


The Eternal City

By Armelle Cloche

FADE IN

EXT. EARTH - MUSIC OVER

Black and white images of Earth from different angles, over Mozart's Requiem.

 Cities are overpopulated. You barely can see through opaque fogs. Oceans' levels are alarming low. Thousands of miles of desert lands. Empty eyes. Millions of them.

SUPER: Earth. 2215.

MAN VOICE (V.O.)



On January 1st, 2215, on the 8 P.M. news telecast, we were informed that a new living planet had been secretly created by the United Nations and was fully functioning.

EXT. SPACE - MUSIC OVER

200,000 ENGINEERS, ARCHITECTS and WORKERS operating in deep space, over Mozart's Requiem.

MAN VOICE (V.O.)

It was called New-Gaia, offering a fresh beginning, free of viruses, chemicals and any wrong-doing to anyone willing to move there.

Vivid colorful images of a new planet being created. Visions of being in the middle of an ocean which had roads, buildings and parks. It was as if Paris and the Bahamas had merged in deep space.

MAN VOICE (V.O.) (CONT'D)

We were told that it was more beautiful than anything we had ever seen. New-Gaia was a physical library of humans greatest achievements.

Replica of the Hanging Gardens of Babylon stretching between two skyscrapers. Everywhere you'd turn, the ancient past, present and future intertwine.

MAN VOICE (V.O.) (CONT'D)

It all sounded so damn extraordinary, just like when you step in a travel agency covered with fantasy posters.

EXT. EARTH - MUSIC OVER

LINE OF PEOPLE moving towards a gigantic vessel, over Mozart's Requiem.

MAN VOICE (V.O.)

Everyone had the opportunity to go -
but once we made our choice between
life on familiar damaged Earth...

IMMIGRATION OFFICERS inject a microchip in travelers' upper
right arm as they are boarding.

MAN VOICE (V.O.) (CONT'D)

...or starting fresh on unknown New-
Gaia, it couldn't be reversed.

MESMERIZED PEOPLE watching the vessel's doors closing from
the airport terrace. The engines fire up.

EXT. SPACE - MUSIC OVER

Two holding hands. Two female bodies turning simultaneously
to our old planet as the vessel departs.

The ship zooms 250 miles above the Earth. Mozart's Requiem
PLAYING on the ship-wide intercom.

Looks as though Earth is an hyper-perfect painting.

MAN VOICE (V.O.)

So guess how many people chose to
move to New-Gaia in the hope of a
better life? Less than five percent.



The music stops, almost violently.

MAN VOICE (V.O.) (CONT'D)

I was one of them. Only I was a woman
then.

SUPER: Paradiz, capital of New-Gaia. Year 2527. Today 



EXT. NEW GAIA - DAY

A radiant turquoise planet, lush and ecologically diverse.
Separate islands linked by bridges suspended in space.



Giraffes, boars and other fierce animals walk peacefully
free through the streets. Cars and red lights programmed
for animals sharing the roads.

EXT. RAINFOREST OF PARADIZ - DAY

A brightly colored monarch butterfly  sits on a leaf storing
energy from the sun. 


SUPER: The Meaning of butterflies.

His compound eyes turns to a 500 story building in the
distance and noticing a green light flashing like a signal,

he takes off from his leaf, showing beautiful orange upper wings, interlaced with black veins and white spots.

EXT. STREETS OF PARADIZ - DAY

The butterfly flies through the radiant turquoise city. It's clean. Bright. Mesmerizing.

It passes the replica of the Statue of Liberty and other vertiginous buildings. Luminous colors shined through. Eco-friendly ads scrolling on giant glass billboards. 

AD

The Cloud Mattress will take your
back pain away, try it today!

It approaches the 500 story building standing proudly with the sign "Karmic Board" in dark violet color.

The butterfly enters by an automatic sliding door, made for butterflies only.

INT. KARMIC BOARD BUILDING - DAY

The butterfly flies up a hundred floors, stops by a security gate. The door slides open.

HALLWAY

The floor looks different from the others. It's entirely painted red, and only contains one door in the very center.

The butterfly approaches the door and pauses on a special branch hanging out from the wall.


STRONG VOICES rise through the closed door. The butterfly wraps his wings and listens.

A man PLEADS (same voice as narrator):

AIM (O.S.)

I need to be with her.

KARMIC BOARD (O.S.)

(God-like voice) 
It's not possible.

AIM (O.S.)

I won't go back without her.

KARMIC BOARD (O.S.)

It's over. We've given you too many chances already.

AIM (O.S.)

Just one more time. I can make it work.

KARMIC BOARD (O.S.)
That's what you said last time. And
the time before that. We're out of
time.

AIM (O.S.)
What about love? What about a man's
right to decide for himself?

A LOUD SOUND, like a fist hitting a table.

KARMIC BOARD (O.S.)
You're the only one who can save us.
What greater love could there be?

By the door window a green light shines over a chrysalis.

AIM (O.S.)
Then I need her help.

KARMIC BOARD (O.S.)
What you need is to let her go.

Inside the chrysalis, wings and other organs begin to form.

KARMIC BOARD (O.S.) (CONT'D)
To make sure you won't ever try to
see her again, we're taking away
your memory and your ability to feel
love.

AIM (O.S.)
You're killing me.

A monarch butterfly emerges from the chrysalis and takes
off.

KARMIC BOARD (O.S.)
You fool. We're giving you your
greatest opportunity. Your name
will be Aim Sparrow and it will echo
over the ten islands of New-Gaia.

EXT. STREETS OF PARADIZ - DAY

The butterfly flies under a replica of the St. Louis Gateway
Arch. It approaches the "Soul Rebirth Hospital."

KARMIC BOARD (O.S.)
You will be no ordinary child.
Hopefully, you'll be the one we have
been waiting for.

INT. SOUL REBIRTH HOSPITAL - DAY

Hundreds of white cribs are suspended in a gigantic room.

The butterfly lands on one particular crib.


The crib shifts apart from the others and slides under a bright spotlight. It opens on AIM SPARROW as a baby.

SUPER: You have to play the hand you're dealt.

The butterfly slowly dies on the baby's chest as Aim opens his deep blue eyes.

INT. SCHOOL CORRIDOR - DAY

TITLE OVER: Aim Sparrow: Five years old.

Aim (5) walks fast, pulled by his MOTHER. He's the only kid wearing a uniform. VICTORIA SPARROW (mid 30s) elegantly wears a Chanel suit, but no smile. 

PRINCIPAL (V.O.)

Dear Mrs. Sparrow. It came to our attention that your son shows evidence of advanced abilities. We recommend moving him to our gifted and talented program.

INT. SCHOOL PRINCIPAL'S OFFICE - DAY

Victoria and Aim face the PRINCIPAL (50).

VICTORIA

Aim usually falls asleep at the library learning about politics and the solar system.

The principal notices that Aim is absorbed by an hologram of the late QUEEN AESSA (50) hanging over his desk.

PRINCIPAL

Do you have a favorite topic?

AIM

Eradicating the underground artist movement to bring peace back.

PRINCIPAL

I see. What about school, what do you enjoy most?



AIM

The possibilities.

PRINCIPAL

Define possibilities.

AIM

A better world. A more human society.

(MORE)

AIM (CONT'D)

But I can't talk about it with my classmates. They're too young.

PRINCIPAL

Aim, how would you feel if you were to change classroom and classmates?

AIM

Why? You don't like my work.

PRINCIPAL

No, no. You're a great student.

He stands.

PRINCIPAL (CONT'D)

I think you need a lot more stimulation.

Aim dashes to his mom then turns back, excited.

AIM

When?

EXT. SCHOOL YARD - DAY

TITLE OVER: Aim Sparrow: Ten years old.



SCHOOLMATES play zero-gravity soccer in the school stadium, with scantily-armored robot cheerleaders.

Aim (10) sits on the replacement bench, reading "Queen Aessa's Profiles in Courage" on the palm of his hand, serving as a e-reader.

The soccer game becomes ANIMATED. Aim rises his eyes from his reading to watch.



A small old leather book lies on the green turf. Total silence. Uncomfortable ambiance in the audience.

The REFEREE, BIG BOSS, a mean looking robot SHOUTS.

BIG BOSS

Who dropped the book?

Every players scrutinize one another.

BIG BOSS (CONT'D)

I need a name. Speak up!

FAMOR, an unusual looking boy with a hairdo that never met a comb, grabs the soccer ball and crosses the field to score a goal.

His team SHOUTS "WE'VE MARKED."

OPPOSING PLAYER
Hey, we weren't playing.

FAMOR
I wasn't told.

OPPOSING PLAYER
It's pure cheating.

They turns to the referee.

FAMOR
Big Boss, that's 3 to 1. Right?

Big Boss's eyes turn meaner.

BIG BOSS
I need to know who dropped that book.

FAMOR
C'mon, let's get on with the game
before class starts.

Aim makes his way through the heated group. He puts his hand on Famor's shoulder.

AIM
Famor, cheating never pays and
literature is a crime since 2450.

FAMOR
Why don't you go back to your reading,
scholar boy.

Famor grabs Big Boss by the neck.

FAMOR (CONT'D)
Did we get the goal or not?

BIG BOSS
The goal cannot be accepted and the
game will resume in 10 minutes.

The crowd parts ways leaving Aim and Famor alone.

Aim opens his hand. An embedded video of Famor dropping the book from his pocket plays in his palm. Famor turns pale.

AIM
They'll catch you, you know. They'll
put you and your family in prison.

Aim presses his right thumb against his left palm and erases the video. Famor stands silent.

AIM (CONT'D)

I won't be able to protect you next time.

A cute GIRL breaks the momentum by touching Aim's arm. He jumps back.

GIRL

Hi! It was really courageous of you to try to bring out the truth.

Aim stares at the girl, making faces of disgust and walks away, leaving her confused.

FAMOR

Don't pay attention to him. He's a total weirdo.

INT. AIM'S BEDROOM - DAY

TITLE OVER: Aim Sparrow: Eighteen years old.

Aim (18) transfers digital files into the palm of his hand. He has grown into a dashing man with sensitive traits.

Over his desk, a digital portrait of the late Queen Aessa.

He grabs his suit jacket as his mom (mid 40s) walks in.

AIM

I know you disapprove of my decision, but believe me, this is my chance.

VICTORIA

How can being part of a scandal be your chance?

AIM

It's in the dirt that you find diamonds, mom.

VICTORIA

You can do better than that, Aim.

He gives her a loving peck on the cheek.

AIM

Exactly. This is just a stepping stone.

VICTORIA

That shouldn't stop you from returning Heather's phone calls. Her mother complains that you're all she can talk about.

AIM

I certainly don't have time for girls
right now.

He strides out the room.

VICTORIA

She's a woman, Aim. Not a girl
anymore.

INT. UNDERGROUND CHURCH - NIGHT

An ORCHESTRA and CHORUS of TWENTY perform Bolero of Ravel in
a beautiful antique church.



The SKYLIGHT OVERHEAD EXPLODES, wood and glass flying
everywhere as a POLICE SQUAD drops straight into the church.

POLICEMAN

As per code four-six-nine, you're
all under arrest for playing
unauthorized music in an illegal
public location.

CONDUCTOR

Don't resist. Please.

The musicians surrender without resistance, except the
PIANIST, Gabriel (30).

In a Kung Fu move, Gabriel grabs the policeman trying to
handcuff him and pushes him with all his force against the
wall.

He jumps toward the wall leading to the ceiling, his body
lighted up by laser dots like if he was attacked by hundreds
of ladybugs.

LIEUTENANT BROWN

Surrender now or be blinded.

Gabriel locks the eyes of LIEUTENANT BROWN, an athletic man
with green sunglasses and gold colored hair, pointing a flash
weapon at him.

The trigger goes off, hitting Gabriel in the face.

Gabriel falls to the ground in front of his peers, rubbing
his eyes.

GABRIEL

My eyes.

He's blind. His right fist opens releasing a musical
partition.



INT. UNDERGROUND NIGHTCLUB - NIGHT

PEOPLE dance to worldwibeat music, trance-like.

A female DJ, KHALILA (mid 20s), manipulates songs on wall touchscreens. Her intense eyes suit her personality.

KHALILA

This is for those who are homesick.

She selects a track. Electronic middle Eastern music PLAYS bringing more PEOPLE to the dance floor.

A panicked man, UJOSS (30), rushes into the DJ's booth. He looks tougher than he really is.

UJOSS

They got arrested. All of them.
And Gabriel -- I'm sorry --

Khalila ignores Ujoss as she walks to the dance floor. People gather around her as she dances with sensual moves.

Ujoss follows her and grabs her arm.

UJOSS (CONT'D)

Didn't you hear me?

INT. KHALILA'S APARTMENT - NIGHT

Rain falls on the large windows. The front door opens and Khalila enters, followed by Ujoss. The apartment is a big modern open space filled with gorgeous art and Modigliani type sculptures.

KHALILA

It's on the edge of death that we choose who we are. They knew the risks they were taking.

UJOSS

But Gabriel was your lover.

KHALILA

We slept together, once, if that's what you mean.

She removes her sweater, unraveling a tattoo on her back shoulder that says "TWO," in calligraphy.

KHALILA (CONT'D)

My idea of commitment never lasts twelve hours.

He watches her as she pours him a glass of wine.

UJOSS

I can't decide if you're amazingly strong or cruel.

KHALILA

I'm neither. Just a woman who knows she may die any day.

She moves close to Ujoss, making him uncomfortable.

KHALILA (CONT'D)

Don't take me wrong, I liked Gabriel. He played piano like a young Chopin.

She slowly unbuttons his shirt.

KHALILA (CONT'D)

And you, Ujoss, what do you play?

UJOSS

I'm not like Gabriel or all the other ones. Don't mess with my head.

She stops and walks away.

KHALILA

Well, if you'd rather talk.

Ujoss grabs her with passion, their bodies pressed into each other.

UJOSS

F...k. I know I shouldn't, but you're so beautiful.

He kisses her, holding her by the back of the neck.

Tears roll down Khalila's cheeks as she abandons herself to him.

INT. SENATOR CAESKAR'S OFFICE - CORRIDOR - DAY

Aim sits patiently on a bench. SENATOR CAESKAR (50) and his ASSISTANT (30) walk passed him, absorbed in their conversation.

ASSISTANT

Tomorrow night.

SENATOR CAESKAR

I'd rather not attend. Just send Murdock for me.

Aim stands to be noticed.

AIM


Whatever happened to shame? Shouldn't the members of the government be honest, trustworthy and loyal?

The Senator stops and turns to Aim. He has the face of someone who has seen it all and done it all.

SENATOR CAESKAR

I'm sorry, do I know you?

AIM

 In a couple of hours the media will reveal that you accepted a fifteen million bribe from the Underground Movement. Shall I continue?

INT. SENATOR CAESKAR'S OFFICE - DAY

Senator Caeskar looks Aim over for a moment.

SENATOR CAESKAR

Who are you to pop up in my office, uninvited, to accuse me --

Aim leans forward and sets his hand palm in the slot offered on the Senator's desk. Documents appear on the wall screen.

AIM

I'm an attorney, and I came to help you save your political career.

SENATOR CAESKAR

I'd say you came to cut my throat.

The Senator grabs a pair of Chinese baoding relaxing balls as he turns to the slides on the wall.

A magnified copy of a fifteen million check.

A prisoner release document signed by Senator Caeskar.

SENATOR CAESKAR (CONT'D)

You seem rather young to know so much. How many years have you been a lawyer?

AIM

This would be my first case.

SENATOR CAESKAR

You're kidding me, right?


AIM

There are old pilots, and there are bold pilots, Senator, but there are
(MORE)

AIM (CONT'D)
 no old, bold pilots. You need a
 young hungry idealist on your side
 because it's going to get pretty
 nasty when the news comes out.

Aim confidently sits back in his chair.

AIM (CONT'D)
 Did I mention I'm also the son of
 the late Senator Arthur Sparrow?

SENATOR CAESKAR 
 I met your father, several times. A
 great man who left us way too early.

The Senator finally drops his Chinese balls.

SENATOR CAESKAR (CONT'D)
 A check I never cashed. How do you
 dare accuse me of dealing with the
 Underground Movement?

The Senator's ADVISOR rushes in.


ADVISOR
 You've got to watch channel 9.

They turn to the giant wall screen.

ANCHOR ON TV
 Through this special report, we will
 show you how Senator Caeskar and his
 sidekicks did a fine job bending the
 facts to suit his ends.

AIM
 Bad news travels fast, Senator.

SENATOR CAESKAR
 Fuck the media. This is non sense!

ADVISOR 
 We did not see it coming.

Aim stands, faking to leave.

AIM
 I shall go if you're planning to
 deny all allegations.

SENATOR CAESKAR
 Stay. So what's your genius idea
 young man?

Aim turns to face the Senator.

AIM

People can forgive a fraud they can understand. If you want me to help you, we need to tell the truth in a way that shows you care.

He returns to his seat.

AIM (CONT'D)

Why did people vote for you in the first place?

SENATOR CAESKAR

I had compassion for regular people.

Aim nods.

AIM

Now forgive me but I must ask, are you part of the Underground Movement, Senator?

SENATOR CAESKAR

Of course not.

ADRIAN

Then you'll have no problem making a strong case of Queen Aessa's ruling.

SENATOR CAESKAR

She passed away so many years ago.

AIM

She remains the light of this nation.

INT. AIM'S HOUSE - LIVING ROOM - NIGHT

Big windows overlooking the richest part of the city. Louis XIV furniture mixed with futuristic technology. Not one piece of Art on display.

Eyes fixated to a screen, Aim writes directly from his thoughts, crumpling up papers mentally on the screen.

Frustrated, he searches for a video recording in his digital library, moving back in time with his fingers.

An old speech of QUEEN AESSA, in her mid 40s, starts playing on the wall.

Standing on a presidential balcony, she is dressed in a black and golden dress, exuding kindness and authority.

QUEEN AESSA

My dear people, I never cease to be amazed by the trust you put in me since we moved to New Earth.

Crowd cheering.

QUEEN AESSA (CONT'D)

I come to ask you to trust me one more time, as the government and I agreed on changing an important part of our constitution. Art, in all its forms, from fiction to poetry, music, paintings, or sculptures must be banished from our daily lives.

There is a shift. The crowd gasps.

QUEEN AESSA (CONT'D)

This was not an easy decision to make, but I hope that with time it will become clear to you, as it is to me, that Art is fiercely dangerous and contributes to the downfall of the harmonious world we now live in.

Aim nods his head in agreement as he keeps watching.

QUEEN AESSA (CONT'D)

Artists are ruled by extreme emotions, point of views and destructive passions. Most of them live an anti-mainstream lifestyle. Their creations alter us slowly, silently but profoundly.

The Queen raises her arms towards the crowd.

QUEEN AESSA (CONT'D)

Some words, songs and drawings hold us in the darkness of nostalgia for the rest of our lives. This is not what we came to do on New Earth. It is better for all of us to detach ourselves from something we cannot fully control nor comprehend.

Queen Aessa walks to a giant bin, followed by MEN pushing carts and holding torches.

QUEEN AESSA (CONT'D)

By midnight tomorrow, possessing any form of Art in your home, or professing any kind of artistry, will be considered a crime.

She faces the crowd with determination.

QUEEN AESSA (CONT'D)

You have forty-eight hours to drop any art you own into the bins we've
(MORE)

QUEEN AESSA (CONT'D)
 placed around our planet. All digital
 arts will be automatically erased
 with an authorized virus we spread
 earlier today to any existing device.
 If you are an artist, do not despair,
 our government will help you develop
 new skills.

The Queen takes a handful of books from one of the carts and
 drops them in the bin.

QUEEN AESSA (CONT'D)
 As I always favored old original
 mediums, I will lead the way by giving
 away my extensive art collection.

CLOSE UP on the Queen dropping fiction books such as "War
 and Peace," "Harry Potter," "Pride and Prejudice," and "One
 Thousand and One Nights" in the bin.



She secretly cries.

She signals a man to burn them with his torch. The books
 burst into flames. Words and pages turn black before being
 blown with the wind.

The crowd is petrified.

QUEEN AESSA (CONT'D)
 Believe me when I say that I am making
 this difficult decision to protect
 you. This is my promise to preserve
 our nation and future. We will not
 be ruled by emotions.

MONTAGE:

- Thousand of ARTISTS being arrested
- Citizens of New Earth protesting in the streets
- Art being destroyed
- POLICE raids at any time of day and night
- NEWS TITLE on skyscrapers murals: "To answer citizens of
 New Earth's protests, Queen Aessa decided to spare the Opera
 House."

Aim feels his mother's hand on his shoulder, and ends the
 recording.

VICTORIA
 How many times have you watched this
 speech?

Aim turns to look at his mom standing in her night gown.

AIM

Wasn't she mesmerizing? She carried a new world in her heart and we need to remember the leader that brought us here.

VICTORIA

It's three in the morning, Aim.

AIM

I couldn't find the words for the speech I'm writing.

He grabs his mother's hands.

AIM (CONT'D)

I can see my life in front of me. All our efforts paying off. This is huge for me.

VICTORIA

I know. I'm just worried that this quest will take you away from having a normal life.

AIM

Are those incompatible?

VICTORIA

There are not enough hours in a day to live your life and cater to the needs of four hundred million people.

INT. MEDIA ROOM - NIGHT

Aim adjusts Senator Caeskar's tie.

AIM

Stay calm and stick exactly to what we decided. Competence and warmth. In a year you'll be more admired than you ever were.

SENATOR CAESKAR

How old are you, anyway?

AIM

Eighteen.

SENATOR CAESKAR

Just like me when I first came to office.

AIM

Then let your youthful idealism talk
once more.

The Senator climbs onto the podium. There are a number of JOURNALISTS waiting. All the cameras turn towards him and he appears simultaneously on hundred of screens.

Senator Caeskar waits for the room to be silent.

SENATOR CAESKAR

This is not a good day for me. I made a terrible mistake. Three weeks ago, I was offered money and a request by the Underground Movement to facilitate the liberation of forty of their folks. I did not care for the money. What I saw is forty people held up in a cell for years and it touched my heart.



He points at a JOURNALIST he knows.

SENATOR CAESKAR (CONT'D)

I will not lie to you. I forgot the very reason why those forty individuals are in prison and started taking action to have them liberated. I have no excuse for what I did.

Senator Caeskar stops and looks over at the audience.

SENATOR CAESKAR (CONT'D)

Actually, today is a great day for me. My error reminded me of my responsibilities as your Senator. I am here to protect and to serve you.

The ambiance heats up in the room.

SENATOR CAESKAR (CONT'D)

The Underground Movement has been going against our laws for seventy years, refusing to come to reason. They cost the lives of 5,234 of our police force and billions out of your taxes. As our beloved Queen Aessa once ruled, they deserve to be punished for their crimes.

He points out to a video screen showing live News images.

Backstage, Aim looks at the screen with contentment.

SENATOR CAESKAR (CONT'D)

As I'm speaking to you right now, a special brigade of our police is attempting to arrest each and every one of their key representatives.



INT. APARTMENT - NIGHT

The door blows open and POLICEMEN rush inside to arrest a COUPLE having dinner.

EXT. RESTAURANT - NIGHT

A flurry of activity. POLICEMEN arrest a MAN as he exits a restaurant with FRIENDS.

SENATOR CAESKAR (V.O.)

Justice will prevail. I will have no rest until the Underground Movement is abolished.

INT. KHALILA'S APARTMENT - BEDROOM - NIGHT

Digital screens open up, waking up Khalila.

Images of POLICEMEN surrounding the building and climbing the stairs to her apartment, guns up, with precise coordinated data.

COMPUTERIZED VOICE

Intruders will break in in 15 seconds.

Khalila throws Ujoss out of the bed.

KHALILA

We've got to go.

They jump to their feet, half naked.

SENATOR CAESKAR (V.O.)

My convictions have not changed. New Earth will not tolerate a return to the past.



Khalila looks at all the fabulous arts in her apartment one last time before pushing a button that activates all objects to dissolve, leaving no human traces.

POLICEMEN erupt into the apartment as Khalila and Ujoss disappear behind a secret door.

INT. MEDIA ROOM - NIGHT

The audience cheers at the Senator's speech.

SENATOR CAESKAR

I'm asking for your forgiveness. As Queen Aessa used to say, "Don't leave politicians in peace. You elect them; hold them accountable."

The Senator thanks the audience before leaving the podium.

Aim watches from backstage, pleased.

INT. SECRET CORRIDOR - NIGHT

Khalila and Ujoss jump down a 60 foot slide which takes them to the building's basement.

They run frantically through a poorly lit corridor.

They stop by a closet. Khalila dials a code to open it. She grabs clothes and they dress as fast as they can.

EXT. STREET - NIGHT

Khalila and Ujoss exit into a dark alley.

KHALILA

Let's separate. You know what to do.

Ujoss nods yes.

UJOSS

Will I see you tonight?

KHALILA

I don't eat left-overs.

She looks around to make sure it's safe and walks away.

UJOSS

What's wrong with letting someone in?

KHALILA

I'll see you at work. Don't be late.


She disappears into a busy street.



INT. UNDERGROUND MOVEMENT HQ - CORRIDOR - DAY

In walks Khalila amidst a tornado of art and music.

The corridor is filled with some of the most precious paintings of all times by Picasso, Rothko, Cezanne, Miro, Bacon, Warhol, and Greco among others.

She stops by a room and  use by the window. About fifty students of all ages practice Kung Fu.

INT. UNDERGROUND MOVEMENT HQ - CONFERENCE ROOM - DAY

Khalila walks in a conference room where a dozen of her STAFF, including Ujoss, babble with each other.

OSANI (late 20s), throws her arms around Khalila.

OSANI

I'm so relieved they didn't get you.

Khalila smiles back at her.

KHALILA

They won't get me so easily, Os.

Khalila faces them, paying no particular attention to Ujoss.

KHALILA (CONT'D)

Who'd they catch this time?

SPIROM (40), takes the lead.

SPIROM

Fujic, Ivanovitch and his wife,
Stelai, the Digany brothers, everyone
else was able to escape.

KHALILA

Anyone killed or wounded?

Spirom shakes his head "No."

KHALILA (CONT'D)

That's something to celebrate. How
many times did I insist that we be
overly prepared? This bloodless
raid is proof that we're stronger
then ever.

OSANI

Khalila, we lost half a million with
Senator Caeskar. Our prisoners are
still locked up. And we lost six
dear friends last night. Can we
really celebrate?

UJOSS

Osani's right. How many of us do we
have to lose?

Khalila walks to an old framed portrait on the wall that is reversed. She turns it around and we see a portrait of the late Queen Aessa. The frame's glass is shattered.

KHALILA

One woman, one queen, cruelly impacted
the lives of millions of us.

She holds Queen Aessa's portrait with disgust.

KHALILA (CONT'D)

My friends, only courage can stand up against authoritarians. Our fight for freedom will survive us and any pain we are feeling today. The poet Ovid was exiled, but his poetry has outlasted the Roman Empire. Federico García Lorca was killed, but his poetry has survived Franco's tyrannical regime.

INT. UNDERGROUND MOVEMENT HQ - GALLERY - DAY

CLOSE UP on walls fill with digital versions of the world's greatest novels, paintings, and sculptures.

KHALILA (V.O.)

We hold in this basement what's left of the most glorious creations ever made.

CLOSE UP on Bosch's painting: The Garden of Delights, floating digitally in the middle of the room. A MEMBER of the Underground Movement walks right through it.

KHALILA (CONT'D)

We risk our lives because we know that art is the heart of life.

We see an entire underground ORGANIZATION of PEOPLE working on preserving, studying and restoring art with the most advanced technology.

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

Artists can see what no one else can and they tell the story of our past and the possibilities of our future.

INT. UNDERGROUND MOVEMENT HQ - CONFERENCE ROOM - DAY

Khalila turns back Queen Aessa's portrait.

KHALILA

Of course we feel pain and live perilous lives, but at least we are able to feel something and to think for ourselves. I will celebrate everyday given to me, the good days and the bad days, for the chance I have to better this world every morning I open my eyes.

She looks at the group.

KHALILA (CONT'D)

But I'd understand if any of you cannot continue our mission because you have families to protect.

Everyone responds with force.

GROUP

Of course we'll continue the fight -- I'm not going anywhere -- we're with you Khalila.

KHALILA

Then let's stop feeling sorry for ourselves and let's get to work.

EXT. SENATOR CAESKAR'S MANSION - NIGHT

A solar-powered flying limo stops in front of an impressive entrance. A VALET opens the passenger's door. Aim exits.

INT. SENATOR CAESKAR'S MANSION - LIVING ROOM - NIGHT

Senator Caeskar opens a bottle of Champagne.

SENATOR CAESKAR

We need to celebrate.

Aim takes his glass.

SENATOR CAESKAR (CONT'D)

You've done more for me in forty-eight hours than my dedicated staff. What is your vision for the future, son?

Aim discards his glass without taking a sip.

AIM

I want to serve, make a difference.

SENATOR CAESKAR

Your dad would be proud. How old were you when he passed?

AIM

I only know him from photographs.

SENATOR CAESKAR

Well, I have no doubt you're going to do great things and I'd like you to do them here, on my team.

AIM

Are you offering me a job?

SENATOR CAESKAR

More like a career.



Aim swigs down his drink.

INT. UNDERGROUND MOVEMENT HQ - CLASSROOM - DAY

Osani walks between MIDDLE AGED STUDENTS during painting class. Each one focuses on copying "La Danse" by Henri Matisse, with their fingers on digital medium.

OSANI

Matisse trained as a lawyer, before discovering painting while recovering from appendicitis. Despite his teacher telling him that he would never learn to draw, he became a leader in modern art.

The students listen as they paint.

OSANI (CONT'D)

Many famous artists, such as Picasso and Van Gogh, believed that proper training required disciplined copying of the masters.

Osani sees Khalila standing in the entrance door and heads in her direction.

OSANI (CONT'D)

That's why you need to copy the masters every day, until you make the original your own and find your unique voice and style.

EXT. UNDERGROUND MOVEMENT HQ - CORRIDOR - DAY

Osani follows Khalila in the corridor.

KHALILA

Is your uncle's apartment still empty?
I need a place.

OSANI

It is, but why don't you stay with us?

KHALILA

I don't want to put your kids in jeopardy.

OSANI

It's been a while since we had a safe family life. I'd love to cook you a hot meal and see you rest a bit.

KHALILA

Not now. I'll rest when we'll be
free.

Osani looks at Khalila walking away, with tenderness.

INT. ELEVATOR - DAY

Khalila enters an empty elevator. She stares at the control
panel and says loud:

KHALILA

There's always a tomorrow.

The voice code activates a touch screen panel. She types an
address. 1500 Oblixis Street.

She buckles up as the elevator walls turn transparent.

Reaching the basement, the elevator starts moving at
vertiginous speed on rails as if it were a train, avoiding
every obstacle on its way.

Half the planet's underground is made of a perfectly
engineered system.



EXT. SQUARE - DAY

The elevator door opens and Khalila exits onto a public
square. She walks down the stairs with a flourish when she's
grabbed by the arm.

She turns like a ninja, ready to kill.

UJOSS

Why are you avoiding me?

KHALILA

Are you crazy? I could have killed
you.

She looks around to make sure they're not followed.

UJOSS

Spend the night with me.

She looks at him as if he's lost his mind.

KHALILA

Are you following me?

UJOSS

Imagine all the incredible
revolutionary speeches we could write
together.

KHALILA

Ujoss, I'm not that kind of woman.

UJOSS

Why not?

She pulls her arm back and runs down the stairs.

KHALILA

I like my life on my own.

He starts yelling, wanting every PASSER BY to hear.

UJOSS

I'm going to marry you. Even if it takes a lifetime.

INT. SENATOR CAESKAR'S OFFICE - LOBBY - DAY

Aim, 30, drops an armful of files on his secretary, BEATRICE's (mid 40), desk.



AIM

I'm heading home early today.

BEATRICE

Did you see the checks I left on your desk?

AIM

Oh, yeah, thanks for the reminder. I'll sign them now.

Aim walks to his office.

INT. AIM'S OFFICE - DAY

Aim enters and finds himself surprised by the whole STAFF, singing to him.

STAFF

Happy birthday to you, happy birthday to you, Aim --

Beatrice makes her way through the festive room, holding a lighted cake.

AIM

Don't you know how much I hate surprises?

ADVISOR

You have to do this on the big 30.

Aim reluctantly blows his 30 candles. Senator Caeskar (now 62) takes him by the shoulder.

SENATOR CAESKAR
 You're finally old enough to be
 promoted as my Legislative Director.

AIM
 There won't be many options left for
 my next birthday.

The CHIEF of STAFF interrupts and whispers in the Senator's
 ear.

SENATOR CAESKAR
 We're having a problem.

Aim and the Senator follow the Chief of Staff.

INT. LIMO - DAY

Aim and the Senator sit facing the Chief of Staff.

CHIEF OF STAFF
 It's by pure luck that the info leaked
 to me. We're not supposed to know
 about it. We're not even sure it's
 true.

SENATOR CAESKAR
 But if it's true, it's a catastrophe.

The ENVIRONMENT MINISTER, a large likable man in his 40s,
 appears on a floating TV screen.

NEWS ANCHOR ON TV
 The Minister of Environment stunned
 our political world today with his
 announcement that he will resign as
 of tonight. In a speech described as
 sometimes confusing, he explained
 that his decision was for personal
 reasons.

AIM
 Then it's true -- this is really bad
 news.

SENATOR CAESKAR
 Can we pay him a visit?

AIM
 I don't see why not, as long as we
 make no statement or assumptions.

INT. MINISTER OF ENVIRONMENT'S HOME - OFFICE - DAY

Aim and the Senator shake hands with the Minister of
 Environment.

SENATOR CAESKAR

Adur, is your family alright? Your resignation for personal matters made me worry.

MINISTER OF ENVIRONMENT

I appreciate your concern. Please sit down.

SENATOR CAESKAR

I'm not going to pretend we were just passing through the neighborhood. My instinct tells me there is more to your resignation. Am I right?

MINISTER OF ENVIRONMENT

My legal advisor prefers to handle such questions for me.

AIM

Minister Sheane, with all due respect, Senator Caeskar is asking to better understand the gravity of the situation.

MINISTER OF ENVIRONMENT

Which situation are you referring to?

AIM

Is it possible that some of our scientific predictions went wrong and that you're resigning to avoid a scandal targeting your administration?

The minister stands up, obviously irritated.

MINISTER OF ENVIRONMENT

I heard of your unusual confidence, Mr. Sparrow, but this is one hell of an assumption.

AIM

So you're not denying it?

MINISTER OF ENVIRONMENT

My department has done the best possible job with the means we had. I am resigning for personal reasons, my wife, sadly needs me by her side. And now, if you'd excuse me, this has been a rather intense day.

The Senator gets up. Aim automatically follows.

SENATOR CAESKAR

Of course we understand, and I am
deeply sorry for your wife's
condition.

INT. LIMO - DAY

The limo stops in front of Aim's apartment building.

SENATOR CAESKAR

(to Aim)

Forget about being my Legislative
Director. I need your help making
me the next Minister of Environment.

AIM

You're going to go for it?

SENATOR CAESKAR

Of course. This is the most sought
after position and probably my last
chance to go for such an extraordinary
opportunity.

He grabs Aim by the shoulders.

SENATOR CAESKAR (CONT'D)

Son, you make me a Minister and I'll
make you a Senator just like your
dad and grandfather were.

INT. AIM'S BEDROOM - NIGHT

Aim battles with his pillow, incapable of sleeping.

He turns on the light and says "call Victoria." The home
system dials the number.

INT. VICTORIA'S BEDROOM - NIGHT

The RING wakes up Victoria (now 60). She picks up.

VICTORIA

Aim, are you alright?

AIM

I need to see you, mom. Can you
make me some tea?

VICTORIA

In the middle of the night?

AIM

That's the only thing that calms me
down.

INT. VICTORIA'S LIVING ROOM - NIGHT

Victoria pours Aim some tea, dressed in a night gown.

AIM

The Minister of Environment resigned yesterday. There is more to it than was said to the public, but I can't discuss what I know with anyone.

VICTORIA

You seem so agitated.

AIM

Mom, do we have enough money for me to run for Minister of Environment?

Victoria spills some tea.

VICTORIA

Aim, you're finally ready for it?

AIM

My chances are slim and it will cost us a fortune, but --

Victoria grabs him in her arms.

VICTORIA

Of course we do. I've been waiting for you to go for this since you were born -- and you just woke me up from retirement.

INT. SENATOR CAESKAR'S MANSION - LIVING ROOM - DAY

Senator Caeskar ties the belt of his robe, still in his Pjs. Aim enters holding a bag.

SENATOR CAESKAR

Why so early? I hope you brought some of that invigorating Baobab Juice.

AIM

I did.

They sit at the breakfast table.

SENATOR CAESKAR

Are you that excited about starting my new campaign?

AIM

Ficien, you've been like a father figure to me, and it's very hard for
(MORE)

AIM (CONT'D)

me to tell you what I'm about to say.

SENATOR CAESKAR

I've never seen you hesitate before.

AIM

You're the most respected politician in our government and you should have no problem being elected.

SENATOR CAESKAR

So where's the catch?

AIM

I am also going to run as our next Minister of Environment.

SENATOR CAESKAR

This is a joke, right?

An awkward silence.

SENATOR CAESKAR (CONT'D)

You have no political experience except working for me for the past twelve years. And you won't run against me, right?

AIM

Ficien, tell me you're aware that this is not just about being elected.

SENATOR CAESKAR

Oh this is ridiculous, Aim. I can't believe we're having this conversation. I should get mad but because it's you I'm going to stay calm and try to understand what the heck fell on your head during the night.

Aim stands and paces the room.

AIM

We both know in secrecy that whoever gets this job is going to have to save our planet. This is about the future of four hundred million people. And this is why I need to run. It's my calling. I know I came here to do this.

SENATOR CAESKAR

Don't do that to me, Aim.

(MORE)

SENATOR CAESKAR (CONT'D)

Don't turn your back on your mentor
and best ally. It's bad luck.

AIM

I'm sorry, Ficien. This is about so
much more than just you and me. I
have so much respect for you, but
time is running out.

Aim leaves the room as the senator remains under shock.

EXT. PUBLIC SQUARE - DAY

Huge outdoor space -- full of press. Row after row of
JOURNALISTS, cameras at the front and back.

Victoria stands on a podium with her usual elegance. Aim
stands on the side.

VICTORIA

It is with great honor that I,
Victoria Sparrow, widow of late
Senator Arthur Sparrow, announce the
candidacy of my son, Aim Sparrow,
for the position of Minister of
Environment of our planet.

Aim stands forward under applause and kisses his mom.

AIM

Dear citizens of New Earth. I do
not run to oppose any man but to
propose new environmental policies.
I am convinced that our planet is on
a perilous course. I have such strong
feelings about what we must do
together and feel obliged to do all
that I can.

INT. UNDERGROUND MOVEMENT HQ - CONFERENCE ROOM - DAY


Khalila and her staff watch Aim's speech on TV.

KHALILA

This is our enemy. He's been a strong
supporter of Queen Aessa since he
started.

AIM

(on TV)

 As a member of Senator Caeskar's
cabinet for the past twelve years, I
have learned the skills I need for a
day like today.

(MORE)

AIM (CONT'D)

I cannot stand aside from the contest that will decide our planet's and our children's futures.

SPIROM

Yeah, just another politician. Blah, blah, blah.

KHALILA

But one that never compromises.

MONTAGE



- Alternating scenes of Aim's campaign and Senator Caeskar's campaign competing with each other

- The news

- The speeches

- The ground battles.

INT. RESTAURANT - NIGHT

Aim reaches his mother's table and sits next to her.

VICTORIA

Thank you for making time for your aging mother.

He kisses her affectionately.

AIM

Mom, you look as young and beautiful as a woman I could marry.

VICTORIA

Funny you'd say that. That's what I came to talk to you about.

Aim unfolds his napkin with force.

AIM

Ah! Not marriage again.

VICTORIA

We may be in 2557, but people's traditions and values haven't changed. History repeats itself. Behind every great soul stands another great one -- Aim, people will not elect you if you do not have a spouse and family.

AIM

But I don't know anything about being in love and I would be the worst husband one could ever hope for.

VICTORIA

You do not need to be in love, Aim. But you need to choose a woman who will help you climb to where you belong.

AIM



Gosh I hate small talks.

VICTORIA

The moment I met Morgan McCandless I knew she was the most logical choice for you.

AIM

The Opera soprano?

VICTORIA

You have similar backgrounds, similar values, similar influential families. Same religion, prestigious positions, and she's simply ravishing. She's the best choice you can make today.

AIM

Can we order now?

VICTORIA

I want you to meet her, Aim. There is a ball tonight, after the Opera performance.

Victoria takes two tickets out and hails the waiter.

VICTORIA (CONT'D)

Are our "To Go" boxes ready?

She stands as the Maitre D' brings her coat.

VICTORIA (CONT'D)

This is non negotiable, Aim.

Mother and son stroll through the restaurant, linking arms.

VICTORIA (CONT'D)

If you don't like her, we will find someone else.

INT. OPERA HOUSE - NIGHT



Aim and his mother listen to the representation of "Aida" in its most traditionalist form.

MORGAN MCCANDLESS (mid 30s) plays Aida.

INT. BALL ROOM - NIGHT

Strauss's music fills the air as the creme de la creme of New Earth's society gather inside a very modern room.

Morgan gracefully walks from ADMIRER to ADMIRER.

MORGAN

Thank you so much for coming to see me tonight.

She is exquisite -- the great diva of the court -- the perfect woman -- full of glamour and sophistication.

She turns and notices Aim staring at her. She returns the look.

Aim walks toward her terrified.

AIM

I don't suppose you would dance with me?

MORGAN

I was wondering when you'd ask.

They start dancing a waltz, whirling around the dance floor.

AIM

I've always wondered why Queen Aessa banished all arts with the exception of the Opera house and Strauss's waltzs.

MORGAN

Maybe it was her way to avoid a revolution. Give just enough to people and they'll remain quiet.

AIM

My name is Aim --

MORGAN

I know who you are. Your face is on every screen since you decided to run against Senator Caeskar.

Aim's face changes.

AIM

My decision reflects no personal disrespect toward Senator Caeskar.

MORGAN

I know that too. The first time I heard you speak, I told everyone around me "This man is the purest mind we've seen in any of our politicians since Queen Aessa passed away."

Aim spots his mom observing them from across the room.

AIM

That's what you think of me?

MORGAN

That's what I see in your eyes.

Aim stops dancing and kisses Morgan's hand.

AIM

I'm afraid I must return to my campaign. But thank you for thinking so highly of me.

Morgan looks at him walk away. Another GENTLEMAN asks Morgan to dance. She accepts.

Aim passes by his mother.

AIM (CONT'D)

I like her.

He grabs his coat.

AIM (CONT'D)

But I'm still not ready to get married.

INT. AIM'S OFFICE - DAY

Beatrice's hologram appears at the same time as a digital file opens on Aim's computer screen.

BEATRICE

(hologram)

The file you asked for.

AIM

Thanks, Beatrice. How's my schedule today?


BEATRICE

No rest foreseen on the shore.

AIM

Then bring me some strong coffee.

The hologram disappears. Aim scrolls through the file, containing photographs and information on Morgan from her childhood to her ascension as the Opera house's only soprano.

Beatrice comes in with some coffee and a time box. 

BEATRICE

This just arrived for you.

Aim doesn't pay attention.

BEATRICE (CONT'D)

Both your mother and Morgan McCandless called. I told them you weren't available.

Aim inhales his coffee.

AIM

I need a couple of hours without interruption.

As Beatrice reaches the door, she stops.

BEATRICE

I couldn't help notice this box was shipped seventy years ago. Probably just a typo.

She closes the door. Aim takes the box. The stamp indicates February 5, 2487. Curious, he opens it.

Inside he finds an envelope titled "To my soulmate," a perfume that he sprays on his hand, creating an immediate physical reaction in him.

 Nauseous, he struggles to keep his balance.

INT. OFFICE LOBBY - DAY

Aim almost collapses on Beatrice's desk.

BEATRICE

Aim, are you alright?

She catches him from falling.

INT. AIM'S OFFICE - DAY

Aim lies on his office sofa. A DOCTOR (60) and Beatrice are watching over him.

DOCTOR

You just experienced a panic attack.

BEATRICE

Mr. Sparrow is overworked.


DOCTOR

Did anything particular happen outside
of running your campaign?

Aim shakes his head no, profusely sweating.

DOCTOR (CONT'D)

I'd like to run various tests.

Aim forces himself to sit up. 

AIM

That's not necessary, doctor. No
one can question my health conditions.
It will be disastrous for my campaign.
Am I being clear?

DOCTOR

(to Beatrice)

Could we have a moment of privacy?

Beatrice leaves them alone.

DOCTOR (CONT'D)

I don't believe that there's anything
wrong with you physically. But
something happened to you emotionally
and it will probably reoccur, which
will create more stress for you. I
recommend you see a psychologist.

AIM

I just told you --

DOCTOR

(giving him a card)

There's an organization very safe
and private called Therapy Anonymous.
Dr. Vartan is a master in his field.
He will be able to help you, while
your anonymity is preserved.

The doctor packs his bag.

DOCTOR (CONT'D)

I intend to vote for you. You need
to be strong and grounded.

Aim studies the business card while the doctor leaves.

EXT. STREET - DAY

Aim drives his own limo. The vehicle's wireless capabilities
direct traffic flow smoothly. Traffic lights are unnecessary.

Aim checks the address and parks a few blocks away. Made of collapsible, lightweight material, the limo get tucked into the tiniest parking crevice.

He exits wearing a hat, sunglasses and carrying the box.

INT. THERAPY ANONYMOUS - CORRIDOR - DAY



The electronic business card directs Aim to a door with no sign and automatically dials a code to let him in.

INT. THERAPY ANONYMOUS - PATIENT ROOM - DAY



Aim enters a windowless room, two walls covered with psychology e-books and the third one being a one-way mirror.



Through the one-way mirror, Aim sees the adjacent empty room. It has a warm feeling to it.

Aim sits on the only chair, not sure what to expect.

After a moment, DR. VARTAN (40's), a youthful spirit, enters the adjacent room.

He looks at his own reflection in the one-way mirror.

DR. VARTAN

Hi, I'm Dr. Vartan. I can't see you. Can you see me?

AIM

How do I know that you don't see me?

DR. VARTAN

You have nothing to fear. Your identity as well as everything you'll share with me will remain strictly confidential.

Dr. Vartan sits at a desk covered with left over food and empty cups.

AIM

You don't seem very -- organized.

DR. VARTAN

Like Benjamin Franklin, I eat to live, not live to eat.

He pushes all the empty food boxes in the trash.

DR. VARTAN (CONT'D)

And now, you need to pick a nickname I can call you by.

AIM

Call me -- Teddy.

DR. VARTAN

Very well. So, Teddy, what can I do for you?

AIM

You just expect me to start talking?

DR. VARTAN

Yes. I can't help you if I don't know what's going on.

AIM

I'm not feeling quite myself.

DR. VARTAN

Can you elaborate?

AIM

I'm relating differently to my body. Perfumes, I mean a particular perfume makes me -- unfocused. It's like I get flashbacks, but there're no real images.

DR. VARTAN

When did it start?

AIM

Since very young. Every time I crossed any woman wearing that scent, I'd feel distracted and confused, but I could handle it -- until yesterday.

DR. VARTAN

Go on.

AIM

I received a time box shipped to me seventy years ago. Inside it I found the perfume bottle that has been affecting me. I sprayed it on my hand and almost fainted. I had to call my doctor -- you know the rest.

DR. VARTAN

I barely know anything.

AIM

There were other things in the box which I'm afraid to touch. I brought it with me.

DR. VARTAN

Perfect. Let me see it.

He stands.

DR. VARTAN (CONT'D)

You have a hidden chute on your left.
Put the box inside and I'll take it
from there.

Aim puts the box in the chute. Dr. Vartan gets the box.

AIM

You have to understand that I'm
usually quite brave.

DR. VARTAN

This is very exciting. Let's see
what hints it unravels.

He opens the box and starts emptying it.

DR. VARTAN (CONT'D)

The perfume you mentioned -- never
heard of the name -- an envelope
addressed to a soulmate, which may
be you -- why didn't you open it?

AIM

I'm not sure I want to know what's
inside.

Dr. Vartan focuses on the rest of the content.

DR. VARTAN

A magnetic token.

AIM

I would very much appreciate that
you don't activate it. It'd be
terrible to blow up on our first
encounter.

DR. VARTAN

A card with a ten digit number. And --
a poem.

Dr. Vartan immediately drops the poem back into the box.

DR. VARTAN (CONT'D)

You know I can't read this poem?

AIM

Of course not. I have no intention
of having you break the law.

DR. VARTAN

Is that why you brought me the box?

AIM

I don't know what to do with it.
Reading it is a crime. But there is
no other way to understand the meaning
of this box.

DR. VARTAN

Unless someone sent it to you as a
trap. Teddy, do you have enemies,
any reason to be sent something that
is illegal?

AIM

I thought of it, but look at the
date stamp. It was shipped on
February, 5th, 2487. A few months
before the law forbidding art was
passed. Poems were allowed then.
Maybe it's not an enemy --

Dr. Vartan closes the box, almost violently.

DR. VARTAN

Poetry is forbidden now. I cannot
risk being arrested.

AIM

I would never ask such a thing from
you, but would you take the rest of
the contents with you and try to
make sense of it?

DR. VARTAN

I'm not a detective, Teddy.

AIM

If you knew my life, my real name,
you'd know that you're my only hope.

INT. DR. VARTAN'S APARTMENT BUILDING - NIGHT

The elevator door opens. Dr. Vartan exits holding the box
as an ELDERLY WOMAN waits to get in.



DR. VARTAN

I'm still waiting for your grandson
to pay me a visit, Mrs. Sleen.

MRS. SLEEN

I know, Dr. Vartan. I'm praying
everyday that he contacts you.

Dr. Vartan reaches his apartment door and his eyes are scanned
to open it.

DR. VARTAN

Sometimes science works better than prayers. Tell him that alcohol damages every organ in his body, including his wee wee. So if he ever dream to have a normal erection again, he should come see me, pronto.

Mrs. Sleen's eyes open wide.

DR. VARTAN (CONT'D)

Good night, Mrs. Sleen.

INT. DR. VARTAN'S APARTMENT - NIGHT

Dr. Vartan grabs a slick remote control. The wall turns into a full size screen.

He sits and pulls the content out of the box.

He holds the bottle of perfume and types on his keyboard "Idylle Duet" by Guerlain. He saves his findings.

He takes a snapshot of the token and code and posts it online, looking for clues. He saves his findings.

He opens the envelope. Two gold wedding bands of different sizes fall on the table. The letter is handwritten, very small, and the ink has faded.

He starts to read it out loud.

WOMAN VOICE (V.O.)

My Great Love, you just died, again, and my heart lost its compass, once more. I can never get used to losing you each time and wondering when and how we will be reunited. After twenty-seven lives of breaking the laws to stay together, I know they will do anything to keep us apart. I am sending you this box, so you can remember me. Forgive me, I cannot go on without you and must protect my heart. May the angels of love be with us. Forever. Your soulmate.

Dr. Vartan scans the letter and posts it online, trying to identify the writer's identity. Nothing comes out.

The door bell RINGS. He looks up. Ujoss's face appears on the screen, waiting at the door.

Dr. Vartan quickly puts the objects back in the box and hides it. He then opens the door.

Ujoss enters.

UJOSS
The traffic was awful.

DR. VARTAN
You really didn't have to stop by.

UJOSS
Since you haven't made any meeting
in two weeks.

DR. VARTAN
I got a sudden increase of clientele.
Did I miss anything?

Ujoss sits, familiar with the place.


UJOSS
Khalila is worried about this young
politician progressing in the polls.
She thinks that if he's elected,
he'll make our cause a living hell.

DR. VARTAN
Isn't he campaigning for the
environment?

UJOSS
The guy is a fox. You just have to
look into his eyes to know that he's
obsessed by justice. Justice -- I'm
not sure what that means anymore.

DR. VARTAN
You don't look so good.

UJOSS
She refuses to marry me. I don't
get it. Why is she so stubborn?

DR. VARTAN
How many times did I warn you to
never, ever, get involved with
 Khalila? She treats men like snack
bars.

UJOSS
I know -- but have you ever met a
woman with such a deep gaze and
sublime legs?

DR. VARTAN
Is that so great if she ends up
crushing your balls with an iron?

UJOSS
You're talking like someone who was
there before me.

DR. VARTAN
I'm not that foolish. Let it go,
man. She'll never marry you.


Ujoss sits back, feigning hurt.

DR. VARTAN (CONT'D)
Where is she by the way? I need to
see her about a lead I got.

UJOSS
Come to tomorrow's meeting.

DR. VARTAN
It can't wait that long.

INT. UNDERGROUND NIGHTCLUB - NIGHT

Dr. Vartan walks down some stairs into an  amazing underground
cellar packed with PEOPLE.

Khalila Djs.

KHALILA
Tonight's party is in remembrance of
Paris' most famous jazz club. French
revolutionaries held their meetings
in that cellar before the American
army brought Jazz to Paris.

A live Jazz BAND begins playing and people start dancing.

KHALILA (CONT'D)
This is in memory of Lionel Hampton,
Count Basie and Art Blakey who all
played there once.

Dr. Vartan signals Khalila that he needs to talk to her.

They sit in a quiet area.

KHALILA (CONT'D)
Hello stranger.

DR. VARTAN
I've got a new patient that you may
find very interesting.

She orders two drinks with her hand.

DR. VARTAN (CONT'D)
Let's call him Teddy. Teddy received
a time box sent seventy years ago, a
few months before art was forbidden.
(MORE)

DR. VARTAN (CONT'D)

In this box with no name, a letter addressed to a soulmate, a bottle of perfume and a poem which I identified as being written by the court's poet.

KHALILA

Glad to hear some people still care to send handwritten correspondence. By why would anyone send your client a poem?

He takes it out of his pocket.

DR. VARTAN

Maybe they both loved that poem.

He starts to read it out loud.

DR. VARTAN (CONT'D)

I cannot recall the day they took my innocence away. My first tears and my first fears, as they didn't stop me from rising to the heaven of me.

She takes the poem from his hand and finishes it silently.

Tears appear in her eyes.

DR. VARTAN (CONT'D)

Khalila? What is it?

KHALILA

It's beautiful. What poetry do we have now? Can I keep it?

DR. VARTAN

Sure. Neither Teddy nor I are supposed to have it in our possession.

Dr. Vartan observes Khalila with his therapist eye.

DR. VARTAN (CONT'D)

I didn't know you could cry.

She stands, composing herself.

KHALILA

Don't lose sight of your client.

She merges into the crowd.

INT. UNDERGROUND MOVEMENT HQ - LIBRARY - NIGHT

Khalila enters the extensive library. She's alone and recites out loud from memory.

KHALILA

I couldn't walk back the road of my first day to school. And feel the pain all over again that life has often brought to my soul. My dear failures and sweet mistakes.

A robotic arm quickly searches through hundred of thousands of books. A book with a golden cover lights up.


The robotic arm brings it to Khalila. It is titled "Greatest Poems from Queen Aessa's Court."

A blue halo highlights one of the pages. Khalila opens that page and sees the same poem. It's called "Remembering You."

INT. THERAPY ANONYMOUS - PATIENT ROOM - DAY

Aim removes his hat and sunglasses and sits.

DR. VARTAN

 I have news for you. The perfume that is obsessing you was created on Earth, over five hundred years ago. 2011 precisely. It contains essences of lilac, used in recalling past lives by increasing your awareness.

AIM

That would explain my strong reaction to it.

DR. VARTAN

I could not identify who wrote the letter and probably sent the box. The ink faded, but you definitely should read it. Just be prepared that it may produce other traumatic reactions in you.

AIM

I can't add any stress to my life right now.

DR. VARTAN

Teddy, your five senses allow you to experience only 1% of reality. Then, there's the other 99% which you're unconscious of. No occurrence in life is random. You were meant to receive this box and to be here talking to me right now.

AIM

So I'm not going crazy?

DR. VARTAN

I think your soul is awakening to the existence of someone you once loved.

AIM

Don't be ridiculous, doctor.

DR. VARTAN

You're reacting like it's an illness.

AIM

I frankly don't understand anything about women, except my mother. She's cerebral like me.

DR. VARTAN

Let me ask you. Have you ever been in love?

AIM

I don't have time for romance, but I'm told that I should marry.

DR. VARTAN

Who said so?

AIM

Please don't ask me anymore questions. I'm confused enough.

DR. VARTAN

Fine, but, Teddy, you received a box from a potential soulmate. Do you really believe that its timing is a coincidence?

Dr. Vartan stands.

DR. VARTAN (CONT'D)

As for the token, I discovered that they are quite expensive to produce and can be ordered in the seven day period after someone's death, to be able to contact them in their next life.

AIM

I'm not following.

DR. VARTAN

This token and its ten digit code allows you to give one call to the person who sent you this box.

Aim grabs his hat and sunglasses.

AIM

You expect me to change my whole life because of a lilac scent and a token?

DR. VARTAN

Teddy, there's nothing worse than getting stuck with the wrong person for a life time. I recommend you think wisely before getting married.

INT. MEDIA ROOM - DAY

Huge room -- full of press. A JOURNALIST takes the microphone to address Aim.

JOURNALIST

Mr. Sparrow, in exactly one month, two hundred million of us will head to polling places all around New Earth. You have very little experience with the environment, and we're just starting to know you. What makes you an ideal candidate?

AIM

Many politicians cut deals with big corporations who endanger our natural world. Not me. I cannot do business with anyone who drags us back. We've got to break our addiction to greed and power, and head in the right direction.

He takes a sip of water.

AIM (CONT'D)

I have more experience than my peers give me credit for. I was instrumental in exposing the root causes of the worst oil spill in space history. Protecting our Planet is my number one priority. My candidacy today proves that we can still come together to do the right thing.

He looks at his audience.

AIM (CONT'D)

I will work tirelessly to deserve your votes. I count on your support.

INT. MEDIA ROOM - BACKSTAGE - DAY

Aim enters the resting area. Beatrice hands him a cup of coffee.

BEATRICE

Your mom and Morgan McCandless both called again.

AIM

How are the polls?

BEATRICE

You're doing very well for a newcomer, but your numbers don't seem to be taking off.

AIM

I need to rest.

Beatrice leaves the room. Aim looks at his tired face in the mirror.

He takes the letter out of his pocket to finally read it.

WOMAN'S VOICE (V.O.)

My Great Love, you just died, again, and my heart lost its compass, once more --

The wall clock strikes 4:15. Aim takes the magnetic token and dials the ten digit code.

INT. UNDERGROUND MOVEMENT HQ - CONFERENCE ROOM - DAY

A cell phone left on the table RINGS in the empty room.

Aim gets a voice mail box.

COMPUTERIZED VOICE

Only leave a message if you have something meaningful to say.

He hesitates and remembers he's only allowed one call.

AIM

Hi -- I received your package, and I'm puzzled. It appears that we are some kind of soulmates. I'm not sure what to say at this time. But I need to meet with you. It's quite important. I'll be waiting for you on the top floor of the Eiffel Tower starting 6PM tonight, until it closes at midnight. I hope you'll come.

He's about to hang up when he adds:

AIM (CONT'D)

I'll be wearing a burgundy coat.

EXT. EIFFEL TOWER - DAY

A limo drops Aim at the bottom of the replica of the Eiffel Tower. He wears a burgundy cashmere coat and looks up.

INT. UNDERGROUND MOVEMENT HQ - CONFERENCE ROOM - DAY

Khalila and Osani walk into the conference room, not noticing the flashing cell on the table.

OSANI

If your day was spent taking the kids to school, making dinner for the family, or pleasing your husband like I do, you might be happier.

KHALILA

Who said I'm unhappy?

OSANI

Khalila, the wise teach us that when we find love and marry, we're repairing our damaged world.

KHALILA

I'm pretty sure I contribute to the world, without needing a lover by my side.

Osani sits on the edge of the conference table.

OSANI

I really think that allowing a man -- or a woman -- to love you would be a good thing.

KHALILA

Os, it's not that I don't care for love, I just never felt it.

She sees her cell phone blinking near Osani.

KHALILA (CONT'D)

Hey, here's my phone.

She grabs it and listens to her messages.

KHALILA (CONT'D)

You won't believe what some guys are capable of.

She puts it on speaker phone and we hear Aim's message.

KHALILA (CONT'D)

Another damn trick from Ujoss. He should do voice overs.

She erases the message.

OSANI
Be nice to him.

KHALILA
The guy just won't give up.

They leave the room.


KHALILA (CONT'D)
But I wish I had seen Paris before
it got destroyed.

EXT. TOP FLOOR EIFFEL TOWER - SUNSET

Aim looks at the sunset alone. A COUPLE recognizes him.

MAN
Congratulations on your campaign.

AIM
Thank you.

 MAN
You've insinuated that bad things
may loom ahead. Is that true?

AIM
Excuse me, Mister?

MAN
I'm Jonad and this is my wife Yahura.

AIM
Well, Jonad, I have no ability to
predict the course of what's coming,
but there is certainly room for
improved policies and more transparent
actions from our government. That's
what I'll deliver when I'm in office.

YAHURA
You're not married, Mr. Sparrow?

Aim hesitates.

AIM
I just got engaged.

YAHURA
That's wonderful and you must be
waiting for her.

She pulls her husband by the arm.

MAN

Good luck to you, Mr. Sparrow.

AIM

Thank you for your votes and confidence.

Aim finds himself alone again, waiting.

INT. TAXI - NIGHT

Khalila sits in the back of a computer driven blue egg-shaped taxi.

They pass the Eiffel Tower and Khalila looks up, admiring the twinkling lights.

An impulse takes her.

KHALILA

Driver -- please stop.

She's half out the taxi when her phone RINGS. She picks up.

KHALILA (CONT'D)

How sick is he? Of course I can cover up for him.



She hangs up and scrolls back into the taxi.

KHALILA (CONT'D)

Let's turn back.

EXT. TOP FLOOR EIFFEL TOWER - NIGHT

Aim stands in darkness. He lays his face against the metallic rail, torn.



The clock strikes MIDNIGHT. Lights start turning off. Aim calls the elevator.

INT. AIM'S OFFICE - LOBBY - DAY

Aim drops breakfast on Beatrice's desk.

AIM

Please get my mom and Morgan McCandless on the phone.

BEATRICE

You seem in a great mood today.

AIM

Nothing's better than a clear mind.

INT. AIM'S OFFICE - DAY

Aim is on the phone.

AIM

I am very sorry for not returning
your calls earlier. Can I take you
to dinner?

INT. RESTAURANT - NIGHT

Aim and Morgan sit in a fancy restaurant. She looks
particularly beautiful.

AIM

I'm prone to the truth to a fault.

MORGAN

That's why you'll win the election.

AIM

You don't seem to have any doubt
about my future.

MORGAN

You're what we need. A strong voice
with fresh ideas.

AIM

I'm not the same at home, Morgan.
You probably won't like me.

MORGAN

What is there not to like?

AIM

My brutal honesty. I never rest and
I'm definitely not the romantic type.

MORGAN

People can change.

AIM

How? How do they change?

MORGAN

They get married, they have children --
they move to Varanasi.

AIM

Varanasi?

MORGAN

The holy city of India on Earth.
Hindus believe that the city is
eternal, and if you die in Varanasi

(MORE)

MORGAN (CONT'D)

and have your ashes spread over the river Ganges, you will instantly escape the cycle of reincarnation and find a permanent place in Heaven. That of course, if we were allowed to travel to Earth.

AIM

How did you hear about that?

She bursts into laughter.

MORGAN

You won't believe all the silly things we talk about in the backstage of the Opera house.

Aim folds his napkin in a neurotic way.

AIM

Morgan, my mom was right about you. You have presence, you have substance. You're the wife every man could dream of.

MORGAN

You know, you can take your time.

AIM

I don't have time. The wedding would have to occur in the next two weeks. So, we both know that it won't be a union of love.

MORGAN

I've seen love grow.

AIM

Are you the only woman who doesn't care to marry for love?

MORGAN

Of course, I care. But I have great patience and faith.

She puts her hand on his hand.

MORGAN (CONT'D)

I only ask two things of you. That you are faithful to me and that you raise my two boys from my previous marriage like they were yours.

Aim and Morgan stare into each other's eyes. He opens a jewelry box. It contains an engagement ring.

AIM
Morgan, would you be my wife?

She bends over to kiss him.

EXT. CHURCH - DAY

Aim and Morgan exit the church in their wedding attire, followed by the FAMILY and JOURNALISTS.

INT. SENATOR CAESKAR'S MANSION - LIVING ROOM - DAY

Senator Caeskar and his chief of staff watch the wedding announcement on TV.

CHIEF OF STAFF
That's it. He's won.

SENATOR CAESKAR
You don't know Aim. He just compromised his soul and ideals. It will make him weaker.

The Senator stands.

SENATOR CAESKAR (CONT'D)
In three weeks, people will choose between my experience and his boldness. It's out of our control now, but I sure don't envy him.

He raises his glass to the TV.

SENATOR CAESKAR (CONT'D)
Cheers on your wedding day, son.

INT. AIM'S HOUSE - ENTRANCE - NIGHT

Aim, Morgan and her TWO-BOYS, Adrian and Yasha, 7 and 8 years-old, enter followed by ROBOTS HELPERS carrying suitcases.

AIM
This is your home now.

KOOKI, a sympathetic ROBOT MAID enters to welcome them. She opens her arms wide.

KOOKI THE ROBOT
This is your home now.

AIM
This is Kooki. She knows the whole house and has been with me since I was a boy your age.

The two boys look nervous and excited. Morgan approaches warmly.

MORGAN

Hello Kooki --

KOOKI THE ROBOT

This is a zero-footprint house. It is 3,300 square feet, and constructed from environmentally-friendly and recycled materials and designed to minimize energy consumption. The Ground-level concrete floors act as heat sinks, pulling in the Sun's energy during the day and releasing it at night.

AIM

Thank you, Kooki. You've been very helpful. Let me take it from here.

Kooki leaves.

AIM (CONT'D)

Kooki went to the Court University. She is very proud of her knowledge.

Aim turns to the two boys.

AIM (CONT'D)

Boys, there are four empty bedrooms to choose from. Go pick your own.

They turn to their mom for approval.

MORGAN

Go. Look around.

The two boys run into the corridor. Morgan wraps her arms around Aim's neck.

MORGAN (CONT'D)

I'm so happy.

He gently moves away.

AIM

This door leads to my office. I like to work late at night, and it would be best if the boys don't play in it.

MORGAN

I'll make sure they respect your space.

He walks to his office.

AIM

I hope you'll feel at home.

Morgan looks at him disappear behind the door.

INT. AIM'S HOUSE - DINING ROOM - NIGHT

Morgan and her two sons sit at the dinner table, waiting to start.

ADRIAN

I'm starving.

Morgan looks at the clock which signals 9PM.

MORGAN

Kooki, you can now serve dinner.

KOOKI, dressed up as a French maid appear with their dishes.

KOOKI THE ROBOT

This is a recipe from my ancestors which Mr. Sparrow really likes.

YASHA

Smells fantastic.

KOOKI THE ROBOT

But Mr. Sparrow hasn't dined at home in months. It's good to have guests.

MORGAN

We're not really guests.

KOOKI THE ROBOT

I meant it's good to cook for the extended family.

ADRIAN

Kooki, do you know how to make pancakes?

KOOKI THE ROBOT

Crepes Suzette, Pannekake, panqueques, filoas or American pancakes. Yes, I do.

INT. AIM'S HOUSE - CORRIDOR - NIGHT

Morgan walks out of the bathroom in her robe, brushing her long hair.

INT. AIM'S HOUSE - SALON - NIGHT

Morgan finds her boys sitting near the fireplace.

YASHA

Mom, would you tell us again how the Underground Movement was created?

She sits by them.

MORGAN

There was a time when arts and artists were adored. When Queen Aessa moved her people to New Earth, she brought with her the greatest masterpieces from Earth. She built extraordinary museums, art schools and surrounded herself with artists constantly. Until the day the government realized that arts were contributing to the downfall of our society.

Adrian and Yasha sit up, fascinated.

MORGAN (CONT'D)

In order to protect her people, the beloved Queen passed a law to abolish all arts with the exception of the Opera House where we could continue to perform only the traditional operas, and not create anything new.

ADRIAN

That must have been terrible for all the artists.

MORGAN

The Queen set up a rehabilitation programs to help artists, but it didn't go as planned. When artists were told they could no longer practice their skills in public as they used to, they went underground, became rebels and called themselves the Underground Movement or the Children of Light. Many were killed or imprisoned. Countless masterpieces were destroyed.

YASHA

Have you ever met them, mom?

MORGAN

No. You very well know it's forbidden. And now, it's time for bed.

The three of them tenderly hold as they walk away.

YASHA

You're so lucky you can sing, mom. You must be very special.

ADRIAN

Can I work at the Opera House too
one day?

MORGAN

If you work very hard and practice,
practice, practice.

YASHA

I'm tired just thinking about it.

ADRIAN

When is Aim coming home?

MORGAN

Late. The election is in two days.

EXT. CAPITOL HOUSE - DAY

A CROWD is assembled around the Capitol House. A MEDIA CREW
is filming.

JOURNALIST

The election hype is over. The polls
are now officially closed, and it's
time to start the counting.

INT. CAPITOL HOUSE - BACKSTAGE - ELECTION DAY

In the first row, sit Morgan and the boys.

Aim and Senator Caeskar are waiting backstage, ignoring each
other.

Aim turns to Senator Caeskar.

AIM

Why didn't you pull out your guns
and go for the kill? There was no
justification for the polls being so
close between us.

SENATOR CAESKAR

You're asking me?

The Chief of Staff signals them to advance the stage.

SENATOR CAESKAR (CONT'D)

You're too smart not to know the
answer, son.

They walk to the stage. We hear applause.

INT. CAPITOL HOUSE - STAGE - DAY

Aim and Senator Caeskar enter the stage as the results appear
on the giant screen.



Aim is elected Minister of the Environment under frantic applause.

Aim and the Senator shake hands. Morgan and the boys join Aim on the stage to rejoice. Morgan and Aim embrace for a moment. She whispers in his ear:

MORGAN

Wasn't I right to believe in you?

Aim walks to the podium to give his speech.

AIM

Thank you. Thank you.

AUDIENCE

Aim. Aim. Aim.

AIM

All kinds of secondary questions popped up in my mind these past few days. Should I wear a purple tie to look more royal? Should I grow a beard to appear older? And then my wife told me "If you change everything about you so people like you more, how will you build character?"

Applause. Aim and Morgan exchange an affectionate gaze.

AIM (CONT'D)

And character is what great nations, great people and great leaders are made of. Today, you have entrusted me with your faith, and you have my promise that I will do everything I can to honor the powerful examples set by Senator Caeskar and my late father Senator Arthur Sparrow.

Applause.

AIM (CONT'D)

I want to say "Thank you, Citizens of New Earth." Thank you for seeing the possibility of what we can do together for our future.

INT. UNDERGROUND MOVEMENT HQ - CONFERENCE ROOM - DAY

Spirom turns the News off. They all look defeated.

OSANI

Talk about chutzpah!

SPIROM

I feel like the train run over us.

UJOSS
 (to Khalila)
 You're not saying anything?

KHALILA
 What about "I want to throw up."
 Does that count for a speech?

She grabs her leather jacket and heads to the door. After a moment, she steps back inside.

KHALILA (CONT'D)
 Seriously, this Aim Sparrow is not scaring me. We need to work smarter, and keep growing our movement person by person. See you all in the morning.

INT. AIM'S HOUSE - DINING ROOM - NIGHT

Kooki the robot serves dinner. Yasha talks animatedly. On the table -- Scotch Broth, Venison Casserole and Roast Lamb.

YASHA
 If we all reincarnate and come back over and over, why do we have to cry or feel sad? We're going to return anyway.

MORGAN
 You're saying that because you've never experienced love.

YASHA
 I love you, and I love Adrian.

MORGAN
 You're very sweet.

She hands him a napkin to clean up his mouth.

MORGAN (CONT'D)
 So imagine that I die --

ADRIAN
 Don't say that, mom.

MORGAN
 Well your brother wants to know why we cry. We do because when we lose loved ones, we feel pain, and the fact we are returning cannot make it less painful. We don't know if we will see them again, how and where.

ADRIAN
 Who decides for us?

MORGAN

You decide for yourself when and how you will return. But you make this decision out of your soul, not out of your ego. You make it in a very pure state with the desire to evolve.

YASHA

Isn't it true that we cannot marry the same person more than twice?

MORGAN

Correct. The Karmic Board believes that if we get continuously attached to the same soul we wouldn't grow to our full potential. And to grow, you have to live many different experiences.

ADRIAN

Today at school, I heard a kid talking about how his parents are soulmates. Do you believe in that, mom?

MORGAN

The concept of soulmates has its origins in Greek mythology, according to which human beings were originally born with two heads, four arms, and four legs. When these humans offended the gods, they were split down the middle and condemned to spend eternity searching for their other halves in order to become whole again.

YASHA

That's totally freaky.

MORGAN

Kooki, feed those two inquisitive minds. They've not touched their plates.

The door opens wide and Aim enters.

AIM

As you're both so curious I thought you may enjoy joining me at the Planetarium tomorrow.

ADRIAN

Oh mom, can we go?

Aim kisses Morgan on the forehead.

MORGAN

Anything you wish after school.



INT. AIM'S HOUSE - OFFICE - NIGHT

Morgan brings an espresso to Aim, working at his desk. On his screen, a page of the book "The Rise of Teddy Roosevelt."

MORGAN

Have you found out anything yet about your predecessor's resignation?

AIM

We know his scientific team messed up in some significant ways. Now tomorrow, I'll address our top scientists and astronomers as the new elected Minister.

MORGAN

It's nice of you to take the boys.

AIM

How is the new Opera coming along?

MORGAN

Andrej sprained his ankle during rehearsal today, but we should still be able to make the opening night in two months.

AIM

Do you like what you do?

MORGAN

I was chosen as a child. I was barely ten. I don't think I ever thought I could do anything else.

AIM

But did you learn to like it?

MORGAN

My sweet, I am the soprano in an elite group of only twelve people on our planet allowed to sing. Could I have been any more blessed?

Aim drinks his espresso.

AIM

It makes me happy that we both live with purpose.

She sits on his lap.

MORGAN

You're a great orator and I'm a woman of talent. We belong together.

EXT. PLANETARIUM - DAY

Aim and the two boys look up at the gigantic dome, a masterpiece in sustainable architecture.

AIM

I've arranged for you to tour the planetarium until my meeting is over.

Adrian and Yasha happily merge into a group of grad students walking inside the planetarium.

INT. OBSERVATION FACILITY - DAY

A panel of the greatest SCIENTISTS and ASTRONOMERS circle the table. Giant screens filled with scribbled questions.

ASTRONOMER 1

We've known for centuries that the Sun will engulf us as it ages and becomes a red giant.

AIM

But that's in five billion years.

ASTRONOMER 1

That's what we thought.

A stoic MAN (50) comes out of the shadow.

ASTRONOMER 2

About six months ago, we discovered that the Sun started pumping out more energy than usual, making New Earth a close proximity to hell.

ASTRONOMER 1

As the Sun gets hotter and grows in size, it will envelop Mercury and Venus. It is possible it will stop just short of New Earth, but the conditions still would make it hard to survive.

Aim watches the monitors closely.

AIM

What are you saying? That our planet is going to either be engulfed or turned into a living hell?

ASTRONOMER 1

We've made a video of what we can predict.

The discussion continues onscreen:

ASTRONOMER 2 (V.O.)

At this pace, in about two years, the 1 billion-year reign of animals and plants will come to an end. Then the oceans will vaporize. The ever-expanding sun, transformed into a red giant, will eat up our planet, melting away any evidence it ever existed and sending molecules and atoms that once were New Earth floating off into space.

AIM

And that's why my predecessor gave his resignation.

ASTRONOMER 1

Despite our colossal budget we have been unable to find a plausible solution yet.

AIM

Did you say two years?

ASTRONOMER 2

According to our latest data, in two years the Sun will start to swell into a red giant that will reach a diameter 100 times greater than its current size.

AIM

This is a terrifying wake-up call.

ASTRONOMER 1

On the bright side, the red-giant Sun may be warm enough to melt the water-rich, but now-frozen, moons of Jupiter and Saturn. We might be able to relocate there.

Aim turns back to the screens, just in time to watch the red giant engulf New Earth.

INT. AIM'S HOUSE - DINING ROOM - NIGHT

Morgan and Aim sit alone at the dining room table.

MORGAN

The boys had a lot of fun this afternoon.

Aim stares absentmindedly at Morgan, his mind somewhere else.

MORGAN (CONT'D)

My sweet, are you alright? You didn't seem quite yourself during dinner.

AIM

There was another underground infiltration today.

MORGAN

Sometimes I wonder if those rebels don't have it right.

AIM

What?!

MORGAN

There's no substitute for their passion.

AIM

Risking their lives and reputations. Always acting underground. A constant lie. It's madness.

MORGAN

What if it was freedom?

AIM

Any nations does better when it has rules and boundaries. Too much freedom can hurt.

MORGAN

So does enslavement.

AIM

My God, Morgan, are you on their side?

She stands, laughing.

MORGAN

Of course not. But you know me, I like to look at things from every angle.

He stands too.

AIM

Well, I had the worst possible day, so while you're rethinking the world, I'll go do some work in my office.

MORGAN

Or you can kiss your wife.

Aim goes to kiss Morgan on the cheek.

AIM

Thank you, Morgan. You're taking such good care of me.

INT. AIM'S OFFICE - DAY

Senator Caeskar sits facing Aim.

SENATOR CAESKAR

I'm surprised, but glad you called me.

AIM

The situation is a lot worse than the rumors we heard that day in the limo. Our fate depends on my scientific team, only half of which have any idea at all.

SENATOR CAESKAR

What is your assessment and strategy?

AIM

I don't want to be remembered as the last minister before New Earth blew up. If we have to evacuate everyone, we need to start now but we aren't prepared.

SENATOR CAESKAR

Only a few remember the chaos of 2429 when we all left Earth on a moments notice.

AIM

But we had a plan then. They built New Earth for a new beginning. Today we have nothing.

SENATOR CAESKAR

It is a secret to no one that you have modeled your political career after Queen Aessa. Son, it seems that today you have to do better than your own mentor.

Beatrice's hologram appears on Aim's desk.

BEATRICE

There's a man sitting in the waiting room for the past five hours. He has no appointment but refuses to leave before seeing you.

AIM

Who is he?

BEATRICE

Some kind of professor. He says he has the answer you're looking for.

Senator Caeskar signals Aim to take the meeting.

AIM

Alright, I'll see him. But make sure he gets scanned by security first.



Beatrice's hologram fades.

SENATOR CAESKAR

You've got nothing to lose, but don't waste your time with salesmen of utopia.

They both stand.

SENATOR CAESKAR (CONT'D)

I'm putting all my staff and means at your service. If that's worth anything.

AIM

Thanks, Ficien. Your loyalty means --

SENATOR CAESKAR

If you won over me, I need to believe that you're the one who can get us out of this.

The senator leaves as an unusual looking MAN (30s) enters.

AIM

Please come in.

The man enters. He has unusual hair and an unusual accent.

AIM (CONT'D)

Where are you from?

MAN

I'm sort of -- I'm Irish.

AIM

You didn't sit in my waiting room for hours to tell me about your ancestry.

MAN

I got fired from your research team this morning.

AIM

You work for me?

MAN

On the very bottom of the ladder.

(MORE)

MAN (CONT'D)

Never finished my PhD. Never got a chance to get the big jobs.

AIM

Why did you get fired?

MAN

I have an idea to avoid the sun mess. It's risky. But it could work.

AIM

And they fired you for having a good idea?

MAN

I told you, I'm Irish. I don't like it when people talk down to me.

AIM

Your face is familiar.

MAN

Before you put the pieces together, I want you to know that I've changed.

Aim starts to remember.

AIM

You're the kid from school who cheated during the soccer game.

MAN

As I said, I've changed. I'd like to be of assistance today.

AIM

How do I know that this whole conversation is not just a lie?

MAN

If you don't believe me, just look at the work I've produced these past few years.

Aim snaps his fingers.

AIM

Yeah, that's it. You're Famor. I remember you very well now. You were always trouble.

FAMOR

Aim, the prospect of us surviving by moving to some other habitable planet isn't good.

(MORE)

FAMOR (CONT'D)

Even if such a place were found,
getting there in less than two years
is simply impossible.

AIM

I'm your Minister now. Don't ever
call me by my first name again.

INT. OBSERVATION FACILITY - DAY

Aim and Famor enter, disrupting a scientific staff meeting.

AIM

Why didn't anyone share this man's
idea with me?

They look puzzled at each other.

ASTRONOMER 1

Minister, don't let this irresponsible
character fool you.

AIM

In a time like today, we can't afford
to not hear every possible option to
save all of us.

ASTRONOMER 1

With all due respect, Minister, Famor
asked for a million, cash, just for
the privilege to hear his thoughts --
we didn't even get a chance to hear
what he came up with.

Aim turns to Famor, infuriated.

FAMOR

I have four kids. They eat a lot.

AIM

Damn, Famor. You'll never stop
playing games. I'm sorry everyone
for wasting your time.

Famor grabs Aim's arm.

FAMOR

I promise that I came to your office
this morning to give you my idea for
free. I admire what you do, Minister.
I'm just not born like you. I don't
talk good. I don't dress well. But
I can think. I really can.

AIM

Famor, you've got three minutes to share your idea with all of us. If it's brilliant, I'll feed your kids and put up with your maddening personality, but don't dare try to fool any of us again. We have four hundred millions lives to save and we're trying to find some real solutions here.

Famor steps forward.

FAMOR

Thanks for the opportunity, Minister. It's instructive to look back in time. *Experientia Docet*.

He activates a remote control.

FAMOR (CONT'D)



We've observed many sun-like stars in their final stages, before becoming white dwarfs.

Images of star V 391 Pegasi appear on the screen.

FAMOR (CONT'D)

During its time as a middle-aged star, V 391 Pegasi had a mass similar to the sun before it swelled into a red-giant.

Each staff member studies the screens intently -- Famor is enjoying himself tremendously.

FAMOR (CONT'D)

Now, here's one mind-blowing discovery. V 391 Pegasi stayed intact because the parent star lost mass, reducing its gravitational pull just enough to let the planet drift away a bit.

AIM

Are you insinuating that we need to find a way to drift New Earth away?

FAMOR

It's may be our only chance to avoid impact with the sun.

AIM

How?

FAMOR

I've been working on creating a gas
that could lower the mass of our
planet. I called it The Silent
Savior.

Famor grabs masks from a rack and hands them to each
scientist.

FAMOR (CONT'D)

I'll give you a real demo right now.

INT. LAB - DAY

A state of the art testing area. Famor starts his experiment.

FAMOR

The Silent Savior is made of ten
distinct, powerful gases.

Aim and the rest of the team, now wearing blue jumpsuits and
security badges, watch through the safety-chamber window.

Two robotic arms hold a target, similar to a miniature globe.

Another robot arm cuts a piece of the target and slides it
under a microscope, linked to a monitor.

FAMOR (CONT'D)

Our target, just like our planet, is
divided into layers of crust and
composed mostly of iron, oxygen,
silicon, magnesium, and sulfur.

Aim watches carefully.

FAMOR (CONT'D)

Now puts your masks on.

Everyone puts them on.

Famor places his hand inside a waldo, picks up a revolver.
He points it at the target and fires. A large quantity of
gas fills the chamber.

A clock showing tenths and hundredths of a second is inset
into the screen.

The monitor shows the target shrinking in a matter of seconds.
Famor turns to the others.

FAMOR (CONT'D)

Magic --

There is a stunned silence. Aim is about to remove his mask.

FAMOR (CONT'D)

(yelling)

Don't remove your mask!

INT. CLEAN ROOM - DAY



The group exits a drying room and are issued clean clothing.

AIM

What's up with the masks and the decontamination process?

FAMOR

I told you, it's risky. The Silent Savior contains a very high concentration of hydrogen sulphide, known to paralyze our respiratory system.

ASTRONOMER 1

High exposure to it can cause an immediate coma, followed quickly by death.

FAMOR

Not to mention using The Silent Savior will be extremely costly due to the dangers involved in production.

AIM

You were able to shrink the mass of your target in 4.5 seconds. If we were able to replicate that to the scope of New Earth, what will be our reasonable chances of avoiding the impact with the sun?

FAMOR

I can't say for sure before we do a real life test.

INT. PARTY - NIGHT

Khalila and Osani make their way through a CROWDED party.

OSANI

I've got a big surprise for you tonight.

Khalila takes two glasses of champagne from a passing WAITER.

KHALILA

Like what? The reincarnation of Elvis, when he was young and sexy?

OSANI

Much better and more profound.

They walk in the direction of the buffet. Osani leans towards Khalila and whispers:

OSANI (CONT'D)

There's a Kaba here tonight.

Khalila freezes.

KHALILA

A real Kaba?

Osani nods, proud of herself.

OSANI

I signed you up. You're next. You should eat something. I heard it's a rather intense experience.

Khalila stuffs food unto her plate and follows Osani through a corridor.

A door opens and a MAN exits, looking pale and out of breath.

KHALILA

He looks like hell.

Osani takes Khalila's plate out of her hands.

OSANI

Here's what you've been waiting for your whole life. Good luck! I'll be in the main room.

INT. KABA'S ROOM - NIGHT

Khalila enters a room decorated with precious objects. In the center stands the graceful KABA, dressed in gold metallic fabric. She resembles the Buddhist deity white Tara.

The Kaba has seven eyes - in addition to the usual two, she has a third eye on her forehead and one on each of her hands and feet. She is richly adorned with jewels.

KABA

Come closer.

KHALILA

I've never thought I'll meet one of you.

KABA

Truth can hurt. Why did you want to meet me?



KHALILA

I've always felt that there's so much more than I can see. I need to know. Everything about my lives.

KABA

Can you handle an experience so intense that it feels like an explosion?

KHALILA

I'm already a natural disaster. Try me.

The Kaba approaches.

KABA

Before we ever came to Earth, we were one.

She puts her hand over Khalila's head. A fine blue light appears out of her hands.

KABA (CONT'D)

You were one, undivided. And then life started as we know it. The divine sent a part of you here to physically learn the meaning of life, and kept your soul.

The light grows.

KABA (CONT'D)

I can help you reconnect with your soul, who has kept a journal of all your lives and possesses all the answers you need.

KHALILA

Tell me my story.

KABA

Many do not survive this episode because their heart cannot take the intensity of seeing all their lives coming at them in a flash. Do you understand that your heart could stop?

KHALILA

I'm strong.

The light stops.

KABA

Then relax.

A bright light comes on from behind her, blinding Khalila. She throws her arm up over her eyes and looks away.



An avalanche of images starts passing through Khalila's chest. Some coming at the speed of light, some slowed down, and some as still as photographs.

Khalila loses control. Her body arches in a convulsive shock, suspended above the ground.

Among the slowed down images, we see:

Queen Aessa looking at herself in a mirror

A handsome muscular man playing with a child

Queen Aessa receiving her crown

A slim elegant man kissing a woman

A funeral

A spaceship leaving Earth

Then everything stops. Khalila falls to the ground on her knees. Drained.

The Kaba helps her sit on a chair.

KABA (CONT'D)

Take it very slowly. Can you hear me? Can you breathe?

Khalila breathes for a few seconds, determined not to wallow in her hurt.

KABA (CONT'D)

I'm sorry I couldn't better describe what was going to happen.

KHALILA

Damn. If you did, you'd never get a client.

Khalila forces a smile.

KABA

You can now ask me three questions. Please choose them wisely.

KHALILA

I thought I had my three questions planned ahead of time. You know, how many kids am I going to have --

KABA

Two.

KHALILA

Hey, hold on. That was a joke. I don't want any kids and even less to lose my three jokers.

KABA

You will have two children and you can still ask me three questions. But you must hurry.

KHALILA

Of course. Two kids - wow -- that's bad news.

She sits up.

KHALILA (CONT'D)

Here's the thing. In the million images I just saw passing through me, there was this man who had so many different faces, but somehow it felt like it was always him under all those different identities.

KABA

He's your soulmate. You've been married to each other for twenty-seven lives. What is your question?

KHALILA

Do I know him now?

KABA

He's a well known public figure but you don't personally know each other. The Karmic Board wanted to make absolutely sure that your paths could not meet again, so they put you in two opposite worlds and they erased your memories and ability to have feelings.

KHALILA

Will I see him again?

KABA

You're not supposed to.

The Kaba closes her eyes as if meditating.

KABA (CONT'D)

But in the near future, he will need you. Just know that a spell was put on the two of you, and that only one of you can survive. If you decide to save his life, you will lose yours. Do you have a last question?

KHALILA

Yes -- there was this awful Queen Aessa, someone I fought since I'm old enough to remember. She too was everywhere in those millions images that went through me. I don't understand. She represents everything I hate --

The Kaba kneels in front of Khalila.

KABA

I am so honored, your majesty.

KHALILA

What are you doing?

KABA

I didn't know, your majesty.

KHALILA

Know what?

KABA

That it was you, Queen Aessa, in front of me.

KHALILA

No. No. You're confused. I'm not Queen Aessa. I despise Queen Aessa.

KABA

But I can assure you that you were she.

KHALILA

No. It's impossible.

KABA

You came back to repair the terrible mistake you made seventy years ago, when banishing arts and artists.

KHALILA

Oh my god -- that cannot be.

Alarming noises come out through the walls. Khalila and the Kaba startle.

INT. BUILDING - STAIRCASE - NIGHT

POLICEMEN climb the staircase full speed, guns up.

LIEUTENANT BROWN is on a call, the other cops behind him.

LIEUTENANT BROWN

They're toasted. There's at least
three dozen of them in that party.

INT. LIMO - NIGHT



Aim and Lieutenant Brown are connected via cloud computing.

AIM

I'm a couple of blocks away. I want
to be part of that raid and set a
major example with those bastards.

INT. PARTY - NIGHT

Policemen burst in violently, taking everyone by surprise.

POLICEMAN

Police! Hands up.

Osani sprints into the adjacent room. A POLICEMAN grabs her
by the hair and slams her into the wall.

Lieutenant Brown yells to his team.

LIEUTENANT BROWN

Let no one escape.

INT. KABA'S ROOM - NIGHT

A protective shield of light appears around the Kaba.

KABA

Come with me your majesty. I'll
protect you.

KHALILA

I can't leave my friends here.

The Kaba throws something at Khalila who catches it. She
opens her hand and sees a fluorescent pill.

KABA

Take it if you want to know more.
It was a great honor to be in your
presence today.

In a few seconds the Kaba mentally folds every part of the
room and vanishes as if she was never present.

The door blows.

Khalila sees a window and sprints towards it.

EXT. BUILDING - NIGHT

Khalila climbs out of the window as POLICEMEN shoot at her, missing her.

She has nowhere to go. In an act of faith she jumps in the void.

She catches a balcony rail. BULLETS WHISTLE past her head.

INT. PARTY - KITCHEN - NIGHT

Khalila breaks the window with a Kung Fu kick. Now inside, she sees Ujoss standing close to the door.

They smile at each other when TWO POLICEMEN fire, fatally wounding Ujoss.

Running as hard as she can, Khalila kicks both cops so fast that they can't see it come.

Now, the only one still standing in the room, she kneels down to Ujoss.

KHALILA

Ujoss --

She drags him towards the exit. He opens his eyes.

UJOSS

Don't forget me, Khalila.

She smiles at him as his face turns to the side.

EXT. BUILDING - LOBBY - NIGHT

The elevator door opens and Aim and his ESCORT appear.

AIM

Where's Lieutenant Brown?

INT. PARTY - CORRIDOR - NIGHT

Khalila hides. An easy target, she's anxious.

She hears men approaching.

AIM

Stop the shooting. I want them alive.

LIEUTENANT BROWN

We arrested a woman.

AIM

Maybe their leader.

The footsteps fade. Cautiously, Khalila comes out.

She goes through the empty living room, past the hallway, towards the room where the VOICES are coming from.

INT. PARTY - BEDROOM - NIGHT

Aim stops lieutenant Brown's hand from slapping Osani.

AIM

No need to hurt her.

(to Osani)

Why were you here tonight? What event was meant to occur?

Blood comes down Osani's face.

AIM (CONT'D)

It's not my job to make you talk, but I'm a lot nicer than all those big guys.

INT. PARTY - CORRIDOR - NIGHT

Khalila looks sadden at the inert CORPSES on the ground. Near a body, she spots a metallic briefcase, filled with explosives and weapons.

She quickly prepares a charge, like she's done it a million times, then races in the opposite direction.

Boooom! The explosion opens the corridor wall and attracts all the policemen as she expected.

INT. PARTY - BEDROOM - NIGHT

Khalila sneaks into the bedroom where Osani is now alone, tied to the bed. She signals to her to remain silent.

With a thrusting kick she breaks the part holding Osani prisoner and grabs her by the arm.

INT. PARTY - CORRIDOR - NIGHT

Khalila and Osani make their way to the lobby. Khalila calls the elevator.

Nothing happens. It's stuck. Khalila pushes the button repeatedly. It finally responds.

The elevator is almost here when a POLICEMAN comes out from behind them. He's big.

Sensing his presence, Khalila turns to kick him. He's faster than her, grabs Khalila's leg, and sends her to the floor.

The elevator door opens. Alarmed by the noise, Aim and the other cops rush toward the scene.

The big cop is about to crush Khalila's chest with his leather boot when Osani kicks him from behind, forcing his body to twist.

OSANI
Get off my friend, asshole.

She finishes him with a violent kick in the face with her other leg.

OSANI (CONT'D)
Never mess with an hormonal mom.

She grabs Khalila and pushes her into the elevator.

INT. ELEVATOR - NIGHT

The elevator door closes.

AIM
Stop them.

Policemen force the elevator door, trying to open it.

OSANI
C'mon. Do your magic.

Khalila picks herself up. She stares at the control panel and says loud:

KHALILA
There's always a tomorrow.

The voice code activates a touch screen panel. She types an address. 575 Kennedy Blvd.

Policemen start firing.

Khalila and Osani buckle up as the elevator walls turn transparent.

Khalila and Aim's gazes meet for a brief instant as the elevator goes down.

AIM
Everyone to the basement -- she's
their leader.

Reaching the basement, the elevator starts moving at vertiginous speed on rails as if it were a train, leaving the policemen behind.

EXT. STREET - NIGHT

Khalila and Osani walk down a deserted street, holding each other. Khalila is limping.

OSANI

I don't care what you say. You're staying with us tonight.

INT. OSANI'S HOUSE - GUEST BEDROOM - NIGHT

Osani gets blankets out of the closet.

KHALILA

Damn -- it hurts everywhere.

Khalila sits on the bed.

KHALILA (CONT'D)

I can't believe we lost Ujoss. Somehow, I always thought he would be here.

OSANI

It's a sad day -- and I'm so beaten up that I can't keep my eyes open.

Osani makes a warm gesture on Khalila's shoulder.

OSANI (CONT'D)

Don't leave before breakfast.

The magnetic door closes behind Osani.

Khalila spots a glass of water on the bed side table. She takes the pill from her pocket. She swallows it and lies on the bed in her clothes. Her eyes slowly close.

INT. KHALILA'S MIND - NIGHT

Khalila's mind receives an electroshock.

KABA

Khalila?

KHALILA

Yes.

KABA

Are you ready to relive an important moment of your past?

KHALILA

Yes.

The Kaba takes Khalila by the hand. They walk over Khalila's life, like walking on a transparent road.

MONTAGE:

New Earth during Queen Aessa's happy reign.

TITLE OVER: Eighty years before.

KABA (V.O.)

You were the beloved Queen Aessa,
adored by all her people for her
great visions, strength and kind
personality. You truly cared.

Queen Aessa (mid 40s) surrounded by artists.

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

As you were an early widow, you
devoted your time to artists and the
arts. And one day, the inevitable
happened --

A handsome MAN (mid 40s) is introduced to the Queen.

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

-- you were introduced to a talented
poet. It was mutual love at first
sight, and you made him the poet of
the court.

Images of Queen Aessa and the poet spending all their time
together, strolling in gardens, writing poetry, sharing
romantic dinners, very affectionate towards each other.

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

You were at the peak of your reign
and this love fueled some of your
greatest accomplishments.

The poet of the court lies in bed with a strong fever,
surrounded by doctors.

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

Until the poet fell very sick. It
was sudden. It was a rare illness
which took his life in only a week.

Watching her past life from above, Khalila's face shows signs
that she is starting to remember what happened.

Queen Aessa holds the poet's head against her chest. Her
eyes are red and swollen.

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

He died in your arms just before
sunrise.

The Kaba looks at Khalila.

KABA (CONT'D)

This is where I'm leaving you.

The Kaba slowly walks away. Khalila tries to reach out for her hand but the Kaba fades away.

Khalila remains alone watching the Queen.

INT. QUEEN AESSA'S BEDROOM - DAY

Queen Aessa is alone in a dark room, dressed all in black. Spread all over the room are hundreds of pages of poetry. She cries profusely.

INT. ROYAL KITCHEN - DAY

Two FEMALE SERVANTS gather a prepared silver dinner tray.

HEAD SERVANT

She has not left her room for over ten days.

The kitchenmaid pours some Port in a crystal glass.

KITCHENMAID

Queen Aessa loves to have a sip before bedtime.

HEAD SERVANT

It's excruciating to see our Queen in such pain.

The head servant takes the glass to taste it. Hit by a sudden gut feeling, she turns to the kitchen assistant.

HEAD SERVANT (CONT'D)

Wasn't Queen Aessa's masseur supposed to come this afternoon? And her hairdresser?

KITCHENMAID

Her majesty canceled all her appointments.

The glass falls from her hand, breaking into a thousand pieces as it hits the kitchen table.

HEAD SERVANT

Something's not right.

INT. ROYAL CORRIDOR - DAY

The two servants run through the corridor.

KITCHENMAID

She just asked for some quiet time.

INT. QUEEN AESSA'S BEDROOM - DAY

Queen Aessa shuts her curtains looking out at the garden.

She walks to the vanity table and takes a man's silver razor. She kisses it and holds it against her heart.

EXT. QUEEN AESSA'S BEDROOM - DAY

The two servants listen at the door, out of breath.

The head servant turns the knob. It's locked.

HEAD SERVANT

Your majesty, it's me, Suri, please open the door.

No answer.

HEAD SERVANT (CONT'D)

Your majesty?

INT. QUEEN AESSA'S BEDROOM - DAY

The Queen opens the razor and takes the blade out.

EXT. QUEEN AESSA'S BEDROOM - DAY

The head servant shakes the door knob.

HEAD SERVANT

Your majesty. Please open the door.

She grabs the kitchenmaid's arm.

HEAD SERVANT (CONT'D)

I know you have a key to her door. Open it.

KITCHENMAID

I can't without the Queen's order.

HEAD SERVANT

The Queen is not well. You have to open this door before it's too late.

KITCHENMAID

I'm not allowed.

INT. QUEEN AESSA'S BEDROOM - DAY

The Queen looks at herself in the mirror, holding the razor blade against her throat.

The door opens abruptly. She drops the razor blade.

The head servant pushes the kitchenmaid out of the room and rushes to the Queen.

She picks up the blade on the floor.

HEAD SERVANT

Your majesty, you cannot end your life. A whole nation is looking up to you.

QUEEN AESSA

Do you want me half dead, sitting on a throne, faking every moment of my days?

HEAD SERVANT


I lost a child once, so I know that what you're feeling seems beyond what you can take, but it will pass, your majesty. You said it in every one of your wonderful speeches "it shall pass, and something better will come."

QUEEN AESSA

You can't replace extraordinary people. A deep love. A true passion. I was fine before I met him. I could handle the world, crisis, the most difficult situations, before he came into my life.

The queen stands.

QUEEN AESSA (CONT'D)

 With him came love, feeling joy, feeling one, feeling attached -- I've lost my center. It's like a hand grabbed my heart and tore it out of my chest. And I ache like I never thought I could.

HEAD SERVANT

I am very sorry, your majesty. Your union was so strong, it is only a matter of years before you two can meet again. I'm sure he'll wait for you.

QUEEN AESSA

He can't. We've had too many lives together. I know what the Karmic Board is capable of. They will make it impossible for us to remember each other or ever meet again.

HEAD SERVANT

Then we should prevent it.

QUEEN AESSA

How?

HEAD SERVANT

I'm going to make a time box for you. You will put inside it every object and memory that would help him remember you when he receives it in his next life.

MONTAGE:

The Queen and her head servant prepare the time box. She includes her perfume bottle, a digital token and a letter.

Queen Aessa chooses one of his poem and drops it in the box.

QUEEN AESSA

My pain would not feel so sharp if I had not fallen for his words, his poetic language, beautiful imagery.

She stands in rage and throws a stack of poetry in the air.

QUEEN AESSA (CONT'D)

I never want my people to feel this way. I never want them to ache like I ache today.

She throws down everything in her room.

QUEEN AESSA (CONT'D)

I shall protect everyone from the artists and the spell they bind us with. They make us weak and nostalgic. They divert us from our obligations.

The head servant looks at her Queen destroying everything.

QUEEN AESSA (CONT'D)

Call the members of the government. I need to see them now.

The head servant leaves the room with the time box.

The Queen falls on her bed, crying.

Watching from above, Khalila extends her arm toward Queen Aessa who cannot see her. She caresses the Queen's hair with tenderness.

KHALILA

I'm so sorry for what I did.

INT. OSANI'S HOUSE - GUEST BEDROOM - DAY

Khalila wakes up crouched down into a fetal position.

The RING of a phone breaks the calm.

INT. DR. VARTAN'S APARTMENT - DAY

Dr. Vartan picks up his RINGING phone.

DR. VARTAN
Khalila, is everything okay?

KHALILA
Are you still seeing your patient
who received an anonymous box?

DR. VARTAN
He's actually coming to see me this
morning. Khalila? Khalila, are you
still there?

INT. SUBWAY - DAY

Khalila races through the subway station.

She sees a CROWD gathered by a giant screen. She stops to
watch the live news.

NEWS ANCHOR ON TV
The Minister of Environment announced
earlier today that a scientific test
will occur the day after the Opera
Premiere.

CUT TO Aim making a national announcement.

AIM
(on TV)
The bacteria we found attacking our
parks and plants is forcing us to
release an anti-bacterial gas across
the planet to stop it from spreading.
It's a basic and necessary process.
There's nothing to worry about.
However, to make sure all goes well
and safely for everyone, we will
impose a 48H curfew. All of you
will still be able to enjoy the
opening of Carmen the night before.

Khalila leaves before the end of the news report.

EXT. THERAPY ANONYMOUS - BUILDING - DAY

Khalila stares at the building door from the opposite street
side.

Suddenly, out of nowhere, something digs into her left hand.
She looks at it. An invisible marker writes in her palm.

The message spells out clearly: Leave! Don't risk your life.

The building door opens. Aim exits in his usual disguise.

She follows him.

Aim walks toward his car. Stops. Turns to look for a corner's market.

INT. CORNER MARKET STORE - DAY

Khalila stands beside Aim, in line.

Aim reacts noticeably at a smell. He turns to Khalila.

AIM
Is that your perfume?

KHALILA
You don't like it?

It's Aim's turn to place his order at the counter.

ROBOT CASHIER
What can I get you?

Aim looks confused.

AIM
I'm sorry. I can't remember.

He steps out of line, takes a few steps and turns to Khalila.

AIM (CONT'D)
Would you like to walk with me?

EXT. STREET - DAY

Aim and Khalila exit the store.

KHALILA
It's cloudy.

AIM
I can see that.

KHALILA
You're wearing sunglasses and a hat.

AIM
You're wearing a combat outfit
deprived of total femininity.

KHALILA
Touche.

They become aware of their close proximity.

AIM

Forgive me. I really don't know why I asked you to walk. I don't know who you are. Here's my car. I need to go.

Khalila looks at the car's license plate. Her eyes blink and we HEAR a shutter click.

KHALILA

Always a great pleasure to be taken on a wild ride by a stranger.

She salutes him with a "got to go" sign and walks away.

Aim stares at her as she merges with PEOPLE in the street.

INT. UNDERGROUND MOVEMENT HQ - CONFERENCE ROOM - DAY

Khalila matches the pupils of her eyes to a small screen and Aim's license plate and face automatically appears on the screen.

Khalila draws sunglasses and a hat on Aim's photo with her finger. It looks like the man she met at the corner market.

KHALILA

You must be kidding me.

She turns off the screen, walks to the door and opens it.

KHALILA (CONT'D)

C'mon in.

Osani and Spirom enter.

KHALILA (CONT'D)

Who's read this morning news?

SPIROM

Why read the news? There's a wanted sign for our heads on every page.

KHALILA

Because the Opera house has decided to premiere their new show on Valentine's Day.

OSANI

You're planning to treat us to a group evening of romance?

KHALILA

Close.

She turns on a projector. Images of the inside of the Opera house appear.

KHALILA (CONT'D)

They're going to perform "Carmen" in front of 15,000 people. During that time, ten stories below, in the abandoned basement of the Opera house, we will be performing our modern rendition of the same exact piece. Our way. Uncut.

SPIROM

Why?

KHALILA

Because we can.

OSANI

That's beyond crazy.

KHALILA

It will be our greatest production. Our supporters deserve it. It's time to give them something back for their generous donations. And to show that the Underground Movement is more unified than ever.

SPIROM

With 15,000 people above our heads and cops all around the neighborhood? That's pure suicide.

KHALILA

Osani, send invitations to all our members and gather our best performers. Spirom, impress me with your best rock version of Carmen. We have ten days.

MONTAGE:

Scenes of DANCERS, SINGERS and MUSICIANS practicing very hard.

Khalila checks on the dancers.

KHALILA (CONT'D)

I want to hear your body speak.
Words of hope and words of pain.

INT. AIM'S BEDROOM - NIGHT

Aim comes out of the bathroom in his robe and looks at Morgan waiting for him in bed.

AIM

Are you ready for tomorrow's premiere?

MORGAN

It's going to be fabulous. When it premiered in 1875, the Opera director resigned in shock by Carmen's independent, sensual character and she was the first woman smoking on stage. Hard to believe today.

He lays next to her.

MORGAN (CONT'D)

Aim, why can't I be the love of your life?

AIM

What are you saying? You're my wife.

MORGAN

But we never make love or kiss like lovers do.

He rolls his arm around her in an affectionate way, remaining silent.

EXT. OSANI'S HOUSE - CORRIDOR - NIGHT

Osani opens the door on Khalila.

OSANI

What are you doing up in the middle of the night?

KHALILA

Os, my heart aches.

OSANI

You, hurt? C'mon, don't stay standing there.

INT. OSANI'S HOUSE - LIVING ROOM - NIGHT

Khalila and Osani sit near each other.

KHALILA

I swear I could see his soul. It felt so good when he looked at me -- this sense of connection, of love. Have you ever felt that before?

OSANI

The in-love feeling, it's just your brain's hallucinations. Pure physical addiction.

KHALILA

Addiction? I had a hundred men in my bed and never felt a drop of it.

OSANI

Scientists have been studying it.
Once you're kissed just right, you
fall in love.

KHALILA

We did not kiss. We met for maybe
five minutes.

OSANI

Does he like you, too?

KHALILA

I think so.

OSANI

How can you tell?

KHALILA

I could just feel it.

OSANI

Then you're in love, for the first
time. It's a miracle.

KHALILA

Not when you know who he is.

Khalila takes out an official photo of Aim.

OSANI

Khalila, look at me.
(grabs her face)
Listen very carefully. You're talking
about our number one enemy. He's
married and has kids. You cannot
pursue this man.

KHALILA

Who's talking about pursuing him?
I'm just sharing how I feel. You
know me. I never felt like that
about anybody.

Osani holds her head in her hands.

OSANI

I'm worried about you, Khalila.
Since you saw that Kaba --

KHALILA

I've never been so fine. But I do
need your help.

OSANI

What can I possibly do to help?

KHALILA

You have the best wardrobe. I need a dress.

OSANI

You don't wear dresses.

KHALILA

And some high heels.

OSANI

You'll fall down the staircase.

KHALILA

You're not helping. I want to dance with him tomorrow tonight, after the Opera premiere. That's it.

OSANI

After our suicide mission? How romantic.

KHALILA

Os, stop joking. I need you to show me how to be a lady.

EXT. OPERA HOUSE - NIGHT

Hordes of elegantly dressed people enter the majestic building.

INT. OPERA HOUSE - BASEMENT - NIGHT

Khalila frantically makes her way down the bustling aisle, chaotic with performers in costumes. Excitement in the air.

Attendees take a seat in the movable set. The decor is definitively not as glamorous as the main opera room above.

Khalila and Osani look at the packed room from behind the curtain.

OSANI

I can't believe I followed you into this.

KHALILA

Let the show begin.

INT. OPERA HOUSE - NIGHT

Aim, in a black tuxedo, sits with his mom, Yasha and Adrian.

The lights turn off. The orchestra starts playing. The curtain opens.

INT. OPERA HOUSE - BASEMENT - NIGHT

The stage is all red. One MAN AND ONE WOMAN dance with rock ballet movements. Their two bodies express passion.

There is laughing, singing, yelling, crying, dying, and it all comes delivered in a unique rock package.

INT. OPERA HOUSE - NIGHT

We see both representations in parallel of each other. One classical and contained in the main room, the other liberated and breathtaking in the basement.

One has a classical stage, the other a revolving set, with its multiple layers slowly spinning around the stage.

CLOSE UP on Morgan's face showing concern. She senses something is happening, but continues like nothing is.

The music builds in intensity.

The artists dance the end of the opera, Carmen dies simultaneously with Escamillo's bullfighting victory.

Both representations end at the exact same time.

CLOSE UP on Khalila looking at the filled room, vibrating with applause.

CLOSE UP on Aim and the kids applauding Morgan.

Khalila quickly runs off stage, the applause still going strong.

INT. BALL ROOM - NIGHT

Khalila enters wearing a sexy dress. She is stunning. Everything about her is different, hair, make-up, the way she holds her body. Osani follows her closely.

OSANI

I don't have a good feeling about this.

Khalila looks around the room and becomes tense when Aim steps in talking to another GENTLEMAN.

Osani notices Khalila passionately staring at Aim.

Aim turns, surprised to see Khalila. They smile at each other.

CLOSE UP on Morgan emerging behind Aim, beaming.

AIM

Here is our Diva.

Morgan grabs Aim's arm and takes him away.

Khalila stands motionless in the room. Osani grabs her arm to save her from feeling humiliated.

OSANI
We don't belong here.

Khalila and Naomi walk to the exit with dignity.

OSANI (CONT'D)
But you've never looked so beautiful.

KHALILA
It's fucking humiliating. But at least I'm alive. I'm truly, madly, deeply alive.

INT. AIM'S HOUSE - DINING ROOM - DAY

SUPER: Test day.

Morgan grabs her coat and purse.

MORGAN
Kooki? I need to run quickly to the Opera house. I'll be back before the boys come home.

She runs out the door as Kooki appears.

KOOKI THE ROBOT
It's curfew day, ma'am. You need to be back by 12PM.

Morgan is already gone.

INT. OPERA HOUSE - DAY

Morgan walks on the empty stage, searching for some hints.

A TECHNICIAN passes by.

TECHNICIAN
You can't stay here long, ma'am. We're closing in half an hour for the curfew today.

MORGAN
Tell me, Jimmy, there's a basement in the building, right?

TECHNICIAN
There are several, ma'am.

MORGAN

Can you open the door for me? I'll
be fast.

INT. OPERA HOUSE - BASEMENT - DAY

Morgan goes down to the dark basement.

She reaches the bottom floor where the Underground Movement performed. It's entirely empty, as if no-one was there.

She puts her purse and phone down. The phone indicates "lost connection."

She looks around and notices traces of activities. On the ground, you can clearly see that a stage was removed not long ago.

INT. OPERA HOUSE - LOBBY - DAY

A CLEANING ROBOT scrolls through the lobby corridors locking every door. He locks the basement door.

INT. CONTROL ROOM - DAY

Aim and Famor pay close attention to the monitors.

COMPUTERIZED VOICE

Financial district, ready. Downtown
district, ready.

We see entire districts and streets being totally empty. Stores are closed and all doors have been isolated with special material.

Giant screens all over the city remind that everyone must be home by 12PM.

AIM

So far it's going smoothly.

He steps away to give a call.

AIM (CONT'D)

Kooki, can I talk to my wife? What do you mean she isn't here? She knows she couldn't go out today. Are the boys with you? Good. Ah Kooki, you must promise me to not let anyone out.

INT. OPERA HOUSE - LOBBY - DAY

The main phone rings in the lobby. RINGS and RINGS. The cleaning robot picks it up.

CLEANER ROBOT
 I'm sorry, Minister, there's no one
 left here. Sure, I can try. I will,
 Minister.

The robot hangs up and starts walking through the Opera house
 calling for Morgan.

CLEANER ROBOT (CONT'D)
 Morgan McCandless? Morgan McCandless?

INT. OPERA HOUSE - BASEMENT - DAY

Seeing the time, Morgan quickly walks up the stairs and
 realizes the door is locked.

INT. OPERA HOUSE - CORRIDOR - DAY

The robot continues calling for Morgan on the far side of
 the Opera, not hearing the KNOCKS on the basement door.

INT. OPERA HOUSE - BASEMENT - DAY

Alarmed by the time, Morgan rushes back to the basement.

INT. CONTROL ROOM - DAY

Aim turns to Famor, worried.

AIM
 We can't proceed. I can't find
 Morgan.

FAMOR
 There's an automatic countdown
 starting at 1PM.

They turn simultaneously to the clock which shows 12:59PM.
 Then 1PM.

The COUNTING DOWN starts on a monitor. 5 MINUTES.

AIM
 Stop it!

FAMOR
 It cannot be stopped.

Aim pushes the redial button on his phone.

EXT. STREET - DAY

Vaporizers spray The Silent Savior gas all over the city,
 creating a foggy landscape.

INT. OPERA HOUSE - BASEMENT - DAY

Morgan sees the emergency exit and rushes through it without thinking.

EXT. OPERA HOUSE - DAY

Morgan finds herself alone in the blurry street. The cell reception returns sending numerous texts and beeps.

TEXT

Morgan, where are you?

TEXT 2

Wherever you are, don't go out.

She looks up at a giant screen flashing the curfew alert.

Her cell phone RINGS. She picks up in a state of numbness.

MORGAN

I'm outside the Opera.

AIM (O.S.)

Get back in. Right now. Run.

Morgan grabs the door knob. It's locked. She shakes it several times.

MORGAN

I can't get back in.

AIM (O.S.)

Oh, Morgan. Why? What happened?

MORGAN

Aim, how bad is it for me to be out here?

AIM (O.S.)

It's not good, honey.

She looks at her car parked on the other side of the street.

MORGAN

I'm coming home.

INT. MORGAN'S CAR - DAY

Morgan gets in.

MORGAN

Take me home. Fast.

The pilot robot starts the engine.

Morgan looks at the veins on her arms and hands which are swallowing. She tells the operating system "call home."

MORGAN (CONT'D)

I want to talk to the kids.

The car drives away.

EXT. MORGAN'S CAR - DAY

The car drives very fast through the empty streets. Morgan's weak and cannot see well.

MORGAN (V.O.)

How was school this morning?

YASHA (V.O.)

Everyone was super excited about the experiment.

MORGAN (V.O.)

You boys always find a way to look at things in a thrilling way.

ADRIAN (V.O.)

Mom, when are you going to be here?
Mom? Mom?

Morgan's head lies on the dashboard, unconscious.

INT. DECONTAMINATION ROOM - CORRIDOR - DAY

Two DECONTAMINATION OFFICERS carry Morgan on a gurney.

Aim and a DOCTOR follow the scene behind a protective glass.

AIM

I need to go help her.

DOCTOR

You can't leave this room yet. You'll get contaminated.

AIM

So I'm just supposed to watch her die?

DOCTOR

Although respiratory paralysis may be immediate, it can also be delayed up to 72 hours.

MONTAGE:

Morgan is brought into a decontamination pod.

They remove and destroy her clothes.

They shower her in a wash-down room.

Finally they take her in a drying and re-robing room to dress her in clean clothing.

INT. CLEAN ROOM - DAY

Morgan opens slightly her eyes. Aim is looking at her.

MORGAN

You're here.

AIM

Of course --

MORGAN

I'm not going to make it, am I my sweet?

AIM

Morgan, I need you to rest. I...

MORGAN

I have a wish.

AIM

Anything.

She grabs his hand, although very weak.

MORGAN

You're influential. Bring back novels, children stories, music, poetry, paintings -- what we're doing is wrong.

AIM

I need you to keep your strength. It's really important.

MORGAN

You'll find my journal in my closet. I want Yasha and Adrian to read it.

AIM

Oh Morgan, I was --

She puts her finger on his lips.

MORGAN

We were never about passion, you and I, but we loved each other. I think we did. We worked through the hard times and the good.

Aim holds Morgan's hand tightly. She smiles.

MORGAN (CONT'D)

I want to see the kids before I go.

AIM

Don't go. Your fans won't survive it. I know I won't.

MORGAN

Kiss me please. A real kiss.

Aim kisses her.

When he raises his head, Morgan's eyes are closed for good.

Aim reaches out to hold her body against his chest. He cries.

INT. AIM'S HOUSE - DINING ROOM - NIGHT

Aim comes home, devastated.

The phone RINGS in the entrance. He picks it up mechanically.

AIM

What?

INT. CONTROL ROOM - NIGHT

Famor sits with his equipment.

FAMOR

I'm really sorry, Minister.

AIM

Just call me Aim.

FAMOR

It's a tragedy that such a loss occurred on a day we are -- victorious.

AIM

It worked?

FAMOR

It did. The Silent Savior can change the course of our future. Thank you for trusting me.

AIM

I didn't, Famor. You were just the only one proposing something.

Aim hangs up.

INT. AIM'S HOUSE - CLOSET - NIGHT

Aim rummages through every drawer and shelf.

A journal falls to the ground.

Aim sits on the edge of the bed and starts to read.

MORGAN (V.O.)

Adrian almost got expelled from school for drawing handsome warrior characters in his study book. I don't know how much longer I will be able to keep the boys away from the truth that there is an extraordinary world out there that offers so much more than the world we live in.

He flips a page.

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

Aim and my children are the light of my life. I don't always agree with his beliefs, but his pragmatism keeps me grounded.

He flips to the last page Morgan wrote.

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

Valentine's Day.

JOURNAL (V.O.)

Tonight, I barely heard the applause. About the middle of the second act, I heard some very crisp notes coming off the stage, from under my feet. I could swear that someone, maybe several people were performing nearby. Were they artists, real ones? I'm dying to know. Who could be extravagant when I can't? Who could fly when I can't? Tomorrow, I must find out what happened.

Aim closes the journal and throws his arm into the bed side lamp, in rage, yelling from the top of his lungs:

AIM

Ahhhhhhhhhhhhhh.

INT. UNDERGROUND MOVEMENT HQ - CLASSROOM - DAY

Khalila talks with a YOUNG STUDENT (10) in an empty room.

KHALILA

You were fantastic on the stage the other night. But you can't let fear take over you.

STUDENT

I'm just ten.

KHALILA

Your age is not important. To me,
until you leave this Art school,
you're an artist, and you've got to
give everything you have.

She takes him to the window.

KHALILA (CONT'D)

Here you learn how to perpetuate art
and Kung Fu to fight in a noble way.

Spirom's head pops into the classroom.

SPIROM

You've got to see this.

INT. UNDERGROUND MOVEMENT HQ - CONFERENCE ROOM - DAY

Khalila, Osani and Spirom stare at the news.

NEWS ANCHOR ON TV

The great Diva Morgan McCandless was
only 38. She passed away as a result
of respiratory complications after
falling in a coma. Her public funeral
will be held tomorrow at the Royal
Abbey where 3 million mourners are
expected. Hundreds of thousands of
calla lilies, her favorite flower,
were left outside her family home.
All our planet is in profound shock
following this tragedy.

Khalila cannot hide her own shock.

KHALILA

We lost a great artist today.

INT. AIM'S HOUSE - CORRIDOR - DAY

Kooki the robot walks past a bedroom and picks up toys on
the floor. She hears sobbing and continues on to --

INT. AIM'S HOUSE - BOYS' BEDROOM - DAY

Aim sits at the far end of the room.

ADRIAN

Daddy. Don't leave us.

Aim looks up at the boys.

YASHA

Don't let mommy be buried like
everyone else. She hated official
gatherings.

Aim stands and goes to sit between Yasha and Adrian.

YASHA (CONT'D)

We could do something special. What do you say?

Aim holds his two boys against his chest.

AIM

We're going to get over this. I promise.

CLOSE UP on Kooki the robot witnessing the scene with tears in her eyes.

INT. THERAPY ANONYMOUS - PATIENT ROOM - DAY

Aim looks at Dr. Vartan through the mirror.

AIM

You said that the moments of difficulty are the real opportunities for growth, right?

DR. VARTAN

Yes. It's in the hardest times that we need to stay in our hearts, work through our pain, strive to connect.

AIM

My wife died yesterday.

DR. VARTAN

I'm terribly sorry.

AIM

I never gave her the love she deserved, but she woke up everyday with a smile, putting me and our sons first. She was an artist in her heart, but she never tried to change my convictions.

DR. VARTAN

I thought you were against artists.

AIM

With great tenacity. I just never met one. This is awful to say, but I failed all my chances at love.

DR. VARTAN

I'll tell you what, Teddy. Maybe this is your chance to --

AIM

This is the last time I'm coming to see you, Dr. Vartan.

DR. VARTAN

Why is that?

AIM

My kids asked me to bury their mom by her favorite lake, surrounded by musicians and comedians. I may as well turn myself in to the police immediately.

DR. VARTAN

You know that I'll always keep what we shared confidential. I don't even know your face.

The door between the two rooms opens.

AIM

Well I want to show you my face.

Aim walks towards Dr. Vartan.

AIM (CONT'D)

No need to say anything.

Dr. Vartan stands with respect.

AIM (CONT'D)

But you can shake my hand.

Aim takes Dr. Vartan's hands.

AIM (CONT'D)

Thank you for your wisdom and help.

DR. VARTAN

My pleasure, Minister.

AIM

You don't happen to know any musicians and comedians by any chance?

Dr. Vartan smiles.

INT. UNDERGROUND MOVEMENT HQ - OFFICE - DAY

Osani watches Khalila erase her computer files.

OSANI

Don't you want to think about it?

KHALILA

There's nothing to think about.

OSANI

All this because you're in love?

KHALILA

No, all this for all of us -- for everyone who wants to be free. This is the opportunity we've been longing for.

OSANI

But he'll get arrested and his career crushed faster than you can spell his three letter name.

KHALILA

Not if we back him up.

OSANI

What I'm trying to say is that I'm afraid to lose you, Khalila.

Khalila stops to look at Osani.

OSANI (CONT'D)

How do I know you'll return?

Khalila takes her by the shoulders.

KHALILA

I can't answer that. But I can tell you that we'll always be in each other lives, close or far away.

Tears come to Osani's eyes. She tries to act strong.

KHALILA (CONT'D)

You're my best friend, my soul sister.

INT. CITY UNDERGROUND - DAY

Khalila is in an elevator moving fast on underground rails as if it were a train.

INT. UNDERGROUND GARAGE - DAY

Aim looks at Khalila coming out of the elevator, holding a motorcycle helmet.

AIM

I had a strong feeling it was going to be you. Three times in the same week. Would that be fate?

She slowly walks towards him, making sure the area is safe.

KHALILA

What do you know about fate?

AIM

That I could have had you arrested
the very first time we met.

KHALILA

But then, I couldn't be of help today.

She stops in front of a red fluorescent flying motorcycle.

AIM

Have you traveled to Earth before?

KHALILA

Where do you want to go?

AIM

Varanasi in India.

She unfolds a map on the hood of the motorcycle.

KHALILA

I visited Tibet, Central Asia and
Northern India. I'll take you to
Varanasi on the condition that you
sign the Treaty on Arts for All.

AIM

I can't do that.

KHALILA

Then find yourself another kamikaze
driver with my skills and experience.

AIM

I can't annul the ruling of the Queen
who inspired me.

KHALILA

You want to know why your Queen passed
that law? She lost the man she
adored. That's it. She shut her
heart and tried to control her pain
by controlling others. How pathetic.

AIM

That can't be the reason.

KHALILA

It's true. We have this fantasy to
believe in a perfect God or leader.
But all monarchs are born human.
They're not protected from making
mistakes.

She folds back the map.

KHALILA (CONT'D)

Open your eyes, Aim. How do you think the Underground Movement lasted so long? We wouldn't have done it without the support of powerful but silent allies. Your wife was one of them. Millions of the Citizen of New Earth are among them.

She gives him the map.

KHALILA (CONT'D)

It's in your hands to give a voice to those millions people. We can leave as early as tomorrow. But I'll only do it if you sign the Treaty on Arts for All which you've been blocking for years.

She puts her helmet on and sits on the flying motorcycle.

KHALILA (CONT'D)

I'd study that map very carefully if I were you before making a decision.

She takes off as Aim unfolds the map. Inside he finds the poem "Remembering You." The signature of the poet of the court has been crossed and replaced by his name: Aim Sparrow.

INT. AIM'S BEDROOM - DAY

Aim packs a bag in a rush. His mom looks at him frightened.

VICTORIA

Where are you going?

AIM

India on Earth.

VICTORIA

Aim, I beg you not to do that. You worked too hard to get here and you have responsibilities.

AIM

You made me marry Morgan so I could access the highest spheres in politics. But if I want to repay her today by honoring who she truly was, I'm doomed to lose my position. I'll be arrested and our sons will have lost both their parents.

VICTORIA

You're a Minister. You can't let people down.

AIM

I received confirmation that the Silent Savior gas is fully working. I did the most important part of my job.

VICTORIA

There's no such graceful exit, Aim.

AIM

No, there are none mom. Today, I have to betray my government or my children. If I was a terrible husband, let me at least be a good dad.

Aim zips his bag and looks at his mom with tenderness.

AIM (CONT'D)

Would you wish me well?

Victoria refuses to move.

AIM (CONT'D)

Mom, please. For once in this life.

Victoria remains still, glued to the ground by stubbornness.

Aim tenderly kisses her before leaving the room.

EXT. AIM'S HOUSE - CORRIDOR - DAY

Aim runs down the stairs when he hears:

VICTORIA

Aim!

He turns back and sees his mom running towards him.

They embrace each other for the last time.

VICTORIA (CONT'D)

I love you, son.

INT. AIM'S OFFICE - DAY

Aim sits at his desk, dressed in a black suit, looking over the Treaty on Arts for All.

He signs it and puts the document on a scanner.

Beatrice enters disrupting him. She's also dressed in black.

BEATRICE

Time to go. They're downstairs.

Aim pushes the scanner button under the suspicious eyes of Beatrice. The document transfer starts as they leave the room.

They just closed the door that the transfer stops. A message says: "enter authorization code." It keeps blinking on the screen.

INT. LIMO - DAY

Aim and Beatrice slide inside the limo where Yasha and Adrian are waiting, dressed in black.

EXT. ROYAL ABBEY - DAY

An IMPRESSIVE CROWD of MOURNERS lined around the Abbey made entirely of crystal glass.

Beatrice gets out first. Instead of following her, Aim closes the limo door. The window slightly opens.

AIM

Sorry Beatrice, we can't stay. Please make sure everything goes as planned.

BEATRICE

But Minister --

The limo takes off. Stunned, Beatrice dials her phone as she faces the crowd.

BEATRICE (CONT'D)

(over phone)

Can you go to Minister Sparrow's desk? Yes, he asked me to check that he had not forgotten to transfer a document.

She waits.

INT. AIM'S OFFICE - DAY

The Chief of Staff goes to Aim's computer.

CHIEF OF STAFF

The transfer couldn't complete. Hold on -- I think there's a mistake -- he signed the Treaty on Arts for All.

BEATRICE (O.S.)

Cancel the transfer and call the police immediately. I'm on my way.

INT. LIMO - NIGHT

They're driving on a country road. It's dusk and the sky is beautifully purple and orange.

Aim looks at the profile of Khalila on a monitor.

COMPUTERIZED VOICE

It is assumed that she was born from a Greek father and an Armenian mother. She claimed that as a young girl she learned kung fu during her extensive travels. Some believe that she is the leader of the Underground Movement.

YASHA

Dad, we're arriving.

Aim looks up and sees an amazing gathering of hundreds of artists dressed in white, holding hundreds of candles in the night.

EXT. LIMO - NIGHT

Senator Caeskar opens the limo door. The two men shake hands as Aim gives him a file.

AIM

Here's the original.

The senator looks at the signed Treaty of Arts for All.

SENATOR CAESKAR

So this is good-bye?

AIM

This is your time to be Minister.

SENATOR CAESKAR

I'm proud of you, son.

The senator gets into the limo. It takes off.

EXT. LAKE - NIGHT

ARTISTS MOURNERS carry Morgan's coffin to the lake which is covered with calla lilies. The moon reflects on the water.

A CHOIR sings accompanied by VIOLINISTS.

Aim and the boys look at Morgan's body drifting away peacefully on the lake. It's quite beautiful.

We HEAR helicopters approaching.

Violinists play harder. Singers sing higher. No one seems scared by the ARMY FORCES jumping down, except Aim and the boys who are not sure if they should stay or run.

MILITARY CAPTAIN

Freeze. Hands above your heads. Do not resist and you won't be harmed.

The Captain barely finishes his sentence when several artists take the postures of Kung Fu warriors.

Doing gravity defying flips, several of them soar over the soldiers, knocking them down.

A fierce battle begins between the armed soldiers and the artists fighting like ballet dancers.

Aim grabs the boys and they run along the lake.

An underwater vehicle comes out of the lake. The cockpit pops up and Khalila appears.

KHALILA

Get in. Now.

Aim goes last. He turns towards Morgan, drifting away.

KHALILA (CONT'D)

C'mon, let's move.

Two helicopters takes off to destroy Khalila's vehicle.

Two artists leap through the helicopters doors with incredible speed and throw explosives. Boom! The helicopters explode.

The underwater vehicle disappears into the lake.

EXT. SPACEPORT DOCK - NIGHT

Khalila, Aim, Yasha, and Adrian run towards a spaceship where Kooki the robot is waiting for them.

KOOKI THE ROBOT

This spaceship can reach the speed of 17,500 miles per hour. It consists of three major components: the orbiter which houses the crew; a large external fuel tank that holds fuel for the main engines; and two solid rocket boosters which provide most of the shuttle's lift during the first two minutes of flight.

Yasha stops to look at the spaceship.

YASHA

This is amazing.

INT. SPACESHIP - NIGHT

Yasha, Adrian and Kooki are tightly holding onto their seats.

ADRIAN

Dad, can you ask Kooki to stop talking.

Khalila and Aim are in the pilots seats.

Aim gazes at Khalila.

AIM

You're not expecting me to drive this thing?

KHALILA

I'll drive. You keep me awake. Ready for take off?

The compartment door snaps shut. The machine LIGHTS UP.

KHALILA (CONT'D)

(on radio)

Majestic 151, wind is one-zero-zero at sixteen. Runway cleared for take off.

COMPUTERIZED VOICE

9, 8, 7...

There is a BRIGHT WHITE FLASH. Blackness fills the screen.

EXT. CITYSCAPE - NIGHT

The spaceship soars above the city landscape.

EXT. ARMY SPACEPORT DOCK - NIGHT

SOLDIERS pull weapons, helmets, and other newfangled gear from wall racks.

They run in line inside three bigger spaceships.

They take off, one after the other.

EXT. DEEP SPACE - NIGHT

Khalila's spaceship flies through the magnificent universe.

AIM (V.O.)

Do you believe in our ability to change our life?

KHALILA (V.O.)

Isn't it what we're doing right now?

INT. KHALILA'S SPACESHIP - NIGHT

The kids and Kooki the robot are sleeping in the back.

Aim looks as Khalila puts the ship on autopilot. She removes her jacket and pours them both some hot coffee.

He stares at her tattoo.

AIM
Why the number "TWO?"

She puts her hand on her chest.

KHALILA
One.

She puts her hands on his chest.

KHALILA (CONT'D)
Two.

She smiles.

KHALILA (CONT'D)
Contrary to popular belief, two does
better than one.

Aim puts his hand over Khalila's hand to keep it on his chest.

AIM
It's you, isn't it? You sent me
that box.

He moves closer.

AIM (CONT'D)
You're very beautiful. Very different
from everything I know. I mean --
this time.

KHALILA
You're so stiff. What happened to
you?

AIM
Not that stiff.

He kisses her. A long romantic kiss.

Suddenly three larger spaceships appear through the window,
heading toward them.

Khalila jumps to the control seat.

KHALILA
It was a matter of time.

AIM

Do you always end your kisses like
that?

She abruptly disengages. The ship flips at incredible speed,
throwing Kooki and the boys to the floor in the back.

Aim removes his seat belt to go help them. He loses his
balance and slides to the very back of the ship.

AIM (CONT'D)

Hang on to whatever you can boys.

Kooki expresses little whispers of fears.

KOOKI THE ROBOT

I should have never left my kitchen.

The spaceship is getting knocked all around.

EXT. DEEP SPACE - NIGHT

The army spaceships chase them, dodging, weaving and firing,
as they are passing asteroids.

Khalila's spaceship tumbles from near misses.

AIM (V.O.)

Why don't you fire back?

KHALILA (V.O.)

I don't do guns. I avoid trouble.

Khalila flies down a narrow tunnel in one of the asteroids,
the army ships right behind them.

She switches continually from one tunnel to another, going
for the smallest one each time.

INT. KHALILA'S SPACESHIP - NIGHT

Khalila's muscles contract as she holds the shaking steering
wheel.

KHALILA

They're faster but we're smaller.

She turns into a tunnel so narrow that you'd think they'd
never fit.

Khalila looks at the spaceship behind her.

KHALILA (CONT'D)

This is where we say "see you next
life, pal."

The bigger ship behind them can't make it and crashes against the narrow tunnel, producing an explosion so intense that Khalila's ship gets propelled at a vertiginous speed.

They hit the ceiling of the tunnel, just before coming out.

There is broken glass and equipment everywhere.

AIM

They're gone.

Khalila stares straight ahead at the universe, calm again.

KHALILA

How are the kids?

Everyone behind is shaken but fine.

Aim looks at Khalila in awe.

AIM

You were incredible.

She smiles.

EXT. VARANASI - INDIA - EARTH - DAY

We see Varanasi, picturesquely situated on the crescent shaped left bank of the holy river Ganges.

The ship flies above the holy river, and hundreds of temples.

We can see clearly the path of runway lights.

Sunlight floods the ship.

Khalila's ship prepares for landing.

INT. KHALILA'S SPACESHIP - DAY

Everyone in the back holds onto the armrests staring out the windows, mesmerized by how different it looks.

Khalila activates the opening of the ship door.

Aim shifts in his seat.

AIM

We're on Earth.

They all unbuckle simultaneously and head out, excited.

All but Khalila.

AIM (CONT'D)

(to Khalila)

You're not coming?

No answer.

AIM (CONT'D)
You're not leaving us here, are you?

He hears a whisper.

KHALILA
I can't move.

EXT. SPACESHIP - DAY

Kooki and the two boys look at the sand and the rocks on the ground, like seeing it for the first time.

KOOKI THE ROBOT
No. No. I'm not going there to
make a fool of myself.

INT. KHALILA'S SPACESHIP - DAY

Aim unbuckles Khalila and notices blood all over her shirt. He pulls back her hand and sees a big piece of glass stuck in her stomach.

AIM
My God, you lost so much blood. Why
didn't you tell me?

She rolls her arm around his neck.

KHALILA
Don't let the kids see me like this.

She looks at him with a smile.

KHALILA (CONT'D)
They want me to die, Aim. I was
hoping they'd change their mind.

AIM
Don't speak nonsense.
(yelling)
Kooki, get the aid kit.

KHALILA
There's no need to be upset. We've
had a fantastic life. So many lives.

AIM
Kooki?

KHALILA
Would you make sure that my ashes
get spread over the river Ganges so
we can both die here and stop running
(MORE)

KHALILA (CONT'D)
 after each other forever -- it's
 exhausting.

AIM
 Oh, Khalila, you can't die the same
 day we meet again.

He grabs her in his arms and carries her outside.

AIM (CONT'D)
 I won't lose you again.

Khalila's in a lot of pain.

Aim pulls Khalila higher in his arms and faces the sun. He starts yelling at the universe.

AIM (CONT'D)
 You can't do that to us. This is
 our will, this is our life.

Hearing Aim's loud voice, the boys and Kooki run back to them.

AIM (CONT'D)
 I beg you to save her life. We love
 each other. Let us be together.

Aim falls on his knees in the dust, still holding Khalila who is almost unconscious. He leans his head against Khalila's chest.

AIM (CONT'D)
 I do remember you. Your perfume.
 Your soul. Your skin.

Khalila opens her eyes half way. Her skin has turned blue.

KHALILA
 My love, you have to let go of me
 and our past. See how our love has
 afflicted others. Sometimes hanging
 on too long can cause a lot of
 damages.

AIM
 Do you remember the promise we made
 that we will always come back to
 each other?

KHALILA
 Let me die here. I love you, but I
 need peace.

He shakes her.

AIM

Listen, our love has healed much suffering too. I waited so long. They took my heart away. I'm just getting it back.

Suddenly a rumbling sound coming from the sky. They all look up.

It's as if the sky splits in two, and a hundred of thousand white birds fly away.

The boys protect their eyes from the brightness.

Aim looks down at Khalila. She has passed away. Everything becomes calm again.

AIM (CONT'D)

No!

Kooki rushes with the emergency equipment, panicked and clumsy.

AIM (CONT'D)

(yelling at Kooki)

Get the kids out of here. Go. Go.

Kooki and the boys reluctantly walk away, galvanized by Aim's attempt to save Khalila even though her corpse is inert.

Aim stares into Khalila's motionless eyes.

He locks his lips over hers and starts mouth-to-mouth. He throws all his passion in it. The kiss of hope.

AIM (CONT'D)

You've always been a fighter. So fight for God sake.

Aim literally tears away her shirt, revealing her bare bloody chest.

AIM (CONT'D)

Fight!

Like a mad man, he slaps a syringe into Khalila's heart. He tries everything at once -- pumping on her chest with his hands, slapping her face hard.

AIM (CONT'D)

Show them what a pain in the neck you are. Never giving up. Never feeling sorry for yourself.

Khalila's body convulses. Pure muscle reflex. Her body remains inert.

He grabs her and stands up.

AIM (CONT'D)

Stand up with me. Look at me. Answer me.

And then Aim realizes it's over. There's not a hint of life left in her.

He pushes Khalila's hair back from her face with much sadness.

AIM (CONT'D)

You can't die here.

Like a man possessed, Aim grabs Khalila and runs to the spaceship.

INT. SPACESHIP - DAY

Aim buckles Khalila's body to the pilot seat.

He activates the autopilot as he saw her do earlier.

AIM

I'm not letting go of you. I'll be there when you return.

He pushes the engine start button. PROPELLING SOUND and shakes.

Aim looks at Khalila knowing it's the last time.

AIM (CONT'D)

We are soulmates. It's not over.

The spaceship's door starts closing. Aim runs out just in time.

EXT. SPACESHIP - DAY

Aim joins Kooki and the boys who are standing outside. The spaceship takes off, blowing enormous quantity of dust.

They look at the spaceship lifts off and speeds away.

Aim smiles at the spaceship, tears streaming down his face.

We HEAR Indian music in the distance. A GROUP of INDIAN PEOPLE dressed in colorful attire approach.

They stop by them.

INDIAN MAN

Are you lost?

AIM

We're looking for Varanasi.

The man points at a city along the horizon.

INDIAN MAN

This is Varanasi, the Eternal City.

He signals them.

INDIAN MAN (CONT'D)

Come with us.

Aim takes Yasha and Adrian by the hands. Kooki follows, having difficulty adapting to the road's poor condition.

Aim looks up at Khalila's spaceship as it vanishes in the sky.

He raises his hand to the sky as they walk into the mystical city of Varanasi.

FADE OUT.