

Shooting Script: Bomb Antarctica: Word Count 27,500

By Rath Avens

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CJ CHERRYH, DERRICK JENSEN, THE COMING INSURRECTION, GREEN
RAGE, EXPERIENCES IN THE RUSSIAN AND HUNGARIAN REVOLUTIONS,
AND ALL THINGS WONDERFUL

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OPENING SEQUENCES FLASHBACKS AND FORWARD

Nuclear explosions fill the sky. They alternate between dark and brilliant colors. Then to black and white. Swans fly through patches of smoke and the swirl of colors. Black Swans float amid dark toxic clouds and secrets...

BEGIN WORDS

... So many secrets.

SWAN VOICE

(Irish or elfish lilt)

Each morning the swans call us back from our dreamlands and we arise. We are innocent and we cast ourselves wholly out onto a tether into the Neversphere. We know that someday we will not return.

WORD SCROLL ONE

(style slow, steady)

The kids on the street and all of the kids who realize there is no future see the ugly Americans and all of the Modern World believers as Ultra-Fascists. While the spoiled and alienated kids in the rich world know enough to know that they ought to care and ought to fight back, they follow their parents attitudes: "We don't want to know how the system works. We don't want to know about Iran or all of these stupid wars!"

Meanwhile, a hundred million poor Street Kids look around for something to fight for. They see without seeing and know without knowing that the indigenous people, Islam and any group that fights the Modernists deserve their support. The Great Question of the world; the Great Question That Points Down The Barrel Of A Gun at all of the world's rural farm people and at all of those who want to stay simple is the question of: What is the point of life? What is the point or the goal of economics or of science? What is the point of a Question, or this Question, when lies shape our whole way of

(MORE)

(CONTINUED)

WORD SCROLL ONE (cont'd)
 thinking; and believing; and
 questioning.

If you don't own your own mind then
 what's the point of owning
 anything? World leaders and all of
 the vile greedy fucking pigs who
 gobble down far far more than they
 need, they feed us food products
 altered by mega-corporations. They
 feed us a steady stream of lies
 that are so inverted that they are
 almost... Well, The World's Lies
 try to be invisible, like small but
 deadly Evil spells. They are
 sideways, like a snake, and a lot
 like our fears. You know, people,
 so many people, have given up on
 government and on the original
 ideas of a democracy. And so then,
 they have only war or they will
 have dictatorship. But is that the
 only way? Is there a different kind
 of Question? Is there a Question
 that we are afraid to ask? How do
 we fight the kind of beast creation
 that we face? I've heard that
 sometimes going around your enemy
 is the easiest way.

The Battle cry of when there is
 nothing else to say is: Slow Down
 and Start Over, Slow down to start
 over... Slow it down.

The silhouette of the twin nuclear explosions repeats and
 fades into a rooftop scene.

TITLE WORDS
 Bomb Antarctica: Gentle Change

BOMB ANTARCTICA FOR GENTLE CHANGE

FLASH TO AN UNRECOGNIZABLE SCENE: ANIYA'S FATHER YELLING AT
 SOMEONE (A FAKE ANIYA!):

PETRU
 (In a rage)
 Go away and get the fuck out of
 here... you... Do you understand
 (MORE)

(CONTINUED)

PETRU (cont'd)
 anything? Never come back... I
 don't want to see you again here
 ever...

ANIYA
 Papa!

A FLASHBACK SCENE FROM YEARS EARLIER

A young Petru and a little girl Kirsten.. .

Petru yells at Kirsten who is holding a softball, ready to
 throw it.

PETRU
 (points at his heart)
 Right here Pumpkin!

SCENE 1 : INT MORNING LIGHT ANIYA'S BEDROOM, BRATISLAVA

SHORT SWITCH TO A SCENE OF ANIYA CRYING OVER A BODY...

A red ribbon blows in the breeze and a hand reaches up for
 it.

WORDS
 Year of The Ice... 2012

Hunt::: Doorways, bridges, Trains, Kids, Kurds, Turks,
 Shawls, Fountains, Boats, Tunnels

SHOOT ONE:::

Bedroom, bed, Computer, Graffiti out the window, Room mate
 An IS, Aniya going about her day. It's light and moving... A
 Tout de Suite or parts of Girl on a Bridge... Exils... More
 about her life from what is in her room and more narration
 by Avril about her friend and the struggle.

More on clothes for everyone and what they do for clothes
 later (Share... borrow?) in line with being realistic...
 Pictures of her dad with a few friends, her mom and dad and
 Aniya with a few armed women...

Interior shot bedroom sunbeams and some traffic or kids'
 sounds. Her room is simple but mildly messy, a few desks and
 boxes and some weird African cactus plant on a stand by the
 window. Music CDs on the desk (Who Lady Sovereign, plus?).

(CONTINUED)

The hand reaching up for the Red Ribbon becomes Aniya's as she stretches out in her bed.

VOICE NARRATION (VO)
 (Aniya's Kurdish friend Avril.
 Her face fades in and out)

Aniya Stryker lives in a small second-floor apartment with an Anarcho-Islam (AN-IS) woman room mate. They are my friends but I haven't seen them since I got back with two nuclear bombs from Kurdistan. Aniya's father is one of the chiefs of the Anarcho Base Alliance. But well, she has always been a renegade of renegades... and sometimes a trouble maker refusing to go along with bullshit.... We got our attitudes together scrapping by when the economy crashed and the government securitized and sanitized everything... including some of my friends and relatives. They are lost, we fight on... We'll win!

Aniya stretches out in bed. She kicks the pillow off and rises in her T-Shirt and underwear. She pulls on some punk-Kurd clothes. Some pamphlets and booklets lay on the floor and the bed: The Winds of Insurrection, an AN-IS newspaper, a booklet on how to beat security systems and a wiring diagram for nuclear bomb triggers. She pulls a small backpack out from under the bed and recounts the money in it. She puts the Winds of Insurrection and the AN-IS newspaper into the back pack too. There are four or five big stacks of 100 Euro Notes. She pulls out another phone and changes Sim cards. Then she cleans her gun quickly. And she loads a second magazine for the gun. She makes a little face thing and sticks the 10 mm magazine into a special flap on the backpack. She says goodbye to a stuffed animal and then a moment with her room mate and hugs (The last after the computer?).

Across the street from Aniya's apartment building is a burned-out bakery van with graffiti spray-painted on it:

WORDS

If you cannot do non-violence right
 - and it is one of the hardest
 things in the world to do - then do
 violence before passivity. - El
 Gandhi

(CONTINUED)

A day in Aniya's life. She sits down at the computer. She adjusts the WI-FI antennae. The computer screen flickers and then split screens scroll by. One is a poem: Codes flicker on and off and she has to hit a password...

WORDS

THE END: So, Ring Around the
Posies, No More Golden Trophies.
Ashes to Ashes, Rust to Dust. Twin
Towers for Powers, an Eye for an
Eye. Life to death, Death to Life.
The Beginning.

She starts to take a drink of cold leftover coffee, but she spots a dead moth in it. Then photo dossiers flip open and expand on the computer screen. An email comes in from DANO-9 Anarcho-Islam (AN-IS) Base.

WORDS

Connect Made; Mojo-2, Deal
Thursday, The Usual.

She gulps some coffee in the kitchen and goes to say goodbye to her AN-IS roommate

ANIYA

Erase the computer and get rid of
all my stuff when you can...

Caranthra nods and smiles up at Aniya.

Caranthra's youngest child crawls over to touch Aniya's leg.

ANIYA

Damon will come by to pick up some
things, if I am not back tomorrow.

On she goes about her life. She pretends to hook up arms sales for the highest bidder while she collects intelligence and secures key supplies for her friends in AN-IS.

SHOOT TWO :::

Stairs, Hallway, Door, Street, a neighbor waves from a balcony (gun barely visible?), Interior to Exterior. Kids and girls on scooters and bikes... Aniya puts on her shawl and leaves her apartment onto a busy street near the walled-off area. She is out the door, down the hall and walking down the stairs. She peeks out of the window of the security door at the street outside. Then she steps briskly out the door onto a fairly busy street in a poor neighborhood near the walled-off area. She goes about her day observing, walking, flirting when useful and looking for

(CONTINUED)

enemy (State and Al Qaeda) agents. Occasionally, she supervises a large arms deal. She pauses to read some new graffiti.

WORDS

A radical impossibility, a clearly perceived absurdity, is the gate leading to the supernatural. All we can do is to knock on it. It is another who opens.

Aniya lives on the nice side of the massive security wall that divides the city. Aniya crosses the street when she sees two police walk her way. The phone rings and it is Nicu. He's an old friend and one of her first lovers. He wants to meet at the AN-IS coffee shop.

ANIYA

(Smiling a sweet fake smile
and looking tough)

Nicu, Picu-picu, my favorite
Gypsy-Boy. What's my pleasure, what
you do me? You know, like what do
you want me to do? Hmmm... Ahh...
I'll meet you, Nicu. OK?

SHOOT THREE:

"Secret of the Grain", La Haine, narrow streets, natural setting, a poor people street with food vendors, beggars, graffiti. Cops and security are here and there and more at some main streets. Weird phones Hi-low tech? Subways, kids she whispers to, a place to sit and a nice view of a bridge or a train. She goes about her day observing, walking, flirting when useful, and looking for enemy (State and Al Qaeda) agents.

The phone rings and her ex-lover (one of her firsts) Nicu, wants to meet at the AN-IS coffee shop soon. She buys a few things here and there as she travels along the busy market area... Once or twice she stoops down to whisper to some kids she knows and hands one a note... they laugh shyly and turn and run off giggling down the alley.

Aniya finds a favorite place and sits on a large stone railing with a nice view to make a phone call (One that we don't hear...). She watches the traffic cross a bridge or a boat as she talks. As she rushes to cross back across the road a van whizzes by and a red ribbon blows out. A young girl has her hand on the window, but Aniya doesn't see her. Near the subway entrance she sees a sign that says:
"Hi Speed Train Service Suspended Due to Terrorism."

(CONTINUED)

She flips the phone closed and then she switches SIM cards and runs a security check on her phone and on Nicu's phone number. Graffiti on the wall says:

WORDS

Our Muses have become museums. The animals are all stuffed. I would rather stand with the murdered than with the murderers...

She buys a few things here and there as she travels along the busy market area... Once or twice she stoops down to whisper to some kids she knows and hands one a note... they laugh shyly and turn and run down the alley.

SCENE 2 :::INT DAY AN-IS COFFEE SHOP KURDISH MUSIC PLAYING FAIRLY LOUD

SHOOT FIVE:::

Small to medium coffee shop (Like Shot n Dark, but simpler and more open like Mexico), Kurd owners, music, young girl, Mother or grandma and brother or dad in back/kitchen... Bit like the bar in Mouchette or in A Generation.

INTERIOR: She meets Nicu at the coffee shop (could show more of Nicu previously - or Aniya remembering old Nicu times...). They stare at each other after Aniya brushes off his attempt to hug or cheek kiss. She just nods as he says a few things... then he begs her help. He tells her about his beautiful daughter... Kirsten. Aniya reluctantly agrees to help him with the big drug deal he has planned for the night.

Nicu is serious, but also desperate and pleading. He uses the tricks he remembers from when he and Aniya were friends and lovers six years earlier. That was just after they both arrived in Europe. Nicu stands up from the table when Aniya comes in the coffee shop. He tries to give her a hug or a kiss on the cheek, but she brushes him off and sits down. There is a long silence after she sits down at the small table. Nicu waits for Aniya to say something.

NICU

(trying to look suave and cool while pleading with his eyes)
I've got a big drug deal in the Eastend... tonight. I need your help and protection... You're so good at vibing out a situation.

(CONTINUED)

ANIYA

(her eyes go up and her mouth
twists a bit. She has heard
this empty flattery before.)

NICU

Really, I mean it.

ANIYA

I don't do drug deals anymore.

NICU

Good, then no one will recognize
you!

ANIYA

Dad would kill me if I helped you
undercut the Base Alliance.

NICU

He never stopped you before

ANIYA

Just like old times, eh?...

NICU

I'm really desperate.

ANIYA

(whistles a tune)

I gathered that much.

Her eyes go from the table up to his and they both stare
unflinching until Nicu breaks away.

NICU

I owe money... my wife is about to
leave me.

A teardrop forms and he sounds truly sad. Aniya looks at the
graffiti stenciled on the restaurant wall.

WORDS

Pray three times a day for a mild
disaster, a catastrophe, to come
and wake up those who can still be
saved. Pray for something like all
of the electricity to stop
everywhere for a while or forever.
Pray for the Antarctic ice shelves
to all fall off now. Pray for the
Rich and those who cherish delusion
and evil to disappear or kill

(MORE)

(CONTINUED)

WORDS (cont'd)
themselves. -- THE ANARCHO-ISLAM
PROGRAM:

NICU
You should see my daughter...
Aniya. Her name is Kirsten... She
looks like you.

ANIYA
All right, all right, you loser.
One hour, one night.

NICU
Oh, Aniya, thank...

She grabs him by his ear or collar and pulls him close and yells at him softly - snarling:

ANIYA
I'm not fucking around. You owe me
big time, maybe even your life...

She writes "Where, When" on a scrap of paper and slides it to him. He writes "7th and Vine, 9 PM". Nicu leaves and she has more tea.

SHOOT SIX::: Interior, sunnier? They change the music to a faster younger mix. She has more tea (one of them smokes, we'll see). She watches the mellow ordinary people who hang around. She smiles and moves her head as a worker (the cook), a young AN-IS woman, leaves.

EXT AFTERNOON AT TIMES A BUSY STREET.

SHOOT SEVEN ::: Aniya waves at the owners as she leaves. She walks past scenes of kids playing, drug deals and cop harassment. She checks into a few places (a radio station), a place to survey with her binoculars, and an acupuncture clinic. Aniya walks around the street for awhile playing with a couple nine-year-old girls and just looking around and looking a bit sad.

She ends up at a big fountain where she sits in the shade and reads an AN-IS Program Bulletin. She fishes in her pocket for a match and finds The Red Hair Ribbon with a K on it. She looks at it and wonders. She sits down on one of the former bus-stop benches and pulls an AN-IS newspaper out of her backpack. We see her reading:

(CONTINUED)

WORDS

The West's dark and darkening genius changed humanity's day into a night illuminated with false, illusory lights. Students of its genius see every living being as wretched and attacked by darkness from all sides. They see the world as an abode of lamentation, and all voices in the world as wailings over death and the groans of beings trapped.

She turns the page and we see the AN-IS Program Outline.

WORDS

Everything begins and is directed by the Laws of Sharia and Our Decentralist Anarcho Customs. The synthesis creates a structure of sharing, participation and sustainability. These shape product design and the level of services in a country. This designed and managed economy determines most of the ecological impacts.

Sharing the End Times 1. Free Housing: the more quality the less space. 2. Free non-potable water for your home. 3. Rationed natural gas, coal or wood for cooking and some available on the market. 4. No electricity except at community centers. 5. No outside lights except at hospitals. 6. Free basic food allotments and a variety of foods at the markets. 7. No private cars. Collective transport services in rural areas.

SCENE 3 EXT STREET CORNER NIGHT STREETLIGHTS FLICKERING

SHOOT EIGHT :::

Exterior Night alleys, bums, kids, dice games, smoky fires here and there.

A few hours later she leaves her apartment and walks in the dark with a friend (Damiana) who we cannot see much of. Her friend is in the shadows and wears a large shawl. Aniya wears her coolest Black-Block street gear (travel gear). And

(CONTINUED)

some kind of jacket maybe... she loses it somewhere. She has her regular backpack (that never seems as big as all of the stuff that comes out of it...). They go past a family that warms themselves and cooks over a fire in a barrel on the street. As they reach the point where she is to meet Nicu for the drug deal, her friend whispers in Aniya's ear and then fades into an alleyway. Aniya rests on a lamp post and watches the slimier night time traffic as she waits for Nicu who is late. Aniya watches a few bums and a prostitute walk by and then a very nervous Nicu arrives with a brief case. He starts to say something.

ANIYA

Lead.

Down a street Nicu stops at the entrance to a four story building. Aniya checks her gun's position inside her vest (or Jacket) and then motions him to go on.

INT HALLWAY VARIETY OF LIGHTS AND PEOPLE

SHOOT NINE ::: Interior weird lights, smoky and a bit drunken... Tension builds, Nicu wears fancy clothes, a suit like thing and nice shoes... The guards are Rastas and Turks, greasy, pimply or? And dressed nice but crude. Music plays inside and out... (Which bands?)

They enter the four story building. At a mirror on the second floor stair landing Aniya adjusts her earring. At the first doorway Nicu flashes a playing card at the guard and they enter unquestioned and unsearched. The scene inside is a mix of grimy and old classy. Worn but exquisite red velvet sofas and polished old wood tables line a fairly narrow walkway.

Aniya makes eye contact with a punk at the end of the hallway. She touches her earring again.

Anarchists youth, older riff-raff and a few Al Qaeda types crowd along the long hallway and an alcove. We hear bits of conversation rise above the music and the din. Near the end of the hallway where the other rooms split off, a tight click of Anarcho-squatters hangs out engaged in laughter and some kind of dice game. At other tables party girls snort cocaine and flash their eyes as small drug deals are done. One of the dice spins off the table and suddenly it gets quieter for a moment. A punk kid gets the dice from near the boot of an Arab guard with a long beard and a machine gun pistol. The guard stands at a door near the punks. Aniya and Nicu walk down the hallway. She makes a slight hand signal to one of the anarchist squatter kids. The Arab guard with the machine pistol motions to Nicu as he opens the door.

SCENE 4 SHOOT TEN :::

Different feel, lush and edgy, well-dressed Arabs, Aniya gets more paranoid - more looks go around. Aniya enters the room and glances out the large window. She sees furtive movement along the rooftop across the street. She lingers by the window and adjusts her earring.

The Arab closes the heavy door. Then he closes the thick curtain on the window that Aniya is looking at and flashing her earring at. She was acting like she was just looking at her reflection...

SHOOT ELEVEN :::

A rooftop a bit higher than the building that Nicu and Aniya are in. An AN-IS sniper watches Aniya through a night vision scope. For a moment we see the view of the room from a night vision sniper rifle. The sniper picks up the green laser signal light of Aniya's earring. The Arab closes the curtains over the windows

SHOOT TWELVE ::: Interior, fast and slow action camera work... faces and boots and gun close-ups... some laughter and yells, music (?).

The guard shuts the heavy door. An older bearded Al Qaeda man sits at a large table with another younger well-dressed Turk with a 9mm pistol in his hand. A briefcase full of 500 Euro notes sits open on the table. The older Al Qaeda man presses a remote control and an old Power Puff Girls cartoon comes on the video monitor. The deal goes down as a Power Puff Girls video plays. Three large black assassins stalk down the hall. Nicu checks his watch and Aniya wonders about that.

YOUNG TURK

Let's make a deal.

Nicu places the briefcase on the table and opens it to show several pounds of cocaine. The Turk leans forward with a small scalpel to take a sample. Aniya watches Nicu check his watch... their eyes meet and Nicu looks scared suddenly.

The three Black killers stalk down the hallway and knock things over as they shove people out of the way. Their fingers are held up to their lips in warning. One of the Al Qaeda guards nods down the hall and moves his head as he gives the green light to go for it. The camera follows the killer's backs as they move determinedly. (more?)

SHOOT THIRTEEN :::

A flash goes by of Aniya watching Nicu check his watch again. They light up a spliff. The young Turk tastes the cocaine. The cartoon ends and an Al Qaeda message comes on the video monitor. The video is grainy at first and the sound is loud and jarring.

SHOOT FOURTEEN :::

In the hallway, people push past each other trying to flee. The security guards at the exit fondle one girl and her top falls off. A young anarcho-squatter kid stands up and stands his ground as the killers approach the door where Nicu and Aniya are doing the drug deal. He starts to pull a big 44 Magnum gun when one of the killers in the back shoots him in the head. It's gruesome and cruel. Blood flies everywhere amid the screams of the people who had not yet fled.

SHOOT FIFTEEN :::

Aniya spins around and kills the Arab with the machine pistol. She rips the curtains off the window and throws it over another drug dealer guard as he pulls his gun. The door crashes in and the lead assassin shoots at Aniya but his gun jams.

She judges the landing on the rooftop ten feet below the window. She sees the cardboard and trash pile down on the street.

SHOOT SIXTEEN ::: Exterior, night, moon, clouds go by, cell phones, huddled conversation, confidence...

On the rooftop across the street we see AN-IS sniper positions and a commander talking on the phone as she looks at the infrared screen: "Yes, Yes, three of the Cow Town assassins are about to enter the room! We have a fix on the earring but that's about it." The voice on the phone says: "Kill the tall guys first, then kill them all except the girl! Now!" We see Avril's face waiting on the the other end of the phone line...

SHOOT SEVENTEEN :::

The first killer to enter the room, the tall one says:

BLACK KILLER LEADER
No! Take her and kill him!

Nicu's eyes go open wide and Aniya sees the surprise written there.

(CONTINUED)

SHOOT EIGHTEEN ::: Exterior, night with moon... We see an AN-IS sniper spot Aniya's laser glowing earring and he squeezes the trigger.

SHOOT NINETEEN ::: Interior dim room, video playing on a TV. The window shatters and a 50-caliber bullet takes the head off of one of the killers. The tall guy's head splatters artistically against the far wall. Aniya shoots another assassin as she drops the stun grenade and grabs Nicu's hand.

SCENE 5 **SHOOT TWENTY :::**

Exterior, Night, moon (or think about lighting possibilities), frenzied and laughs, desperate moves, Nicu is terrified, Aniya is calm, determined and cool. Their clothes are torn and scorched. They're faces are dirty.

Aniya dives out the window pulling Nicu along... The stun grenade explodes behind them. She pulls him out the window and they fall ten feet onto a small roof. They crash onto a roof below and slide off onto a pile of cardboard and trash. They were three stories up. Bullets fly all around them. Several of the shooters are taken out by AN-IS snipers before the snipers retreat to a van.

SHOOT TWENTY ONE ::: EXT NIGHT STREET LIGHTS BREEZY

Nicu and Aniya flag down a truck but it goes on by so they have to hop onto the back and hang on for their lives. Al Qaeda gangsters run out onto the street. AN-IS snipers jog away and get into a van.

NICU

Why don't we wait for your friends?

Aniya looks out of the truck and says into Nicu's face.

ANIYA

Parkour?

Se looks back at him once as she grabs his arm and pushes him off the truck as they cross a bridge.

SHOOT TWENTY TWO :::

Splice and cuts, pros or Parkour kids, Do better shot later or improvise. Or they just jump and then on the train?

He barely keeps his balance as he lands on the railing and jumps down to the slow-moving train. Aniya lands next to him

(CONTINUED)

and then roughly rolls over on top of him. She pulls her gun. They both breathe hard (in and out) as she shoves the gun into his face. She pulls the gun back, cocks it and sticks it up to his face again.

ANIYA

Talk!

He tells her everything and she says I should just kill you now.

ANIYA

Tell me everything you fucker. You almost got me killed...

NICU

They coerced me, threatened me and my wife. Damn! I was a lousy informant. They're after the nuclear bombs.

ANIYA

What do you know? Huh.. I should just kill you.

NICU

Not much, I overheard something about the anarchists got through the ambush in Kurdistan, with the nuclear bombs... or one at least. AL Qaeda has sent more agents down to Greece.

ANIYA

Who's your contact? Who handles you?

NICU

I... I don't have a contact. Some Arab just calls me... Sarah knows more than me. I think.

Aniya shoves the gun into his neck and shakes her head.

ANIYA

Nicu Nicu, where does your wife live?

Nicu looks her in the eye as she pulls the gun away from his neck.

ANIYA

Come on.

Aniya decides that she has to trust her old friend and help him get out of the trap. The train slows down and they jump off.

SCENE 6 **SHOOT TWENTY THREE :::**

Exterior, dark, moon and clouds. They brush each other off and Aniya wipes dirt off of Nicu's face with her scarf. She smiles at him. They walk, run and take a cab many miles...

SHOOT TWENTY FOUR :::

Dawn breaking, possibly a light drizzle. They get out of the cab a mile from Sarah's house in order to sneak around a police checkpoint.

They walk down the final alley and recite together the well-known poem about the collapse that is painted on the wall. They smile and almost laugh at their singing.

WORDS (AND / OR SINGING)
(Or the Voice or Aniya
narration)

It's time to get real people before
the lights go out. The credit
crunch, fuel and food wars comin to
a power plant/power line near you.
What you gonna do when the lights
go out, with no one to listen to
you scream and shout. It's
coming/It's here. How you gonna
feel when the lines go dead and
your Third World life stretches out
ahead. There's always wealth to go
round but never in the hands of the
greedy few. Bullshit words and
empty deeds, feed the doubt and
plant the seed. New demand gives
way to new war, targeting resources
where our enemies are. Feed you
till you're fit to burst, make you
hunger make you thirst. Expectation
is the key, keeps you thinking that
you live free. Faced with recession
faced with loss, it's easier to
ignore the cost. More tacit
consent, more Third World horror
keeps you feeling safe tomorrow.

(MORE)

(CONTINUED)

WORDS (AND / OR SINGING) (cont'd)

But soon enough when the wind turns
cold you'll have to face the lie
you've been told. You'll fuck your
neighbors and fuck your friends and
this is where your humanity ends.

They smile and then they laugh hard (and or sweet) at their singing.

SCENE 7 **SHOOT TWENTY FIVE :::** DINGY INTERIOR HOUSE NICU'S WIFE RANSACKED SOME

Exterior moving to Interior, Sunrise. Crummy house, broken surveillance cameras... Nicu and Aniya are still dirty but a bit cleaner. Music?

They arrive at the house. Aniya gives Nicu a small gun. With her hand she indicates that he should go around the back of the house. As she approaches the front door she hears Nicu yelling or crying. She does a flying kick on the door and rolls into the living room. Both of her guns scan the room and then point directly at the bodies.

They are too late as they find his wife, Sarah, dead and the daughter missing. His grandmother and a friend are also dead.

Nicu doesn't say a word for a while. He drops his gun. He stands in the middle of the room, the middle of the carnage. Slightly and silently Nicu cries.

Aniya changes shirts in the house. Nicu picks up a few things: pictures, a ring, a scarf... and a red hair ribbon. Aniya investigates the bodies and digs a bullet out of the wall. She examines it and finds the letter D on the base. Immediately she assumes it's some stolen DU ammo that she had sold the year before. It's a bloody scene, not savage, but clean and professional. Nicu just stands there silent the whole time as Aniya investigates the crime scene. She picks over the area around the bodies and goes through the clothes.

ANIYA

D.U.

Aniya stops and looks at Nicu crying. She begins to console Nicu and he falls down on his knees. She rubs the top of his head.

(CONTINUED)

ANIYA

I am so sorry, Nicu. It was going to happen either way, you know.

He talks about his old life with his wife together with their daughter Kirsten. And proclaims that now he's in the Resistance again, if she'll have him.

NICU

(Looking up with tears and a sad face)

It's your fault, and all the people like you who won't fucking give up. I tried to leave it all behind. I loved you. I never met anyone so fun and smart. We were so young and you were like a rocket at takeoff - dangerous. I couldn't do it. I couldn't follow you down that path, fighting for lost causes and never any security. It was hard walking away from that life too. We had to work more and more as the economy went down. Sara was a bit demanding at first. Difficult, you know. And her daughter, my daughter now. Fuck she's probably dead or worse.

ANIYA

Don't, don't go there Nicu.

She pulls him up to his feet and hugs him.

ANIYA

If she's alive we'll find her and we'll fucking kill the killers. Or worse.

NICU

(brightening up)

I just can't believe this, all of this. That we survived the hard times and found some peace just trying to just live. To live a life. And now I'm back in the Resistance... the real world. If it's OK, Aniya?

Aniya checks her gun and puts it in the holster. Then she smiles at Nicu and pulls out and checks her other gun.

(CONTINUED)

ANIYA

It could be tricky. I'll be sticking my neck out.

She reaches down and picks up Nicu's gun. She checks it and hands it to him.

NICU

It was hard leaving all of that, forgetting about the wars and our friends in prison. Now, yeah. I'm a cursed walking talking suicide recruit. I'm your man.

ANIYA

Are you sure? Hang with me and you'll be lucky to last a week, loser. Especially now that you got me all involved in drugs and an Al Qaeda shoot out. My dad's probably worried.

NICU

It's not just the fact that my family's all dead, all gone... It's not really revenge either... It's resignation.

ANIYA

Ah your fate, fool. I always said that you should be on the elite team...

She squiggles at him and jabs his side as she leans on him in a hug.

ANIYA

I know, I know. I didn't want to be on the team either.

NICU

Now I am! We both are. Oh Aniya. You're a danger magnet.

ANIYA

(with a quirky smile or sneer.)
Or a Wing-Nut magnet!

NICU

It's my fault that I didn't let them just kill us sooner. My fault that I went back to drugs...

(CONTINUED)

ANIYA

Let's get out of here, cops or cleaners may come and we've got work to do. Don't cry over spilt milk under the bridge.

She grabs his hand and pulls him around and closer to her body. They look long into each other's eyes.

ANIYA

We'll talk as we go, old times... And I'll have to make up some kind of story about you being under cover or some shit. Come on. And don't ask questions...

(Or now she hands the small gun back...)

They talk some more about how to create a cover story for Nicu. Then they agree to get out of that house and talk while they walk. She gives him a quick friend kiss and then turns to step over a body and out the door.

SCENE 8 INT LARGE ROOM WITH BIG WINDOWS A LANTERN BURNS

SHOOT TWENTY SEVEN ::: Interior, lantern or candle. Night, nice wood, quaint feel. Victor dressed in a mix of business suit and Arabic garb. Petru wears military greens with a red scarf... Victor tells Petru (Aniya's Dad) about the shootout and Aniya's killings. Victor is the second in command and a well-meaning traitor/Anti-Hero. Victor wants to bring her in, but Petru says just send her a note for a meeting. Petru dismisses Victor harshly. He makes a cryptic note on his to-do's notebook.

VICTOR

(bothered and distracted)
Your daughter

PETRU

My daughter? Not again...

VICTOR

Yes. She's causing trouble...

PETRU

Let me guess... drugs?

VICTOR

Yeah, only this time she killed a bunch of drug dealers and innocent people. She managed to escape with

(MORE)

(CONTINUED)

VICTOR (cont'd)
that traitor, Nicu Morescu.
Remember that guy she used to sleep
with after she left you and ran
away from everything? The Gypsy
drug user.

PETRU
Yes, yes. I remember that scumbag.

VICTOR
It seems that now she's working for
AN-IS. Trying to take over the drug
trade... in the Eastend. We'll be
next.

PETRU
(calm at first)
Now Victor, I think you
overestimate their abilities. She
is half from my blood but she's no
strategist, just a mixed up kid
looking for a family... I doubt
that she's even that involved...
always was a freelancer. Her way of
rebellious, I guess...

VICTOR
Shall I bring her in?

PETRU
That won't be necessary, just send
her a note to meet me. Send it
through AN-IS. That should scare
them knowing that we're on to
them... That we're not too worried
about some punk-fanatics... Across
the Wall, their HQ is probably the
best place to send the message.

VICTOR
Yes sir, but...

PETRU
(Rubbing his brow and getting
frustrated, his mood darker
now)
Just see to it. Now Victor.

The door closes and Petru mutters softly.

PETRU
Was I too harsh?

Petru switches blackberry devices and unzips a message about Nicu's wife's death and the missing daughter, signed God Willing. He wonders why Victor didn't have more intelligence on this matter or why he didn't tell him about it. He goes over to look out the second story window at the dark street.

SCENE 9 EXT NIGHT NEAR DAWN HELICOPTER SEARCH LIGHTS AND RUBBISH FIRES

SHOOT TWENTY EIGHT :::

Krakow, Bosnia - where there are ruins (earthquake zones). Throw dirt, charcoal etc on walls. Hunt! or splice in old footage. Like Bartas (Three Days, Korodiorus?). Daytime, foggy, rainy or afternoon? Smokey fires burning in drums. Start in a stairway down some stairs to a basement. Then as you go through a dark archway you are in a sewer or similar tunnel. They come out of a rubble strewn basement exit... Nicu and Aniya cross under and through the Wall into the AN-IS Zone. They pick up a guide and head to the AN-IS HQ. They walk through some semi-destroyed areas, potholes, rats, puddles and sewage. It gets better the farther they go away from the wall. Aniya tells Nicu about insurgent events since he dropped out the year before.

They speak to a couple masked AN-IS guards. Another guard with a turban and a rifle comes to be their escort. Aniya points at the guard's pistol and then indicates Nicu with her head nod. The guard hesitates and then hands Nicu the gun. Nicu tucks it into his waist. The sun comes up and then a light rain starts.

More dialog and a rest break at something special: an abandoned school bus or a construction crane...

It's a long speech (could have more from Nicu). They talk about what people should have done a few years before : kidnaps, weapons, hits. (More Coming Insurrection Themes). Nicu mentions how gangs roamed the streets at night and how his friends Tara and Michael got robbed in Hamburg just after he moved out. (MORE CAMERA DESCRIPTION here and there).

NICU
Tell me what happened after I left.
What's the Anarcho-Base scene like?
I really don't know much.

(CONTINUED)

ANIYA

(strolling casually and
kicking a can or a rock now
and then)

There are music and drug scenes
that feel cool and creative - wild
ones too.

Flashes of each scene go by.

ANIYA

Especially in Skopje and Timosoara.
A Variety of Punks, Anarcho-Rebels,
Pirates and Lupen Bandits spread
their sub-cultures. They're coming
together around the Base Alliance.
They're organized groups in Rome,
London, Manchester, Copenhagen and
around the world from Buenos Aires
to Ljubljana and Leipzig. My dad
has worked hard along with Veska's
dad, Meta, to make the Alliance
strong in Greece, Macedonia and
Romania. Combined with the safe
havens and all of the stashes
hidden around Europe..

NICU

And the money and the power shared
with Kurdish groups?

ANIYA

Yeah, we have a kick-ass force. We
hide and shift among the gray and
all of the invisible communes. So
our security and strength grows.

NICU

But you know the Empyre of the Rich
can be so destructive any time it
wants. Especially when its back is
really to the wall - or like right
now. They're backed up to our walls

ANIYA

And their own walls.

They stop at an intersection as the guard looks warily in
each direction.

ANIYA

We're ready, I guess, for another
bit of chaos. A giant melting ice

(MORE)

(CONTINUED)

ANIYA (cont'd)
cap might make them relax. DON't
you think?

NICU
Like a cold shower.

ANIYA
Bombing Antarctica will chill out
those fuckers long enough...

NIUC
For us to eliminate them.

ANIYA
Yeah... once and for all.

NICU
And then?

ANIYA
Drugs and guns, all of our
businesses have expanded Nicu. AN-IS
too. Every city in Europe is a war
zone. Most of Bosnia is an AN-IS
free state. . Wherever there are
walls we are strong, like here in
Bratislava. There's no official
AN-IS position on Al Qaeda or the
Base Alliance.

You can imagine the reality. AN-IS
is willing to work with the Base
Alliance. It's the purists in the
Anarcho groups, Tweeps. They have
doubts and remain a question mark.
You should have stuck around, Nicu.
With a little more help we might
have pulled off a general uprising
before the walls went up.

SHOOT TWENTY NINE SLIGHTLY DIFFERENT SCENE, THEY REST ON A
CONSTRUCTION CRANE AND OLD JUNK

NICU

(CLOSE UP FACE)
SO, you wanted people to do? ...
What?

(CONTINUED)

ANIYA

(Stop paying rent everywhere. Form up unified neighborhoods. Then if they come to evict the radicals everyone defends them! Violence will erupt but just like with Gandhi's plan the more people involved the less overall violence! We developed this idea five years ago. Then the banking crisis hit. Thought we'd light the fire... The Government bailed everyone out. Some neighborhoods declared themselves free states. Land Trust status was demanded and sometimes won. For some groups government aid flowed. It was the same way they bought-off the old squatter movement.

Aniya stops their walk. She hops up on the wheel cover of the crane or an old car. She looks down at Nicu. He moves over in front of her and then in closer between her legs.

ANIYA

We wanted local banks, more power, money, more local loans and more local local thinking. But that never happened. The assassinations and fake suicides started just before the walls went up. I heard you went to Hamburg... to some rich neighborhood.

Nicu puts his hand on Aniya's knee.

ALTERNATING CLOSE UPS OF EACH FACE, ANIYA RUBS HER FOREHEAD, THEN A PAN TO A CHILD IN AN ABANDONED BUILDING BALCONY.

NICU

Tara's friends. It didn't work out. They got robbed right after we moved away.

SCENE 10 **SHOOT THIRTY :::**

Sunset to Dark, grungy, ruins, beggars or not. AN-IS people help the poor. Many abandoned buildings boarded up, fires, views. They are a bit dirtier.

After a few hours and hiding out one time, the sun begins to set. The turban-headed guard looks back and forth at each of

(CONTINUED)

them. He touches Aniya's hand. They turn down a narrow alley onto a destroyed area where the buildings are burned-out or abandoned. They ascend a ruined stairway and look around carefully as they go. They camp three stories up in a deserted building. They share food and looks and they take turns cleaning their weapons. They divide up who will take the watch shifts. Aniya takes the first shift. Nicu dreams about the shootout, his dead wife's face and a blurry assassination. It's a a strange dream of his dead wife and his daughter doing something wrong. Kirsten acts like she blames her dad for her mother's death.

SCENE 11 EXT EARLY MORNING SUNSHINE DOORWAY TO THE RUIN

SHOOT THIRTY ONE :::

Sunshine creeps across the floor. A bird or a mouse crawls around. It's quiet. Nicu looks at Aniya as she sleeps peacefully. They pack up and descend the stairway. Aniya takes a last look out a window slit, They are a bit grungy looking. Aniya smooths Nicu's hair out. SHe smiles at him.

SHOOT THIRTY TWO :::

Visuals, emotions, a bird or a cat disrupt the quiet.

As they approach the doorway to leave the ruin, they see two masked women who block the way. The two women wear yellow and red scarves like the guard has on his pack. They extend a pair to Aniya. Aniya pulls her gun and looks at their guard. Avril and Damiana have come to surprise them and relieve the guard. They talk as they walk to the HQ. They make Nicu walk behind several paces. Avril tells Aniya about the death of Veska's dad in Kurdistan and about the new guy she met (Kurd scout, Sasha). She tells Aniya how the nuke purchase mission went. We're the top targets - ha ha. Aniya tells Avril about Nicu and things... Avril has already had a briefing but doesn't tell Aniya.

NICE GUARD

(Smiling and then a nervous
laugh as the women lower their
masks)

It's only COM 4 and her bodyguard.

ANIYA

(Stepping out of the doorway
and past the guard)

Avril, Damiana, what...

(CONTINUED)

AVRIL

(she hugs Aniya wildly and
kisses her cheek)

I wanted to surprise you, I'm back.
Your father...

ANIYA

What about your father and the
mission?

AVRIL

The mission went fine, I met a new
boy. My dad died... Veska's too.

The three girls look back and forth at each other and then at Nicu who has emerged into the sunlight along with the guard. Avril ties the scarves onto Aniya. The guard leaves after he exchanges words with Avril.

DAMIANA

Avril we should talk while we walk.
This ain't a safe zone and it'll be
dark in the rain.

Avril takes Aniya's hand and pulls her forward as they get ahead of the others.

AVRIL

(Whispering with her eyes
flashing and a look back at
Nicu)

Who is that guy...

Nicu follows at a distance and Damiana motions for him to keep back one time. Avril tells Aniya about her father's death in Kurdistan and about the new guy she met (Kurd Scout, Sasha). She tells about how the nuke purchase mission went.

AVRIL

I can't tell you everything here on
the street. You know, satellites,
and listening devices. We're the
top targets. Ha ha. And anyway you
know your dad is way more devious
than even us.

ANIYA

Its an old school thing... Yeah,
he's at a whole different level
than almost anyone...

(CONTINUED)

AVRIL

Yeah, so I don't really know what my dad and yours cooked up. They're using us, but that's OK. They need us.

ANIYA

Words don't get things done, hands and feet do.

AVRIL

Sounds Amish or Mormon. Are you getting prudish too...

Aniya jabs Avril in the side and then they do some hi and low fives and laugh. They come to a different part of the ruined town where people outside cook food and boil water for laundry. Through a doorway and a large window partly taped up they see a guy with needles in his ear, acupuncture to cure drug addiction.

SCENE 12 INTERIOR SAFEHOUSE DARK WALLS AND LANTERNS FOR LIGHT

SHOOT THIRTY THREE :::

Crummy building, Islamic stuff on walls.

They enter the wide doorway of the AN-IS safehouse with new escorts following them down a hallway. At the entrance to the meeting, an older woman guard stops Nicu with her arm and shakes her head. Nicu can't go in the meeting room and has to wait outside. He thinks and remembers things and wonders what else he should tell Aniya. He watches people, kids and couriers come and go. He sees Courtney in a courtyard talking to a few women in shawls who cannot go in the meeting. She stops talkng and looks over at Nicu.

ANIYA

(Diplomatic and yet real
emotion is starting to
show through)

Don't worry my friend, this won't take long and I'll explain.

NICU

What's the story...

Aniya just shrugs with her head to the side and goes in the large room to the meeting with AN-IS and her friends. On the main table she places the pile of EURO notes that she put in her backpack at the beginning. Several languages are spoken

(CONTINUED)

at the same time. Then there are short speeches and some added details. We cannot hear much of this but there is a large diagram about the ice, the target and the route. Photos of spies and agents are shown... Aniya learns more about the bombs and the likely contingencies, deceptions, ruses and decoys... Aniya explains to the Assembly that Nicu refused to work with Al Qaeda and his family was killed. Now he works for AN-IS and for her.

SHOOT THIRTY FOUR :::

In the hallway Nicu paces and reads over the posters hanging in the hallway as he waits to be admitted to the meeting. One poster says:

WORDS

Forgive all debts to all people everywhere. Grant renters "ownership" of their homes or apartments. Ban private ownership of cars & restrict vehicles in urban areas. Phase out toxic substances everywhere. Eliminate outdoor lights. Share these ideas, technologies & concerns with people everywhere.

Nicu thinks about all that has happened and he remembers things and wonders what else he should tell Aniya. He also tries to remember some of his assassin and urban warfare training (Winds of Insurrection Booklet in the hallway?).

SHOOT THIRTY FIVE

Aniya comes out of the meeting and squeezes Nicu's arm. She is about to say something when Avril grabs her arm and pulls her away to whisper in her ear. Aniya gives Nicu the look and she and Avril go outside into the dark of a small courtyard.

Avril warns Aniya that her dad (Petru) is upset about the shoot out. She hands her the note from her father about meeting with him. When the meeting adjourns small groups form up along the hallway and an alcove to talk and gossip. Aniya speaks to Avril and an elder man about the letter from her dad. A hippie girl comes right up to listen. Aniya meets Courtney, a gringo hippie, who turns out to be a double agent "Spycatcher " (Really a spy and a traitor for Victor and the Old School Anarchos).

(CONTINUED)

AVRIL

We think your father is going to go pretty hard on you.

ANIYA

Oh, I don't know...

(She turns to her side as she notices Courtney standing close by and listening.)

Who are you?

ELDER AN-IS

This is Courtney, a rising star here at HQ. She's become somewhat of a spy catcher... quite valuable.

Avril's eyes rise up just a bit as she looks at Aniya.

SHOOT THIRTY SIX :::

As they part, Avril warns Aniya of a spy near her Dad's inner circle.

Avril is about to work her way to Athens to meet Veska. Aniya asks her to look into the DU ammo sales of last year: Who was involved and where the ammo might have been resold. She shows Avril the DU bullet that she found at the assassination site. As an afterthought Avril warns Aniya about the northern police checkpoint going into Macedonia.

AVRIL

I think there is a spy near your dad's inner circle. Something bad is going to happen. I have to go to Macedonia to supervise a security team that guards the decoy bomb group. The one that your dad set up. And then probably Athens to make sure Veska is OK.

ANIYA

I'm a freelance floater right now, so use me if you can... Oh, I need a favor too. Can you put some watchers on to everyone involved in that Russian DU ammo theft we did last year?

Avril nods and does her lip quirk. Aniya shows her a DU bullet that she pried out of the wall at Nicu's wife's house. Avril's eyes go wide.

(CONTINUED)

ANIYA
Nicu's wife...

They hug and kiss cheeks, then they hug harder and kiss lips slightly. Then they replace their veils.

AVRIL
If you end up in Macedonia, watch out for the Southbound checkpoint by Skopje.

ANIYA
Is this code?

AVRIL
We might run into each other again...

They hug and look at each other for a while... It starts to rain or a fog horn blows. And then they part.

SCENE 13 EXT MISTY DAWN WINDY COBBLED MAIN STREET

SHOOT THIRTY EIGHT ::: Music? Nicu gets some punk clothing. Aniya packs her shawl away and wears a funny leather hat. They look a bit like some rich pop-rock band members.

Aniya and Nicu head to the meeting with her father. On the way to the train station she decides to recon an Al Qaeda compound that they have little reliable information on. As they walk, they talk about which of the insurgent actions they liked best over the years. Food store attacks, Clown Army, forced transport strikes...

ANIYA
Were there any actions that you liked last year before the Walls went up?

NICU
I liked some of the wacky efforts that the Clown Army tried. The Just Say Yes to Food was interesting and almost appealed to the middle class. We bombed and flooded chain grocery stores until they paid higher prices for local organics. People acted to force the corporations to bend.

(CONTINUED)

ANIYA

The Transport Strike was dear to my heart. Something my dad had proposed years earlier. Simply put, we issued decrees and posted bulletins telling people that anyone driving anything except ambulances would be shot until talks were begun on evacuating the Israelis and placing all fossil fuels under UN control to be rationed according to population.

NICU

Remember that communique from the Italian train arsons: "We had no hesitation to sabotage the commuting route of all who are in peace with the sterilized transportation from and to their workplace, from and to their homes, from and to their leisure destinations. Maybe this will replace their fish-like gaze of apathy and indifference from their faces with some more energetic and tense gazes. Sabotage all centers of command in the metropolis."

Aniya makes a fish face with both hands like kids do.

SHOOT THIRTY NINE :::

They arrive at a hill above the Arab compound and look through Aniya's binoculars. They see a poorly disguised Victor and Carlo, a key friend of Victor's. Aniya remembers that Carlo was involved in the stolen DU ammo sales. She looks at the bullet and shakes it in her hand.

ANIYA

Yeah I think we'll roll the dice this time. I did it for you Nicu and now I do it for me and my dad. Mom too... Roll the dice. Snake eyes or 7's we're going to get those traitors before they get us.

Just then a strange van goes by slowly. Aniya pulls Nicu down a narrow stairway before the driver really sees them. The driver is Demaho.

SHOOT FORTY ONE :::

(CONTINUED)

They head to the train station and talk about their mothers. They walk down narrow streets and Aniya tests Nicu on sniper positions and ambush zones. He points out some key electrical transformers too. Then they get on a bus or a collective transport.

NICU

You never talk about your mother.

ANIYA

My mom, she's OK. You know she couldn't deal with my dad always doing activism... kind of like you. But she couldn't hate him either because she knew he was right. Or someone had to do it. I don't blame either of them.

NICU

You blame the system, the structures and the memes...

ANIYA

Seventy years of pacification, suspended history, democratic anesthesia.. the loss of perception... ad nauseum

NICU

You used to talk that shit day and night. I wanted to...

ANIYA

Now it's all happening. Don't you think?

Nicu is still staring at her wanting to talk or ?

ANIYA

Just, Shut up... I don't want to talk about my mother. This way.

She takes his hand and they sneak around the corner into a different alley.

SCENE 15 EXT PARTLY CLOUDY MID DAY POOR REGION CROWDED TRAIN DEPOT BRATISLAVA.

SHOOT FORTY TWO :::

(CONTINUED)

Near the train station they are met by two AN-IS scouts just as Aniya's phone texts a code from her dad. Aniya is confused for a minute and looks at Nicu. She writes a note for Avril with real and girl code. She gives it to the guard, Stefan, to get to Avril.

Aniya's phone texts a code from her dad. All it says is:

TEXT WORDS
2 guys, Trust 3, S."

So Aniya knows her dad sent them and the trust level is high. The shorter guy steps forward and says:

SHORTER AN-IS SCOUT STEFAN
Hi Aniya, my name is Stefan trust
level 3. Your father asks you to go
to Ljubljana to meet.

He gives them heavy jackets and directions on which trains to take. Then he gives her a sealed note that says:

WRITTEN WORDS (ANIYA READING)
Assassination of Decoy team, I need
you. P.

Aniya is confused for a minute and looks at Nicu. They are
The agent says:

TALLER AN-IS AGENT
You'll need these jackets. Your
father had to go to Ljubljana. The
decoy team have all been
assassinated. Take the train: the
440 out of Switchyard Two. Good
luck. We all need you.

ANIYA
(She is obviously bothered and
unsure what to do with so many
changes)
Humm... lets see.

She looks at Nicu.

ANIYA
You're no help...

She pulls out some paper from her backpack and writes a few lines down for Avril that mixes real and girl code. She gives it to Stefan to get to Avril.

WRITTEN WORDS (ANIYA READING)

Many new friends I think, add Carla
M. to the list and his FRIEND
too!!! Contact Mountain, No
Problems, Need Details quick.
7776644.

She folds the paper and kisses the seal with her fresh lip
stick.

ANIYA

Give Avril COM 4 this note. Do not
read it unless you have to.

The AN-IS agent nods and makes a sign.

AN-IS AGENT

Mojo.

SCENE 16 **SHOOT FORTY THREE** ::: DIFFERENT LIGHT AND CAMERA
TECH ON THE TRAIN

They sneak on the back of a luggage car after some problems,
guards and deceptions. As the train pulls away we see
graffiti.

WORDS

WHAT YOU SEE DOES NOT EXIST, IS NOT
WHAT IT APPEARS. WHAT YOU CANNOT
SEE IS THE TRUTH. Fear is Your
Blindness, Deafness, Limbo... Trust
is the rarest of commodities in the
Modern World. There is a lack of
trust because we do not believe in
anything that makes sense. We will
battle our shadow at the End of the
World - the last chance for action
and honor.

NICU

(whispering)

I think your shadow has a shadow. A
very long and sneaky one.

Aniya jabs him and then puts her finger to her mouth for him
to be quiet. At the first stop past the Slovakian border
they go to toss their jackets under the train. They see some
beggar kids and give the jackets to them. They enter a
passenger car with rail passes.

SHOOT FORTY FOUR ::: INTERIOR TRAIN CAR DIM LIGHT NIGHT

They get on board the train with counterfeit passes. People stare, but they are used to that. They play with some of the children. People watch them get on the train and some are suspicious. They decide to casually ignore them. Instead, they play with some kids and give out a few: "Love Yo Bike" stickers (We can just see some other Coming Insurrection stickers in the pile: Fan Flames of Every Crisis!).

SCENE 17 SHOOT FORTY FIVE ::: MORNING WALKING IN LJUBLJANA.**SHOOT FORTY SIX :::**

They nap in the train station. When the sun comes up, they walk around Ljubljana and buy cider from an old lady on the street.

SHOOT FORTY SEVEN :::

A bridge is nearby and they sit down on the railing to talk. Aniya gives her AN-IS anti-modern world rap. They talk about life and politics and how they wished they were born in a non-Nazi country. Nicu responds with a Coming Insurrection rap: "power is everywhere... and after all of those who flee..." Then he teases her that BLOWING UP ANTARCTICA MAKES IT HARDER TO FLEE... Then they talk about fun and escapes... escapades.

ANIYA

Did you ever wish that you were
born in a different country,
somewhere like Uruguay or New
Zealand... some country that hadn't
done too many terrible things in
the past... and

NICU

Or one not planning incredibly evil
things in the future. Well, you can
console yourself some, Power is
everywhere now, so it doesn't
matter where you fight or where you
are from... they are after us
all... all of us who flee.

ANIYA

But why did we have to come from a
place that is so brain dead that
they're like talking to a stone...

(CONTINUED)

NICU
Blood from a turnip?

Nicu teases her with a tickle and says:

NICU
Don't you ever have fun. Don't you
want to have some fun? Like right
now.

He puts his hand on her hip and tries to pull her toward
him.

ANIYA
Fun, fun, fun... Girls just wanna
have fun... And what? At the
expense of millions who are dying
every year? All of the people who
have to fend for themselves?

Their faces change some and become more dour or doubtful.

NICU
And all of the ones who will soon
have to flee the coastlines when
you sink Antarctica?

ANIYA
Trust me. If we are to have a
fighting chance to help anyone, it
has to go down this way, .

NICU
Who can we trust?

ANIYA
Remember that time in Poland when
we ripped off the drug dealers, the
Russians? And five of us had to
hide out for two days in that old
attic with hitmen roaming the
neighborhood

NICU
And the neighbors not necessarily
our friends either.

ANIYA
Yeah.

NICU
By the end I felt like I could
trust everyone. We worked together,
took care of each other.

(CONTINUED)

ANIYA

God, it seems like the whole world
is trapped in the same crummy
little room and then just one itty
bitty mistake and the goons will
catch us all. And...

NICU

Hey let's spit on the ducks...

ANIYA

That's gross. You're such a dude,
Nicu.

SCENE 18 **SHOOT FORTY EIGHT** ::: OFFICE SKOPJE EVENING

A woman dressed like Aniya enters a building and shows an ID. She enters an office room and sits in a chair in front of the desk.

SCENE 19 SHOOT FORTY NINE ::: BACK TO LJUBLJANA

They watch the afternoon people go about their shopping and chores. A young couple catches their eye... as they sneak a kiss. They try to figure out where the meet with her dad will be and what part of town is where.

NICU

Look at that couple. Do you think
they know what is about to happen,
their little room by themselves
discovered? Their lives and all of
the changes...

ANIYA

(Giggling as she squeezes his
arm hard)
I think they are looking for their
own little room... and quick!

NICU

What part of town are we headed. I
haven't been here in years. Looks
the same I think, maybe quieter.

ANIYA

I'm not sure...
(RINGING PHONE IN HER POCKET)

(CONTINUED)

PETRU

(Yelling into the phone)

Listen Aniya, I'm tired of this. You are to lead up a new Decoy Team and fast! Per code plan 777 99fish, take them to that place in Albania and leave a trail. Serge Seven Zero will contact you with the packages. Do it. I'm busy and you go show boating on some crazy drug deal... Go away and get the fuck out of here... you. Do you understand anything? Never come back... I don't want to see you again here ever... not until all of this is over. And no more dealing with that looser kid.

The phone goes dead. Aniya pushes a button for Nicu to hear the replay.

NICU

ahhhh... Well sounds like you're fucked or we're fucked. But then you all talk in code so much. Why don't you just fill me in. Or I don't really care. Just tell me what to do... Aniya.

ANIYA

No this is really bad.

NICU

Yeah, like what can't we handle?

ANIYA

Yeah but we're fucked... 99 fish means he can't talk and we can't meet, but that he wants to or something like that...

She thinks to herself that they can ignore the decoy crap - or maybe just do something half hearted?

ANIYA

Fuck it, let's walk along the river first.

SCENE 20 **SHOOT FIFTY ONE :::**

Avril sneaks along alleyways in Ljubljana. She sees Courtney and follows her for a few blocks. Then she cuts around some houses to come around Courtney's other side, just in time.

(CONTINUED)

Courtney talks frantically to Carlo in a doorway. Avril pulls her gun and tries to get closer for a shot. She has just received a security update about the DU sales and Courtney with Carlo is enough grounds for action. Just as she pulls the trigger, forty feet away, a cat above her knocks over a bowl. Courtney dashes inside as Avril's bullets hit the door. Two hooded figure show up next to Avril and she motions them forward. They finish off Carlo, but cannot find Courtney.

SHOOT FIFTY TWO ::: RIVER, EVENING, ALMOST SUNSET

Nicu and Aniya walk along the river as Aniya thinks. She gives Nicu those hopeless looks now and then. He knows that he is not much use to her or anyone right then. They leave the river and walk up some stairs to a street.

SCENE 22 **SHOOT FIFTY THREE :::**

As they reach the top of the steps above the river, Aniya peaks over the railing. They see Courtney run and get into a taxi. They flag down a taxi for themselves and follow Courtney toward Zagreb. Just then Avril gets to the scene and sees Aniya leaving and hopes they are after Courtney. Its too risky to call...

SHOOT FIFTY FOUR :::

Aniya and Nicu get in a cab and she gives Nicu a stare.

ANIYA

How much to Zagreb?

CAB DRIVE NUMBER ONE

Sixty Euros up front.

She pays him extra and then turns and looks out the cab window and then at Nicu.

ANIYA

Do you ever get that feeling that you are being watched?

NICU

Courtney?

Aniya shakes her head and looks out the window. She doesn't spot Avril who watches the scene from a roadway up above. Avril hopes that they are after Courtney too. Its too risky to text or call...

SHOOT FIFTY SIX :::

Aniya and Nicu drive and drive all night.

SCENE 24 **SHOOT FIFTY SEVEN** :::

At dawn Nicu wakes up a bit confused. Aniya looks at the taxi driver as he walks over to get coffee. She turns to Nicu and rubs his hair into place.

NICU

Where?

ANIYA

Almost to Skopje.

NICU

What? I thought that was all decided...

Aniya hands him the cell phone. He reads:

[Mountain, Extreme, Trust No One.]

NICU

Is that all?

ANIYA

I think it's AN-IS HQ, but it could be my dad or Avril. There was no number source I tried running a trace, but the phone went dead. I even tried some pay phones... All the phones went dead. Some random insurgents must have hit the main com links or, well I don't know.

NICU

It's not a jam anyway. You should have woke me up. I've got that AM scanner thing. It works sometimes. Do you have any...

Aniya hands him a tea and takes the bag out.

SCENE 25 **SHOOT FIFTY EIGHT** :::

Avril makes a relayed call along the road. But Aniya's phone is dead.

SHOOT FIFTY NINE :::

They get across the Macedonian border with their fake passports and with jams on the biometrics scanners.

SHOOT SIXTY ::: (TIME OF DAY?)

Just outside of Skopje, Aniya tells the driver to turn down a dirt road and let them out.

ANIYA
DO you have any money?

NICU
I've got a couple full cards...

ANIYA
Cash

NICU
Here's 300 Euros.

She pays the taxi driver a fat tip and gives him a piece of paper with a phone number and a message to call in Ljubljana. They smile and wave goodbye and then they walk down the road to where a few houses are. She gives Nicu fifty Euros back from his 300.

SHOOT SIXTY ONE ::: Noon or One PM.

Kids play games in a yard. Aniya spots some bicycles. She buys the kids' bicycles. Dark storm clouds approach.

ANIYA
Hey kids.

They do not respond so she tries Serbian.

ANIYA
[Serbian: Hey kids do you want to sell a bike?]

An older man comes out and talks to Aniya. She hands him a hundred Euros. She walks the bicycles over to Nicu.

ANIYA
Pick your weapon and try and keep up.

SCENE 26 SHOOT SIXTY THREE :::

They ride down steep hills into the town. Nicu makes Aniya stop to let him buy her a Popsicle. They have fun. It's some kind of festival day. Suddenly dark clouds approach and they decide to walk the bikes up a hill to be closer to the storm.

SHOOT SIXTY FOUR ::: (TIME IS LIKE 2 OR 4 PM)

Aniya texts Base and AN-IS HQ with voice mails and a vague message. Suddenly, large storm clouds come over the hills and Aniya nudges Nicu.

ANIYA
 (pointing at a nearby ridge
 above the town)
 Let's hike up there.

SCENE 28 SHOOT SIXTY SIX :::

Up at the ridge they find an old barn to climb up on. The sudden storm gathers strength and the clouds are darker. It doesn't last long but they enjoy it from the top of the barn. They remember how they loved storms as kids and teens. Aniya mentions Nicu's book on magic, Crow and Swan symbols. They look at the "Winds of Insurrection Booklet" and have a talk about magic and power. The wind blows their hair and Aniya says.

ANIYA
 Did you ever finish that Book about
 The Magic and the Forest? I really
 liked the Crow and the Swan
 symbols... And all those stories.
 "Storms are when evil and the power
 of chaos are disrupted. They fight
 their own inconsistencies."

NICU
 "Maybe metaphorically, wizards and
 The Good fight them. Normally evil
 spreads soft and quietly, shaping
 and perverting things in the
 shadows, the dark and without
 notice - or not until it's too
 late."

ANIYA
 "In storms there is energy
 unguarded and secrets to learn."

(CONTINUED)

NICU
 "So many secrets"

ANIYA AND NICU
 (sung together)
 "So we love storms."

SHOOT SIXTY SEVEN :::

SCENE 29 **SHOOT SIXTY EIGHT :::** APPROACHING TOWN CENTER
 FESTIVE FIRECRACKERS & VENDORS

Firecrackers and canon go off at the celebration down in town. Then it rains or gets darker. The storm dissipates as quick as it formed. They get a nice view on the ride down to the town. Near town they give their bikes to some immigrant kids.

SHOOT SIXTY NINE ::: (Time is 3 or 5 PM)

At the plaza there are two different celebrations. One is a traditional Sobor celebration of village life. The other is a rowdy but friendly crowd of youth and anarchists, old and young gathered around a stage where a performance is about to begin. This is near the plaza.

SHOOT SEVENTY ONE EXT PLAZA SUICIDE PENGUIN SKIT

The skit stage is like an ice shelf and it moves around... The stage has iceberg cut-outs in front of it that are movable too.

Damien is a white guy dressed like a jihadi insurgent with a bow tie and a top hat. He mimes and begs to the audience. Then he holds up a sign.

CHAOS PENGUINS: Coming to an Ice
 Shelf Near You!

Then he flips the sign and it says:

ACT I: The Ice Bridge to Nowhere

A couple of wacky penguins (and or seals) run across the stage back and forth. They yell and bark.

SEALS PENGUINS
 The Sky is Falling, The Sky is
 falling - The Insurrection Comes...

They stop and kiss passionately. Then they jump off of the stage. Damien comes back on stage and holds up a toy nuclear bomb.

(CONTINUED)

DAMIEN

(holding up a toy nuclear
bomb.)

This is me taking control of my
life; my planet. What the fuck have
you done lately?

He throws his top hat into the crowd. He sets the bomb down
on the stage. Then he takes off his headdress. He speaks to
the crowd.

DAMIEN

I met her on an ice bridge near the
Byrd Glacier. Young rootless
homeless in spirit and body...
Slender amid peril and moonlight,
the dark gaze of her eyes, the
agony of loss... so many deaths and
for what?

Adellie, the girl Penguin, comes out on stage. She wears a
pink bikini with dollar bills and Euros sewn on her back.
She switches from a nun habit hat to a head scarf and then
just a Palestinian-like checkered scarf around her
shoulders. She raises her hand to shield her eyes as she
looks out at the horizon. Then she looks down at the sea
below. The icebergs move and water squirts up. She is about
to jump.

DAMIEN

You look like a Penguin who's about
to make a mistake

ADELLIE

Well its either jump or starve, die
or go crazy. Submit to slow torture
and permanent water boarding, or...

(she faints and he catches her, no)

Damien dressed as a jihadi juggles knives and EURO symbols.
he looks over at Adellie.

DAMIEN

I mean it. You look desperate.

ADELLIE

You think so?

Damien flips a coin in the air.

(CONTINUED)

DAMIEN

What are you playing? Heads or tails, I jump? Who are you out to impress?

ADELLIE

Nobody. I never impressed anyone. I'm not going to start now.

DAMIEN

You're too young to be so sad. Are you terminally ill? Short a kidney? A Liver? A torn flipper?

ADELLIE

No, I'm just short of... a little guts. I'm scared it's cold. AND MY CONTINENT IS DISAPPEARING.

DAMIEN

Of course it's cold! You think they heat it?

ADELLIE

I must not think about it.

DAMIEN

Right. Think happy thoughts. They'll give you a push.

ADELLIE

That'll be hard. Happy thoughts aren't my specialty. That's why I'm here, see?

DAMIEN

You know what I see? I see a waste ahead and I hate waste.

ADELLIE

Waste of what?

DAMIEN

You. You don't trash a good light bulb.

ADELLIE

This one burned out long ago.

DAMIEN

You're depressing me.

(CONTINUED)

ADELLIE

So bug off! I'm at the end of my rope, okay?

DAMIEN

What rope? Look at you. Your rope's barely begun. This is just a bad patch.

ADELLIE

My whole life's a bad patch. I'm stamped with the seal of failure.

The seals clap loudly on the sides of the stage.

DAMIEN

You think it washes off in freezing water? I bet this is your first try, right?

ADELLIE

Yes. I don't live on ice cliffs usually.

DAMIEN

I do. Well sometimes it's bridges or in the Spring time roofs.

ADELLIE

Doing what? Trying to jump?

DAMIEN

No, recruiting people for the insurrection. I like to help. I throw knives at the Empyre!

He throws some rubber knives out at the audience and feeds a fish to Adellie.

DAMIEN

If you really want to end it all, I can take you on a trial basis.

Sprinkles of snow and or fog and confetti drift down as they leave the stage and the next Act: THE INTERROGATION ROOM is set up.

SHOOT SEVENTY THREE :::

Seals flap across the stage with a sign.
 Guantanamo Bad Penguin Combatant
 Rehab Center

They flip the signs around to say:
 ACT II: THE TRIAL

Adellie and Damien are tied up back to back in large torture chairs. (COSTUMES?) A masked George Bush/Obama interrogator (GW) comes over to them.

GW

Tell us about your life Adellie,
 right?

ADELLIE

I got in trouble for being curious
 and questioning things... it's not
 surprising because nothing I do
 ever works out. I was punished for
 hanging out with the humans. I
 always complained that something
 important was up with the humans...
 a threat and a decision. I had this
 Pandorum that it was all up to me
 to figure it out. Coexistence was
 near its end. I was sent on a hike
 to another colony to explain
 myself. But then the anarchists
 blew up the ice shelf. I ended up
 here.

GW

Did he recruit you? Why did you
 become a bad Penguin? Why did you
 hang out with the Humans? Your
 people hate them, don't they?

ADELLIE

I'm trying to understand them. I
 always thought that life began
 when... Well I'm not sure,
 adventure? So I did things:
 hitchhiked a snow mobile, talked to
 gringos even flirted and... and.

GW

How do you see your future,
 Adellie?

(CONTINUED)

ADELLIE

I don't know. When I was little,
all I wanted to do was grow up. As
fast as I could. But I can't see
the point of it all. Not anymore. I
see my future like a waiting room
in a big train station, with
benches and drafts. Outside, hordes
of people and Penguins run by
without seeing me. They're all in a
rush, And I sit there, waiting.

GW

Waiting for what, Adellie?

ADELLIE

For something to happen to me. The
Penguins were becoming just like
YOU! our annihilators... the
Humans. No one cared about the
perils of modernity and how the
humans worshiped:
Never-Having-Enough. They kept
creating and destroying more and
more until they forgot what they
were trying to do. THERE IS NO
FEEDBACK LOOP!

Humans keep destroying what they
are trying to acquire and preserve.
In the end they will realize
something terrible and then they
will decide to hide deeper and they
will go home to die. Us Penguins
and the Merry Simple People will
live on, fight on and we will take
over and do alright. Damien showed
me this though I guess I always
knew it. That's what drove me.
Drove me on to this... this edge.

She looks down at the floor to see a puppet bird approach
with his finger to his lips. The interrogators turn to
Damien.

GW:

Eh, it WAS you, YOU MR.
DAMIEN-TRAITOR! You spoiled rich
country punk kid... insurrection?
Nada.

(CONTINUED)

DAMIEN

Don't you have dreams? The end was coming. We already knew most of us would die. But we thought that was a generation away... The Penguins made me realize what was important.

He looks at Adellie by craning his neck ridiculously...

DAMIEN

She made me into a real insurgent, though maybe I was always meant to be one...

The little puppet bird pecks and tears at the ropes. There is a large flash and bang and then they are free of the torture chairs. They kick ass on the interrogators. The fallen crawl away except for GW. Damien and Adellie tear off their ropes and maybe a layer of clothes so that Damien is now a Penguin and Adellie a woman. Damien reaches down and tears off GW's mask to reveal Obama.

DAMIEN (YELLS AND PLEADS WITH OBAMA)

Does the air cost money, does the water, do laughter or friends cost money, does beauty or health? Do they cost money?

ADELLIE

Do love or exercise or walking or thinking cost money? How about singing or sleeping or love making? How much do caring or dreaming cost?

TOGETHER

We don't need money we need sense -
ahhh bility!

A SEAL AND A CHILD

We need each other.

SHOOT SEVENTY FOUR ::: PLUS CROWD SHOTS AND MORE

Iceberg tips appear and start to sink. (Could be here where they come back as reversed species).

Adellie comes on stage and does a trick or something (a nuke bomb fire in her hair?). Then she says:

ADELLIE

Melt the Icebergs in your mind,
Bomb the Fantasy...

(CONTINUED)

Damien struts out and spins around. He bends back into Adellie's face and says:

DAMIEN

You want to jump? Jump. Then where will you be?

ADELLIE

I'll soon find out. No use trying, with my lousy luck.

DAMIEN

Goes to show.

ADELLIE

Show what? What do you mean? ... Luck?

DAMIEN

No.. or yes... Come with me. You think you can catch luck like a cold? It takes faith! Willpower! Effort! Go out and get it, for fuck's sake! Girl.

ADELLIE

Where? I don't even know what it looks like.

DAMIEN

Want to see? You can win it.

ADELLIE

How?

DAMIEN

You want faith? Faith in what?

ADELLIE

LUCK! Myself? I don't know what I want anymore.

DAMIEN

You can fly if you really believe... Are you ready?

Iceberg tips appear and start to sink. Then the second bomb goes off and they run and fly (jump) until they fall into the audience.

SHOOT SEVENTY SIX :::

(CONTINUED)

Another girl Penguin (or a different animal? or a sign "The last Penguin.") comes out on stage. Fire dancers perform in the background.

SECOND PENGUIN GIRL

We are told to remember the idea and not the Penguin. Because a Penguin can fail. She can be caught, she can be killed and forgotten. But five years later... an idea can still change the world. I have witnessed firsthand the power of ideas. I've seen people kill in the name of them... and die defending them. But you cannot kiss an idea... cannot touch it or hold it. Ideas do not bleed. They do not feel pain. They do not love. And it is not an idea that I miss. It is a Penguin. A Penguin made me remember the day they nuked Antarctica. A Penguin that I will never forget. Who was she? She was Tanya, Joan of Arc, Sumayyah bint Khayyat, Edmond Dantes. And she was my mother... ..and my father. My sister... My friend. She was you... and me. She was all of us. No one will ever forget that night... and what it meant for the world. But I will never forget the Penguins... and what they meant to me. That's why I'm here, see?

She turns to leave as the audience claps and yells. She hesitates and then turns around slowly. All of the cast (Seals, Penguins and interrogators) come out and gather around her.

SECOND PENGUIN GIRL

We all think of crime when we are poor and some others remain rich. Righteous! Don't let anyone make you steal from yourself...

SHOOT SEVENTY EIGHT :::

Near the end of the skit an agent of Victor's approaches Nicu in the crowd. The agent asks Nicu to step back. He shows Nicu a video device that shows Nicu's daughter Kirsten. In the video she does something with the Al Qaeda chief Demaho. But it's not clear. Nicu looks serious at him. Nicu is about to grab the agent when the man gives him a

(CONTINUED)

note. He looks at the address. Nicu shakes his head. The agent leaves as Aniya turns around. She was distracted as the crowd got so excited near the end.

VICTOR AGENT

Get her to this address in a hour.

NICU

I can't do that. Call her with voice scramble from her dad's phone number or text us...

The man pockets the video device as Aniya looks back at Nicu.

SHOOT SEVENTY NINE :::

The skit ends and the crowd chants:

CROWD

Jump, Jump Jump!

Adellie and Damien jump off the stage. Everyone laughs and cheers. They jump up and down. By this time half of the other celebration has joined and everyone claps and laughs hard. A few musicians play acoustic with a group of young children who burn giant dollar and Euro bank notes. They sing the song of the Lost Children. When they finish a Gogol Bordello type band strikes it up.

SHOOT EIGHTY ONE ::: Panoramas, and various closeups of the crowd and the plaza.

Then the band waits a minute for the other celebration to get over to the stage. More of the traditional people from the Sobor celebration arrive. The crowd again chants: "Jump, Jump Jump!" The Penguin and or the guy jump off of the stage again. Everyone laughs and cheers. The town rocks and dances. The band turns up the sound and it's a party.

SCENE 31 SHOOT EIGHTY TWO :::

Aniya sees some affiliated anarchos and spreads the word that she needs help on an action in Albania. Her phone rings and its a text from her dad that tells her to go to an address in 45 minutes. When she switches Sim cards to run a check nothing happens, then it comes up blank. She frowns and gives Nicu a hard look.

(CONTINUED)

NICU

We don't have to go. (and he means it.) We already have our decoy mission...

ANIYA

We have to go there for my dad. You know we do need some Com updates soon. I'm not sure what's going on with the phones...

SHOOT EIGHTY FOUR ::: Shots of several characters converging toward each other.

As they leave the square, a couple of anarcho-punks that Aniya spoke to about Albania confer.

GIRL PUNK

I swear that must be the girl that we are supposed to look-out for.

GUY PUNK

Yeah, must be. Better make the call to AN-IS.

The girl has already dialed the number and holds her finger over the send button.

GIRL PUNK

Are you sure we want to work with them? That seems like a one-way street. And we are pretty safe here right now.

GUY PUNK

Without AN-IS we're nothing. The Insurrection comes and we won't be safe here once the shit really starts falling apart. The fascists and Mafia will be back, they'll wipe us out and the farms too.

GIRL PUNK

OK, OK.

And she hits send.

SHOOT EIGHTY SIX :::

Avril stands alone in a second story window with her head covered ninja style in black gauze. She puts her cell phone away and picks up binoculars.

SCENE 34 ALLEYS AND NARROW ROADS TO OLD CHURCH**SHOOT EIGHTY EIGHT :::**

Nicu and Aniya walk through cobbled streets and alleys. Nicu looks bothered and checks his gun. He gets more ammo from Aniya. So she checks her guns and asks him:

ANIYA
What's wrong Nicu?

SHOOT EIGHTY NINE :::

He is about to answer when a gaggle of 11-year-old kids catch up to them. The kids beg and taunt them.

Ninjas with black covering their faces and heads move down alleys and look out a tall window.

SCENE 35 **SHOOT NINETY TWO :::**

They get to an old boarded up church.

NICU
Are you sure this is the place?

An old man comes out of the shadows near the door and Aniya recognizes him as a friend of her dad's group a long time ago.

More ninjas are seen and a sniper position is set up deep inside a room.

SHOOT NINETY THREE

The old man lowers his gun and he opens the doors to the church.

A lookout scout is seen killed by a ninja, a knife in his throat.

SHOOT NINETY FOUR :::

They walk into the church. Five people aim their guns at them. A torture chair stands in the middle of the room. One of the men is the guy who spoke to Nicu at the Penguin skit. Outside we see a ninja kill another scout. Victor puts a cigar out on the arm of a chair and stubs and grinds it out. Victor walks over to the the chair. He motions and says:

(CONTINUED)

VICTOR

Have a seat Aniya, a chair for a queen or an apostate who would corrupt Islam and anarchy! I hope you had a good day because the rest will not be so nice.

Oh and Nicu thank you so much for this little favor. We hoped we could count on you but one never knows. Take their guns.

Two young men come over to Aniya and Nicu. They take their guns and then search them. Nicu's guard doesn't find his second gun or he does and doesn't care. Nicu thinks he spotted the guard wink at him. Victor watches as the two men tie Aniya to the chair with leather straps and buckles.

VICTOR

Sit over there Nicu I don't know if you get off on this sort of thing. We don't do as much now days.

Nicu sits down. He crosses his legs slightly in a way that hides his leg zipper from view.

NICU

Where's Kirsten, Victor. What was on that video?

VICTOR

Oh, Kirsten she's doing a little job for us down in Thessaloniki. She's remarkable. A better traitor than her dad. Cuter too.

Aniya spits on Victor and tests her chair.

ANIYA (WITH MALICE)

You can't stop us, no one can. The concept of Insurrection has already infected billions. You probably think that you are doing the right thing in your twisted head. Traitor! You are old and blind and...

He slaps Aniya mildly and knocks her head to the side where she sees Courtney enter the room. Courtney is well-dressed and smiles. In her hand she toys with a large Tazer shock device.

(CONTINUED)

VICTOR

I'll let our little Queen of
Pleasure deal with the queen of
nothing. She's all yours Courtney.

Courtney smiles a sickly sweet expression.

SHOOT NINETY SIX :::

A ninja outside throws a knife into the neck of the old man who had opened the door to the church. The old man's rifle clatters as it hits the sidewalk.

SHOOT NINETY SEVEN :::

A guard inside goes over to the door.

Victor crosses his arms and steps back as Courtney approaches Aniya. Nicu unfastens a slit in his pants with some stealth.

SHOOT NINETY EIGHT :::

A ninja stands in a window down the street. Avril gives orders on the phone and with hand signs.

COURTNEY

We only want to know the bomb
locations and destinations. And for
a swift death tell us the names of
a few double agents.

Nicu shoots Victor in the head. Then Nicu is shot in the leg (an ear?). The good guard who didn't take Nicu's gun when he searched him shoots the guy who shot Nicu. The good guard is then shot by another guard. A sniper bullet shatters the window and takes out another guard. The sniper also gets another scout or counter sniper nearby outdoors.

Aniya rocks and tips her chair into Courtney as five Ninjas burst in the door and kill the rest of the guards. A smoke grenade explodes as Courtney disengages from the chair. She kicks Aniya hard and slips away.

SHOOT NINETY NINE :::

The smoke clears and one of Avril's ninjas lays dead and one is wounded. Aniya has a nasty bruise and cut on her cheek. Avril takes off her headdress and tends to Aniya. Outside the gun shots slow down and fade away. Some continue as a covering fire for Courtney's escape.

(CONTINUED)

A ninja removes her black covering and Nicu sees Damiana who he first met when he met Avril near the walls. Damiana goes over to help him. It's just an upper arm wound.

Nicu limps over to where Aniya checks the bodies. He sees the guard who didn't take his gun. A bullet hole has pierced his neck and blood pools on the floor.

NICU (SHAMEFACED)

He saved us Aniya. I let you down.
I thought I could handle it...

ANIYA

Skip it Nicu, you did OK. Better
than last time.

AVRIL

Yeah it was worth some risk to get
these rats.

ANIYA

Courtney.

Avril just shakes her head, no.

SHOOT 101 ::: EXT HILLTOP RUIN SUNSET

Courtney is on the phone to Demaho. Both groups of ninjas
fade into the shadows.

SCENE 37 EVENING SUNSET COBBLED STREETS RESTAURANT

SHOOT 103 ::: It is hard to see into the restaurant,
only sillouettes.

Five of them go to a restaurant. They talk and eat some
pasta and then sneak out a tunnel into a van and off to a
farm where the bombs and decoys are kept. They switch
clothes with some friends so it looks like they are still at
dinner.

SCENE 38

SHOOT 105 ::: EXT NIGHT RAMBLING FARMSTEAD GARAGE

Trucks and vans are loaded with similar three by four foot
wooden boxes. Two boxes go into each truck and one box goes
in each van. Avril shakes hands with one of the older truck
drivers as he gets into his truck to leave. Aniya and Nicu

(CONTINUED)

see a woman in one of the trucks who looks like Aniya. The now smaller group has some wine on the roof top. They talk about the rest of the mission, the trip to Thessaloniki and the public bus they will use.

ANIYA

Did you think Nicu was going to betray us?

AVRIL

Well it was going to be tricky either way. I had one person inside their group.

NICU

He's dead.

AVRIL

You and Courtney have a little thing going Aniya, eh?

ANIYA

Fucking dready bitch!

AVRIL

We have a lot to talk about.

ANIYA

First things first. Nicu is there anything else you have conveniently forgot to tell me about?

NICU

OK, I have these dreams.

ANIYA

You know the whole world is falling apart and I've got to have someone with me who is a known entity. Are you playing me? Do you think that you can run your own game right under mine.

NICU

Really, I know you have plenty of reasons not to really trust me. I'm not quite the pro you all are. I would of told you, but.

ANIYA

About the text message this afternoon? Come on spit it out.

NICU

No the dreams, I keep having this dream that Kirsten, that my step daughter has turned into one of them: Victor or Al Qaeda. Whoever... they are.

AVRIL

I don't have any intel like that, but it has been too quiet lately.

NICU

Why haven't we heard from them? A ransom or a demand for me or you.

ANIYA

That's what I was thinking.

Nicu thinks about the video he was shown. He can't quite remember what it showed other than Kirsten and Demaho together.

ANIYA

Didn't Victor ask you something about a video?

NICU (CONFUSED INTO A LIE)

No, I thought he was making one...

AVRIL

Hey you love birds, I got to get some sleep, we'll be leaving at sunrise in the vans. There's some blankets just inside the door over there.

ANIYA

We're taking the vans to Greece?

AVRIL (LEANING CLOSER TO WHISPER)

No, the bus, the public bus.

ANIYA

Really, why...

AVRIL

You'll see... get some sleep, I love you guys.

She gives them kisses on the cheek and Nicu gives her a funny look.

SHOOT 107 :::

(CONTINUED)

They put mats down and sleep on the porch. Aniya pulls the covers over her and scoots back a little into Nicu.

ANIYA

Hold me Nicu whenever we get around
Avril or a lot of people I feel
scarred. Something always happens.

NICU

A Trap?

ANIYA

Only you lead me into traps, Nicu.
Quiet, just hold me.

SHOOT 108 :::

Nicu watches the sky, the crescent moon and then he sees a shooting star and makes a wish.

SHOOT 109 :::

Aniya's hand moves down his leg as they fall asleep.

Dreams...

SCENE 39 MORNING TOWN BUS DEPOT

SHOOT 111 :::

One of the vans takes a turn just before the bus stop. It stops just around the corner and Avril hands Aniya a note and two bus tickets.

AVRIL

Here take these and get out of
here. We'll meet you there.

Aniya and Nicu get out of the van. She reads the note wrapped around the bus tickets.

WORDS

Act like you do not know me until
after Kreminista. Act like a
couple, but keep eyes open.

SCENE 40 SHOOT 112 ::: SMALL, BUSTLING BUS STOP, LIKE SAN CRISTOBAL, SUNRISE

The boxes fit OK in the old buses' under-storage. Avril pays the driver some extra. She is wearing a scarf Islamic style, speaks Greek with a local accent and stays aloof.

SHOOT 113 ::: ROLLING COUNTRYSIDE, POOR FARMS AND GOATS OR SHEEP ON THE ROAD ONCE, CHICKENS TOO!

They drive all day with no events. Time passes fast and Aniya and Nicu rest their heads on each others' shoulders. Once he takes her hand and looks at it. She smiles and closes her eyes...

The bus slowly empties out as people get off and fewer get on. The driver refuses a ride to a few people who have no money. Once an old man pays for a woman and child to ride.

SHOOT 115 ::: Ext of Bus Mid Day.

Near the last big town (Kreminista) the bus overheats... Nicu tries to help the bus driver and another man fix the bus. They need more water and a young couple offer to get some at the creek they had just passed. The driver announces a fifteen minute break.

Aniya grabs a few things and then takes Nicu by the hand.

ANIYA
Come on a picnic?

SHOOT 116 :::

They put a blanket down and lean their backs against a fallen tree. The sun and the clouds make beautiful patterns.

Their conversation wavers between the personal and the political (The Winds of Insurrection booklet again.)

NICU
Do you ever wonder about home,
about America and how sad it is?

ANIYA
Its always been hopeless in the
USA. People got dumber, more
spoiled and more inherently Nazi
day after day, generation... after
generation.

(MORE)

(CONTINUED)

ANIYA (cont'd)

The few who really cared, they knew that the only hope was to die fighting. To buy time for someone else. A group or a region that was organized. One that could save the day for somewhere if not for the USA people.

NICU

I remember the endless middle class babble of Attack and the activists. People who should have been radicals kept listening to Democracy Now and other liberal whiners... until they only heard the guilt and the shame.

That just paralyzed them. And they did nothing, just re-hashing the same heart-breaking propaganda...

They talk about their relationship and whether couples and love mean anything in chaos times. Aniya explains to Nicu part of what is about to happen in Greece.

NICU

What made it all happen so fast? Was it the general global crisis and the decline of the ecology? Or the awareness of how many millions were dying and suffering and doomed?

ANIYA

I don't think that any of us knew it at the time, but 'm sure it was the idea of the Coming Insurrection. That revolution, activism and everything except resistance was dead. So many people accepted the language and the concept of insurrection. The fuzzy inevitability and the end of options made the word spread. Made it look like everyone was doing it, and being it...

NICU

And the French and the Greeks were right!

(CONTINUED)

ANIYA

We'll see soon enough... in Patras.

Why did it matter to the random kids looking for something cool or worthwhile? It just fit, it felt right, you know how fads or songs are big hits. Maybe it was timing or luck or The Fates again. Suddenly it all seemed connected and thematic. It was cool. Like the Beatles in the 60's. I was there, it was easy! The worst assholes and their mafias were getting old. My dad wiped them out in a few months.

NICU

Patras?

Aniya looks worried for a minute and looks off at the forest.

NICU

What is it Aniya, more secrets?

ANIYA

See I'm worried because Avril wants me to do the big speech in Patras, if we even get a chance that is. I'm supposed to tell the people why they should listen. Why they should risk everything... now. And Zara stands in my way... or she is always in my face. My dad hates her rap about saving our forces for the second wave of battles. But my dad and Avril say that I have to work with her.

NICU

Because she's powerful?

ANIYA

Not really, who knows... because we have to respect different communes or pick our battles. Shit.

Nicu reaches over and touches her cheek.

NICU

How's the wound? I would kill myself if something had

(CONTINUED)

ANIYA

Stop it Nicu, just try harder, OK?

SHOOT 118 :::

The bus starts up and honks its horn three times.

Aniya starts to get up and Nicu pulls her back down and kisses her hard for a minute. He holds her face and they look back and forth for a minute.

ANIYA

I don't know Nicu, I don't really feel like that anymore... maybe never again...

NICU

I know, but don't say that. I want you to be happy, to find someone if this ever ends... I just...

ANIYA

It felt good Nicu. I've enjoyed being with you... now and in the past.

Friends with privileges again...

eh...

NICU

I didn't know if we would ever get a chance. The way you all blaze a trail through a forest fire... I'm sure I'll die soon... or Kirsten...

ANIYA

Do you have a picture, I keep forgetting to get Avril on it... too damn busy I guess...

The horn honks again and they grab their stuff and hurry to the bus.

SHOOT 119 :::

The bus driver gives them a mean look then he smiles at their youth.

BUS DRIVER

Sorry, but this jalopy (wreck) might not make it over the next hill...

The bus cruises fast just in case it dies again...

SCENE 42 SHOOT 121 :::

Down a hill they come to Kerminista (last town before Greece). It's a busy market town and there is a feel of refugees as people crowd in lines and kids eat crumbs.

Nicu and Aniya buy a stick of grilled meat and veggies while Avril goes to the bathroom.

SHOOT 123 :::

Avril comes out of the bathroom and sees Aniya from across the street. Avril has a full veil over her face now.

Two boys approach her subtly. She looks at them and says something not translatable (Arabic). Then she hands them a device (a cell phone and radio jammer).

She leans up toward one of them.

AVRIL

The old bridge south.

Avril goes to the food stands and buys everything she can carry. Aniya watches and then she does the same.

SHOOT 125 :::

They all get back on the bus and then twenty or thirty more people try to crowd on. But the bus pulls off with just a few and one guy falls off the side. A few youth and men help push back the crowd.

As they drive away from the town, Avril looks back at Aniya and then Aniya knows it will happen soon.

SHOOT 127 :::

They wind down the road and soon come to a valley. A mile later they cross a stone bridge. Behind them a truck speeds towards them as the bus coughs and strains to get up the next hill. The truck stops at the bridge as the bus gets up the hill.

SHOOT 128 :::

At the top of the hill the bus slows down and then stops at a pull off. Everyone on the bus looks back and they see a large explosion at the bridge. The truck speeds away out of sight.

SCENE 43 SHOOT 130 ::: BEGINNING SUNSET, WIND OR STORMS

When the bus driver looks back from the rear he sees Avril with her scarfs off and two 45 caliber pistols aimed at his head.

AVRIL
Everyone off. Now!

People leave and then the bus driver too, after Avril reminds him to put the emergency brake on.

Aniya gets out her pistols and hands one to Nicu. They linger in the middle of the bus to make sure that everyone complies. Then Avril swings out of the bus.

AVRIL
Go back down the hill unless you want to walk thirty miles to Greece. We are sorry for this inconvenience we're just trying to save a planet.

Hoots and a holler... follow.

AVRIL
There will be bus transport back to Kerminista in an hour.

You don't want to go to Greece right now. I promise you... Leave all of the food here. We will pay you each 50 Euros.

Avril hands Aniya a wad of money and she doles it out. People accept this with some sneers and head on down the hill. Most of the people try to take some of their baggage that Aniya, Nicu and another man help pull off of the bus (and below in the luggage space). The people move slowly down toward the destroyed bridge in the distance.

SHOOT 132 :::

Avril scans the horizon with hi-tech binoculars on a tripod.

Aniya and Nicu look around at the road. Aniya stretches and goes to check out the bus, the tires, underneath the bus, and then in the luggage to get out a machine gun.

Nicu and Aniya arrive back at Avril.

SHOOT 133 :::

(CONTINUED)

As she looks up from the binoculars a young couple walks back up from the crowd of people who have left.

THE COUPLE

Please, we know a lot is about to happen... everyone knows.

We want to join you and help...

AVRIL

No, No way...

Aniya leans on Nicu as she tries to fix her shoe.

ANIYA

Avril, come on, two people. Look at them... We need them... We need to be open.

Even now... Especially now.

AVRIL

(Pointing a gun at the couple)

Are both of you sure?

The couple look at each other and then at Avril and finally Aniya. They nod solemnly.

SHOOT 135 :::

They all help load up the bus. Some things that no one claimed are left on the road. Up the hills they go. The motor strains loudly. Aniya looks seriously at Avril a few times.

Clouds start to move in (if we are lucky...).

SHOOT 44 FADING SUNSET

SHOOT 136 :::

Near the top of the pass and almost to Greece, there is a barricade of sticks and stones. Avril sees the nine armed bandits just as she has to slow down.

The bandits turn out to be friends of Avril who have seen Aniya's dad. REALLY! The bandits surround the bus. A large guy approaches followed by a skinnier younger guy. The skinny guy, Anton, lets his scarf fall down and he smiles at Avril.

Avril is not very impressed.

(CONTINUED)

AVRIL

Nice try Gorki. Have you seen COM One?

The big guy, Gorki, takes off his scarf. They all lower their guns.

GORKI

Can't fool you can I Avril?

AVRIL

I saw the Black Fist on that short guy's collar (She points to a slender guy in the back).

Gorki frowns.

GORKI

Yes I saw Petru last week. He was headed to Thessaoliniki just before we came up here.

He said we might find one of you three or some other Lost Kids...

Avril walks over to the new recruit couple. She leads them by the arm toward a big rock and looks back over her shoulder at Gorki. One look is enough to summon him. Avril insists that the couple go with the bandits who are on deep patrol... We can't hear much but arms wave and feet stomp.

Aniya and Nicu look at the bus engine and talk to some of the bandit scouts. They ask about the feel down in the cities. One woman bandits says:

BANDIT WOMAN SCOUT

We came up to look for people hiding int he hills. And to watch for troop or aircraft movements.

They mill around... Avril fills the radiator again. She climbs in the driver seat and announces that they are leaving.

SHOOT 138 :::

As the bus pulls away, Anton finishes his words with Gorki and turns to run after the bus. He's a young second-level commander with high level clearance. He jumps on the side of the bus and hangs on the mirror. He watches Avril turn her head the other way to glare at Gorki who gives her a hand sign that means COM One orders. Avril shrugs.

(CONTINUED)

Anton takes off his cap and swings on the mirror with one arm.

ANTON

Captain Anton Gorbayeva at your service. Straight to Thessaloníki, no strings...

AVRIL

We can't take the weight... dude...

ANTON

(Smiling broadly)

I weigh less than you, but you are really beautiful... Are YOU like a special agent ...or something?

Avril opens the door. He comes in.

SHOOT 139 :::

Avril looks at the new passenger. Then she turns around to look at Aniya who sits two seats back across from Anton.

AVRIL

Did you guess?

ANIYA

(Nodding with a quirky smile)

Guys or ...

AVRIL

All of it...

They drive on and the motor is kind of loud.

AVRIL

(Loudly so all can hear.)

It should be safe for a few days as this morning Base Alliance and An-IS units attacked a medium sized army base on the main road north of here. It's a base for a Macedonian faction allied with the old bosses and gangsters.

With that bridge blown up, I doubt that a wayward bus could attract more than small unit attention.

Aniya and Anton cock their machine guns. (this could be quite funny with grenades in their mouths and a little dance - a bump and grind)

(CONTINUED)

ANIYA AND ANTON (FUNNY AND SASSY)
We got that covered...

SHOOT 140 :::

They come to a flatter part of road and Avril tells them a story from the bomb acquisition in Kurdistan.

AVRIL
Let me tell you a story that will
fill in some blanks.

She looks at Anton and makes a face.

AVRIL
(To Anton)
Try not to listen too much.
It was the second day after we got
the bombs and escaped my dad's
camp. I still haven't heard what
happened after that double cross
with Al Qaeda.

We had a little camp in a narrow
valley with a small stream nearby.
It was beautiful and quiet, but we
knew scouts were closing in and
another air attack was likely too.

Veska and her new boyfriend Sasha,
a Kurd like me, were off scouting
or making out.

Metalu, Veska's dad, took me by the
arm and said he needed me to do
something special. I said I would
do anything for him and do it as if
it were for my father.

He said: "Here. I put the bomb into
this smaller backpack. I need the
old backpack to fool Veska and
Sasha long enough.

I looked deep into his eyes for a
moment and I knew this change was a
desperate move. I nodded and took
the backpack. I gathered up a few
things and ate an orange. I thought
about taking the rope but decided
to go light and fast.

As I made to leave, Metalu hugged
my shoulders and said: "Don't

(MORE)

(CONTINUED)

AVRIL (cont'd)

worry about the tracker. I have it. Just head down this drainage to the coast."

I knew that removing the tracker meant that it would stop being intermittent and send out a stronger signal. All I could think to say was "I'll find you."

I got the rest of the story from Veska while we were sailing across the Black Sea a day later with the bomb.

After I left, Veska came back from the hills with a young man in tow. He was a simple goat herder, just a teenager. Sasha thought that he might be a spy. The goat herder told them he came from a valley twenty miles away where the drought is bad and the Turks stole the river with a pipeline.

Then the youth said: "It's only a few miles to the village as the falcon flies."

Veska pointed out that he said it was twenty miles. The youth responded: "The falcon would fly off the cliff. We're not falcons."

Sasha said: "And neither are your sheep!"

Veska got him to tell them where the cliff was lowest and the youth pointed up the ridge a short distance. He indicated that he knew a spot up there where the cliff was only 200 meters high.

Veska worried about this development. She knew there was a road in that valley that lead straight to a railroad to the coast.

I was already far down the drainage and safe. In the fading light I saw

(MORE)

(CONTINUED)

AVRIL (cont'd)
people crossing a footbridge far up above.

It was late afternoon when the three of them and the goat herder broke camp and headed up the trail to look for a place to cross the deepening canyon. Metalu made up some excuse for me I'm sure.

They came to one crossing but the footbridge had fallen down. At a split in the trail Metalu attached a duplicate frequency reprogrammed transmitter tracker to one of the horses and told them it would only fool the Special Forces for a few hours. Veska removed a rope and also the reins to the horses' tackle and put them in her backpack.

They sent the animal off down the trail with a slap on the butt.

A short distance later they came upon the donkey they had lost the day before. He was standing at an old but serviceable footbridge over above a 150 meter drop off. At first the donkey refused to move out of the way and stood there and bawled loudly and sad. They crossed the bridge, but the donkey would not follow. Just around the corner from the footbridge they heard goats and sheep bleating and they all looked at the goat herder.

The ambush began. Metalu took a minor shot in the shoulder after picking off a few of the attackers. They retreated back across the bridge and Veska shot several more attackers before she shot the bridge ropes off on the other side.

Metalu retreated to safety with some help from the goat herder. Sasha stayed to cover Veska who insisted on recovering some of the rope from the bridge.

(CONTINUED)

Veska got the ropes, though a bullet grazed her cheek. Sasha killed an attacker who was sneaking up the hillside. As Sasha was about to turn away he peaked around the corner to see a young man standing casually with his gun pointed at the ground across the canyon gap.

Sasha looked back the other way and saw the goat herder attending to Veska and Metalu. Then he turned and... This is really weird. Sasha looked back across the chasm at the Al Qaeda scout.

The donkey returned to stand next to Sasha.

Sasha went out behind the donkey to talk to the Al Qaeda. Pretty crazy if you ask me.

The Al Qaeda scout said: "Don't worry brother you are good shots. You killed all of my friends. Except for one who I will probably have to kill."

Sasha said: "We will win this round, this battle, my brother in war. Who gets these bombs decides which war we fight first: ours or yours."

The Al Qaeda responded: "Our Jihad is faster."

Sasha nodded and smiled and then he said: "I can't say that you are wrong, but at least our way gives more people a fighting chance and one hell of a wake up call."

The Al Qaeda sneered jokingly and stomped his foot in the dirt: "Perhaps or perhaps you are just a trick. A trick of the heathen capitalists. You waste our best chance. Blowing up ice, you will accomplish nothing. Nothing but the waste of Allah's Gift."

(MORE)

(CONTINUED)

AVRIL (cont'd)

Sasha said: "There are Jinn, the evil spirits, in these devices. Out of necessity we would use these to stop a greater evil. You, you are the ones being used, bewitched by these demons and lost to the world."

The Al Qaeda said: "We thought of using them on the oil fields stolen by the Saudis, but that would bring desecration to the Holy Lands (Arabic term)."

Sasha smiled then and he said: You could have got us to do it. Taking out the oil might work better than melting the ice caps. Or you could have done it and blamed it on the Greens, the Anarchos..."

The Al Qaeda bowed and made a secret sign: "The signs have spoken, we return to NYC, the White House and a few nuclear power plants. We must finish what we started that Day in September. We want Mr. Bush and his devil clones to read us some more Goat stories!"

Sasha laughed and said loudly: "Good luck, and I mean it. Someday we will be on the same side..."

He turned around to leave and then swung his gun around as he heard a click. It was just the Al Qaeda putting the safety back on.

As Sasha walked away he heard the Al Qaeda yell: "Perhaps we already are... friends. May the Black Flag and the White Horse guide you, my stranger."

The donkey bawled, but remained on watch across the chasm. It would not come with Sasha.

No one was seriously injured and so they made their way back down the trail. They hoped that they had

(MORE)

(CONTINUED)

AVRIL (cont'd)

killed most of the scout group or that communications were not working in those narrow rocky canyons. Then the goat herder thought he saw movements down the trail a ways.

I got to the coast a few hours later with the bomb and Veska still had no idea where I was or what I carried.

They managed to rappel down the cliff, but the goat herder got shot in Metalu's arms.

Metalu died a few hours later. he took the transmitter north on a train. Near a railroad tunnel... he drew missile fire.

So let me tell you about those backpack bombs...

SCENE 45 **SHOOT 146**

Avril slows a bit and listens as the motor quiets. She turns to look at Anton and then Anya with a curious expression. Two attack helicopters rise up over a ridge a half mile away. They fire machine guns and then missiles... Two explosions strike near the bus. They make it through the attack in a cloud of dust and smoke (in low budget version it's rifle fire or an RPG).

SHOOT 147 :::

The dust clears and they pull into an overhang of a tunnel that has not been used in a while. It's a secret tunnel from WWII that goes through a mountain into Greece.

They drive on through the tunnel after they clear the brush... A flock of sparrows startles them as they enter the dark.

AVRIL

Get ready!

SHOOT 148 :::

They come out of the tunnel slowly into rays of sunshine... spacey but nice... Then they smell smoke. Out a ways from

(CONTINUED)

the tunnel it looks like a hundred soldiers are there.

In the end, after a few glances, they realize that it's only thirty or so children. Most of them are under twenty years of age. Only five or ten are over sixteen... A few of them have old rifles and pistols. (One RPG?)

ANIYA

Ghosts? Am I supposed to shoot these?

She sticks her gun out of the bus window.

AVRIL

Be ready if I punch the gas pedal.

TAMARRA

No! Stop. They're just kids.

**SCENE 46 SHOOT 150 ::: DARKNESS SETTLES,
STRANGENESS INTRODUCED IN BITS FRANTICNESS APPEARS BUT THIS
IS A SLOW TIME**

Avril stops the bus, but lets the motor run. With a look She and Aniya get out to talk with the children and are thoroughly marveled... They just walk around for a few minutes as the children start a fire to cook and celebrate.

Avril puts her gun down against the bus and walks around it to turn it off. She returns with some water and apples.

Avril winks at Aniya. Then Avril spins around and addresses the children.

AVRIL

Who wants a story and a song?

The kids or most of them look over expectantly toward Avril and the bus.

AVRIL

Anton, get the guitar and more food.

Then she whispers to Aniya.

AVRIL

Time to practice for Patras, no?

Aniya goes to bring food to the fire. She thinks about what she should say.

SCENE 48 SHOOT 152 ::: BONFIRE BURNING

Anton borrows a better guitar and sings some Greek and Gypsy songs with the kids. They make a few requests and finally he knows one of them (Black Balloon? or Hooray for the Riff-raff). More logs are put on the fire and some ears of corn are wrapped and tossed in with potatoes.

SHOOT 153 :::

Aniya and Anton get out all of the food that they have left (bread, cheese and some apples) and pass them out to the children. They ignore one of the older youth who come to help (or take).

SHOOT 154 :::

The kids eat and sing another song or a joke. Avril pushes Aniya forward and squeezes her shoulder.

AVRIL

Here is my friend and a great war hero Aniya of the Base Alliance.

ANIYA

Well I'm not sure I'm a war hero yet, but I have killed some assholes. I'm sure I will kill some more before this is all over, if it ever ends.

We will find our way back home someday. Right now we are all lost children in some ways. So, it may come as a surprise to some of you young friends to learn that our home, the earth, faces dire changes. We were on this journey to manifest the wonder of our genetic codes and to play our lives away. I guess it looks like war will do its part to harmonize and restore the balance. You pay for this and they give you that ...when you're dead you're never coming back,... Hey Hey My My.

Stars are just tear drops looking for a place to fall...

(MORE)

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ANIYA (cont'd)

The Revolution Project is dead until after we win, if we get a chance. In a few days if we don't destroy the first wave of Nazis, or Americans or Greek right wingers then we'll lose momentum. We'll lose some people to fear and then the enemy will be everywhere soon enough...

Avril moves around the circle and talks to Tamarra. Some of the children listen very carefully to Aniya, others have heard this before. Aniya finishes and many clap mildly. Several of the young women twinkle their fingers as they raise their hands up.

SHOOT 155 :::

Avril tells a story of resistance, a child hero of the Lost Children of Chechnya (1930?). Then someone tells a poem about the Little Sparrows.

AVRIL

Yeah, you all, I really hate to tell you the truth. But so few are even grasping at it... Wake up! Good morning. It's June 1944 everywhere in the world again.

ANIYA

Except this time it's much worse. Back then the good guys invaded Europe and with lots and lots of Russian help they smashed the evil empire of the Nazis. No, this time the Nazis - now known as the US-UK Empyre - are invading the whole fucking world.

AVRIL

In that last world war the French communists and socialists worked together and they tolerated the French racist right wing resistance forces. You know... to some degree this was because they had seen what fighting among themselves created in Franco's Spain: a thirty year dictatorship... No, in France they fought and lost 1000's of comrades and 1000's of civilians just to slow down the Nazis a little bit. But enough.

(CONTINUED)

ANIYA

Enough to disrupt and survive to
help out in the Normandy invasions.
With more Russian help, they
toppled the cursed Nazis...

The kids yell slogans and voices sing out from the crowd.
It's hard to make out what they all say. Avril bows to Aniya
as Aniya leaves the speakers place. Tamarra approaches the
speaking circle as Aniya goes to look for Nicu.. There is is
a happy and lively scene and feel all around the fire.

SHOOT 156 :::

Nicu stares at a 12-year-old girl who looks like Kirsten. He
points this out to Aniya. A few minutes later she tells him:

ANIYA

I thought you said she was like
five years old?

NICU

No I never said.

ANIYA

Well, she's not your kid!

NICU

It's a really long story...

SHOOT 157 :::

Avril starts to give a different speech and then
introduces Tamarra who later becomes a spokesperson in
Patras. She hands Tamarra a two page document.

TAMARRA

The rich overlords and our parents
that we all know so well, they want
to reduce discussion, re-use worn
out thinking and then recycle all
the bullshit around and around
until people are so confused that
they think they have to buy more
stuff so they can help out and
recycle the packaging...

We want something much different, a
slow down, a truce and a chance for
people and youth to figure out what
is really important while we still
have a chance.

(MORE)

(CONTINUED)

TAMARRA (cont'd)

Avril and Aniya have told us why we have to fight and fight hard now. I want to tell you what you can do to help. The young and the sick can stay here. Food and supplies will be sent.

At least half of us must go and spread the word among all of the Lost Children to the east and west.

To the East tell the kids to move on the Air bases at Edessa and Seres. The big one at Skyros has already burned. To the west the rest of us, we need to hit the powerlines around Kardista. And hold them.

Hold them while our friends take the cities. Then we all farm the land!

The speeches end and the natural cliques and groups form up. The kids are already organized for survival. Now they have to organize for travel and action. Avril works the crowd and tells everyone that more food will be sent up from the farms. Then she instructs the children how to re-barricade the tunnel. Throughout the sunset and night it appears that more and more kids have come to see the big fire. They come to hear the news. By morning most of them have left. It's almost like it was all a dream.

SCENE 50 **SHOOT 159** ::: EVERYONE SLEEPS AROUND THE FIRE. A SCENE LIKE OREGON EF! OCCUPATIONS.

SCENE 51 **SHOOT 160** ::: EXT MORNING FOG OR CLOUDS

Slow time and franticness reside and rebound around many groups like these everywhere. Moodiness and nostalgia also come and go with some of the people who have already seen war or atrocities. But the Lost Kids have new energy

The bus starts up with a cough and in the end they take Tamarra and three children with them. They leave all of their food and gear. They give a few pistols to friends of Tamarra and lots of ammo... binoculars. Tamarra and her friends talk to some of the kids and they share hugs and kisses.

SHOOT 162 :::

(CONTINUED)

Anton comes too. He gets off at an early anarcho checkpoint to pass a note to friends of Avril. A few more people get on along the way at the checkpoints. As they drive along Avril describes how the improved communication devices work: roaming freq am-FM walkie talkies - not scrambled or secure but a new code unknown and unused before.

AVRIL

A Greek army battalion in Kalindia is supposed to mutiny today. So, all Greek attention should be focused to the North.

At times they are all quiet. Some of them think about the night they just had with the Lost Children and the days ahead.

SHOOT 164 :::

A helicopter buzzes them but never comes back. They drive on and Avril decides to finish her story.

AVRIL

I want to finish the story about the bombs. This is all going down really quick and some of you need to know.

Well, the bomb decoys to Albania were the real ones. I wonder if they figured out the ruse yet and too late. The bombs are already on the way to Antarctica.

Aniya looks rather surprised.

AVRIL

There is a hidden turnout in the Gratsstern Tunnel in Macedonia near Albania. We switched the containers into smaller vans in the tunnel during a diversion.

We're just transporting some land mines and hi-tech IED's for Greece.

NICU

Great so you mean that all of this time we've been getting shot at and you're bouncing us around on these roads and we're a giant bomb? An old junker bus.

(CONTINUED)

AVRIL

Others have died to defend these shipments. There was a girl who looked just like Aniya who met Petru in Skopje and drew some top Al Qaeda and CIA off to Albania. Your dad found her in Poland and paid her well. She's dead now. Yesterday, a drone hit a safe house in Venice a day after she left Albania.

The nukes, the nuclear backpack bombs, the ones we got from Kurdistan, are just for Panama... The pirates and a few friends will get Suez. The Zapatistas and other 2012 groups are just waiting a few more days to hit every bridge and railroad on the Isthmus of Tehuanapec. They'll grab a lot of food from the freights and hit every grocery store to assure that some stockpiles exist.

Then we also have a whole fleet of key foodstuffs sailing our way because we bought the cargoes - on credit of course.

It practically bankrupted us and all of our friends... but of course there won't be an international economy anymore, so credit worries don't exist.

Oh, and the pirates are mostly working for us now and we financed some new ones too. Their tracking other food ships and we have a plan to tar some of them and dump them along the coast to villagers who are ready to tow them in. Food for a year - well maybe.

Aniya has been in a stupor since they left the Lost Children, a bit withdrawn and slightly depressed. Or a mixture of that and fears about all of the stuff about to go down.

ANIYA

By then we'll be farming everything we can...

(CONTINUED)

NICU

And probably slaughtering beef, pig
and dairy breeding stock no doubt.

SHOOT 166 :::

They drive on many miles and buy some gas. Anton gets off and whispers something to Avril. She smiles and waves kindly at him as he goes off to talk to some Anarcho militia members.

SHOOT 167 :::

Close to the bottom of the last big hill, we see a shot from behind of the bus and then from behind the bus driver, Avril.

Aniya and Avril sing songs with a funny girl mix (some French rap and some Snoop Dog). Aniya puts her hands over Avril's eyes. Avril stretches out her arms.

AVRIL

Let's Fly!

SHOOT 169 :::

Aniya hands the kids a copy of excerpts from The Winds of Insurrection sabotage handbook. The kids laugh at one page when abruptly the wind blows hard from the side of the bus. A page of the booklet flies out the window and then they laugh harder.

SHOOT 170 :::

An old man walks a horse on the road. He stoops down and picks up the page. He looks at the bomb diagram and then he smiles and tucks it into his shirt pocket.

SHOOT 171 :::

Aniya and Nicu explain parts of the illustrated booklet to the kids. They read carefully the parts on community, timing devices and ambushes... Aniya tussles with parts of the philosophy and they argue back and forth some...

Aniya gets the Lost Kids to gather around and listen.

ANIYA

One of the big actions that I am
involved in is the taking of
Patras. We want to get the people
to rise up and barricade everything
- even take out stairways in high

(MORE)

(CONTINUED)

ANIYA (cont'd)
rises and break holes in the walls
between the buildings - booby-traps
like Chechnya and surprises. Then
we want to negotiate that
insurgents will leave most of
Athens alone for now. That is if
the military pulls back and
evacuates the cry babies and the
rich from Patras and Thessaloniki.
We already have the north in every
way except name!

ANOTHER LOST KID
The Anarcho-militia committees seem
to want to hold back too much
information about our options.

Are they afraid to tell us?

ANIYA
If we had more spies inside the
state military then we would better
understand our options.

NICU
I don't know... It just had to
happen this way... Like Sparta or
like Jerusalem 1099 and of course
the Children's Crusade. If you do
evil, then you get to be dishonored
or die brutally... Honor, sincerity
and duty no longer exist for most
people. I know, because I've been
there. I turned my back on the
revolution more than once.

TAMARRA
The goal of any insurrection is to
become irreversible... And I want
to tell everyone that. Make them
believe... make them fight now!

ANOTHER LOST KID
Something big in Patras? You know,
a lot of our friends in the
mountains and in Kerminista are
from Patras.

TAMARRA
I bet they have friends there
still. Can I use a phone Aniya?

(CONTINUED)

Aniya pulls over a backpack and digs out a newer phone with instructions attached.

ANIYA
Keep it, just don't let anyone see
the instructions...

SHOOT 172 :::

Aniya goes up to the front of the bus and puts her hand on Avril's shoulder.

ANIYA
How's it going? Getting tired yet
sweetheart?

AVRIL
I'm fine, just thinking about
Ajani. Where he is and when I might
see him again.

She puts her hand up to her shoulder to touch Aniya's hand.

ANIYA
Is he in Athens still?

AVRIL
I think so, but the family might go
up in the hills and then he'd be
free to find me, I hope.

Aniya smiles (thinks of Anton looking at Avril) and gives her friend a shoulder squeeze. She sits back down and watches the squats and gardens go by on the way into town.

SHOOT 173 :::

They see some kids and old people at work in the fields and gardens. Some smile and wave as they eat fresh tomatoes and spinach... At one field a young boy holds up a watermelon. The bus stops and a boy stands on his tip toes to hand it in the window.

SCENE 53 MORNING SUNRISE CLOUDS AND WIND THESSALONIKI

SHOOT 175 ::: Slowly the Tension Expectation and Frenzy Builds and does not let up until the end

They arrive in the bus at a safe house Base Community a few miles outside Thessaloniki. Many hugs and cheers go around the assembly of militants.

SHOOT 177 :::

(CONTINUED)

Avril's group and a few others go up on a second story patio where there are surveillance scopes, listening devices and an assortment of antennas. There's a table with a bunch of new communication devices and another table with food cooking. You can see other higher rooftops with sniper positions and scopes.

At first no one has any news...

SHOOT 178 :::

Two hours later, Anton arrives with some well-armed and crusty kids on motorized bikes and scooters. They show up with some fanfare, hoots and war cries.

SHOOT 179 :::

They come upstairs to where Aniya, Nicu and Avril eat eggs and flat bread. They show papers to Avril. She signs a copy of the papers and gives the kids the keys to the bus. As the scooter kids are about to leave, three of the Lost Kids from the mountains arrive upstairs (one is missing). Their hair is wet from a shower. Avril looks around at Aniya and Nicu. Anton whispers in Avril's ear.

AVRIL

Hey bus kids, Dimitri, Sara. I need you to do something important... the highest level, I swear. Take Anton here and the Lost Kids we picked up on the border. Give them some explosives training when you set the bombs up on the bridges.

She grabs Tamarra and holds her by the arms and nods at her.

AVRIL

Give me your phone.

She presses record and holds it in front of her.

AVRIL

COM 4 AVZ01 September 10.
Assignment to Dimitri vf4 Athens.
Aniya is supposed to give the speech in Patras for CENT COM and for me for the Czech AN-IS and other affiliated groups. If Aniya and I do not show up I want you to have Tamarra give the speech. Do you understand how important this is?

(CONTINUED)

The tough young bus kids shrug and nod yes. One of the girls leans on a guy and checks out Tamarra pretty closely.

AVRIL

It's for all of the kids in the mountains too. Here Tamarra take this speech, but use your own words. Like we talked about on the bus. Have all of the kids in the world rise up to stop this madness now. Do you understand me and what this means?

Tamarra nods and then smiles up at Avril. Avril hands her back the phone. She looks at the bus kids.

AVRIL

If anyone gives any of you shit at the Patras speech, just play this recording. And act sure of yourselves! Got it?

The Bus Kids all nod. Dimitri smiles and looks at Tamarra like he is interested in her. Anton takes one of the new communication devices as he leaves and gives Aniya a look (be careful).

SHOOT 180 :::

As the group of kids get on the bus Avril yells down at them.

AVRIL

Throw us up some keys to the scooters or leave the best bikes.

SHOOT 181 :::

Nicu shows them how the scanners can be used to track jammers and a crude way to pinpoint them with cell and scanner triangulation.

BASE COMMUNITY MILITANT

That's great because Al Qaeda has been using jammers a lot for ambushes. We've started practicing flag signals like the Navy uses.

He picks up a couple flags and shows them "Danger to the North" "Al Clear."

Four well-armed Anarchos arrive.

(CONTINUED)

SECOND BASE COMMUNITY MILITANT

You can ride with us part way to the meeting. We're hitting an Al Qaeda compound near there right now.

They get up to leave and Avril squeezes Aniya's ear.

SHOOT 183 :::

Aniya and Avril stop in the bathroom on the way down the stairs. Aniya gets out her earring and Avril replaces the tiny battery and then Aniya puts it back on.

SCENE 54 SHOOT 184 :::

The eight of them mount up on a variety of scooters and motorized bikes. Avril gets a motorcycle. Nicu frowns and grimaces at his bike that is old and a bit small for him. It sputters and coughs a few times, but he keeps up.

SHOOT 186 :::

Near the meet they split into two groups. The friends from the apartment go to hit an Al Qaeda compound near the meeting site. As they split up one of the Anarchos says:

ANARCHO MILITIA I

Be watchful as there seem to be more traitors than friends... these days.

Avril and friends continue on down the hill through narrow alleys and walled areas. An occasional friendly wave greets them and there are lookouts up high.

SCENE 55 EXTERIOR MID DAY LARGE OLD MEETING HALL OR CHURCH

SHOOT 188 :::

Avril, Aniya and Nicu arrive at the meeting place as a bomb goes off. An RPG missile zooms by and hits the building. A large plume of smoke develops.

SHOOT 189 :::

Aniya and Nicu see a car zoom by and it looks like her Dad is there and in trouble. Nicu thinks Kirsten was in the car too. Visions and fears float around. Scenes and memories fly by of some of the action at the other enemy compound and mix in with old shots of the Skopje ambush and the future.

(CONTINUED)

SHOOT 191 :::

Anton and Damiana watch everything from a nearby roof. They split when his communication device registers a jam.

SHOOT 192 :::

Anton stops a taxi. They get in. A text message comes in that Petru has been kidnapped.

ANTON

I knew it ... Go straight. Go faster driver now... I mean it.

SHOOT 193 :::

Camera moves back and forth between scenes and ideas. The tension and pace keep increasing.

Confusion is obvious as Avril gives hand signs to surround the building and she takes off at a run. Aniya stands there unsure and tries to call her dad... But the device indicates a jam nearby.

SHOOT 195 :::

Nicu gets on a better scooter and says he will follow with the scanner... Aniya starts to say no, but he says or mouths "I love you" and takes off...

SCENE 56 INTERIOR MEETING HALL DIM SLIGHT SMOKE LANTERNS FOR LIGHT

SHOOT 196 :::

Inside the building there is some chaos and many of the people pick up their arms and guard the doors and the few non-armored windows. A hole burns in one of the protective steel plates on a large window. They were lucky.

SHOOT 197 :::

The four anarchists who left to hit the AL Qaeda compound return from around the backside of the meeting and catch Courtney just as Avril gets there. Avril slaps Courtney to the ground and then drags her by the dreadlocks over to a piece of metal and foam that burns from the bomb attack. She holds Courtney's head to the flame and says.

AVRIL

I want a name of a top traitor who is inside this building right now or you will die a horrible death.

(CONTINUED)

Courtney screams and struggles as Avril pushes her face close to the flame.

COURTNEY

Stop, stop Avril. Zara she's the one you want. Demaho's girl...

AVRIL

Prove it.

COURTNEY

My phone... look at the picture folder Z D.

Another Anarcho comes over as Avril stands on Courtney's head and gets the phone out of her jacket. He finds the picture folder. They can see Demaho and Zara talk and laugh on a building warehouse roof. Another woman anarcho comes to look as more guards secure the area.

SECOND WOMAN ANARCHO

Looks like Zelaya neighborhood.

Avril stands harder on Courtney's head.

AVRIL

Where are they holding Kirsten?
Where is this building?

Courtney squirms as a text comes in on Avril's phone.

AVRIL TEXT

Anton following kidnap car to Zeus and 9th street. Backup please, beautiful one.

SCENE 57 AFTERNOON KIDNAP CAR

SHOOT 199 :::

In the kidnap car Kirsten turns to Petru as the car pulls into an alley by a warehouse.

KIRSTEN

Sorry dad just business you know. It's all chaos now anyway. They say they won't hurt you if you talk and then I'm free or promoted I guess.

DEMAHO

(turning from the driver's position)

(MORE)

(CONTINUED)

DEMAHO (cont'd)
He won't talk, I bet. Well have to
re-trigger the bombs.

The car speeds faster and turns a corner into a building
entrance.

SHOOT 201 :::

Anton is on the street surveying the building layout.
Damiana returns and whispers in his ear. Some other Anarchos
get his text message and get on bikes to follow... Anton and
Damiana enter a building across the street and run up seven
flights of stairs.

SHOOT 203 :::

Avril smiles and then looks fiercely at Courtney. She takes
her foot off of Courtney's head. Courtney starts to rise as
Avril's gun shoots her once through the head. Courtney falls
over and Avril storms into the meeting. Zara is giving a
speech about "No need to panic."

SCENE 59 INTERIOR DIM MEETING HOUSE LANTERNS LIGHT
SMOKE

SHOOT 204 :::

ZARA
Let's come to order, there's no
need to panic. But we do have to
think about our local communities:
compromise now in order to win
later... Some want us to throw
everything into the fray and take
our chances... blah

We may lose everything if we hit
the main state forces hard. I say
it makes more sense - here at least
in Thessaloniki and in Patras too -
to be wary and wait to fight or to
make a deal and...

SHOOT 205 :::

Zara spots Avril as she nods and makes a sign to some of
Zara's supporters. They grab Zara as Avril strides quickly
up to Zara and projects the photos onto a white part of the
wall near them. Avril pulls out handcuffs that the former
Zara supporters use on the spy. Avril gags her and one of
the security detail blindfolds her too.

SCENE 60

SHOOT 207 :::

Aniya, Avril, Zara and an anarcho militia man approach the warehouse.

AVRIL

Show us the secret entrance. You freaks always have a secret escape route. If we get there in time I won't kill you.

SHOOT 208 :::

A variety of ninjas are seen all over the neighborhood.

SHOOT 209 :::

They lower her blindfold and Kara nods down at a sewer cover. They climb down the metal ladder and drop Kara from her hair. Her eyes scream out.

SHOOT 210 :::

Anton and Damiana reach the rooftop. An Anarcho sniper position is set up and some of the militia come over to them and point guns at them. Anton slowly pulls his ID badge out of his shirt by the cord that hangs around his neck.

SCENE 62 DIM WAREHOUSE GROUND FLOOR

SHOOT 212 :::

Petru is thrown down on the floor of the warehouse. Demaho arrives with a couple guards.

DEMAHO

Search him good. He's a tricky one.

The two guards roughly dig around in his pockets and search his body too. One of the guards feels his chest and finds the bullet proof shield but does not say anything. The same guard hands Demaho the phone and says with devilish excitement:

AL QAEDA GUARD

We should call his daughter and let her know he's alright.

(CONTINUED)

DEMAHO

The jammers are still on, but I like that idea. Maybe after I torture the codes out of him we'll call her to say goodbye. Well come on Petru big chief, let's have the codes. You don't mind if we hit New York and an aircraft carrier do you? It would compliment your plan. You don't really need them for Panama. We heard all about the FARC and others blowing up the locks, and the Madden and Gatun dams. Nice piece of work, I do say. So, come on we have had our differences. Sorry about Victor.

PETRU

OK, I'll make a deal. You pull your people out of Greece and declare a truce.

DEMAHO

It's a deal. Comrade is it?

SHOOT 214 :::

Petru sees the sewer grate rise up just slightly near him. He guesses that it's a rescue attempt. Avril sees Petru.

PETRU

Just press star 4 on the phone and listen carefully to the message.

DAMAHO

Where's the speaker phone?

PETRU

It doesn't work.

Demaho presses the numbers and puts the phone to his ear. The phone explodes along with his head. A fierce gun battle erupts as Petru gets his handcuffs under his feet and grabs a gun that one of the Al Qaeda guards who searched Petru (a traitor for AN-IS) kicks over to him.

SHOOT 215 :::

Avril, Aniya and a militia man get out of the sewer to help. Avril shoots the handcuffs off of Petru. Petru's double agent gets shot, but takes out another Al Qaeda as he falls.

(CONTINUED)

PETRU

You two, take those to the rooftop.
There up those stairs, the two of
us will cover you.

Aniya looks at Petru, and then at Avril.

PETRU

I mean it now, don't get
sentimental on me or we're lost...

SHOOT 216 :::

Avril pulls Aniya over to the backpacks and they start to fasten them up. Shots ring out and one of the bullets grazes the backpack by Aniya's hand. Near the top of the stairs they hesitate as their friend the militia man is shot.

SHOOT 217 :::

Petru kills another Al Qaeda and then turns around to face Kirsten who is between him and a couple of tall Arabs. They are face to face with guns pointed at each other. Avril hits one of the Arabs slightly and she in turn is hit on the leg.

SHOOT 218 :::

She stumbles and pulls Aniya along with her up to the roof.

SHOOT 219 :::

TALL ARAB LEADER

Shoot him Kirsten. He's the cause
of all this suffering and
bloodshed.

PETRU

Yes, daughter he's right. Shoot me
right here, it's your only chance
to live and fight another day. Do
it pumpkin...

Petru winks at Kirsten and she pulls the trigger. The bullet hits him in the chest and knocks him down.

SHOOT 220 :::

The Arabs relax and start to check bodies. The tall leader pats Kirsten on the back as he passes her. He aims his machine gun at Petru's head as Kirsten shoots them all dead... three shots.

SHOOT 221 :::

(CONTINUED)

Nicu gets there to see the killings and a seemingly dead Petru.

NICU

How could you do this Kirsten? How?
Do you know who this is?

KIRSTEN

Yeah, he's my dad... my other dad.
Not like you, but he is biological.

She reaches down to Petru and holds out her hand.

KIRSTEN

Come on old man, you're down but
not out... I hope.

Petru's eyes open and he sits up as he reaches inside his shirt and pulls out a 38 special slug.

PETRU

I was a bit worried that you had
one of those 357 DU bullets. Damn,
even that little one stung like
hell... I can't seem to catch my
breath...

Nicu looks from one to the other mystified.

PETRU

Help me up we have to get to the
rooftop. Avril and Aniya have the
bombs and they're waiting for a
helicopter, but half of Al Qaeda is
about to hit them. Go... Well wait.
Kirsten help me part way.

SCENE 64 SHOOT 223

A plane lands on Antarctica.

SCENE 65 DARKENING LATE AFTERNOON ROOFTOP

SHOOT 225 :::

Three hundred yards from the rooftop where Aniya and Avril wait, Anton and Damiana argue with some Anarchos on another high rooftop. Finally, they set up the sniper rifle and the spotter scope that the anarchos had. It's gets dark early as the clouds move in. Smoke pours out of a side window from a secondary fire started in the shoot out. Visibility deteriorates.

(CONTINUED)

ANTON
Can you see anything?

DAMIANA
I see two or three figures on the left and several climbing up a fire escape to the right.

ANTON
Check. Now tell me who are the good guys.

SCENE 66 EXTERIOR AFTERNOON SECOND ROOFTOP

SHOOT 227 :::

AVRIL
Turn on your earring.

ANIYA
It's still daytime!

AVRIL
Just do it, please. I have a feeling friends are looking for us.

SCENE 67

SHOOT 228 :::

ANTON
Do you have night vision goggles?
Type 3?

SHOOT 229 :::

ANIYA
What are we doing up here?

SCENE 68

SHOOT 230 :::

AVRIL
We're waiting for...

A helicopter appears. The Al Qaeda ninjas start their attack with heavy machine gun fire.

SHOOT 231 :::

(CONTINUED)

Nicu comes onto the roof and joins the shootout.

SHOOT 232 :::

Avril and Aniya haul the backpacks over a higher part of the roof where the helicopter tries to land.

SHOOT 233 :::

Kirsten is pinned down at the door as the full group of ninjas arrives.

SHOOT 234 :::

Nicu stands up too fast and knocks himself out on a pipe.

SCENE 69

SHOOT 235 :::

Damiana scans the rooftop with the night vision goggles.

DAMIANA

There's a green light, a laser to the left. And a lot of people firing from the right. And a helicopter.

ANTON

Are you sure a green light on the left.

The sound of a whoosh and a thump go by almost unnoticed. Anton sees Damiana slump over and blood comes out her mouth. He grabs the night vision goggles. He takes a quick look and then realigns the sniper rifle. A rifle shot is heard.

SCENE 70

SHOOT 237 :::

Several ninjas are shot suddenly and Kirsten starts to make a break for it when Petru pulls her down as a bullet hits right by her head. Petru pulls Kirsten down closer and then grabs his heart.

PETRU

Damn! That shot you gave me hurts. Listen: Help Avril. I owe it to her father and the next generation. Go, I love you daughter... Tell Aniya...

(CONTINUED)

Another Al Qaeda ninja falls nearby and Petru pushes Kirsten out into the melee.

SHOOT 238 :::

Aniya is in the helicopter with one backpack nuke. Avril starts to hand up the other backpack. They smile at each other. (reverse characters in flashback at the beginning of the long version).

AVRIL

Are you having fun yet?

ANIYA

Allahu Akbar, God willing.

The helicopter starts to take off as Avril reaches up her hand to get on. Machine gun fire hits the helicopter and it starts to pull away from the roof.

SHOOT 240 :::

Aniya hangs out of the helicopter with the heavy backpack in one hand. She yells for the pilot to stop.

ANIYA

(Frantic and crying)

No! Stop!

SHOOT 241 :::

Avril is hit by a shot to the head. She falls down to the rooftop.

SHOOT 242 :::

The helicopter slides away and down. Aniya yells to the wind. The second backpack dangles out the door in her hand.

SHOOT 244 :::

Kirsten gets to Nicu and shoots a ninja near Avril.

SHOOT 245 :::

Petru stumbles out onto the roof with his gun out. His hand clutches his chest. He walks right toward the ninjas and shoots one before he is hit. Kirsten gets another and Anton's sniper rifle finishes the rest off.

SHOOT 247 :::

More anarchos arrive.

(CONTINUED)

SHOOT 248 :::

The helicopter flies off in the distance.

SCENE 72 MID DAY SUN AND WHITE CLOUDS A MONUMENT IN PATRAS.

SHOOT 250 :::

TAMARRA

What a wonderful day it is today.
This is a new day of a new
beginning. The rich have lost their
highways of commerce and their easy
control. It's a new day, from now
on. From now on they can kill us
but they can never conquer us. Each
day we get stronger, each day we
can see the light and the way
better. Each day the rich get
weaker and their plans fall beneath
the rising seas... We WIN!

But we still need each other and we
must have sensibility. We always
will... that's the world that we
want: a world that is Independent
and Autonomous. But we really do
need each other's company, every
idea, friendship and love. WE WILL
ALWAYS NEED respect, mutual aid...
and warriors. Let's take our
victories and our feelings and fly
as far as we can with them. Let us
never come back to the past... and
its failures. If these first days
go wrong we'll have to save our
strength for the last stand
struggle that we can anticipate may
come in the wake of liberation.
Kara Korsakin was alone in voting
against the decision to fight hard
now. She was a spy... We know that
she was a spy for the Americans. In
the week we have left before the
start of the battle for Greece,
anarchist militants and our allies
in AN-IS will carry on playing
their part in attacks on Empyre
vehicles. We'll assist communes and
neighborhoods that are ready to
defend their new lives. Our chief

(MORE)

(CONTINUED)

TAMARRA (cont'd)

interest is in securing and sharing food supplies and the care of the victims of persecution. The distribution of weapons to all resistance groups will begin today.

Link and Then Think:
Link Up With Your Affiliated
Communes,
then Think Global (jihad)
Then Act Local
(Sabotage). Communize to
Anarchize!

Fight now from strength while the rich are at a loss or fight later when it may be almost hopeless... like in... Well, I want to tell you a story of what will happen if we are not untied. It's a story that my great grandmother told me before she died. It's a story of resistance and why we have to win. It was 1945. The battle for Budapest lasted six weeks. During the siege of the city and in the immediate wake of the liberation it was virtually impossible to keep in contact with the comrades. I think, though, that I am correct in saying that the personal activity of militants was not without merit. The anarchists were active while the battle raged and afterwards, when the volunteer labor brigades were burning the corpses of the 200,000 victims of the battle on the streets so as to spare the population the effects of plague, when thousands were dying of starvation and at the hands of drunken Russian soldiers roaming the streets at will and murdering, without a second thought, those who resisted the continuous looting. This was a time when people were so wretched that a rat was worth 10 pengos. I hope that rats are not worth 10 Euros anytime soon. Two months before this, that rat might have fed a family for a day when

(MORE)

(CONTINUED)

TAMARRA (cont'd)

there was not a loaf of bread to be had. But the cabarets and night clubs started to open up again in what few unscathed houses remained, for the entertainment of the knights of the black market and the new political masters. At a time when a starving, wretched populace was eking out a living in homes reduced to rubble and where women could be seen fighting with members of the labor brigades because they insisted, despite the ban, on trying to cut a hunk of flesh from some half-decomposed horse. When in the makeshift hospitals doctors were carrying out operations using kitchen knives and when ten year old girls were dying there from the effects of rape; when a family with no dead members could be regarded as miraculous; when new and unknown faces were worming their way into civil service offices and ex-Nazis were swapping their Arrow cross insignia for the red star of the Communist Party. Back in those terrible times in the spring of 1945 the services that the anarchists rendered the people were indeed very considerable. The men in the red sashes popped up in the work details, in the hospitals, anywhere where they might be useful. The crash course that the veterans had given them in the fight against the Nazis had put down roots.

SHOOT 254 ::: New Background

That was then, but it could be our fate too. If we are not united, then history may repeat. Since the rich and the governments that work for them will not plan a rational slow down, it's up to us to slow everything we can down rationally or irrationally. It won't be pretty... All the kids in the world should run away. This is one of the THREES: The Convergence of us

(MORE)

(CONTINUED)

TAMARRA (cont'd)

all... The Melting Ice Caps, The End of the Rich and The Rise of The Children. Tomorrow, The Lost, the old and everyone who really cares has got to be there in the streets, on the rooftops and in the soup kitchens. Tomorrow, and the next and the next days... Until the threat is gone. Until we are irreversibly empowered to take what we need and share it with those who need it... Fill the streets. Fill the jails... Fill... your hearts. Be with me... and all of the kids. We need you. You need us. There is no escape... I love you... I want to. I want to live, but I'm ready to die...

SHOOT 257 :::

Columns of children lead columns of citizens to the speech... This fades into burning tanks, bodies on the streets and then kids who wave and smile as they ride on top of the tanks... They celebrate with arms and guns raised!

SCENE 74 AVRIL IN A HOSPITAL - NEWS CAST SHOWING

SHOOT 259 :::

Anton and another girl talk about the problems of old exes and lost loves and things a bit corny for rad punks.

...

SHOOT 260 :::

A courier barges in to the hospital room about an AM frequency for an imminent Anarcho radio broadcast.

The phones don't work again and their radio just died. Nicu gets a radio broadcast to work with one of his scanner devices... A conference call AM broadcast. A voice comes on the air and announces... a rally and a warning.

SHOOT 262 :::

A Kurd in traditional garb arrives and Aniya and Anton move to check him.

(CONTINUED)

AVRIL

It's OK. Hakim is a friend of my brother.

HAKIM

Greetings and blessings. Turkey joined the revolution today. The military has lost its heavy armament and been sent to the south coast. AN-IS is triumphant and now most of the Al Qaeda will join. Especially now that you all have killed off most of their spies and leadership. So did we. Suez and Hormuz are blocked. Jerusalem has fallen and Tel Aviv disappeared in a cloud of dust. American service men are deserting en mass.

AVRIL

Ajani?

HAKIM

He's alright. He suffered minor injuries when they blew the Georgia pipeline. He'll be on a boat to Bulgaria in a few days. You did it Avril.

AVRIL

I just wish father were here to see...

HAKIM

He knows...

SHOOT 264 :::

THE END

SCENE 76

SHOOT 266 :::

Credits roll and a voice speaks from the very beginning.

SWAN VOICE

Each morning the swans call us back from our dreamlands and we arise. We are innocent and we cast ourselves wholly out onto a tether into the Neversphere. We know that

(MORE)

(CONTINUED)

SWAN VOICE (cont'd)
 someday we will not return. (or a
 new werewolves and wild beast
 rap...)

SHOOT 268 :::

The silhouette of the twin nuclear explosions repeats and fades into a rooftop scene. Words scroll by (voice too?)

The kids on the street and all of the kids who realize that there is no future see the ugly Americans and all of the Modern World supporters as Ultra-Fascists. While the spoiled and alienated kids in the rich world know enough to know that they ought to care and ought to fight back, they follow their parents attitudes: "We don't want to know how the system works. We don't want to know about Iran or all of these stupid wars!"

Meanwhile, the 100's of millions of poor Street Kids look around for something to fight for. They see without seeing and know without knowing that the indigenous people, Islam and any group that fights the Modernists deserve their support. The Great Question of the world; the Great Question That Points Down The Barrel Of A Gun at all of the world's rural farm people and at all of those who want to stay simple is the question of: What is the point of life? What is the point or the goal of economics or of science? What is the point of a Question, or this Question, when lies, shape our whole way of thinking; and believing; and questioning.

If you do not even own your own mind then what is the point of owning anything else? World leaders and all of the vile greedy fucking pigs gobble down far far more than they need feed. They us a stream of lies that are so inverted that they are almost... Well, The World's Lies try to be invisible, like

(MORE)

(CONTINUED)

SWAN VOICE (cont'd)

small but deadly Evil spells. They are sideways, like a snake, and a lot like our fears, you know. People, so many people, have given up on government and on the original ideas of a democracy. And so then, they have only war or they will have dictatorship. But is that the only way? Is there a different kind of Question? Is there a Question that we are afraid to ask? How do we fight the kind of beast creation that we face? I've heard that sometimes going around your enemy is the easiest way.

The Battle cry of when there is nothing else to say is: Slow Down and Start Over, Slow down to start over... Slow it down.

Slow down or die trying...