

SEVEN WASHINGTON PLACE

By

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FADE IN:

EXT. SIXTY-STORY APARTMENT TOWER - ROOF - DAY (DAWN)

Rain. Racks of solar panels grind slowly around a circular track and come to rest facing due East. Mechanical gears lock in place. A hint of light appears on the horizon.

SOUTH-WEST CORNER

Security cameras climb the corner walls. Floodlights burn through the rain. Somewhere far off, a buoy clangs.

FLOOR 7

A floating dock anchored off the South wall bucks in the surf. Ocean swells glide past the exterior walls.

EXT. PLAZA - DAY

A floor-wide common area two stories in height. A glass wall separates the interior and exterior spaces. In the exterior space chairs are stacked on tables, lashed with rain.

INT. FLOOR 20 - TECH. CENTER - DAY (MORNING)

FRANK, early 40s, trim, and GUNNAR, early 30s, thin, rimless spectacles, sit amid a cluster of computers. On the monitor a map of the U.S. eastern seaboard is overlain with the path of a storm.

FRANK

Will it reach the gardens?

GUNNAR

Looks like it will top out at ten.

Frank opens his phone and makes a call.

FRANK

I'm up here with Gunnar...  
meet me at the elevators.

INT. FLOOR 20 - ELEVATOR BAYS

Frank and MARION, 30's, well-built, half a head taller than Frank, watch the display panel lights count down from 60.

FRANK  
Did you talk to them?

MARION  
We chatted...

The elevator arrives.

ELEVATOR

They position themselves in front of the scanner. There is brief flash. Selectors for floors 8 through 21, and "Plaza" come on. Frank selects 10. The elevator descends.

MARION (cont'd)  
If they want to drown, I don't see how it's any of our business.

INT. FLOOR 10 - MAIN HALL

Elevator doors open. Frank and Marion exit onto a floor covered with Christian iconography. Echoes of choral music follow them down the hall. The reach

PRIEST APARTMENT

and enter. PRIEST rises to greet them.

PRIEST  
Bless you for coming.

MARION  
We don't need that.

PRIEST  
Everyone needs that.

FRANK  
The storm has changed track. You should get your people up to the gardens.

PRIEST  
We are not afraid.

MARION  
What the fuck is wrong with you?  
You're gonna drown if you stay here.

PRIEST  
We do not put our faith in weather reports. We place it -- higher.

FRANK  
Okay Father, we'll leave the doors  
unlocked just the same.

MARION  
God bless you, Father. I hope you can  
swim to Heaven.

Frank and Marion start back down the

MAIN HALL

The hall lights go out. Emergency lights flick on.

FRANK  
Looks like we're walking.

They continue past the elevators and corridor East-1. At  
East-2 they turn for the

"B" STAIRWAY ENTRANCE

At the entryway door the scanner flashes. The keypad status  
light goes from red to green. They enter the stairway.

INT. "B" STAIRWAY - TRACKING

Cell-phone/flashlights sweep the walls. Pale DENIZENS reach  
out as they thread their way up the stairs.

VARIOUS DENIZENS  
How high will the water go?/When will  
the storm end?/When will the power  
come back...

GRANDMOTHER cradles her husband.

GRANDMOTHER  
Please Frank, he hasn't been well for  
the past two days.

FRANK  
We'll send the doctor.

They continue to climb. The lights come on.

INT. APARTMENT 10-S8 - DAY (AFTERNOON)

JACOB, thirties stands at the podium leading a group of  
PARISHIONERS in song. Among them are his WIFE and young SON.

## PARISHIONERS

Pass me not, O gentle Savior/hear my  
humble cry...

A wave climbs up the window pane, subsides. Jacob's gestures  
grow more pronounced.

## PARISHIONERS (cont'd)

While on others Thou art calling/do  
not pass me by.

Another wave laps at the windows. The floor is wet.  
Parishioners slip away.

## JACOB

(more urgently)

Let me at Thy throne of mercy/Find a  
sweet relief/Kneeling there in deep  
contrition/Help my unbelief.

Water is at his ankles. Half the flock is gone.

## WIFE

Jacob -- we must leave!

## JACOB

Pray. The waters will subside!

(fiercely)

Trusting only in Thy merit/would I  
seek Thy face/Heal my wounded, broken  
spirit/save me by Thy grace.

More Parishioners flee. Wife takes her Son by one arm. Jacob  
grabs the other.

## WIFE

Let him go!

## JACOB

Stay! They will subside!

The water rises around them as they struggle. Wife pries her  
Son loose and flees. Jacob returns to the podium. He is  
alone.

## JACOB (cont'd)

Whom have I on earth beside Thee?/  
Whom in heaven but Thee?

The sea covers the windows. Dark shapes move in the water.  
He turns to flee. The windows burst. He is swept away.

INT. FRANK AND ELAINE'S APARTMENT - LIVING ROOM - SAME

Frank and Marion watch the rain. Marion takes a sip of coffee, places the cup gently on the saucer.

MARION

Stupid, fucking bastards.

EXT. BUILDING - SAME

Water-collectors hang from the windowsills.

EXT. PLAZA - SAME

Cisterns positioned under downspouts overflow.

INT. FLOOR 26 - "B" STAIRWAY LANDING - DAY

A cooler has been set out on the landing. ELDERLY MAN creeps up to it. Seeing no one, he reaches inside, removes a bottle of water and a sandwich, and steals away.

EXT. PLAZA - DAY

Sunny. The exterior space resembles the deck of a cruise ship. People lounge about; reading, sun-bathing. Chess games are in progress, Scrabble, shuffle-board, mahjong...

Frank stands at the South rail. The floating dock rocks easy in the gentle swells. In the middle distance the submerged outline of a parking garage is visible. Further out, other apartment towers rise above the waves.

Cousin GEORGE, 60's, squat, bald, droll, joins him at the rail. He pulls a pipe from his pocket.

FRANK

Are you ever going to put tobacco in that thing?

GEORGE

Are you implying I have in my possession combustible hydrocarbons, in violation of various misguided civil and criminal statutes?

FRANK

Yes.

He knocks his pipe against the rail.

GEORGE  
Keep it to yourself.

A ferry is approaching. Maroon and gold signage identify the owner as "Bureau Of Land Management".

As it lines up with the dock a line of men emerge from the building and shuffle down the connecting gangway.

GEORGE (cont'd)  
The dreary crew for Project Charlie. Fifteen years behind a shovel and the sea walls still aren't high enough. I doubt they ever will be.

FRANK  
South Carolina put three colonies off the Charleston coast.

GEORGE  
There must be more dirt in the mid-Atlantic states.

They stroll West along the promenade which bounds the exterior space. Low hills mark a distant coastline. An arc of highway rises out of the water and descends.

PROUD CORPORAL, young, eager in his new uniform, approaches. He salutes Frank, smartly.

PROUD CORPORAL  
Sir! The Realm pays its respects to our brethren in the Republic.

Frank does not return his salute. Enthusiasm undimmed, he turns to George, salutes.

PROUD CORPORAL (cont'd)  
Sir! The Realm extends its fraternal greeting to our friends in the Kingdom.

George manages a grudging salute. Proud Corporal pivots and starts for the corps of soldiers assembling at the far end of the promenade.

Frank and George find a table and sit. The platoon begins jogging in their direction.

George knocks his pipe against the edge of the table.

GEORGE

(mumbles)

Climate change fanatics. As though a few harmless puffs were enough to melt the Greenland ice sheet.

FRANK

Ridiculous. It's going to melt anyway.

GEORGE

My thought exactly.

To the North, the towers of the Verrazano Narrows Bridge bracket the New York harbor. Twisted sections of decking dangle above the waves.

Thirty uniformed men thunder by.

INT. FRANK AND ELAINE'S APARTMENT - KITCHEN - DAY

Frank and TESS, 17, pretty, sit at the breakfast table. ELAINE, 40's, plump, serves.

Portable charges line the windowsill. Fans whir. Ribbons at the air conditioner vents are slack.

The radio cackles out a grim litany of meteorological statistics; temperature 108, humidity 72%, CO2 level 680 parts per million, local mean sea level 20.1 meters...

ELAINE

(to Frank)

I don't understand, we should have power by now. It's a hundred and eight degrees!

FRANK

Not in Elysium.

ELAINE

Well call Trevor -- find out what the problem is!

Tess stands.

FRANK

Off to class?

TESS

No, the Nursery.



FRANK

Ah. Before you go -- what's the anti-derivative of seven D-X evaluated from four to ten?

ELAINE

Frank!

FRANK

What?

ELAINE

You think you're so smart? You're not the one taking the test. No one cares how smart you are.

(to Tess)

Honey, just ignore him.

FRANK

(to Tess)

It's a hard question.

ELAINE

Of course it's a hard question! Nobody does calculus in their head.

Tess hoists her bag.

FRANK

Will we see you for dinner?

TESS

Yes.

She starts for the door.

FRANK

Good. By the way, the answer is forty.

TESS

The answer is forty-two.

FRANK

(beams with pride)

Say hello to Alberto for us.

TESS

I will -- tonight.

Tess leaves.

ELAINE

I don't understand you two -- is that supposed to be funny?

FRANK

Well, she's a smart girl. We'll just have to adjust.

ELAINE

But is she smart enough? It's one in a thousand, Frank. One in a thousand.

The wall calendar reads August, 2125. Frank swipes to the next month. Monday, the 21st is highlighted -- along with the note, "Environmental Regents".

FRANK

We'll know soon enough.

INT. FRANK'S OFFICE

Frank opens his laptop and makes a call. TREVOR, 40s, appears on the screen wearing a long, flowing robe. A cool breeze ruffles his shoulder-length, blueish-gray hair.

Behind him, racks of electronic gear hum and flicker. A straw pushes through the lid of his drink. His manner is languid, ethereal.

TREVOR

Hi, Frank.

FRANK

Chilly?

TREVOR

This is not about the power again, is it?

FRANK

Again?

TREVOR

All the floors are asking -- and everybody has a special need. It's really quite tiresome.

FRANK

It's a hundred and eight degrees.

TREVOR

Well I'd like to help, I really would. But I don't play favorites. This is why everyone likes me.

FRANK

No one likes you.

TREVOR

Well I'm really sorry to hear that, because I like everyone.

FRANK

Trevor -- when will we get some power down here?

TREVOR

If the lower floors weren't so fuelish, the batteries would be charged by now.

FRANK

Is that an iced latte?

TREVOR

Why, yes it is. We allow ourselves a few luxuries up here, because we've learned how to conserve. Conservation, Frank...  
(drains his latte)  
it's everyone's business.

EXT. BUILDING - EVENING

Maroon and gold "BLM"-initialed security cameras watch the ferry tie up to the dock. ALBERTO, 20's, tall slender, is among the cargo of exhausted men who trudge up the gangway.

INT. ALBERTO'S APARTMENT - KITCHEN - NIGHT

Alberto sits at the table. MATIAS, older, shorter, wearier, picks at his food. A shot glass is next to him. An opened whiskey bottle stands on the counter.

MATIAS

They don't think you have the talent.

ALBERTO

Who?

MATIAS

Them! The Whites. They think all we know how to do is dig.

ALBERTO

I dig with "Whites".

MATIAS

And for what? What talent do they have? Can they write like you?

Alberto's phone rings, he takes the call.

ALBERTO

Hi... it's late... no, I'm going to shower and go to bed...

He turns away to continue his conversation. Matias takes his plate to the sink -- in a manner that makes his displeasure evident.

Alberto ends his call.

MATIAS

A war is coming. You know that, right?

ALBERTO

Pop, I'm just too tired...

MATIAS

A war is coming and that girl's father will be eager to fight it. He will be eager for you to fight it.

Matias pours himself a drink and watches his son disappear down the hall.

INT. BEDROOM

Alberto enters. His hair is wet, a towel is wrapped around his waist. He sits on the bed, considers, opens his phone and makes a call.

ALBERTO

Hi.

EXT. PLAZA - NIGHT

Tess and Alberto stroll along the promenade. There is a light breeze. The buoy tolls softly. She takes his hand.

TESS  
This way.

INT. PLAZA - TRAINING ROOM

Tess dims the lights, puts her arms around him.

TESS  
Now.

She pulls him to the mat.

TESS (cont'd)  
Now.

His hands are on her.

TESS (cont'd)  
(fiercely)  
Now.

Alberto moves over her.

INT. FLOOR 36 - "B" STAIRWAY LANDING - DAY (DAWN)

A Realm army waits on the stairs. They carry an assortment of medieval weapons: shields, clubs, swords, armor...

GENERAL signals to CORPORAL, who steps forward and holds a chisel against the lock. SERGEANT raises his sledge hammer.

The keypad changes from red to green. General waves him off and tries the door. It opens. The army enters.

INT. FLOOR 36 - CORRIDOR WEST-2

The Realm army marches down the corridor. Apartment doors are closed. No residents are present. At the

MAIN HALL

the army turn East.

RESIDENTS line the walls watching the soldiers pass. A few applaud. A small child waves a Realm flag.

General appears. He struts down the length of the hall.

There is a commotion in West-1. Sergeant and 2 ENLISTED MEN drag TEENAGER, bloodied and battered, into the hall.

General signals that he be brought forward. The applause dies away.

At General's back is a window.

GENERAL

Open it.

The window is opened.

GENERAL (cont'd)

Throw him out.

Teenager is thrown from the window. His scream echoes over the building as he plunges toward the water.

Sergeant starts down the hall. He claps. Residents do not respond. He claps louder. A few begin to clap. Sergeant pounds his palms together.

Residents stand in two parallel rows, rhythmically clapping. From the window two parallel rows of wind turbines are visible, standing too low in the water, all their blades broken.

INT. WAR ROOM - DAY

At the front of the room a monitor holds the image a 60 story building, aka "the Map". Each floor is assigned a color. Like-colored floors belong to the same nation.

Marion and RAJ, 20s, short, slender are at the conference table. Frank enters, takes his seat, glances at the Map.

FRANK

(to Raj)

Give Jerry thirty-six.

Raj works his laptop. The block of floors 37-43, shaded yellow, labeled "the Realm", expands by one.

Frank recites the names of the floor/nations that follow.

FRANK (cont'd)

Thirty-five, 3-R, the Kingdom...

(turns to Marion)

Us.

3-R occupies 3 floors, The Kingdom, 4 floors. The Republic follows. At 11 floors, it is the largest nation on the Map.

Between the Kingdom and the Republic are 4 floors shaded gray, labeled "Fire".

MARION

Have you lost your mind? If he sets foot in the fire zone we'll crush him -- and he knows it.

FRANK

Does he?

The door opens. George enters and takes a seat.

MARION

Well! If it isn't cousin George. Nice job backin' up thirty-six.

GEORGE

Was that our job?

MARION

It's your neighborhood.

GEORGE

Thank you for the geography lesson.

FRANK

You and 3-R should put troops on thirty-five. Let Jerry know that next time there will be a fight.

GEORGE

(skeptical)

3-R?

FRANK

You fight with what you have, George.

George glances at Map, then back to Frank.

GEORGE

The Kingdom is not ready to send its sons to war.

FRANK

*Well they better get ready -- or they'll find themselves livin' on the stairs.*

GEORGE

If the Republic can see no further than its own neighborhood we shall not want long for company.

On the Map: "The Republic" occupies floors 11-21; "The Kingdom", floors 28-31; "3-R", floors 32-34, "The Realm", 36-43; "The Union", 46-54; "Elysium" 55-60.

Scattered among the nations are independent floors, shaded white. Floors 7 and below are shaded dark blue.

At the bottom of the graphic is the suggestion of a grassy mall and the notation "Seven Washington Place".

INT. FLOOR 16 - "A" STAIRWAY ENTRANCE - DAY

Frank waits at the door. Marion approaches.

MARION

What's up?

Frank opens his phone and hands it to him.

FRANK

Jerry chucked him out an hour ago.

MARION

(reads)

Paul Degarda, thirty-two, Navy vet.  
Why is he on the stairs?

Frank mimes stroking the beard he does not have.

FRANK

I guess he wasn't fraternal enough.

The scanner flashes, they enter the stairway.

INT. "A" STAIRWAY

As they climb, Denizens accost them.

VARIOUS DENIZENS

You can use me./I'm a good carpenter/  
painter/mechanic.../I haven't seen  
the sun in...

They reach the 36th floor landing.

FRANK

(shouts)

Paul Degarda!

No answer. They continue to climb.



FRANK (cont'd)  
Paul Degarda!

HARRY, 40's, tall, thin, is descending from an upper floor.

HARRY  
Frank.

FRANK  
(coldly)  
Harry. Out for a stroll?

HARRY  
Sure, Frank -- aren't you?

FRANK  
Not any more -- but don't let us keep  
you.

Harry nods and continues down the stairs.

MARION  
Who's he?

FRANK  
George's Director of Intelligence.

MARION  
Do we not like him?

FRANK  
We don't like the direction in which  
he's walking.

MARION  
What does that mean?

FRANK  
It means that if Degarda was up there  
Harry wouldn't be coming down alone.

MARION  
Fuck.

They start downstairs. Two landings below, WALTER, white, sixties, dyspeptic, steps forward.

WALTER  
I'm Paul Degarda.

FRANK  
Are you.

WALTER  
That's right.

Frank opens his phone to a picture of a young African American male and shows it to him.

FRANK  
*This* Paul Degarda?

WALTER  
(glances at the phone)  
It's an old picture.

MARION  
The years ain't been too kind, have they?

WALTER  
(to Frank)  
Why is he always following you around -- your mother wouldn't let you have a dog?

Marion starts for him. Frank holds him back.

FRANK  
Let's go.

WALTER  
Hey! You need me.

MARION  
For what?

Walter reaches behind him, opens his suitcase and removes a model train locomotive.

WALTER  
My father brought it with him when Branchport flooded out. By the time I got it, floor four was already a swap and this thing was rusted solid.

MARION  
That's when they moved you to the stairs?

WALTER  
You're some kinda fuckin' genius, aren't you?

Again Frank has to separate them. Walter hands Frank the locomotive.

WALTER (cont'd)  
Turn it on.

Frank finds the lever and pushes it. The wheels begin to turn.

WALTER (cont'd)  
Rebuilt the stator, armature,  
brushes -- the whole motor.

FRANK  
So?

WALTER  
You're The Republic, aren't you? Best  
shops, everybody comes to you when  
they need work?

MARION  
What about it?

WALTER  
All those power tools -- when they  
break, you'll call me.

FRANK  
(considers)  
What, exactly, will we call you?

WALTER  
Walter.

FRANK  
Okay, Walter -- you can have a room  
in Gertrude Depoid's apartment. You  
will, of course, behave yourself.

WALTER  
How old is she?

Frank hands him the locomotive.

FRANK  
Don't worry, you won't have to share  
your toys.

INT. WAR ROOM - DAY

On the Map floors 54-46 are shaded red, labeled "the Union",  
floors 45-44 are shaded white, labeled "Phillip". Realm-  
yellow floors 43-36 follow.

FRANK  
If Jerry goes North, what is the  
Kingdom's position?

GEORGE  
We will defend Phillip.

FRANK  
The Union could be useful.

The wall clock advances to 2:10 PM.

GEORGE  
Ten minutes late. Nice to know we can  
rely on them.

They turn their attention to the Map. The phone rings.  
"Uncle Joe" flashes on the monitor. Frank accepts the call.

UNCLE JOE, bald, muscular, tattooed appears. Hr sits in the  
center of a large, cluttered room. Everything in it is  
broken.

UNCLE JOE  
Well, you brought along cousin  
George. Good. Nice job helpin' out  
thirty-six.

GEORGE  
We thank the Union for their many  
offers of support.

UNCLE JOE  
(erupts)  
You didn't do shit! You sat on your  
fat, fuckin' ass and let Jerry take  
it.

FRANK  
Joseph... how can we help you?

UNCLE JOE  
Cut the crap. You know what I want.

FRANK  
Only if you work with George.

UNCLE JOE  
Fuck George. Just give me my hundred  
sets: swords, shields, armor -- your  
best stuff!

FRANK  
Fifty sets and you work with George.

UNCLE JOE  
A hundred sets, goddammit! A hundred sets!

FRANK  
The thing is Joseph, I'm never sure which side you're on.

UNCLE JOE  
(hurt)  
How can you say that? The Union and The Republic are like brothers.

FRANK  
Anything else I can help you with?

UNCLE JOE  
Anything else!? What was the first thing you helped me with?

FRANK  
I see your point.

UNCLE JOE  
You know what, Frank -- forget I asked. And George, don't come lookin' for us when Jerry comes lookin' for you!

Joe disconnects. The Map reappears.

FRANK  
So George, we're brothers now. Who let him into the family?

GEORGE  
I have the same question about most of my relatives.

Frank turns back to Map.

FRANK  
Fifty sets. God only knows what that bunch of thugs will do with them.

INT. TESS' BEDROOM - NIGHT

Tess sits at the desk. Her laptop is opened to an article titled "Sodium Transport in Angiosperms". Next to her is a wilted plant. A nutrient bottle hangs over it like an IV.

There is a knock at the door.

TESS

Yes?

Frank enters holding a cold drink.

FRANK

Tea. We saved you the last of the ice.

TESS

Thanks.

He reads from the back of the nutrient bottle.

FRANK

"Hemerocallis"?

TESS

It's a hard question.

FRANK

(considers...)

Day lily.

TESS

Very good.

FRANK

Thank you.

TESS

Not everyone would have noticed that the common name is written on the side of the bottle.

FRANK

Oh. Which side is that?

TESS

*You know which side it is.*

FRANK

(smiles)

It appears unwell.

TESS  
It doesn't like salty water.

FRANK  
Will reclamation water be salty?

TESS  
For the first few years.

He sets the tea on the dresser. The clock reads 11:30 PM.

FRANK  
Not too late, okay?

TESS  
No.

Frank leaves. Tess turns back to her laptop.

On her dresser a picture-frame cycles through a series of images. Each bears the title "Reclamation Project Alpha" followed by a year.

2130: a cottage in a grassy field. 2140: several cottages, a garden. 2150: shade trees, children at play. 2160: a town with a schoolhouse. 2170: a causeway connects Alpha to the mainland. 2180: snow. The cycle repeats.

Tess works on. The clock reads 2:00 AM.

EXT. FLOATING DOCK - DAY

Hot and sunny. Fishermen crowd the dock.

INT. ELEVATOR - DAY

Elaine stands amid a crush of matronly women. All hold shopping bags. All wear brightly colored dresses. All wear wide, floral hats they cannot keep out of each other's faces.

The elevator reaches floor 11. The women exit.

INT. FLOOR 11 - HALLWAY

A stiff breeze tugs at the women's hats. Clutching their shopping bags tightly they visit apartments whose occupants include: "Green Vegetables", "Citrus Fruits", "Peppers"...

INT. PEPPERS APARTMENT

Elaine selects two peppers, puts them in her bag.

INT. MUSHROOMS APARTMENT

Women consider their selections. A horn sounds.

INT. HALLWAY

Women hurry to the windows. With great excitement --

VARIOUS MATRONS

The supply boat is here!/I hope they  
got my order!/I asked for almonds/  
olives/cinnamon/nuts...

The ship blows its horn several more times as it lines up with the dock. Each blast sends a new ripple of excitement through the women.

EXT. FLOATING DOCK - DAY

Gray fishermen give way to a torrent of floral hats.

Boatmen begin stacking cartons on the dock. MATRON notices the produce in Elaine's bag.

MATRON

I wish we could afford fresh.

ELAINE

(flustered)

Well... we don't have it every day.  
Maybe once a week -- if that.

Elaine finds a carton with her address. As she leaves the loading area she passes a line of bins labeled "Stairs". She hesitates, then and drops a can of beans into a bin.

On the Plaza a siren sounds.

EXT. PLAZA

Uniformed MONITORS herd a crowd of Denizens onto the exterior space. Pale as ghosts, they shuffle in a dirge-like procession along the promenade.



EXT. FLOATING DOCK

Elaine removes a pepper from her bag and drops it in a bin.

A burly man pushes past her. In his carton is a can labeled "Peaches". Wires poke through the lid.

INT. FLOOR 25 - CORRIDOR EAST-2 - DAY

A long-ago fire has turned this floor into a charred ruin. Dust and ash hang in a fine mist.

Alberto pushes the entryway door opened. Tess follows. Both carry laptop bags slung over their shoulders. They make their way to the remnants of corner-apartment 25-E6.

INT. 25-E6 - LIVING ROOM

Doors and windows are missing. Walls are smashed in. They enter the East-facing bedroom, aka "The Nursery".

INT. THE NURSERY

Two windowless frames look East, at the ocean. Two rows of shelves face them, filled with flowers.

A second pair of frames look South. Between them is a desk. Alberto takes a seat and opens his laptop.

Tess starts down the row of flowers. Nettles catch on her blouse. Petals brush her auburn hair. Sunlight bathes the room.

She stoops at a lush plant. Hidden among the leaves is a red fruit. She picks it and brings it to Alberto.

ALBERTO

Tomato?

TESS

(nods)

You try it. I'm too nervous.

He tries it - and appears uncertain.

TESS (cont'd)

What do you think?

ALBERTO

What's the salt concentration?

TESS  
Reclamation-grade. Come on, tell me  
what you think!

ALBERTO  
It's good -- but lots of companies  
make salt-tolerant tomatoes.

TESS  
But this ours. We'll take it with us  
to Alpha and we won't have to pay  
anyone for a license -- and we'll  
give the seeds to our neighbors so  
they won't have to either.

Alberto turns back to his laptop. He appears troubled.

TESS (cont'd)  
What's the matter?

ALBERTO  
The Norfolk colony.

She comes around to read his monitor.

TESS  
Iodine! How did iodine get into the  
catchment basin?

They continue to read. A horn sounds. Tess goes to the  
window. The supply boat is lining up with the dock.

TESS (cont'd)  
The modified lilies are here -- *and  
those we can sell.*

She gives him a quick kiss and hurries from the room.

Above the desk is an artist's rendering of a green field and  
cottage. A line of oaks shade the cottage. Tall grass waves  
in the wind. "Project Alpha" appears at the top of the  
image.

On Alberto's monitor a cottage stands in a brown field.  
Haunted, twisted trees cower around it.

INT. WAR ROOM - NIGHT

The plan for floor 35 is on the monitor. Thirty-six  
apartments are divided into "A" and "B" wings. Each wing is  
shaded white. Stairway entrances blink yellow.

Frank and George are at the table. Harry is on the phone.

HARRY  
 (to George)  
 They're asking for our help.

The "A" wing begins to blink yellow.

HARRY (cont'd)  
 Sir, we can still get men up there.

George pulls his pipe from his pocket, studies it.

FRANK  
 George? Jerry will cut them to pieces.

The "B" wing begins blinking yellow.

HARRY  
 Sir, there is still time.

The "A" wing begins to flicker rapidly.

GEORGE  
 They can't be saved.

George stands, pockets his pipe, and leaves. The "A" wing goes solid yellow. The "B" wing begins to flicker.

EXT. PLAZA - NIGHT

Big-band music wafts in from apartment tower 16 Jefferson, half a mile North. People relax. Couples dance.

Frank, Elaine and Marion share a table.

ELAINE  
 (to Marion)  
 How old are your girls now?

MARION  
 Three and five.

ELAINE  
 Frank, let's have them to dinner!

Uncle Joe appears among the revelers. He makes his way over.

UNCLE JOE  
 Frank! Marion!

The men stand. Joe is enormous. He wraps Marion under one arm, Frank under the other.

UNCLE JOE (cont'd)  
So nice to see my friends in The Republic close up. Everyone looks so small on the video.

He releases them and turns to Elaine --

UNCLE JOE (cont'd)  
And this... I heard you had a daughter, Frank -- but I never knew she was this beautiful!

ELAINE  
(blushing)  
Oh, stop!

FRANK  
Joseph, allow me to introduce Elaine. My wife.

UNCLE JOE  
Your wife! My apologies, everyone must make that mistake.

ELAINE  
Well actually --

Joe takes his seat.

UNCLE JOE  
You and the missus should come up for a visit. We'll give you the Shangri-la suite. It's got great views of Jersey.

ELAINE  
Frank? That sounds lovely.

FRANK  
Thank you, Joe. If we ever want to look at New Jersey we'll give you a call.

16 Jefferson goes silent. The voice of DJ reverberates across Seven Washington Place and over the waves.

DJ (V.O.)  
Thank you Sixteen Jefferson Avenue! Now, here's a tune for young lovers seventeen to seventy.

Seven Washington begins a melody of its own.

ELAINE  
 (sighs)  
 Such a nice night.

A group of uniformed Realm soldiers are clustered at the rail. They are talking loudly, deliberately drawing attention to themselves. Joe glances at them.

UNCLE JOE  
 I've seen nicer.  
 (to Frank)  
 Let's take a walk.

He stands. Frank and Marion stand.

UNCLE JOE (cont'd)  
 (to Marion)  
 Just the two of us.

Frank motions Marion to sit. He and Joe walk to the

EAST-FACING RAIN

UNCLE JOE (cont'd)  
 If Jerry hits Phillip, what will  
 George do?

FRANK  
 Why don't you ask George.

UNCLE JOE  
 Cut the crap. You want us to help  
 your cousin, give me my hundred sets.  
 Otherwise George fights alone.

FRANK  
 Fifty sets and you and George work  
 together.

UNCLE JOE  
 A hundred sets, goddammit! If we  
 don't stop him, he marches into  
 Elysium. Then where will you be?

FRANK  
 If I give you a hundred sets and you  
 march into Elysium -- then where will  
 I be?

UNCLE JOE

We're not going North and you know it.

FRANK

Fifty sets. Jerry will be fighting on two fronts. If you and George can't stop him in a two-front war with fifty sets, you'll never stop him.

UNCLE JOE

Fine. Fifty sets. Don't wait too long. You may not have too long.

Joe stalks off.

INT. THE NURSERY - DAY

At the window-frame Alberto watches an osprey circle. At the desk, Tess examines a wilted lily.

Frustrated, she turns to Alberto.

TESS

Tell me about the reclamation projects.

ALBERTO

What would you like to know?

TESS

If they're on schedule.

ALBERTO

No.

TESS

How far behind?

ALBERTO

Sometimes the barges come down with nothing to shovel. Sometimes they come down full of garbage. Sometimes they don't come at all.

Tess turns back to the lily.

TESS

I was sure reducing the number of sodium channels would work.

ALBERTO

We don't need to move to Alpha for you to sell salt-tolerant lilies.

TESS

There's a madman running loose in the middle of the building. We need to move to Alpha to survive.

The osprey dives at the window-frame. Alberto steps back, startled. He goes to the side of the frame and pushes away the debris.

ALBERTO

Tess...

She joins him at the frame. Amid the ashes is a nest with four eggs. She peers down at the pale brown flowers.

TESS

They will never live on the land.

INT. WEAPONS FACTORY - NIGHT

George moves among the empty workstations. Swords, shields, knives... are in various stages of production.

A pile of discarded appliance housings lie in one corner. Cutouts suggest the weapons they became.

He picks up a half-completed battle ax and runs his thumb along the blade. Satisfied, he returns to the door, checks outside, then closes it.

He fills his pipe and lights it.

INT. FRANK'S OFFICE - DAY

A dartboard hangs on the wall. Frank stands at a competition distance and tosses a dart. It lands wide of center.

There is a knock at the door.

FRANK

Yes?

Marion enters.

MARION

Jerry just took thirty-four.

FRANK  
What are you talking about?

MARION  
3-R pulled out. They claimed they  
didn't have enough men to hold it.

FRANK  
*I thought George sent reinforcements.*

MARION  
3-R was gone before they got there.

Frank hurls a dart at the board. It impacts near center.

A cork board hangs on the opposite wall. Affixed to it is a copy of the Map. Yellow pins sticking out of floors 36 and 35 chart the Realm's expansion South.

Marion takes a yellow pin from the tray below the board and presses it into floor 34.

INT. FRANK AND ELAINE'S APARTMENT - KITCHEN - NIGHT

Frank, Elaine, Tess, Alberto sit around the dinner table. The air conditioning is on.

ELAINE  
(to Alberto)  
So, what are your plans?

ALBERTO  
To dig, like everyone else.

ELAINE  
I mean, *after* the projects open.

ALBERTO  
I don't think that will happen any time soon.

ELAINE  
(testy)  
Two years -- that's what everyone says.

ALBERTO  
I hope so.

ELAINE  
(angry)  
Everyone says it.



Silence.

ELAINE (cont'd)  
The test is next week.

ALBERTO  
I know.

ELAINE  
If she passes, it's four years  
training in Colorado. You won't be  
able to see her.

TESS  
Mom!

ELAINE  
He should know.

TESS  
He knows.

ELAINE  
Well I just wanted to be sure, honey.  
That's all.

TESS  
And you should know I'm never going  
to Colorado. I don't care what  
happens with the test.

ELAINE  
Frank!?

FRANK  
You're still a minor. You don't get  
to make that decision.

ELAINE  
Honey, you don't have to decide now.  
Help me clear off the plates, we have  
chocolate cake for desert.

TESS  
(to Frank)  
I'm not going to Colorado.  
(stands)  
And I don't want any dessert.

INT. THE NURSERY - DAY

The first chick struggles to emerge from its shell. It's plaintive peeping is overwhelmed by an insistent beeping.

Tess and Alberto stand at the desk. On Tess' monitor an alert labeled "AquaStat" is flashing.

ALBERTO  
It could be the filter.

TESS  
I just changed it.

ALBERTO  
You went down there alone?

She enters a few keystrokes. The beeping continues.

ALBERTO (cont'd)  
Tess -- it's not safe.

She tries a few more keys. The beeping stops.

ALBERTO (cont'd)  
What was it?

TESS  
I don't know. It stopped by itself.

Something else on the monitor catches her attention.

TESS (cont'd)  
Alberto...

A graph labeled "Salinity" shows an ascending line. Screen-bottom is the notation: "National Oceanic and Atmospheric Administration" and the logo "NOAA".

TESS (cont'd)  
Now this...

She brings up another graph. On this one the line descends. Screen-bottom is the logo "AquaStat".

TESS (cont'd)  
NOAA is lying to us.

ALBERTO  
Why would they do that?

TESS

The oceans are becoming less salty.  
The glaciers are still melting. The  
Earth is still warming. They don't  
want us to know.

ALBERTO

It could be the AquaStat.

TESS

It's not the AquaStat. It's them.  
(shuts her laptop)  
It's always them.

INT. TESS' BEDROOM - NIGHT

Tess wakes to the sound of beeping. She goes to the desk and opens her laptop. The AquaStat alarm flashes. The time reads 2:30 AM.

INT. FLOOR 7 - CORRIDOR WEST-2 STAIRWELL - NIGHT

Tess appears on the landing, a bag slung over her shoulder. The water is waist-high, filled with debris. There is no door.

Holding her cell-phone/flashlight she makes her way to the AquaStat apartment. There is no door.

INT. AQUASTAT APARTMENT

She removes a battery-powered lamp from her bag and clamps it to the door-frame. The lamp keels to one side. A dim light suffuses the room.

She muscled a table under the lamp.

On the rear wall, just below the water-line, the AquaStat flashes red. She lifts it from its supports and brings it to the table. She removes the housing.

Nothing appears to be amiss. She opens her phone to a wiring diagram and props it against the housing. She begins tracing circuits.

A chunk of mortar falls on the table, just missing the AquaStat. She turns her attention to the wall. All the mortar is crumbling.

Below the lamp a set of parallel lines are etched into the cinder block. Each is marked with a date. "01/01/2125" appears just above the water line. "01/01/2124", "01/01/2123"... appear below it.

She resumes tracing circuits.

Debris rasps against the corridor walls. A table leg is hit. The housing shudders. The phone slides into the water and washes out of the room. She hurries after it.

INT. FLOOR 7 - CORRIDOR WEST-2

She searches the dark water, but the phone has disappeared.

The corridor heaves and sighs with the motion of the tide. Another piece of debris strikes the power button and the phone lights. She stabs at the water and grabs it.

Starting back, there is a new sound in the corridor. Far off, a woman is wailing. Tess starts for it.

Lights flicker at the other end of the hall. As Tess approaches the wailing fades. Low, indistinct male voices are heard.

She turns down East-2. A light is trained on her.

MAN #1

What do you want?

TESS

Where is that woman!?

MAN #1

Go home.

A muffled scream comes from the stairway.

TESS

Not until I know she's all right.

A second light is trained on her.

MAN #2

She is not all right. Go home.

TESS

Why! What did you do to her!?

MAN #1

Go home.

Another long wail comes from the stairs.

TESS  
Tell me what you did!

MAN #2  
(pause)  
We stopped her.

TESS  
Stopped her? Stopped her from what?

MAN #1  
She was trying to drown her baby. We  
stopped her. Go home.

INT. TESS' BEDROOM - NIGHT

She lies on her bed, her arms wrapped around her legs,  
shaking. On her laptop, the AquaStat is beeping.

INT. FLOOR 44 - CORRIDOR WEST-2 - NIGHT

The entryway door is battered opened. Realm soldiers race  
down the corridor, pounding on doors. Shouts of "Out! Out!"  
fill the air. Men, women, children are dragged from their  
apartments.

INT. STAIRWAY - FLOOR 44

Residents are thrown onto the landing, pushed down the  
stairs, hurled over the banisters. Pandemonium.

INT. WAR ROOM - NIGHT

The plan for floor 44 is on the monitor. "A" and "B" wings  
blink yellow.

Harry is on the phone. Frank, Marion and George are at the  
table.

FRANK  
What's Joe waiting for?  
(to Marion)  
Call him again.

Marion dials. Harry ends his call.

HARRY  
Joe just hit Phillip on forty-five.

FRANK  
*Joe? Joe hit him!?*

Marion cancels his call.

MARION  
Now we know what happened to our  
fifty sets.

FRANK  
George, can you hold him?

GEORGE  
(studies his pipe)  
We expected two fronts.

INT. FRANK AND ELAINE'S APARTMENT - LIVING ROOM - NIGHT

A red spotlight sweeps across the curtains, punctuated by a  
rhythmic WHUP, WHUP.

Frank enters. He peers from the window. A naval vessel  
stands off the West wall. A searchlight combs the water.

Elaine enters. There is a burst of gunfire.

ELAINE  
Frank -- Frank, what is it!?

Tess enters. Another burst.

TESS  
Is that it now? No more arrests? The  
Shore Patrol just shoots them?

ELAINE  
It's not our boys. Our boys would  
never do something like this. They  
must be from Sixteen Jefferson.

Another burst of fire.

TESS  
Dad!

The ship goes silent, the search light goes out. Tears  
stream down Tess' face.

INT. WAR ROOM - DAY

The lights are dimmed. On the monitor floors 34-43 are Realm-yellow. Floors 46-54 are Union-red. The name "Phillip" still appears, but floor 44 is now yellow; floor 45, red.

Marion enters. Seeing no one, he turns to leave, then spots Frank at the back of the room. He takes a seat next to him.

FRANK

Tell me.

MARION

Four boys from thirty-six. They made a raft from old soup cans. One month under Jerry was all they could stand.

(silence)

That's it, Frank

Marion stands.

FRANK

Sit down.

Marion sits.

FRANK (cont'd)

(intense)

I want you to put a force together. I want you to do it quietly. I want them ready to fight in two weeks.

MARION

If the Floor Captains find out, they'll lock you up.

FRANK

Better them than the Shore Patrol.

INT. MEETING ROOM - NIGHT

A hundred Republicans crowd into a room meant to hold fifty. Floor captains are seated in the front row. All have hard-bitten exteriors. With the exception of AUGUSTIN, all are white.

Frank takes his place at the desk in the front of the room. Marion sits to his right, Raj to his left, laptop opened.

The mood is tense, angry. Frank gavel the room to order.

FRANK  
 (to Marion)  
 Sergeant-at-arms, are the Floor  
 Captains present?

MARIO, 50s, jumps to his feet --

MARIO  
 You got eyes!

FRANK  
 (to Marion)  
 Call the roll.

As Marion recites each captain's name, they briefly stand.

MARION  
 Augustin, Alexander, Charles,  
 Christopher, Frederick, James, Leo,  
 Mario, Tobias, Travis, Victor.  
 (beat)  
 All present.

FRANK  
 Thank you.  
 (placidly)  
 Raj, what's the first agenda item?

Mario again comes to his feet.

MARIO  
 To make sure we stay out of the  
 business between George and Jerry.

Strong echoes of support.

FRANK  
 Are we in that business?

MARIO  
 Everybody knows you got men goin' up.

FRANK  
 I have no men going up.

TOBIAS  
 But you don't stop 'em. It's not our  
 fight. Stay out of it.

CHRISTOPHER, 40's comes to his feet.



CHRISTOPHER  
 We're not sendin' our kids up there  
 to be cut to pieces just so you can  
 help your cousin.

Loud support.

VARIOUS REPUBLICANS  
 George brought it on himself./Let him  
 deal with it./Screw the Kingdom!

VICTOR, 50s, a bit more civil, stands.

VICTOR  
 Hold on, hold on -- let's not  
 personalize this.

VARIOUS REPUBLICANS  
 (mixed reactions)  
 Sit down!/Shut up!/Leave him alone!/  
 Let him talk!

VICTOR  
 All we're saying is -- stay neutral.  
 No help to either side.

Louder expressions of support.

FRANK  
 Is that it?

MARIO  
 We want a binding resolution.

Echoes of support.

FRANK  
 Okay then -- be it resolved, the  
 Republic will remain neutral in  
 conflict between Jerry and George.  
 All in favor, say "Aye".

Loud confirmation.

FRANK (cont'd)  
 Opposed?

Silence.

FRANK (cont'd)  
 The motion carries. Next item?

MARIO  
That means no men goin' up. George  
gets nothin'.

FRANK  
I see.

Frank stands. He walks over to TOBIAS. Smiles.

FRANK (cont'd)  
No help to cousin George -- is that  
right?

TOBIAS  
That's right.

Frank moves to REPUBLICAN #1, smiles.

FRANK  
George brought it on himself.

REPUBLICAN #1 shifts uncomfortably in his seat. Frank looks  
around the room.

FRANK (cont'd)  
George is on his own.

Milder echoes of assent. Frank continues to circulate among  
the men. He stops at MAX, 30s, powerfully built.

FRANK (cont'd)  
Who are you?

Max sneers at him. Frank looks around the room.

FRANK (cont'd)  
Who is this man?

TRAVIS, 30's rises.

TRAVIS  
He's ours, Frank.

FRANK  
(to Max)  
Name?

MAX  
(contemptuous)  
Baedeker.

FRANK  
First name?

MAX

Max.

FRANK

Stand up.

Max stays in his seat.

FRANK (cont'd)

(to Travis)

Why don't I recognize him?

TRAVIS

He's an exchange.

FRANK

For who?

TRAVIS

Julius Weitz.

FRANK

What floor did he go to?

TRAVIS

(hesitates)

Forty.

FRANK

(to Max)

STAND UP!

Max remains seated.

FRANK (cont'd)

(to Travis)

He reports to you?

TRAVIS

He does.

FRANK

Did you pick him for his ability to follow orders -- or his winning personality?

Travis shifts uncomfortably.

VARIOUS REPUBLICANS

Go easy on him./He's a good guy.

Sensing the crowd is on his side, Max stands. He is half a head taller than Frank.

FRANK  
Occupation?

MAX  
Laborer.

FRANK  
(to Travis)  
Laborer. He digs. What did Julius do?

TRAVIS  
He didn't do anything.

FRANK  
Not a good digger.

TRAVIS  
That's right. We couldn't get him on  
a project.

FRANK  
So, we contracted for this fine  
specimen. Bring in a bit of extra  
cash.

TRAVIS  
What's wrong with that?

FRANK  
Any other Jerry's men here?

A few men shift, uncomfortably. Frank notices. He walks over  
to OSCAR, also mid-thirties, also powerfully built.

FRANK (cont'd)  
You -- stand up.

Oscar looks to Max. Max nods. Oscar rises.

FRANK (cont'd)  
Occupation?

OSCAR  
Oscar --

FRANK  
*Occupation?*

OSCAR  
(contemptuous)  
Oscar Hollander. Laborer.

FRANK  
Who does Mr. Laborer belong to?

LEO, 40s, rises.

LEO  
Easy, Frank.

FRANK  
Who did you give up?

LEO  
Andy Reiss.

FRANK  
Why?

LEO  
He didn't get along with anybody.

FRANK  
Had a bit of an attitude, didn't  
he -- like knowing all about  
electronics made him special.

LEO  
Like I said, nobody liked him.

FRANK  
(scans the room)  
Who else?

Eight more men rise. All are physically imposing.

FRANK (cont'd)  
All laborers -- right?

Silence. Frank turns back to Max.

FRANK (cont'd)  
Military service?

MAX  
In the Realm, military service is  
compulsory.

FRANK  
Rank?

MAX  
I'm no longer in the military.

FRANK  
Rank attained?

MAX  
(hesitates, smiles)  
Corporal.

FRANK  
(to Raj)  
Max Baedeker, floor forty. Look him  
up.

Raj punches in a few keys.

RAJ  
Got it.

FRANK  
Occupation?

RAJ  
Laborer.

FRANK  
Rank attained?

RAJ  
Corporal.

Max smiles.

FRANK  
What's the date of that entry?

RAJ  
March, 2125.

FRANK  
(to Max)  
Care to tell us your rank in  
February, 2125?

MAX  
(smiles)  
Private.

FRANK  
I see.

Frank turns to the floor captains.

FRANK (cont'd)  
Who contracted for these men?

Of the eleven captains, only Augustin's hand stays down.

FRANK (cont'd)  
Augustin, no cash-flow problems?

AUGUSTIN  
We get by.

There is a low, unexpected murmur of support. Frank turns to Travis.

FRANK  
Refresh my memory, Julius Weitz -- he was a Chemist, wasn't he?

TRAVIS  
What the hell do we need with Chemists?

FRANK  
Quite right.  
(to Max)  
Corporal -- what the hell does Jerry need with Chemists?  
(silence)  
Oscar -- care to tell us what Jerry needs with Electrical Engineers?

Silence.

FRANK (cont'd)  
(to the assembled)  
Is that it? Is that our strategy -- send Jerry our best minds -- in return for... *laborers*?

MARIO  
We got a right to take on whoever we like. Read the by-laws.

FRANK  
Is that so. Well Floor Council meetings are only opened to Republicans. Read the by-laws.  
(to Marion)  
Sergeant-at-Arms...

Marion rises.

FRANK (cont'd)  
Throw them out.

MARIO  
That's a provocation!

Marion walks over to Max. Physically, they are equally matched.

MARION  
Get out.

Max does not move. The assembly erupts into competing factions. Max turns to his country-men and nods. Amid the chaos they collect their things and leave.

Frank gavels the meeting to order.

FRANK  
(to Raj, placidly)  
Next item?

RAJ  
Motion to plant more legumes and fewer fungi.

FRANK  
Well gentlemen -- I expect a rousing debate.

INT. THE NURSERY - DAY

Tess and Alberto enter. The osprey is perched nervously on the window sill. Alberto approaches the nest, holding a bag of filleted fish.

The osprey takes flight. Max steps out of the shadows. Three REALM SOLDIERS are with him.

ALBERTO  
Who are you?

MAX  
Papers?

ALBERTO  
We have no papers. This is neutral territory. Where are your papers?

MAX  
No papers. That's unfortunate.

TESS  
You're not scaring us.



MAX  
No? Why is that?

TESS  
Because right is on our side.

MAX  
(looking around)  
I don't see "right" on your side. I see a little boy. On my side, I see soldiers.

TESS  
You don't see it, because you wouldn't know how to recognize it.

MAX  
(laughs)  
Perhaps not. Perhaps, like everything else on this unhappy floor, it has been burned to a cinder.  
(pushing the debris with his boot)  
Who can tell what any of it was. *Papers?*

Tess unlocks her phone and hands it to him. Max checks it.

MAX (cont'd)  
Franklin's daughter!?

TESS  
(defiant)  
Yes.

Max hands back her phone and opens his own. He makes a call.

MAX  
... floor twenty-five... yes... Tess Delano... No problem...

He lowers his phone and walks over to the nest. Four chicks are huddled together, shaking. To Alberto --

MAX (cont'd)  
You feed these vermin?

Silence. His call resumes --

MAX (cont'd)  
I see... Understood.

He hangs up, raises his boot -- and smashes the nest.

MAX (cont'd)  
(to Realm Soldier #1)  
Private?

REALM SOLDIER #1  
Yes, colonel?

MAX  
Escort these children out.

INT. TESS' BEDROOM - DAY

Elaine helps Tess pack.

INT. THE NURSERY - DAY

Alberto watches at the window frame. A boat ties up to the dock. Tess emerges from the building and disappears on-board.

INT. TRAINING ROOM - DAY

Marion supervises as Republicans engage in combat practice. Alberto stands off to the side, watching.

Marion signals him to step onto the mat.

MARION  
Come at me.

Alberto starts for him. Marion pushes him off.

MARION (cont'd)  
Like you mean it.

Alberto charges. Marion sends him sprawling to the mat.

MARION (cont'd)  
Again -- this time come in low.

Alberto charges. Marion again sends him sprawling.

MARION (cont'd)  
Let's try this: face me.

They stand opposite each other.

MARION (cont'd)  
Grab my shirt -- tight...  
(directing his hand)  
Like this.

Alberto grips Marion's shirt tightly.

MARION (cont'd)  
Now, take me down.

Alberto tries. Marion uses a Judo move to break his grip. He locks Alberto's wrist and forces him to his knees.

The door opens. NIGEL, 30's, stocky, pugnacious, leads a line of young men into the room. Marion releases Alberto.

MARION (cont'd)  
Hey, our hour isn't up!

NIGEL  
We thought we'd entertain ourselves  
by watching the beginners class.

Marion signals the Republicans to stand down.

MARION  
(to Nigel)  
Maybe you'd like to give us a few  
pointers.  
(folds his arms)  
You can start with me.

Nigel steps onto the mat.

NIGEL  
Oh, I doubt you're trainable.

Marion rushes him. Nigel sends sprawling into a wall. Marion tries again. Nigel flips him to the mat.

They wrestle.

The door opens. George enters. He strolls over to the weapons rack. Selecting a sword, he approaches the two men. Finding a gap, inserts it between them.

They disengage and stand. George turns to Marion...

GEORGE  
I see you've met Nigel, our Chief of  
Operations.  
(to Nigel)  
Say something nice to him.

Nigel extends his hands to Marion.

NIGEL  
Delighted to meet you.

They shake hands.

NIGEL (cont'd)  
Your hour is up.

INT. FLOOR 33 - CORRIDOR EAST-2 - NIGHT

SENTRY keeps watch. Liquid begins to flow under the door. He kneels down, dips his fingers, brings them to his nose.

He hurries down the corridor giving the alert. Kingdom soldiers emerge from their apartments, strap on their armor.

SENTRY  
Stand back from the door!

Soldiers back away. Not far enough. The liquid ignites. A stream of fire races down the corridor. They are caught in the flames.

The Realm breaks in.

INT. WAR ROOM - NIGHT

Floor 33 is on the monitor. "A" and "B" wings blink yellow. Frank and George are at the table. Harry pauses his phone conversation and turns to them.

HARRY  
They're using an accelerant.

FRANK  
What "accelerant"?

HARRY  
I don't know.

FRANK  
George can't smuggle a pouch of tobacco onto this rock. How the Hell does Jerry get his hands on an "accelerant"?

HARRY  
(unapologetic)  
I don't know.

Frank pushes his chair.

FRANK  
 You know what, Harry? I think I'll  
 get a little air -- give you time to  
 figure out what it is you do for a  
 living.

He storms out.

INT. FRANK'S OFFICE - EVENING

There is a knock on the door. Marion enters.

MARION  
 They're asking for you upstairs.

FRANK  
 They can go to Hell.

MARION  
 Frank, they're losin' a lot of guys.  
 You could cut them some slack.

FRANK  
 If I cut them some slack they'll lose  
 fewer guys?

MARION  
 Come on, Frank. Let's go.

Frank walks over to the dartboard.

FRANK  
 I'll tell you what -- we'll let the  
 darts decide.

MARION  
 I'm not playing darts with you.

FRANK  
 One game. If you win, I go upstairs.  
 If I win, you can represent the  
 Republic at the inquest.

He removes six darts from the board, hands three to Marion.

FRANK (cont'd)  
 You first.

MARION  
 Fine, we'll do it your way.

Marion lobs three darts at the board. All land near the center.

FRANK  
You've been practicing.

MARION  
Let's get this over with.

Frank moves to the throw-line. He hurls three darts. The first two miss the board completely. The last barely catches an edge.

FRANK  
You win. Let's go.

INT. HALLWAY - FLOOR 16 - DAY

As Frank and Marion make their way to the elevator, YOUNG MAN emerges from an apartment. He is startled to see them and quickly turns back inside.

Frank and Marion walk over and push the door opened. Inside, a group of young men stand amid a clutch of weapons. All wear Kingdom-purple armbands. Alberto is among them.

THOMAS, 20's meets them at the door.

THOMAS  
Move on, Frank.

Frank looks to Marion. They continue down the hall.

FRANK  
When will they be ready?

MARION  
They're ready now. They were ready before I asked them.

INT. WAR ROOM - NIGHT

Floor 32 is on the monitor. Stairway entrances blink yellow. "A" and "B" wings are 3-R green.

Frank, George and Harry are at the table.

FRANK  
(to George)  
Can you keep them out?

GEORGE

Nigel is up there with the best we have, along with a few 3-R die-hards. It's a tough bunch.

FRANK

If you can't hang on?

GEORGE

All our assets are on thirty-two. If we lose it we're out of the fight.

INT. FLOOR 32 - CORRIDOR EAST-2

A corridor-wide metal plow faces the entryway door. Liquid seeps under the sill -- and pools at the plow.

Sentry takes hold of the handle. The Kingdom army assembles behind him.

The liquid ignites. Flames race to the plow, and go no further.

The Realm breaks in. Sentry forces the flames back at them. Realm soldiers begin to burn.

INT. WAR ROOM

Harry takes a call.

HARRY

Nigel just beat back an attack.

On the monitor, stairway entrances stop blinking yellow and turn solid Kingdom-purple. Frank turns to Harry.

FRANK

Harry -- they're brave men.

INT. FRANK AND ELAINE'S APARTMENT - KITCHEN - NIGHT

Frank and Elaine are at the dinner table.

ELAINE

I'm worried, Frank. That boy has such a hold on her. You don't think she would deliberately...

Frank gets a text message, reads it, stands...

FRANK  
I have to go.

ELAINE  
Frank, *talk to me!*

FRANK  
No Elaine, she won't deliberately fail the test. She'll try as hard as she can to pass. She has too much pride to do anything else.

He starts for the door.

ELAINE  
What's so important that you can't spend five minutes with me!

FRANK  
(hesitates)  
3-R just surrendered.

ELAINE  
So what, everybody knew they would.

FRANK  
George is still defending thirty-two, that's a 3-R floor.

ELAINE  
Well then, he'll just have to leave.

FRANK  
He can't. Jerry has the access codes now. George can't call the elevators, and he can't open the stairway doors.

As Frank heads for the door Elaine calls after him...

ELAINE  
Well that's not your problem!

INT. WAR ROOM - DAY

Floor 32, corridor West-2 is on the monitor. At the south end the initials "F.E." are prominently displayed.

George is at the table. Harry is on the phone. Frank enters and takes a seat. He glances at the monitor.



FRANK  
(to George)  
F-E?

GEORGE  
Freight elevator.

FRANK  
The building has a freight elevator?

GEORGE  
Of course. Trucks once drove down these streets. Made deliveries. Burned too much fuel, and here we are. The ocean's washed everything away -- except the "No Parking" signs. They will last forever.

FRANK  
Does it work?

GEORGE  
After sixty years? Dear me, no.

FRANK  
Does Jerry know it's there?

GEORGE  
Since we are having this polite conversation, I would suppose not. Harry, can we get a status?  
(to Frank)  
There seems to be some problem with the doors.

HARRY  
Sir, the welders are up there, but that mechanism hasn't moved in sixty years.

GEORGE  
Do hurry them along. The fate of Western Civilization hangs in the balance...  
(to Frank)  
at least the piece of it we own.

INT. FLOOR 32 - CORRIDOR WEST-2 FREIGHT ELEVATOR - DAY

SERGEANT #1 knocks softly at the elevator door, listens, turns to Nigel and shakes his head.

Nigel starts down the corridor. At the other end, desks, tables, chairs... are stacked against the "A" stairway door. A group of soldiers stands guard.

He chats briefly with LIEUTENANT before turning down the

MAIN HALL

where a second contingent of soldiers, Alberto among them, keeps watch at the 3-bay elevators.

Three columns of lights chart the location of each elevator.

NIGEL

Who's in charge, here?

SERGEANT #2 steps forward.

NIGEL (cont'd)

When they are ready to attack, all the elevators will line up on the same floor and descend together. Understood?

SERGEANT #2

Yes, Sir.

NIGEL

All right. Assign two men to keep watch. The rest can stand down.

Sergeant #2 salutes. Nigel continues down the hall, toward the contingent of soldiers guarding the "B" stairway.

Sergeant #2 selects CORPORAL and PRIVATE to keep watch. The elevator lights move randomly.

Alberto wanders over to the window. The sun glints off the water. His breath is quick and shallow. He holds tightly to his shield.

A FEW MINUTES LATER

Nigel chats with the soldiers guarding East-2. The elevator lights come into alignment at floor 47. Corporal shouts down the hall.

CORPORAL

Sir, they're aligned!

Alberto joins the soldiers converging at the elevators. They draw their swords. The lights descend.

At floor 34 the bay-1 light pauses. The lights for bays two and three continue their languid descent, passing below 32. Their motion again becomes random.

FREIGHT ELEVATOR

A soft knock comes from the shaft-side of the door. Sergeant #1 knocks in reply.

The doors are cranked opened. Men queue up and begin moving into the shaft, and down the rung ladder.

INT. FLOOR 32 - MAIN HALL - NIGHT

Display panel lights line up at floor 44 and descend in unison. Three elevator bay doors open simultaneously. Realm soldiers rush onto the floor.

No one is there. On the wall opposite the elevators is the scrawled message: "Please shut the lights on your way out."

INT. TECH. CENTER - DAY

Frank approaches Gunnar.

GUNNAR

What's up?

FRANK

Mrs. Depoid thinks Walter is a spy.

INT. FOYER - GERTRUDE DEPOID'S APARTMENT - DAY

MRS. DEPOID, 60'S, matronly, answers the bell. Frank and Gunnar are waiting. She peeks left and right before letting them in.

MRS. DEPOID

This is all so distressing.

FRANK

What is, Mrs. Depoid?

MRS. DEPOID

He talks to someone on that box of his, late at night, when he thinks I'm asleep.

FRANK

When would that be?

MRS. DEPOID  
Well after nine, of course!

Stealthily, she leads them to

WALTER'S BEDROOM

where a large radio sits on the dresser.

FRANK  
Gunnar?

Gunnar picks it up, examines it.

GUNNAR  
Shortwave radio. You can tune in to  
the other side of the world with this  
thing.  
(sets it down)  
Nice set. No transmitter.

FRANK  
Okay, Mrs. Depoid -- I don't think  
Walter is a spy. But you tell him I  
said to keep it down in here, or he  
goes back on the stairs.

INT. THE NURSERY - DAY

Alberto watches from the window as a boat ties up to the  
dock. Tess disembarks and enters the building.

INT. ALBERTO'S APARTMENT - KITCHEN - NIGHT

Alberto and Tess hold hands across the dinner table. Matias  
brings the entree. They withdraw their hands, self-  
consciously. The meal commences.

MATIAS  
My son tells me you are very smart.

TESS  
Your son is very smart.

MATIAS  
He doesn't count.

TESS  
I don't know what you mean.

MATIAS

After you pass the test, they will take you away from here. You will forget Alberto.

TESS

I will never leave your son.

MATIAS

Why? He does nothing.

TESS

I don't understand -- why are you so cruel to him?

MATIAS

No? Then perhaps you are not as smart as my son tells me.

TESS

*Perhaps you wouldn't mind explaining it to me.*

MATIAS

You see how well he writes. Does he try to advance himself? Does he make a resume? There are other ways to escape this building, young lady, beside mathematics.

TESS

(to Alberto)

That's true -- there would be jobs for you on-shore.

MATIAS

Don't bother. He would rather play at being a soldier.

TESS

What do you mean?

MATIAS

He hasn't told you? He fights in the Great Cause. He puts on his armor and his sword and imagines he is a Conquistador. Though words are the most powerful weapon of all -- he is too *heroic* to use them.

TESS

(to Alberto)

*Is this true?*

MATIAS

I am ashamed of how I treat my son.

(near tears)

I am more proud of him than you will ever know. But he will die on this pile of rocks.

INT. THE NURSERY - DAY

Tess and Alberto enter. She angrily sets her things down.

TESS

Why didn't you tell me!?

ALBERTO

You had other things on your mind.

TESS

The test! Do you think I care about the test? *I care about your life.*

ALBERTO

He has to be stopped.

TESS

Don't you understand!? None of this matters; not George, not Jerry, not any of them. When Alpha opens all of this will be forgotten.

ALBERTO

When will that be?

TESS

We just need to stay alive.

ALBERTO

That's not enough.

TESS

Then go! Kill as many of them as you can! Kill them all.

(beat)

What are you waiting for!? Go!

Alberto turns to leave.

TESS (cont'd)

Wait.

(tears up)

If something happens to you -- I wouldn't be able to bear it.

Tess breaks down. On the desk, the lily plant has died.

INT. FLOOR 30 - GEORGE'S OFFICE

George enters. A set of boxes are stacked by the desk. He opens the first and holds up a purple fabric embroidered with a gold lion.

EXT. FLOOR 30 - NIGHT

Purple and gold flags fly from the windows, illuminated by floodlights, whipped by the wind.

INT. FRANK'S OFFICE - NIGHT

Frank tosses darts.

At the cork board Marion presses a yellow pin into floor 32. He moves to the window, notes the Kingdom flags.

MARION

I don't know what George thinks he's celebrating. He just lost thirty-two, along with half his armor.

FRANK

He survived.

MARION

But for how long?

Frank tosses another dart.

FRANK

Maybe Jerry let him escape.

MARION

Why would he do that?

FRANK

Because the Kingdom is no longer a military threat -- and he wants to be sure we don't get involved.

Frank considers for a moment, then walks to the cork board.

FRANK (cont'd)

I think he has other plans.

He forces a yellow dart in at floor 45, next to the red pin marking the start of Union territory.

MARION  
You're kidding.

INT. WAR ROOM - NIGHT

George and Harry are at the table. Nigel is on the phone. Uncle Joe is on the monitor.

UNCLE JOE  
We're killing him! We're cutting him  
to pieces!

Frank and Marion enter. Nigel mutes their end of the call.

NIGEL  
(to Frank)  
He's lost forty-five and forty-six.  
He's going to lose forty-seven.

GEORGE  
It appears Jerry has dissolved their  
alliance.

UNCLE JOE  
Now's your chance, George. Hit him!

Frank mimes the "kill" sign. Nigel disconnects the call.

The Map appears. Floors 45 and 46 are Realm-yellow. Floor 47 stairway entrances blink yellow. Floors 47-54 are Union-red.

FRANK  
Let's see if Trevor is getting  
worried.

He places the call. Trevor appears in his living room, surrounded by inscrutable objets d'art.

FRANK (cont'd)  
We're not disturbing you, are we?

TREVOR  
I'm always happy to hear from my  
friends in the Republic.

FRANK  
That's nice -- we think of you often.  
Particularly when the power goes out.



TREVOR

Nigel! May I say you're looking splendid. And Harry, how long has it been?

FRANK

Have you met the new neighbors?

TREVOR

What do you mean?

FRANK

Jerry is on forty-seven.

TREVOR

Is he! We thought we heard some noise, but it's movie night, so we really weren't paying attention.

Sky-blue Elysium occupies floors 55-60. Within the block of Elysium floors is the notation, "Praetorian Guard".

FRANK

If the Union collapses, will the Guard be ready?

TREVOR

You know, they're such hardy fellows. So serious. Always on patrol. So if anyone came up uninvited like... oh, I don't know, Jerry -- I don't think he'd get a friendly reception. And I, of course, would cut power to all his floors, revoke his access codes, and leave him to rot. We're watching "The Wizard of Oz". Ah Frank, the magic of Hollywood, where has it gone?

FRANK

It's under sixty feet of water.

TREVOR

What a fool is man. What a fool he truly is.

FRANK

Enjoy the rest of your movie.

Frank disconnects the call. On the monitor, floor 47 is now solid yellow.

INT. MEETING ROOM - NIGHT

The room is packed. Talk is subdued. Floor captains are in their seats. Frank takes his place at the desk.

FRANK  
You all know the situation.

MARIO  
There is no situation.

Shouts from the gallery to let Frank talk.

FRANK  
Jerry is threatening Elysium -- and that threatens us.

MARIO  
He still wants to help his cousin.

TRAVIS  
What's wrong with Trevor -- why don't he do somethin'?

FRANK  
Because Trevor never does anything.  
(scans the room)  
I don't see any of Jerry's men.

LEO  
They was dis-invited.

Some applause.

MARIO  
I still got mine.

Shouts of "Send them home!"

MARIO (cont'd)  
And I got meat on the table!

Shouts of "You got blood on the table!" Mario jumps to his feet.

MARIO (cont'd)  
First we're supposed to bail out George. Now we're supposed to bail out Joe? For what do we need this war? They can all go fuck themselves. Better for us.

Shouts and whistles of support from the majority.

MARIO (cont'd)  
You keep us neutral, Frank -- just  
like we voted.

INT. FRANK'S OFFICE - DAY

Frank is at his desk. Tess enters.

TESS  
This came today.

She passes him her phone. He reads it, hands it back.

FRANK  
Did you tell your mother?

TESS  
No. She'll just blame Alberto.

FRANK  
I'm sure you did your best.

TESS  
I tried as hard as I could.

INT. PLAZA - BAR - NIGHT

Frank and Marion share a table. In front of them are an assortment of hexagonal coasters each showing a different ten-floor segment of the Map.

Frank puts floors 31-60 in order.

FRANK  
Trevor flips a few switches and  
Jerry's off the grid. Why isn't he  
worried?

MARION  
Maybe he's a maniac. Maniacs sleep  
well at night.

George, pipe in hand, and Harry approach.

GEORGE  
Gentlemen.  
(looking around)  
Lovely establishment. No ashtrays.  
Pity. Harry has some news.

HARRY  
He's using kerosene.

FRANK  
Kerosene! Where did he get that!?

HARRY  
From people.

FRANK  
What people?

HARRY  
People. He chops them up and puts them in pots. Apply enough heat, enough pressure, and you get kerosene.

FRANK  
(to George)  
Is he serious?

GEORGE  
Quite.

MARION  
Frank -- he sleeps like a baby.

GEORGE  
Do you know how much kerosene you get from one human?

FRANK  
No, George -- I really don't.

GEORGE  
Not even a pint. It's a stupid weapon and will avail him nothing.

Harry takes a call.

HARRY  
Joe just lost forty-eight.

INT. FLOOR 8 - SHAPE-UP AREA - MORNING

Men await ferries that will take them to the reclamation projects. A scuffle breaks out.

Monitors rush in. A man lies dead of a stab wound to the chest. Monitor CAPTAIN takes charge.

CAPTAIN

Who saw it?  
 (silence)  
 Anybody?  
 (silence)  
 So nobody saw anything.

DENNIS, late 20's, rough, steps forward.

CAPTAIN (cont'd)

Who are you?

DENNIS

The Republic.

CAPTAIN

Is he yours?

Dennis turns the body over with his foot.

DENNIS

If it was one of our guys, he would  
 have been stabbed in the back.

VARIOUS CROWD MEMBERS

Go to Hell!/Screw The Republic!/  
 Screw yourself...

INT. MEETING ROOM - NIGHT

Packed. Republicans are arguing about the murder. Frank  
 gavels the assembly to order.

FRANK

Fred -- I believe you're the one who  
 requested this meeting.

Frederick, bull-necked, stands.

FREDERICK

Frederick.

FRANK

My apologies.

FREDERICK

We're here on account that you make  
 sure The Republic don't get blamed  
 for that man bein' stabbed.

Chorus of support.

FRANK

And -- how do you propose I do that?

FREDERICK

That's your business.

FRANK

Just to satisfy my curiosity -- did we do it?

Mario jumps to his feet.

MARIO

There's a lot of people sayin' you set it up, just to get us in.

Shouts of disapproval.

MARIO (cont'd)

Hey! I'm not the only guy to hear that kind of talk!

Some applause.

FRANK

Fine. I'll send Jerry a note. What he believes is up to him.

INT. TRAINING ROOM - DAY

Combat practice. Alberto and Dennis square off. Dennis uses a Judo move to sweep Alberto off his feet.

They start again. Dennis tries the same move. Alberto counters -- and sends Dennis to the mat.

EXT. PLAZA - DAY

Frank sits at a table constructing a coaster map. On an adjacent table he picks up a coaster for segments B1 to B5 and adds them to the bottom of the Map.

At the rail a man tosses bread crumbs into the air. Gulls bob and weave to catch them.

FRANK

Fuck.

INT. TECH. CENTER - NIGHT

Frank and Gunnar face the monitor. Trevor appears in a satin robe. Behind him is a canopy bed. Cherub-themed curtains flutter in the stream of cool air issuing from the air-conditioning vents.

TREVOR

Gunnar! I don't see you online anymore. Tell me you haven't found a new Scrabble partner!

FRANK

Let's talk about the batteries.

TREVOR

The batteries! Whatever for?

FRANK

The primaries were on fifty-two and the secondaries were on forty-two.

TREVOR

We don't use that terminology anymore. Everything is cross-connected now. Gunnar can explain it to you.

FRANK

You moved them to the basement.

TREVOR

You remember Gunnar, they were always overheating. It was much more efficient to let the ocean cool them.

FRANK

But you left the taps.

TREVOR

It's not like we could have ripped them out of the wall!

FRANK

Those circuits are still live?

TREVOR

Of course they're live. There's nothing to turn off.

FRANK

Then Jerry can access them.

TREVOR  
With what? He has no equipment.

FRANK  
He has equipment.

TREVOR  
That's ridiculous. Where would he get it?

FRANK  
From peach cans. And I believe we supplied the electrical engineers.

TREVOR  
That's impossible. Gunnar, tell him!

GUNNAR  
It is possible. And if Frank is right -- you can't cut him off.

FRANK  
But if he takes the primaries he can cut you off -- along with the rest of the building.

TREVOR  
(without affectation)  
The Guard will stop him.

FRANK  
Will they?

TREVOR  
Well they pretty much fucking have to, now don't they, Frank.

INT. TRAINING ROOM - NIGHT

Tess sits on a mat. Alberto enters and sits next to her.

TESS  
How many families?

ALBERTO  
Nine hundred.

TESS  
How could it happen? How could a sea wall just collapse, on a clear night, at low tide?



ALBERTO  
They build it with garbage.

TESS  
Where will those people go?

ALBERTO  
Back to the building they came from.

TESS  
You wrote that the solar panels were removed.

ALBERTO  
They'll send them anyway.

Tess regards the weapons that line the wall.

TESS  
We're going to war. I can feel it.  
You need to do what your father  
said -- apply for a job on land.

ALBERTO  
My father is a drunk. There are no  
jobs on the land.

TESS  
You have talent. Someone will hire  
you.

ALBERTO  
Yes, and they will say, "This Alberto  
is a fine fellow, but why should we  
give him a permit for the land, when  
he writes so well exactly where he  
is?". No, we must wait for a  
homestead.

TESS  
And in five years it will wash into  
the ocean.

INT. FLOOR 48 - CORRIDOR EAST-2 - NIGHT

Alarms blare. White-plumed, red-caped Centurions form up in rows facing the entryway door.

The Realm breaks in.

EXT. BUILDING - NIGHT

On floor 40 speakers are mounted at the windows.

EXT. PLAZA - NIGHT

Frank and Elaine share a table.

ELAINE

The high today was one-hundred-and-three. That's twice this week its been under one-hundred-and-five.

FRANK

It was a hundred and ten yesterday.

ELAINE

Well yesterday was an exception! I don't know why you always have to be so negative.

Jerry's voice booms over the building.

JERRY (V.O.)

Attention! Attention citizens of Seven Washington Place. The Realm sends you its greetings.

ELAINE

(whispering)

He's a horrible man -- even worse than Joe.

JERRY (V.O.)

Trevor! How handsome is your army. Beautifully arrayed. Unsullied by combat. Dressed to kill.

(roars)

Thomas Cole!

There is a scream. A bolt of flame flashes past the Plaza.

ELAINE

Frank? What was that?

JERRY (V.O.)

Jason Lee!

Another flash. Another scream.

JERRY

Hector Fuentes!

(MORE)

JERRY (cont'd)

(beat)  
Cono Bianco!

Each name is followed by a scream and the flash of a falling body.

ELAINE

I want to go.

They join the throng of patrons moving toward the elevators.

JERRY (V.O.)

George! The Kingdom fought well. But their deaths will be even more glorious.

(beat)  
Jim Scott!

(beat)  
John Harrow!

(beat)  
Walter Nash!

Elaine pounds Frank's chest --

JERRY (V.O.)

Hugh Carlyle!  
(beat)  
William Beaumont!

ELAINE

How can he do this! How can he do this!

JERRY (V.O.)

To the pig who squeals to the name Uncle Joe, your army fought like sheep. We put the pieces in pots. There wasn't enough left to burn.

A crowd waits at the elevators.

JERRY (V.O.) (cont'd)

Trevor! You will end your alliance with the Union. You will withdraw your Guard.

(beat)  
Frank! You will send up no more men. You will export no arms. The Republic will stick to growing vegetables. Any attempt to intervene and you will be incinerated.

INT. MEETING ROOM - NIGHT

The room is packed and silent. Frank makes his way to the desk and gavels the meeting to order.

FRANK  
Gentlemen -- what's on your mind?

Mario stands.

MARIO  
Kill him.

Travis stands.

TRAVIS  
Kill him.

The other captains stand. The assembly stands. Fists pump the air. Shouts of "Kill him!" shake the walls. Matias quietly exits.

INT. THE NURSERY - DAY

Tess and Alberto stand among the flowers.

TESS  
When George fought Jerry, the blood ran down the stairs for ten floors. They still haven't cleaned it up.

ALBERTO  
This war will end soon. We're too strong for him.

TESS  
I'm afraid, Alberto. I'm afraid I will lose you. I'm afraid when I find you, it will be on every step, for ten flights of stairs.

INT. FLOOR 32 - CORRIDOR EAST-2 - ENTRYWAY DOOR - DAY

The lock mechanism glows a dull red. There is a soft click. A thin red beam emerges and touches the tile on the far end of the corridor.

The beam goes out. The door opens. Alarms sound. The Republican army enters the corridor. They reach the

MAIN HALL

where a Realm army surges forward to meet them.

Alberto takes on SWORDSMAN. They duel. Swordsman is the stronger man. He tries to sweep Alberto off his feet. Alberto sends him tumbling to the floor.

Swordsman struggles to regain his footing. Alberto stands uncertainly. Dennis steps around him and drives his sword deep into Swordsman's side.

Alberto takes on a new OPPONENT. Alberto is the stronger. As they cross the intersection of East-1, Opponent flees.

But he has chosen a dead-end corridor. Alberto follows. His sword finds a seam in Opponent's armor, and he falls.

Realm soldiers begin surrendering.

REPUBLICAN SOLDIER #2 pounds on a door.

REPUBLICAN SOLDIER #2  
Open up!

WOMAN #1 (O.S.)  
(terrified)  
Please! Just leave us alone.

REPUBLICAN SOLDIER #2  
(knocks harder)  
Open up!

WOMAN #1 (O.S.)  
(crying)  
Don't burn us! Please God don't burn us!

The door does not open. No apartment doors open.

REPUBLICAN SOLDIER #3 returns from the "B" wing.

REPUBLICAN SOLDIER #3  
(to Marion)  
Jerry's pulling out!

Surrendering Realm soldiers have not been disarmed.

MARION  
Disarm those men!

REPUBLICAN SOLDIER #3  
He's on the stairs, Marion. We can take him!

Soldiers look to Marion expectantly.

MARION

(hesitates)

First brigade -- disarm those men.  
Second brigade, see what's happening  
on the stairs -- but any sign of  
trouble, get back here.

Half the men head for the stairs. Marion places a call.

MARION (cont'd)

Frank -- we've got him!

INT. WAR ROOM - SAME

On the monitor floor 32 blinks yellow. Frank, on the phone,  
turns to Raj, smiles...

FRANK

Turn it blue.

Floor 32 turns Republican blue.

FRANK (cont'd)

(still on the phone)

What!? Who authorized that?

(stands)

Get them back! You hear me Marion,  
*get them back!*

INT. FLOOR 32 - A WING

All the locked doors open. Realm soldiers swarm onto the  
floor. The Republicans are overwhelmed.

INT. FLOOR 32 - MAIN HALL - DAY

Twenty-two Republican prisoners stand in two rows. Max walks  
slowly down the line. He stops at Alberto.

MAX

You've grown up.

Silence. Max moves on. He stops at Marion.

MAX (cont'd)

You were rude to me. Perhaps you'd  
care to apologize.

Silence. Max turns to CORPORAL.

MAX (cont'd)  
Fetch me a sword.

A sheathed sword is produced. Max hands it to Marion.

MAX (cont'd)  
Put it on.

Both men now wear sheathed swords.

MAX (cont'd)  
This way.

Max leads Marion to apartment 3-E. He turns to Corporal.

MAX (cont'd)  
On no account is anyone to open this  
door -- understood?

CORPORAL  
Yes, colonel.

They enter the apartment.

APARTMENT 32-E1 - FOYER

Marion shoves Max against the door. Punches are thrown.  
Swords are drawn.

Marion comes at Max ferociously. Max fends him off. Fighting  
moves into the

LIVING ROOM

All furniture is stacked in one corner.

Max and Marion lock swords in a test of strength. As they  
separate Max lands a blow.

The wound is not serious, but Marion is enraged. He hammers  
at Max, who offers no offense.

Marion begins to tire.

There is a credenza full of books. Marion dumps it in front  
of Max. He charges. The books provide poor footing. He  
slips. Max lands another blow. This wound is more serious.

Marion charges, Max deflects.

MAX

You're losing too much blood. You can no longer concentrate.

Marion charges again. The force of his blows is fading.

MAX (cont'd)

You are faint. You are weakening.

Marion cannot catch his breath. Max unleashes a furious assault. Marion loses his sword.

Max approaches. They stand together. Marion is bleeding profusely.

MAX (cont'd)

You should have apologized.

Max raises his sword -- and plunges it deep into Marion's chest.

INT. WAR ROOM - DAY

Frank sits in a darkened room. Using his cell-phone, he manipulates the Map in three dimensions, examining in turn; the security cameras, the roof, the freight elevator.

George enters, mops his brow, sits.

GEORGE

Harry is on his way.  
(checks the monitor)  
That trick won't work twice.

Frank highlights the 3-bay passenger elevators.

FRANK

What about these? We could get eight men in a car. Three cars...

GEORGE

Do you even know on which floor he's holding your men?

FRANK

I'll find out.

GEORGE

And you think Trevor will give you his access codes?



FRANK  
 Why not -- Jerry's breathing down his neck.

Frank takes a call. He listens, stands -- and wordlessly leaves the room.

George turns his attention to the screen. Harry enters, notes Frank's absence.

GEORGE  
 He stepped out.  
 (ironic)  
 What's your good news?

HARRY  
 People are calling Jerry to plead for their loved ones. He's making recordings.

Harry pauses, uncertainly.

GEORGE  
 Yes?

HARRY  
 We have an after-action report.

GEORGE  
 Who?

HARRY  
 Marion Jacovic.

GEORGE  
 I see.

HARRY  
 We'll beat him, sir.

GEORGE  
 Indeed we will. Too few will cheer,  
 too many will mourn.

EXT. PLAZA - DAY

George finds Frank at the rail.

GEORGE  
 He was a good man.

Frank moves away from him. George follows.

GEORGE (cont'd)  
Jerry is planning another round of  
executions. You need to call Trevor.

INT. APARTMENT 21-S4 - DAY

Frank rings the bell. CONNIE, thirties, opens the door.  
BETH, 3 and JODIE, 5, coming running over.

BETH/JODIE  
Uncle Frank, Uncle Frank!

CONNIE  
Frank, I've been so worried.

Frank enters. The door closes.

INT. FRANK'S OFFICE - DAY

Frank opens his laptop and makes a call. Trevor appears.

TREVOR  
I don't suppose this is about the  
power?

FRANK  
No.

TREVOR  
Of course not. With all these deaths,  
consumption is down three percent.  
That means we can get the batteries  
on-line...  
(holds up a graph)  
forty-three minutes and two seconds  
sooner. Everyone calls when there's a  
problem. No one ever calls to say  
thank you.

FRANK  
I want you to transfer Jerry's access  
codes to me.

TREVOR  
(beat)  
I don't think that's a good idea.

FRANK  
Why?

TREVOR  
Frank, the lower floors are just too prone to violence. What we need to do is negotiate.

FRANK  
He puts people in pots.

TREVOR  
There's right and wrong on both sides.

FRANK  
You've spoken to Jerry?

TREVOR  
I have. He was quite receptive to the idea.

FRANK  
Thanks for your time.

Frank disconnects the call. There is a knock at the door.

FRANK (cont'd)  
Yes?

Tess enters.

TESS  
(distraught)  
Give him what he wants.  
(silence)  
Give him what he wants!

Silence. Tess rushes to her father.

TESS (cont'd)  
(screams)  
*Give him what he wants!*

INT. WAR ROOM - NIGHT

Frank and Raj are at the table. George and Harry enter.

GEORGE  
Did he give you the codes?

FRANK  
He wants to negotiate.

GEORGE

With Jerry!? He's a bigger fool than I thought he was.

FRANK

They're already talking. I think he's going to sell us out.

GEORGE

*Harry?*

Harry shakes his head to indicate this is news to him. Jerry's voice booms across the building.

JERRY (V.O.)

Greetings fellow citizens! Fortune once again smiles upon the Realm -- and frowns upon her enemies. Frank! The Republic didn't do so well yesterday. But tonight... tonight a thousand stars are twinkling.

GEORGE

(to Frank)

Do you have a plan?

FRANK

No.

GEORGE

Offer to exchange prisoners for weapons.

FRANK

I'm not giving him weapons.

GEORGE

Certainly not. He's giving you time.

FRANK

Time for what?

GEORGE

As long as he's talking, he's not killing anyone.

JERRY (V.O.)

We begin tonight's entertainment with a mother's lament...

WOMAN #2 (V.O.)

(tearful)

He never wanted to fight. He's an artist. If I could show you his sketch-pad...

MAN #1 (V.O.)

(shouting, pleading)

Offer him money. We have money! We'll pay you anything...

Frank opens his phone and makes the call.

JERRY (V.O.)

Ladies and gentlemen the Republic is calling. Tell us Frank, how may we assist you in your hour of need?

Frank's voice too, is now broadcast.

FRANK

We request a private conversation.

JERRY (V.O.)

Why? The Realm has no secrets. We announce our intentions to the whole world -- all sixty stories of it.

FRANK

A private discussion would be in your interest.

JERRY (V.O.)

Our only interest is in your unconditional surrender.

The line goes dead.

JERRY (V.O.) (cont'd)

May we present... Bill Rodino!

A woman screams.

JERRY (V.O.) (cont'd)

And now, a wife will plead for the life of her husband. Perhaps her tender words will move us.

WIFE (V.O.)

Please, we're not even married a year. He never supported this war...

JERRY (V.O.)  
Steven Graves!

A scream.

JERRY (V.O.) (cont'd)  
Ah, Frank -- the moon is full and the  
sea is hungry.  
(beat)  
Glen Wolper!

They wait. The scream does not come. Harry takes a call,  
turns to George, nods.

GEORGE  
(to Frank)  
Get your men up to forty-one.

FRANK  
Why?

HARRY  
They're rioting.

FRANK  
Who's rioting?

HARRY  
Now, Frank. Every man you have.

Frank makes a call.

FRANK  
Get up to forty-one... whoever you  
can find... no, now.

He hangs up, turns to Harry.

FRANK (cont'd)  
You arranged this?

GEORGE  
Harry knows what he does for a  
living.

INT. FLOOR 41

Flames leap from apartment interiors. Prisoners and soldiers  
stumble through a haze of smoke and fumes.

Republicans enter the corridor. Realm troops begin  
surrendering.

EXT. PLAZA - DAY

A few loungers are about. Frank and George share a table.

GEORGE

He executed two of his generals last night. He's gone mad, Frank.

FRANK

Let's see if any of his other officers are getting worried.

Frank places a call. Max appears on the screen.

FRANK (cont'd)

Colonel.

MAX

Can it be that I have the honor of addressing Tess' father?

FRANK

My compliments on your rapid rise through the ranks.

MAX

The Realm is quick to reward those who show initiative.

FRANK

And when they rise high enough, Jerry throws them off the building.

MAX

To what do I owe the pleasure of this call?

FRANK

I want my men back.

MAX

Why are you asking me?

FRANK

We will exchange the twenty-seven prisoners we hold for the twenty-two you hold.

MAX

You made this offer to Jerry?

FRANK

I'm negotiating with you.

MAX  
I have no authority to negotiate with  
you.

FRANK  
Show a little initiative.

MAX  
(beat)  
May I say, you have a lovely  
daughter. You have raised her well.

Max disconnects.

INT. WAR ROOM - NIGHT

Frank and George are at the table. Jerry's voice is again  
heard across the building.

JERRY (V.O.)  
Ladies and gentlemen, our players are  
waiting in the wings, ready to strut  
and fret for your amusement.

Frank gets a call. Max appears on the monitor.

MAX  
You will vacate floor forty-one. You  
will provide safe passage for our men  
on twenty-four through twenty-seven.  
Only then will we accept an exchange.

FRANK  
You can have safe passage.

MAX  
That won't be enough.

JERRY (V.O.)  
Are you listening, Frank? You killed  
them all.

FRANK  
For every man of ours you throw off  
the building, we will throw one of  
yours -- and now and then two, just  
for punctuation. The sea is hungry,  
Colonel. It doesn't care who it eats.

MAX  
Frank, those men don't matter to  
him -- yours or ours.



Frank looks to George. George nods.

FRANK  
We'll vacate forty-one.

JERRY  
Our first performer appears to have a bit of stage-fright.  
(roars)  
Drag him to the window!

MAX  
You will agree not to make the terms public.

FRANK  
(beat)  
I agree.

The phone goes dead.

JERRY (V.O.)  
Wait -- Frank is calling! Ladies and gentlemen, the Republic has agreed to all our demands! Speak to us, Frank! Tell us in your own words.  
(silence)  
He will not answer. Well, we must be understanding. His humiliation is complete. Let this lesson not be lost on all who would oppose us -- the Realm can never be defeated!

INT. THE NURSERY - NIGHT

Tess paces back and forth. Alberto appears. He starts toward her. She shakes her head. He stops. She recovers. He advances. She shakes her head. He stops.

By degrees he approaches her. They stand together. He waits. She throws her arms around him.

INT. WAR ROOM - NIGHT

On the Map floors 49 and 50 are now Realm-yellow, 51-54 remain Union-red. Frank and George are at the table.

Frank places a call, Uncle Joe appears.

UNCLE JOE  
Where the Hell is my second front!

FRANK  
What happened on forty-nine?

UNCLE JOE  
What happened? We sent the Guard in  
to hold it. They didn't.

FRANK  
And, fifty?

UNCLE JOE  
They fight like shit! You hear me,  
like shit!

FRANK  
Trevor is talking to Jerry.

UNCLE JOE  
What do you mean, "talking to Jerry"?  
(beat, enraged)  
He's selling me out! I'll murder him.  
I'll cut his balls off...

FRANK  
You need to get up to Elysium -- and  
that means getting past the Guard.

UNCLE JOE  
Don't make me laugh.

FRANK  
When you find Trevor, you keep his  
hands off those buttons, understand?  
I don't care if you break his arms.

INT. THE NURSERY - DAY

Alberto is at the desk. Tess stands by the window. It is a  
cloudless morning.

TESS  
No one is working on the projects.  
The sea walls are eroding. One good  
storm -- and we'll have to start  
over.

She takes a seat next to Alberto.

ALBERTO  
Those projects aren't coming back.

TESS  
You don't know that.

ALBERTO  
B-L-M was never serious about them.  
It was just a way to pacify us, so we  
didn't all wake up one day and rush  
the shore.

TESS  
Other colonies got started; Boston,  
Jacksonville, Norfolk...

ALBERTO  
None of them will survive.

TESS  
Why are you telling me this now?

ALBERTO  
Because now it's clear. Because Alpha  
will never happen. Because you have  
to go to Colorado.

TESS  
What are you talking about!?

ALBERTO  
Tess, I read the application. On it  
was the code you were supposed to use  
to look up your score.

TESS  
So?

ALBERTO  
They don't send emails...

TESS  
*Well they sent me one.*

ALBERTO  
unless you passed.  
(silence)  
Tess -- did you pass?

TESS  
(softly)  
I could never leave you.

EXT. PLAZA - NIGHT

Frank stands at the rail. Kingdom flags snap in the wind. He leans out and gazes up the side of the building and notes the security cameras that are present every two floors.

INT. TECH. CENTER - NIGHT

Frank and Gunnar face the monitor. On-screen, a weather map of the eastern seaboard shows clear and sunny.

FRANK  
I need a storm.

INT. WAR ROOM - DAY

Frank is at the table. Uncle Joe and Trevor are on-screen.

TREVOR  
(hurt feelings)  
I don't understand. Why am I under house arrest?

FRANK  
Hasn't Joe been treating you well?

TREVOR  
He's very abrupt.

FRANK  
Did you show him where all the important buttons are?

TREVOR  
I tried, Frank. I really did. But I have to say, he doesn't have the most retentive mind.

FRANK  
Joe -- are we set?

UNCLE JOE  
Absolutely. When can I throw this mamaluke off the roof?

TREVOR  
I'm really upset by this, Frank. I thought we had a very different kind of relationship.

FRANK  
Trevor -- don't let us down.

EXT. PLAZA PROMENADE - DAY

Frank and George stroll the promenade. A YOUNG BOY sails his kite, bright red, against the blue sky.

FRANK  
(ruefully)  
Another fine morning.

INT. TECH. CENTER - NIGHT

Frank and Gunnar watch the monitor. An animation tracks the path of a storm up the eastern seaboard.

FRANK  
Is it big enough?

GUNNAR  
It's more than big enough.

FRANK  
I'll let the men know.

Frank turns to leave.

GUNNAR  
Frank -- it's a monster.

INT. TRAINING ROOM - DAY

The plan for floor 42 is on the monitor. Dennis, SEAN, 20's, Thomas and Raj are on the mat. Frank zooms in on corridor East-1. The notation "Secondary Taps" appears.

FRANK  
Inside are two terminals. Short them out. In ten minutes the breaker will soft-rest. Short them again, wait another ten minutes, short them again. The third time will trip the breaker at the batteries. Jerry won't be able to reset it.

SEAN  
What can we take with us?

FRANK

Knives only. You won't be able to climb with weapons or armor.

THOMAS

What about the motion sensors? Some of them are battery-powered.

FRANK

They don't work well in the rain. Stay away from the windows just the same.

SEAN

Emergency lighting?

FRANK

Nothing on the exterior. On the interior, nothing near the taps.

(pause)

Anything else?

Silence.

FRANK (cont'd)

Okay. Signal us the last time the breakers trip. Trevor will restore power and cut Jerry off the grid -- where he will stay until he surrenders -- or rots.

(beat)

Final thoughts?

(silence)

Okay, pass the word to your teams and I'll see you in...

(checks his watch)

six hours.

INT. FRANK AND ELAINE'S APARTMENT - KITCHEN - EVENING

Frank and Tess are at the table. Elaine brings out the entree. The lights go out. Battery-powered lamps flick on.

ELAINE

Frank?

FRANK

I'll help you.

He takes the tray. Tess goes to the window. There is a hard, steady rain.

TESS  
The whole building is out.

FRANK  
The power will come back.

He begins to serve. The lights come on. Tess shoots Frank a suspicious look.

LATER

Frank washes the dishes. Elaine dries. The lights go out.

ELAINE  
Frank? What's wrong!?

FRANK  
It's nothing. I have to go.

Tess follows him into the foyer. She takes his arm.

TESS  
Just tell me, is Alberto involved?

FRANK  
(beat)  
No.

Frank departs.

INT. FLOOR 16 - "A" WING STAIRWAY ENTRANCE

Emergency lights are on. Frank faces the facial recognition scanner. There is a flash, he enters the stairway.

INT. "A" STAIRWAY

Murmurs of unrest. Flashlights sweep the walls. DENIZEN #2 illuminates Frank's face.

DENIZEN #2  
Frank -- let us in.

FRANK  
The power will be back soon.

DENIZEN #2  
The ocean never reached the gardens before. Let us in until the storm passes.

FRANK  
You'll be okay.

He continues to climb. The lights come on.

INT. APARTMENT 30-N5 - LIVING ROOM - NIGHT

Frank enters. Dennis, Thomas, Sean are in black attire. At the window Raj holds up a length of rope.

RAJ  
Frank --

FRANK  
What the fuck!

He makes a call.

FRANK (cont'd)  
Joseph, where are my knots... you told me every six feet... it's too slick, they won't be able to hang on!

He hangs up and turns to the waiting men.

FRANK (cont'd)  
No knots. They didn't have enough rope. Anyone who wants out can go.

No one makes a move to leave.

FRANK (cont'd)  
Raj, pass the word to the other teams. No knots. Anyone who wants out, just say the word.

Raj departs. Frank goes to the window. The rain is heavy, there is a distant rumble of thunder. He checks his watch. Paces.

Three calls come in in quick succession. To each, he gives his assent. Dennis hoists his gear.

DENNIS  
What the fuck, Frank. It was a suicide mission anyway.

Raj returns, looks pleading at Frank.

FRANK  
(reluctantly)  
Suit up.



Raj dons a commando outfit. Team North moves to the window.

FRANK (cont'd)  
One last time -- stay clear of the  
windows. Signal us the third time the  
breakers trip.

They wait. The building goes dark. One dim, battery-powered lamp illuminates the room.

Dennis takes hold of the rope and climbs out the window. The other commandos follow.

EXT. BUILDING - NIGHT

The storm rages. Four teams of commandos hang on to the ropes and climb.

EXT. BUILDING - SOUTH SIDE

The wind spins South Team COMMANDO #1 against a window. The motion sensor watches but does not go off.

EXT. BUILDING - EAST SIDE

Team East COMMANDO #2 loses his grip. He tumbles into TRAILING COMMANDO. Both men fall.

EXT. BUILDING - NORTH SIDE

Team North climbs. The lights of 16 Jefferson blur in the rain. Lightning flashes. They move on.

Lightning flashes, 16 Jefferson is gone.

EXT. BUILDING - SOUTH SIDE

COMMANDO #3 is thrown against a window. This time, the motion sensor goes off.

INT. FLOOR 39 - HALLWAY - NIGHT

Motion sensors blare. Emergency lights flash. Realm soldiers search the corridors.

REALM LIEUTENANT takes charge.

REALM LIEUTENANT  
Turn those off! The storm is  
confusing them.

One by one the alarms go silent.

A fine spray of dust falls on LIEUTENANT's epaulet. He looks up. Cracks appear on the ceiling. The building lurches.

INT. APARTMENT 30-N5 - NIGHT

The room crackles with the sound of concrete fracturing. The air is thick with dust. Frank is on the phone.

FRANK  
Dennis... Dennis!

Tess appears at the door. She wears a scarf around her face and holds another in her hand.

FRANK (cont'd)  
*Dennis!*

TESS  
Dad!

She tries to grab him. He pushes her off and tries another call.

FRANK  
Raj!

TESS  
It's too late!

She forces the scarf on him and pulls him from the room.

INT. STAIRWAY

They force their way down, past the panicked Denizens. Low moans from the superstructure. Chunks of masonry fall. Some are struck, some pinned, some crushed.

INT. FRANK AND ELAINE'S APARTMENT - LIVING ROOM - NIGHT

Elaine sits motionless on the sofa.

Frank stands at the window. The storm rages. Shattered crockery litters the floor. Flames shoot from the roof.

EXT. PLAZA - DAY

Smoke rises from the roof and merges with the gray clouds. People cluster at the rail, staring at the place where 16 Jefferson once stood.

INT. TECH. CENTER - DAY

A monitor is plugged into a UPS. On it, a yellow line traces the Northeast coast. Green triangles appear at various points. At the bottom of the image is the notation: "United States Geological Survey".

Gunnar turns to Frank...

GUNNAR

This is before the storm.

(notes the triangles)

These are the reclamation projects.

He brings up another version of the same image.

GUNNAR (cont'd)

This is the last data we got from the U-S-G-S.

The yellow line is shifted far to the West. No triangles are visible.

FRANK

Where are the projects?

GUNNAR

Gone.

FRANK

The harbors?

GUNNAR

Also gone. We won't be resupplied.

FRANK

Not that the building will last long enough for that to matter.

INT. FRANK AND ELAINE'S APARTMENT - HALLWAY - DAY

Frank knocks on Tess' door. Elaine emerges from the kitchen.

ELAINE

She's not there.

FRANK  
Did she say...

ELAINE  
I don't know where they go. She  
should be with us, he's not family.

INT. THE NURSERY - DAY

A mattress lies at the back of the room. Tess and Alberto are asleep. Frank enters. They wake, stand.

FRANK  
I'm sorry.

TESS  
What do you want?

FRANK  
The building...

TESS  
We know.

FRANK  
(beat)  
What are your plans, how will you...

TESS  
I will stay with Alberto until the  
end.

FRANK  
Can I...  
(near tears)  
Can I hold you?

Tess steps forward. Her composure breaks. They embrace. He returns her to Alberto.

FRANK (cont'd)  
Watch over her.

Alberto stiffens, turns to Tess.

ALBERTO  
Tell him.  
(silence)  
Tell *him* Tess, or I will.  
(silence, to Frank)  
She passed the test.

FRANK  
You... *passed?*  
(beat)  
Then they should come for you!

ALBERTO  
She declined the invitation.

FRANK  
(furious)  
What do you mean, you declined!? That  
wasn't up to you!

TESS  
It's my life!

FRANK  
Gunnar still has power. If I can get  
a message out, I'm telling them to  
come and pick you up!

TESS  
Get out! *Get out!*

Frank storms out.

INT. TECH. CENTER - DAY

Frank and Gunnar face each other.

GUNNAR  
We don't have communications.

FRANK  
There must be spare parts...

GUNNAR  
Spare parts! You'd have a better  
chance putting a message in a bottle.

Raj comes up behind them.

RAJ  
Frank. Gunnar.

FRANK  
(jumps to his feet)  
Raj -- you made it!

RAJ  
Of course. Sometimes it is an  
advantage to be small and agile.  
(MORE)

RAJ (cont'd)

This is how mammals survived in the age of dinosaurs.

FRANK

And -- the rest of the team?

RAJ

We all made it up. After that, everything was falling. They ran for the stairs, I don't know what became of them. I stayed behind to look. You were right, Frank -- Jerry had everything.

FRANK

What? What exactly did he have?

RAJ

He could have made his own Data Center. Don't worry, I smashed it all.

EXT. FLOATING DOCK - DAY

Hot. Crammed with fishermen. FISHERMAN #1 struggles with his catch. A crowd forms.

MINUTES LATER

The crowd parts to let Frank and Gunnar pass. A loop of cable lies on the dock. Other electronics are just below the surface.

Frank pulls on the cable. One solar panel appears, then another. Six panels come in before the cable ends.

EXT. FLOATING DOCK - DAY

Frank circulates among the fishermen. At the slightest hint of a snag, he hurries over.

At floor 20 six solar panels are mounted to the masonry.

INT. FLOOR 52 - CORRIDOR WEST-2 - DAY

A fissure runs the length of the ceiling. Water drips from a broken pipe. The entryway door hangs on one hinge.

Realm soldiers charge into the corridor. Union soldiers take them on.

EXT. PLAZA - NIGHT

Frank watches shore lights blinking. A thought occurs to him. He hurries inside.

INT. GERTRUDE DEPOID'S APARTMENT - FOYER - DAY

Mrs. Depoid answers the knock. Walter scowls behind her. Frank enters.

MRS. DEPOID  
Frank! What a pleasant surprise.

FRANK  
Hello Mrs. Depoid.  
(to Walter)  
You still have that radio?

WALTER  
What radio?

FRANK  
The shortwave set on your desk.

WALTER  
(to Mrs. Depoid)  
You let him in my room?!

MRS. DEPOID  
Now, Walter...

WALTER  
(to Frank)  
*Get out.*

Mrs. Depoid straightens up and gives him a stern look.

MRS. DEPOID  
This is *not* your apartment.

Walter fumes.

FRANK  
That set can pick up Morse Code.

WALTER  
So what. I don't know Morse Code.

FRANK

In that case, enjoy your afternoon.

Frank turns to go.

MRS. DEPOID

Walter, isn't there a manual? You know, I was sure I saw something about Morse Code in the appendix.

Walter gives her a hard look, turns to Frank...

WALTER

Give us a minute.

Walter and Mrs. Depoid disappear into the bedroom.

MOMENTS LATER

they reappear.

MRS. DEPOID

Frank, tell me honestly -- how long will the building last?

FRANK

It won't survive another storm.

MRS. DEPOID

Oh dear. The weather can be so unpredictable.

(reluctantly)

Walter has something to ask you.

WALTER

Marry us.

FRANK

Marry you?! I have no authority to marry you.

WALTER

You're the only authority left on this rock pile -- now, marry us, or you can forget the manual.

FRANK

(to Mrs. Depoid)

Is this what you want?

MRS. DEPOID

You don't think it will be more than three weeks, do you?



FRANK  
We can always hope for two.

MRS. DEPOID  
Well, I suppose it will be all right.

FRANK  
Fine. Stand together.

They do.

FRANK (cont'd)  
Dearly beloved, we are gathered here today to join this man and this woman in holy matrimony. Mrs. Depoid do you take Walter to be your lawful husband?

MRS. DEPOID  
I suppose.

FRANK  
Walter, do you take Mrs. Depoid to be your lawful wife?

WALTER  
I do!

FRANK  
Good. I now pronounce you man and wife. Where's the manual?

WALTER  
Is that it? That's the whole ceremony? What about, "in sickness and in health... until death do us part?"

FRANK  
*What about it?*

WALTER  
You did a terrible job.

MRS. DEPOID  
Thank you, Frank. I thought it was lovely.

She gives him a hug.

FRANK  
And now, Walter?

Walter takes the manual from his pocket, but holds it out of reach.

WALTER  
One more thing.

FRANK  
*What?*

WALTER  
In the future, keep your hands off my wife.

INT. TECH. CENTER - NIGHT

Frank holds a plunger-style on/off switch. A pair of binoculars is draped around his neck. A lamp is affixed to the masonry.

On the opposite wall a white-board holds a set of plain text messages followed by their Morse Code equivalents:

"Calling all Stations": "-. -. ---.-"  
"From": "-.. ."  
"7WASH": "- -... ... .- ... .."

Frank works the plunger. The lamp flashes out the code.

INT. TESS' BEDROOM - SAME

Tess stands at the window watching the signal lamp flash.

EXT. PLAZA - DAY

Frank and George stroll along the promenade.

FRANK  
Did you hear Jerry hit Joe again?

GEORGE  
Sometimes I think there are no just wars, there are just wars. I trust I make myself obscure.

FRANK  
Perfectly.

Whitecaps are on the ocean.

GEORGE  
A storm is coming.

FRANK  
I know.

GEORGE  
Food stocks are low. They'll be happy  
to be rid of us.

FRANK  
Doesn't say much for your fellow man.

GEORGE  
It was our fellow man who doomed us.

He removes a tobacco pouch from his pocket and begins  
filling his pipe.

FRANK  
They can arrest you for that, George.

GEORGE  
What a pleasant thought.

He lights his pipe and turns, contentedly, to the ocean.

FRANK  
I should be getting back.

GEORGE  
(extends his hand)  
Give your family my warmest regards.

FRANK  
And you have ours.

They shake. Frank turns for the interior.

At the far rail Raj walks with a woman in a sari. Between  
them is a small child. The woman lifts up the child and  
points to landmarks in the distance.

INT. TECH. CENTER - NIGHT (DUSK)

Cloudy. Frank flashes out the code. Gunnar approaches.

GUNNAR  
They can't see you.

Frank continues to signal. The wind is rising.

GUNNAR (cont'd)  
I'll do it. You get back to your  
family.

Frank shrugs him off. Gunnar gives up and leaves.

Frank resumes signaling. Solar panels shiver on their supports. A violent gust lifts a panel off its mount. As it falls it drags the other panels with it. The lamp goes out.

INT. ALBERTO'S APARTMENT - KITCHEN - NIGHT

Matias sits at the kitchen table, a whiskey bottle beside him. Light from a solitary lamp deepens the crevasses in his face.

Tess enters. He regards her bitterly. She continues to the

BEDROOM

Alberto rises to meet her. They embrace. Tess closes the bedroom door and lowers the shades. She undresses and lies on the bed. Alberto undresses and lies next to her.

INT. THE NURSERY - DAY

Alberto stands at the window frame. Tess is at the desk. The lily has new, green shoots.

TESS  
It was the number of pores. I should  
have realized sooner.

She sets the plant on a shelf at the back of the room and steps back to admire her garden.

TESS (cont'd)  
If the tide carries them to shore,  
some of them might survive.

The building lurches. She is knocked to the floor. She recovers and makes her way to Alberto. He holds her.

Faintly, there is the sound of beating blades. The sound grows louder, drowning out the wind.

A helicopter bearing military markings pulls level with the 16th floor. Below the "Air Force" insignia is the notation, "Environmental Services".

The amplified voice of COPILOT is heard.

COPILOT

Tess Delano!

Alberto removes his yellow slicker and waves it frantically. The helicopter rises to meet him.

TESS  
(horrified)

No!

He gestures to the floating dock. The pilot acknowledges and descends.

ALBERTO

You have to.

TESS

No!

ALBERTO

You want to die here?

TESS

Yes! With you.

ALBERTO

And I have to die here, with you, knowing I could have saved you and I didn't?

TESS

Don't say that to me.

ALBERTO

Go.

TESS

No!

He walks to the shelves and sweeps a row of plants onto the floor.

TESS (cont'd)

What are you doing!

He sweeps off another row.

TESS (cont'd)

(screams)

Stop it!

ALBERTO  
 They're plants, Tess -- and you can't  
 bear to watch them die. But you're  
 going to make me watch you?

Frank enters.

FRANK  
 Tess!

He approaches, she backs away. Elaine appears, breathless,  
 holding a shopping bag.

ELAINE  
 Baby, my baby, they've come for you!

Tess stands equidistant between Alberto and her parents.  
 Alberto prepares to sweep off another row of plants.

TESS  
 Don't!

She stares, helpless at the toppled flowers. Tears stream  
 down her face. She goes to Alberto.

TESS (cont'd)  
 How am I supposed to say goodbye to  
 you?

ALBERTO  
 Go, Tess. There isn't time.

She turns and walks to her father.

TESS  
 (flat, emotionless)  
 Let's go.

INT. FLOOR 25 - "A" STAIRWAY - TRACKING

Dark. Subdued. The Denizens have heard the voice of the  
 helicopter. Everyone knows what is to come.

As Frank, Tess, Elaine make their way down flashlights flick  
 on to guide them.

VARIOUS DENIZENS  
 Remember us, remember us.

"Remember us" becomes a mantra that follows them down.

EXT. FLOATING DOCK

The 'copter eases on to the dock, using its weight to hold it steady. Tess and family appear at the gangway.

Copilot exits the 'copter and starts toward Tess. He is scarcely older than her, but he has lived a thousand years.

COPILOT

Tess Delano?

Tess nods. He holds his cell-phone at eye level. There is a brief flash.

COPILOT (cont'd)

It will be a moment.

They wait. The helicopter guns its engine and veers off the dock. A moment later a flaming body hits the water. The 'copter banks to avoid a second body.

The 'copter rises to the floor from which the bodies were thrown. A laser beam probes the interior.

The beam goes off. The 'copter turns its Gatling guns to the building. For a moment, it hangs motionless in space, then lets loose a furious barrage, circling the building as fires.

A tongue of flame appears at one window.

The 'copter settles back on the dock. Copilot checks his phone, turns to Tess.

COPILOT (cont'd)

You can board the aircraft.

Frank takes her arm.

FRANK

Remember us.

Tess starts down the gangway. Elaine turns to Copilot.

ELAINE

She had a crush on a boy, that's why she turned down the invitation. But she's over it now.

Tess reaches the aircraft -- and stops.

COPILOT

Go aboard, ma'am.

He turns to Elaine.

COPILOT (cont'd)

Invitation? One hundred and fifty million people are dead in Asia, eighty million in Europe, thirty million in the U.S., and we'll lose two million more before Spring. *We don't send invitations.* Your daughter was told when and where to report. If she thought she had another option, she was mistaken.

(glances skyward)

Though we're a little early, considering.

Tess still has not boarded. Copilot starts for her.

COPILOT (cont'd)

Ma'am, you need to go aboard.

ELAINE

We love you, honey -- we love you!

Tess turns to the building. Alberto's yellow slicker stands out against the red bricks. Tears mix with the rain. Copilot reaches her.

COPILOT

*Step aboard now.*

Tess enters the 'copter. Copilot boards. Elaine remembers and pulls a sweater from her bag. She holds it aloft like a corpulent Statue Of Liberty.

ELAINE

*Wait, Wait!*

Copilot looks from her to the pilot.

COPILOT

Let's go.

The engine revs up, the helicopter departs.

INT. HELICOPTER

Tess strains for a last glimpse of Alberto, but the window frame is empty. The upper floors are burning.



EXT. BUILDING - NIGHT

A fierce storm engulfs the building.

EXT. BEACH - DAY

Overcast. The beach is littered with the debris of human habitation; smashed crockery, broken furniture, lost toys...

A skein of cable runs parallel to the shore, dipping in and out of the surf. Colorful bits of plastic collect in the crevasses.

A mile off-shore the floating dock bobs at anchor. A buoy clangs. No buildings are visible. Further out, wind turbines bend over like broken flowers.

INT. MILITARY AIRCRAFT CABIN - DAY (MORNING)

Dark. The few passengers aboard huddle in sleeping bags. The plane shudders. Tess stirs, wakes. She makes her way to the rear of the cabin and opens a porthole.

Jet engines glint in the sun. The rocky mountains rise in the distance.

FADE OUT.

THE END