices Ash, in dress uniform, with two
 Junior Officers. Gerald stands.

GERALD
 (to Will)
 C'mon. I want to introduce you to
 someone.

Will would rather go after Roxanne, but he follows Gerald.

ASH
 Good evening, General. Oh, and,
 Mr. Hart. Welcome home.

WILL
 (a bit confused)
 Thank you.

GERALD
 This is Captain Ash, Will. New
 chief of security. And an enemy of
 this colony.

ASH
 General.

WILL
 Gerald, maybe we should sit down.

GERALD
 (to Ash, softly,
 threatening)
 I know what you're doing You want
 a war? I'll give you a war when
 I get to Washington, I'm going to
 wage a full-out war On you, sir

Ash's eyes are cold behind his smile

ASH
 Have a good trip, General
 (to Will)
 Nice to meet you, Mr Hart I m
 sure I'll see you again

Gerald goes with Will

AT A SMALLER BAR, Chris is drowning his fury with some shots
 from yet another Jeffrey Fortis comes up

FORTIS
 Jeffrey, the '59 Eschezeaux
 (to Chris)
 You good?

CHRIS
 Great So, Grandpa, seems I won't
 be needing your help after all.

FORTIS
 I heard Congratulations

Jeffrey hands Fortis a bottle

FORTIS (CONT D)
 Thanks, Jeffrey

CHRIS
 How'd you hear?

Fortis shrugs

FORTIS
 Hey, you should meet the Governor
 She's some eye candy

He goes

ON CHRIS how the hell did Fortis know about the loan?

IN A SMALL STUDY, Will finds Roxanne alone, looking through
 Fortis's collection of antique books She sees Will

WILL
I never got your letter

ROXANNE
That's not my fault

WILL
Do you love him?

ROXANNE
You're drunk

WILL
Roxanne

ROXANNE
Will, I didn't decide, you
decided .

WILL
He's my brother, Roxanne . You guys
had always been together

ROXANNE
You're right And we're still
together It's gotten better

WILL
I'm glad

ROXANNE
Is that supposed to hurt me?

WILL
No No

She looks at him.

ROXANNE
You shouldn't have come back

WILL
No I shouldn't have left

Will clumsily tries to kiss her Roxanne pushes past him and
runs out of the room.

IN THE MAIN ROOM, Johnny is now standing on the piano bench,
YODELING incomprehensible lyrics People are CHEERING him
on His handmade Italian slippers weren't meant for polished
wood, however, and he crashes to the floor

He looks up His father is standing over him.

FORTIS
Get up, you idiot

Fortis walks away Johnny, miserable, stays where he is
Someone offers a him a hand It's Ash

ASd
You should be more careful
he helps Johnny to his feet Johnny dusts himself off

JOHNNY
What difference does it make?

ASd
That's for you to figure out,
John Maybe we could talk about
it

Johnny hesitates Who is this guy?

Roxanne finds Chris AT THE BAR He puts his arms around her,
nuzzles her cheek

WILL, watching from ACROSS THE ROOM He's already disgusted
with himself. Seeing Roxanne and Chris does it for him

CAT watches Will she follows his eyes to Roxanne Guesses
the situation She sidles up to her despondent nephew

CAT
Great party

WILL
Yeah

Will tries to stop looking at Roxanne and Chris He can't

CAT
Why don't you get outta here
Leave Just go

WILL
Really?

CAT
Sure I'll cover for you
(softly)
Go ahead, Will

He nods, grateful Goes

From ACROSS THE ROOM, Roxanne watches him leave

INT DOWNTOWN TAVERN - NIGHT

A real dart-throwing, sawdust on the floor kind of place On the walls are PATRIOTIC BANNERS and POSTERS advertising service in the Federal army

Will sits at the bar, downing shots of Guadalajara tequila

at the end of the bar, a DOCKWORKER, 30, working late, is trying to make his dinner from a couple of bar sandwiches

He's attracted the attention of a quartet of heavy-set GUYS in their early 20's

They've noticed a by-now familiar decal stuck to the front of his HARDHAT. the stars and stripes of our own era The rebel flag, in theirs

One of the GUYS, BITO, slides over to the dockworker.

Will watches him

BITO

Food in here is crap, isn't it?

DOCKWORKER

Not when you're as hungry as I am

BITO

Buy you one?

DOCKWORKER

S'okay I gotta work tonight

BITO

Ah c'mon We were admiring the flag on your hat there And we wondered what we could do for a real patriot like you

The dockworker suddenly realizes what's up He tries to grab his hardhat Bito gets it first. He looks at the flag

BITO (CONT D)

Well, I don't know what offends me more That you people stole a piece of my history for your own Or that you stick it in my face

He feints at pushing the hat into the dockworker's face The man raises his hands, stumbles back off the bar stool

The other guys are immediately on their feet They surround the dockworker. He's terrified, but defiant

DOCKWORKER
Give it back

Bito puts the rat on

BITO
Hey look, I'm George Washington!

The other guys HOOT and HOLLER The dockworker lunges for him Bito smashes him in the chair with a hard right The dockworker goes down Bito flings up his hands

BITO (CONT D)
I cannot tell a lie!

He can't keep a straight face as he points at the fallen man

BITO (CONT D)
I dropped down the cherry tree

That brings the house down. Everyone's LAUGHING now

Everyone except Will Who's suddenly standing a few feet from Bito

WILL
Just give him the hat

BITO
well, look at this Another patriot Am I gonna have to chop you down, too?

Greasy LAUGHTER A beat Then Bito swings at Will, who ducks and counters with incredible speed Suddenly Bito is on the floor, GASPING Will grabs the hardhat, SMASHES it into the face of another guy And another and another

EXT DOWNTOWN TAVERN - NIGHT

The fight spills out into the street Will's on the ground being pummeled and stomped Before he passes out, he hears the WHINE and sees the FLASHING LIGHTS of a POLICE FLYER

Then, blackness

END ACT FIVE

ACT SIX

INT. CITY JAIL - DAY

A City Cop turns Will over to Tom

Will's hung over, there's a cut above his eye, and he's limping a little. The last thing he wants to see is the disapproving face of his old warhorse Dad

INT POLICE GARAGE - TRUCK - DAY

They swing into the cab of Tom's truck. After a moment:

TOM

You're lucky the Lieutenant here's a friend of mine or you'd be in Federal custody right now

Will looks at the floor

TOM (CONT'D)

You told me you weren't involved

WILL

I'm not

TOM

Then what were you doing fighting over something as stupid as an old flag

WILL

You fought for it.

TOM

I fought for my country

WILL

Which country?

TOM

There's only one

WILL

Is there?

(pause)

Look, I'm sorry you had to come down here

TOM

I don't want apologies, Will. I want to know what's going on.

WILL
I don't want to talk about it

TOM
That's not an option

WILL
(violent)
I don't want to talk about it
Sir.

TOM
I thought we could talk about
anything
(off Will's silence)
You know, I always knew Chris was
gonna have a hard time From the
day he was born He cried about
every little thing But you You
were such a nappy kid
(pause)
If your mother were here

WILL
But she's not, is she? She's dead
That stops Tom

TOM
I don't like your tone of voice,
son

WILL
She's dead, Dad Do you ever think
about her? 'Cause we do. Or is it
just, time to get in the corr, time
to get in the wheat, time to start
another wonderful agrarian
project

TOM
You can apologize, or you can walk
home

Will pops the door, and is out in an instant

TOM (CONT'D)
Will

But Will is off and running Tom leans back in his seat
Punches the wheel in frustration

INT CITY SCHOOL - CLASSROOM - DAY

Roxanne's class has just let out.

ON WILL watching Roxanne from the classroom doorway He's
going his best to hide his bruised face in his collar

Roxanne sees him, ushers her remaining Students out She
pulls Will inside

ROXANNE

What happened?

WILL

Nothing Stupid Roxanne

ROXANNE

Shut up That cut's started to
bleed

She heads toward a sink in the back of the classroom

WILL

I wanted to apologize .

ROXANNE

Will you shut up? Sit down.

Will slumps at a desk Roxanne runs a towel under hot water

ROXANNE (CONT'D)

So you gonna tell me what happened?

WILL

Some very large men and I had a
disagreement about something very
small Like I said, stupid

She comes over with the towel.

ROXANNE

Lift your head

Roxanne dabs at his eyebrow

WILL

Ow

ROXANNE

(wiping at the wound)
Hold still

WILL
You do that very well

ROXANNE
Shut up.

He looks up at her

WILL
I'm sorry I'm so in love with you
She hesitates.

ROXANNE
I'm sorry I lied to you
(off Will's look)
I never sent you a letter I
couldn't bear to

She pushes the damp hair back from his forehead

ROXANNE (CONT'D)
(softly)
Why'd you have to come back?

INT FEDERAL BUILDING - OLIVIA'S OFFICE - DAY

Lt-Governor Agee gazes out at New Chicago Beyond, the great
yellow-on-yellow checkerboard of farms Behind her, Ash

OLIVIA
The protest is tonight?

ASH
Yes

OLIVIA
You plan to make arrests?

ASH
If necessary

The Lt-Governor turns and walks to her desk

ASH (CONT'D)
Are you having second thoughts?

OLIVIA
General Morris would say we're
moving too quickly

ASH

General Morris is a brave soldier,
but he was nopeless as a colonial
officer. He got too close to the
locals

OLIVIA

Like Tom Hart

ASH

Particularly Hart. Every
revolution needs a leader. I'd say
it's gonna be Hart, whether he
wants the job or not. Humble him,
and they'll all fall into line

OLIVIA

What if he won't be humbled?

Ash feels something go cold in his belly

ASH

Well well. Farmer Hart. I suppose
I can see the appeal. A certain
mulish strength. I think that's
what they call it, a "mule."

OLIVIA

You're still angry at me

ASH

Let's say, disappointed. I was
hoping your assignment here was
more than a coincidence

OLIVIA

I'm here to do a job, David

He nods

ASH

So am I.

He turns to go

OLIVIA

Be careful tonight. These are
still Americans we're talking
about

ASH

I intend to remind them of that

He goes

INT THE DOCKS - CHRIS'S OFFICE - DAY

Chris is doing some long overdue research. He has a nagging suspicion about the bank loan. We catch a glimpse of 22nd century computing.

CHRIS
Show me First Financial. I want to
know who's on the Board.

A genial electronic VOICE answers.

VOICE (V O)
Sure, Chris.

A quick succession of FACES streams by. Nothing.

CHRIS
Any major stock activity. Big
buys. I want to know who and when.

Another flurry of IMAGES. Chris scans them quickly.
Fred Allard, slipping on a coat, sticks his head in.

ALLARD
I'm reading down to the Federal
Building. Tell your Dad if he
wants to make a difference, he
should be there.

CHRIS
(distracted)
Sure.

his mind is obviously elsewhere. As soon as Allard goes,
he's right back to the computer.

CHRIS (CONT'D)
Update. Show me last week.

VOICE (V.O)
Wait a minute. Wow. Is this what
you're looking for?

An IMAGE of a document pops into view. ZOOMS into a crowded
patch of tiny type. Still impossible to read.

CHRIS
Paraphrase.

VOICE (V O)
 According to this, the entire
 assets of First Financial were
 recently - sorry, yesterday - re-
 registered as the property of
 Tyberg Trusts, Ltd

CHRIS
 Who the hell is Tyberg Trusts?

A brief flurry of IMAGES The flutter settles on ONE
 particular FACE

ON CHRIS the light of the IMAGE reflected on his skin

VOICE (V O)
 Well, will you look at that

CLOSE ON CHRIS he's looking

INT FORTIS APARTMENT - STUDY - DAY

Chris slams his FIST down on his grandfather's desk

CHRIS
 You bought the bank's

We're in Fortis's office-study Fortis is seated behind a
 vintage desk that might have belonged to a Rockefeller

Jeffrey, standing beside him, goes into a defensive posture
 at the perceived threat Fortis waves him off

FORTIS
 Go away, Jeffrey Get me an
 espresso
 (to Chris)
 Hey, I buy a lot of banks Believe
 me, they appreciated it

CHRIS
 You son-of-a-bitch

FORTIS
 I was only trying to help

CHRIS
 Help? That was help? That was a
 knife in the back

FORTIS

You're angry Justifiably when
you should be proud Of yourself
You saved the company.

CHRIS

Grandpa, I may be young, I maybe
thought I could do something I
couldn't, but I'm not an idiot
You own the bank, you own the loan,
you own a chunk of the Hart
Company That's what you want

Fortis pulls a wad of documents out of a drawer

FORTIS

Here These're the papers for the
loan I swear, on the memory of
- your mother

CHRIS

If you mention my mother again

FORTIS

I swear, there are no other copies
So now it's not a loan It's a
gift To my grandson whom I
love The future president of
Fortis-hart Industries.

(off Chris)

You belong with me, Chris You
know it

CHRIS

Go to hell

Chris slams the door Jeffrey hands Fortis his espresso

EXT ABOVE NEW CHICAGO - DAY

Chris pilots his sleek flyer through the aerial traffic lanes
of the city

INT FLYER - CONTINUOUS

Inside, Chris reflexively tries to get his father on the car
vidphone The screen keeps showing a busy signal No call
waiting for Tom

In frustration, Chris turns his flyer toward a friendly
destination

INT CITY SCHOOL - HALLWAY - DAY

Chris walks down a hallway looking for his fiance's
classroom He finds it

The door is ajar Chris starts to step in Stops

CHRIS'S POV INSIDE THE ROOM, two people are sitting at a
child's desk, embracing each other with the passion of long-
lost lovers Will and Roxanne

ON CHRIS confusion, shock, grief

He turns and moves off quickly and quietly down the hallway

INT CITY SCHOOL - CLASSROOM

Will and Roxanne part for a moment, look at each other.

WILL

We have to tell him We should
have told him before

She stares at him, then shakes her head, "no."

WILL (CONT'D)

Then let's run away I know places
up North, so beautiful, Roxanne, we
could live there, a long time
There are rivers

ROXANNE

I don't want to run away My life
is here I want to stay here
I

She looks down He knows what she's thinking

WILL

You can't marry him Not now.

ROXANNE

I don't know what to do

WILL

It's better that he knows

ROXANNE

No

WILL

But you don't love him

She looks at Will

 ROXANNE
I do I do love him

 WILL
But not like this

 ROXANNE
 (into his eyes)
Of course not

 WILL
Then you can't marry him

A long moment She drops her head

 ROXANNE
 (softly)
You shouldn't have left

His own words. Will stands She's still holding his hand

 WILL
 (softly)
Let go

 ROXANNE
No

 WILL
Please

She lets go He turns and walks away

EXT ABOVE NEW CHICAGO - DAY

Chris's flyer ROARS through the skies above New Chicago

INT FLYER - CONTINUOUS

Inside, Chris His eyes are red-rimmed, cheeks stained with
tears But the rest of his face is steel

END ACT SIX

ACT SEVEN

EXT FARM - EVENING - TO ESTABLISH

The sun is caught in the branches of the lone tree The fields are a deep red-gold Magic hour

INT FARMHOUSE - EMILY'S BEDROOM - EVENING

Emily is on her bed reading, Ginger curled up beside her Tom stops in the doorway

TOM

Just gonna head out for awhile

EMILY

(still reading)

The woods?

Tom nods.

EMILY (CONT'D)

Maybe one day you'll tell me what's so interesting in there

TOM

One day

(pause)

You're just gonna read and stuff?

EMILY

Yeah

TOM

When I get back, maybe we can talk about this "grounded" situation

EMILY

Sure But, it's fine, Dad.

He goes. She looks after him. Her expression changes She has something other than reading in mind

EXT THE WOODS - EVENING

"The woods" are a thick patch of pines about half-a-mile from the farmhouse A stream runs through them Tom stops at a familiar spot He looks around He is alone Then, as if it is an old ritual, he gently touches the WEDDING RING on his left hand From behind him, he hears a VOICE:

ANNE (O S)

Happy Valentine's Day

He turns Anne is standing there, smiling Or rather, a
 very realistic HOLOGRAM of Anne

TOM
 (gently)
 You always say that

The hologram smiles

ANNE
 Sorry I have to be away,
 sweetheart Do you like your
 present?

TOM
 (by rote)
 I love it

ANNE
 So what do you want to do tonight?

TOM
 Stay here With you.

ANNE
 (sexy smile)
 You read my mind .

TOM
 Program freeze

The hologram freezes, smiling Tom drops his head

TOM (CONT'D)
 Anne, I don't know if I can keep
 doing it alone I've tried to keep
 us together All of us, but
 (pause)
 Emily's disappointed in me I
 can't talk to Chris, I just keep
 hurting him And I think now, I've
 lost will
 (pause)
 And we're going to lose a lot more
 All our sons and daughters If I
 don't stop it. But I can't I
 can't I can't Anne .

He chokes on a sob

TOM (CONT'D)
 I can't keep living without you
 Program resume

The hologram grins

ANNE

Tom, you're blushing Don't worry,
I won't ravish you

Anne reaches toward Tom Her glowing hand passes through
his face She giggles

ANNE (CONT'D)

How could I? I'm not really here

The words strike Tom He sinks to his knees Anne stands
over him, smiling, her weightless arms embracing empty air

INT FORTIS APARTMENT - NIGHT

Fortis is eased back in a grand recliner, enduring a
rejuvenating treatment at the hands of Jeffrey

FORTIS

Thank you, Jeffrey You may go.

The artificial leaves, passing Morgan as he exits Morgan's
done up for the evening, and breathtaking as usual

MORGAN

You sure you don't want to come?

FORTIS

Make my apologies, dear. I can't
stand opera Even if I built the
damned opera house.

MORGAN

You're missing something special.
Sandro's quite talented

FORTIS

But at what, we wonder

MORGAN

You're jealous

FORTIS

Practical He costs too much I'm
sending him back on the next boat
He can do his *Figaro* in Basra

Morgan's smile fades abruptly.

MORGAN
 Don't do that
 (lightly)
 Would it make a difference if I
 told you I loved you?

FORTIS
 No

Morgan leans close Fortis can smell her perfume

MORGAN
 (whispers)
 I'll prove it to you

FORTIS
 I think my grandson likes you

MORGAN
 I know he likes me

FORTIS
 What do you think of him?
 (off Morgan)
 You know Johnny's been a
 disappointment to me

MORGAN
 And?

FORTIS
 I need your help with Chris
 (pause)
 It's important to me, Morgan

MORGAN
 What do I get?

FORTIS
 (shrugs)
 What do you want?

It's obvious

FORTIS (CONT'D)
 Be back in time for breakfast?

Morgan smiles, coldly

MORGAN
 You're a shit, Laurence

She goes Fortis grins

EXT FARMHOUSE - NIGHT - TO ESTABLISH

The moons are just up as Tom returns to the farmhouse

INT FARMHOUSE - CONTINUOUS

Ginger greets Tom at the door. She WHINES, draws his attention to

Someone waiting for him in the living room. The young soldier, KEVIN

KEVIN
Colonel Hart Sir. The door was open. I'm a friend of Will's

TOM
Is he all right?

KEVIN
I was hoping I might find him here, sir

TOM
What do you want?

KEVIN
It's about tonight, sir. Apparently there's going to be a demonstration at the Bentes

TOM
I'm aware of that

KEVIN
My squadron has been ordered to establish a guard around the ship. Captain Ash believes there may be violence and he's preparing a response

TOM
What kind of response?

KEVIN
If we're attacked, we're to defend ourselves and the ship by engaging the enemy

TOM
"Engaging the enemy?" Why are you here?

KEVIN
I thought you might be able to
stop what's about to happen, sir

The soldier is trembling

TOM
What's your name, son?

KEVIN
Kevin Sarno, sir

TOM
I knew a David Sarno in the war
He was with us in the mountains

KEVIN
He's my father, sir

TOM
I see

Ginger WHINES again

TOM (CONT'D)
Quiet, girl

Ginger paws at him, insistent. Then Tom realizes what's the
dog doing downstairs? The last he saw, she was with Emily.
Tom rushes upstairs to Emily's room.

INT. FARMHOUSE - EMILY'S BEDROOM - NIGHT

Tom at the door. The bedroom is empty.

OF TOM'S FACE

EXT. FEDERAL PLAZA - NIGHT

An angry crowd surges around the Bentes. Some of the
protesters are waving the old American flag. In front of the
shop, in a dark line, Federal soldiers, their rifles held
tightly to their chests.

In the crowd, Emily, with her friends Melin and Carver.
Emily cups her hand over her mouth and shouts.

EMILY
Troops out now!

BLACKOUT

END ACT SEVEN

ACT EIGHT

EXT FEDERAL PLAZA - NIGHT

By the time Tom arrives at the Federal Building, the demonstration is reaching critical mass. The FURIOUS crowd is massed in a dense semicircle in some places, protestors are right under the nose of the ship, only twenty feet from the impassive, well-armed Federal soldiers

At the rear of the crowd, squatting by the concrete blast bumpers that ring the plaza, Damon, Trent and Connie eye the ship darkly. Each hides a PULSE RIFLE under his heavy coat

Tom finds Allard. They have to SHOUT to be heard

ALLARD
So you made it, good for you

TOM
Have you seen Emily?

ALLARD
(shocked)
She's here?

Tom grabs Allard by the arm. Together they push through the crowd toward the ship, searching

INT USS BENTES - COMMAND BRIDGE - NIGHT

Captain Ash and a LIEUTENANT are watching the rally on a huge VIDSCREEN. The ship has no windows, but the vidscreen is so clear it gives the impression you're looking through one

ASH
Time to say hello

He touches a button

ASH (CONT'D)
Citizens, you are in violation of
Department of Defense Directive
5109 .

EXT FEDERAL PLAZA - CONTINUOUS

Ash's VOICE echoes from the black face of the ship

ASH (V O)
You are required to remain at least
300 meters from all US military
equipment
(MORE)

ASH (V O) (CONT'D)
 Comply at once, or you will be
 subject to arrest and detention.

Angry SHOUTS from the protestors in response

Tom spots Emily She's squeezed in with a group of Young
 People as they drift toward the Federal Line

TOM
 (snouting)
 Emily!

No response She can't hear him above the general DIN

With Allard at his side, Tom fights his way to his daughter.
 People recognize him - make way - but he's still yards from
 Emily

Suddenly someone throws a BOTTLE at the ship

Tom sees it So does Allard

For a moment, it seems to hang in the air. What's in it?
 Gasoline? Napalm? Something worse?

The bottle crashes into the face of the ship and sends a
 shower of beer down one armored cheek

Instantly, a THUNDEROUS SOUND like a synthesized foghorn
 BOOMS as the Bertes' auto-defense system kicks in

Lethal-looking pulse cannons swivel into position An
 electronic VOICE intones

VOICE (V O)
 Security of this vessel has been
 compromised A perimeter will now
 be established to determine the
 nature of the threat Security of
 this vessel has been compromised.

The message REPEATS like a mantra as a BRILLIANT GREEN LASER
 CORONA ignites directly below the ship and slowly circles
 outward, ripping along the concrete toward the protestors.

The crowd PANICS Races backward, people tumbling against
 each other

Emily is thrown toward Tom, who stands against the surge to
 grab her up in his arms

EMILY
 Daddy, daddy. '

Then Tom too, with Emily and Allard, is retreating, as the green CORONA forces the crowd away from the ship

But one BOY stumbles and is left behind. It's Emily's friend, CARVER. Caught in the stampede, his leg's been broken. He lies GASPING, rigid with fear.

The LASER PERIMETER glides inexorably toward him as the crowd watches and then simply WASHES over him.

As it does, a brief MAN-SHAPED HOLOGRAM hovers above him, busy with code and information about the boy's identity.

Then the BEAM rolls on, forcing the rally back against the blast barriers.

INT JSS BENTES - COMMAND BRIDGE - NIGHT

The same HOLOGRAM and INFORMATION are on Ash's vidscreen.

LIEUTENANT
Permission to fire, sir?

ASH
Of course not. We don't fire on children.

LIEUTENANT
(into a headset)
Arrest him.

ASH
Leave him where he is.

LIEUTENANT
But sir, he's in violation.

ASH
Leave him.

INT FEDERAL BUILDING - OLIVIA'S OFFICE - NIGHT

The Lt-Governor is watching the rally from her own vidscreen.

EXT FEDERAL PLAZA - NIGHT

The onward march of the LASER abruptly stops. The VOICE finally changes its message.

VOICE (V C)
Remain outside the perimeter.
Violation of this order will result
in immediate reprisal.

Silence broken only by the CRIES of poor Carver, stranded in between the line of Federal troops and the protestors

A big man, REILLY, early 30's, steps forward

REILLY
Listen to me People, listen I
don't know about you, but I
couldn't live with myself another
minute if I let those sons-of-
bitches hurt one of our own The
fight starts here, it starts now,
and it doesn't end till New America
is free land'

MAN
New America'

CROWD
New America' New America'

Reilly pumps the crowd

REILLY
If we die, we are free men' Who's
with me?

Reilly grabs a Man, and pushes him toward the brilliant GREEN
LINE of the perimeter He pulls another Man from the crowd

REILLY (CONT D)
We go together'

The men start toward the green line, hesitate, afraid to
cross it Damon, Trent and Connie finger their rifles

Tom has had enough He steps out, walks to the line himself
He says to the first man

TOM
You Get away from there

He claps his hands as if he's on a football field

TOM (CONT D)
Come on, let's go' All of you
Move'

The men obey him

REILLY
What the hell're you doin'? You
gonna let that boy die?

TOM
 No one's dying here tonight
 Unless, maybe, you want to

He sweeps his arm in the direction of the ship.

TOM (CONT'D)
 What'll you gain? Martyrdom? That
 what you want? And maybe a war.

REILLY
 we want a war

Someone in the crowd SHOUTS

MAN
 Yeah, we want a war!

TOM
 (roaring)
 You want war? That what you want?
 Have you forgotten what it is?
 (pause)
 Maybe some of you remember. Some
 of you here fought with me. So you
 know, you don't go looking for war,
 and you don't welcome it. You beat
 it back, with all your heart, all
 your strength.
 (pause)
 But if you fail and you have to
 fight - if we have to fight - we'll
 do it on our terms, not theirs.
 We'll do it right. We'll do it to
 win. I promise you that.
 (pause)
 But not here. Not now.

The crowd is quiet. Allard looks at his boss. The old hero
 of the Mountain Campaign is back.

Tom goes to Emily. The crowd mills around, unwilling to
 abandon the protest, but swayed by Tom's command. It all
 depends on what Tom does next.

TOM (CONT'D)
 (to Emily)
 I want you to stay with Fred.

ALLARD
 What are you going to do?

Tom replies as if it's the most obvious thing in the world.

TOM
I'm going to get that boy.

He turns and walks back toward the perimeter line Allard
stares at him So does Emily So does everybody

ON THE FEDERAL LINE, the SOLDIERS have been watching Tom's
speech One leans over and WHISPERS to his comrade

SOLDIER THREE
Isn't that Thomas Hart? Colonel
Hart?

SOLDIER FOUR
Yeah

That soldier turns and WHISPERS to the man next to him
Tom's name is passed down the line

INT USS BENTES - COMMAND BRIDGE - NIGHT

Ash watches Tom.

INT FEDERAL BUILDING - OLIVIA'S OFFICE - NIGHT

So does Olivia Agee

EXT FEDERAL PLAZA - NIGHT

Tom approaches the perimeter He doesn't hesitate, but walks
right through it

As his pants leg breaks the thin GREEN BEAM, the ship's GUNS
immediately target him A HOLOGRAM forms in air, spilling
information in hieroglyphs

The SOLDIERS in the line raise their weapons, doubt in their
eyes

Tom continues on He reaches Carver The boy has passed out
from pain and exertion

Tom gently lifts him in his arms, and stands, facing the
enormous blind face of the Bentes.

INT USS BENTES - COMMAND BRIDGE - NIGHT

Ash faces Tom.

LIEUTENANT
Cannons are locked, sir Shall we
fire?

INT FEDERAL BUILDING - OLIVIA'S OFFICE - NIGHT

Olivia watches and waits

EXT FEDERAL PLAZA - NIGHT

Tom addresses the unseen Ash as if here were still in Fortis's Library

TOM

Captain Ash, as a representative of the Port of New Chicago, I acknowledge your directive. My people will remain 300 meters from your ship at all times. I must inform you, however, that I intend to make a full complaint to the Office of Colonial Affairs, and that you will be named prominently in that complaint.

Everyone waits. Tom's bravado - or bravery - is appalling.

INT USS BENTES - COMMAND BRIDGE - NIGHT

The Lieutenant asks a final time

LIEUTENANT

Captain, your orders?

Ash doesn't reply

EXT FEDERAL PLAZA - NIGHT

Tom holds Carver closer. Calls up to the ship

TOM

Goodnight to you, sir

Then turns and heads back to his own people.

The SOLDIERS hold their fire

INT USS BENTES - COMMAND BRIDGE - NIGHT

Ash is silent. Defeated? Or not? He is drawn out his adversary. Was that his plan all along?

INT FEDERAL BUILDING - OLIVIA'S OFFICE - NIGHT

Olivia watches as, on her vidscreen, Tom is mobbed by grateful colonials. She smiles just a bit.

OLIVIA

Bravo

INT FORTIS APARTMENT - NIGHT

Jeffrey opens the door to Chris, leads him to the library

The library door is open Inside, Fortis is going through some papers, and marking them up with an old-fashioned pen

Chris pauses in the doorway Fortis sees him

ON CHRIS his face is scarred by disappointment and betrayal

Fortis nods Chris enters Jeffrey closes the door

INT FARMHOUSE - EMILY'S BEDROOM - NIGHT

Tom is tucking Emily into bed

EMILY

I talked to Carver. He said to say
"thanks "

Tom nods.

TOM

Good night, sweetie

EMILY

Dad, I'm sorry I disobeyed your
orders

TOM

This isn't the Army, Emily

Emily smiles

EMILY

Mom used to say it was a waste of
life to get mad at people you love
I wish I could be more like that.

TOM

Me, too You want to give it a
try?

EMILY

Deal.

He kisses her goodnight

INT FARMHOUSE - KITCHEN - NIGHT

Tom enters the kitchen to find Will pouring a cup of coffee

WILL
She okay?

TOM
A little shook up

WILL
You want some of this?

TOM
Sure I'm not going to sleep
anyway

He sits, heavily Takes a few of Francesca's cookies, pops
one in his mouth After the night's ordeal, it's heaven

WILL
I think maybe tomorrow I'm going to
head back

Tom's surprised For all their problems, he doesn't want
Will to go

WILL (CONT'D)
If I stay, there's gonna be more
trouble

TOM
There's gonna be more trouble
anyway That ship is only the
latest provocator The next one's
going to be worse

WILL
Yeah, well, there're other things
too

TOM
Son, I know I'm not so easy to get
along with, but.

WILL
No, it's not you, I just have a
few things to work out

TOM
And you can't work them out here?

WILL
No

TOM
I'm sorry to hear that. By the way,
about what happened in the bar
I'm proud of you

They search for something else to say

WILL
I better pack

TOM
I'll drive you, tomorrow.

WILL
I can hitch

TOM
I'll drive you.

INT FARMHOUSE - TOM'S STUDY - NIGHT

Tom enters his study. A message SCREEN is hovering above his desk. He's missed a call. Tom punches a few buttons.

After a moment, Gerald's face fills the SCREEN. Behind him, we can make out what looks like the bridge of another ship, and the glistening curve of the planet's upper atmosphere.

GERALD (ON SCREEN)
I tried to call you before I left
But I guess you were busy

TOM
A little.

GERALD (ON SCREEN)
I heard. I'm just grateful that no
one got killed. Thanks to you
(firm)
I'm gonna talk to the Secretary,
Tom. I'll take it all the way to
the White House if I have to.

TOM
If anyone can, you can.

GERALD (ON SCREEN)
Let's hope. One Revolutionary War
is enough in any nation's
history.

Behind Gerald, we hear a MUFFLED VOICE One of his PILOTS

GERALD (ON SCREEN) (CONT'D)
Just a second, Tom

He turns away The pilot's VOICE is louder now We can hear fragments of speech "Surface incoming ."

GERALD (ON SCREEN) (CONT'D)
(to pilot)
Are you sure?

A SIREN goes off or Gerald's snip

TOM
What's going on?

GERALD (ON SCREEN)
(to Tom)
I gotta go, there's

A terrible look comes across Gerald's face: of realization, resignation and sadness - for all that's about to be lost

GERALD (ON SCREEN) (CONT'D)
(softly)
Oh, well

Then his IMAGE vanishes, and the words TRANSMISSION LOST hover on the now-black SCREEN like an epitaph

Tom punches buttons. Nothing

Then a tremendous BOOM like a thunderclap rattles the house

Tom rushes outside

EXT FARM - NIGHT

Tom, a small figure silhouetted against a tremendous backdrop of stars, looks up

High above, a gigantic HALO of green and orange light is forming in the night sky The familiar aftermath of an antimatter explosion

CLOSE ON TOM the eerie light beating against his face

INT. FARMHOUSE - WILL'S BEDROOM - NIGHT

Will's been stuffing T-shirts into his backpack He holds one in his hand as he watches the halo spread across the sky

INT FORTIS APARTMENT - NIGHT

High above the city, Chris is watching it too. Behind him, Fortis. Chris takes a sip of wine.

INT USS BENTES - COMMAND BRIDGE - NIGHT

Now the halo is coalescing to a pinpoint of dropping light. Captain Ash watches the transformation on his huge vidscreen.

INT CAT'S STUDIO - NIGHT

Cat sees it from a window in a downtown studio. She glances back at her work-in-progress: a glowing SCREEN propped up on a work table like a drafting board. Next to the screen is an old BOOK, cracked open at its title page: *COMMON SENSE*, by Thomas Paine. Programmed into the screen, the words *To the Inhabitants of New America*.

EXT FARM - NIGHT

Tom witnesses the final stage of the ship's death. His friend's death. And the death of hope.

He sets his jaw.

INT FARMHOUSE - FRANCESCA'S BEDROOM - NIGHT

In her bed, Francesca holds the blanket up to her chin. She stares forward, facing the window, eyes wide open, unseeing but seeing all.

We PUSH IN on her face, and see, reflected in the dark pupils of her eyes, the new star.

FRANCESCA
(whispering)
The beginning

EXT FEDERAL PLAZA - NIGHT

Wind swirls around the hulking edifice of the Bentes, sitting dark and silent on the empty plaza. A few papers, detritus from the rally, dip and dive in the night air. One scrap blows against the side of the ship. And sticks there.

It's a flag. The stars and stripes.

FADE OUT

END ACT EIGHT