

MARS

by

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EXT. THE SEA - DAY

Swirling, muddy water fills the screen. Wreckage floats by in slow motion. A bed frame, some wooden beams. The lonely spot of color: A bright, yellow, inflatable child's mattress -- VIOLENTLY tossed aside by a ship's wake.

WIDER: Several trawlers crashing through the waves. Overcrowded, mostly with Caucasians. Frightened and apathetic. Loved ones hold on to one another. Most of them wet to the bone.

The whole scene looks like a news report about third-world boat-people. Except: These boat-people look distinctively middle-class and European.

Suddenly a makeshift float comes into view. On board a MOTHER and her FIVE-YEAR OLD GIRL in a red dress.

A YOUNG WOMAN spots them from the deck of one of the trawlers.

ANNA
STARBOARD. THERE'S A FLOAT.

Her name is ANNA Hofman. She's 25. Of slender build. Her wet hair sticks to a determined but exhausted face. Anna wears a thick windbreaker jacket with a UN logo.

ANNA (CONT'D)
A WOMAN AND A CHILD.

One of the Ships' OFFICERS shakes his head.

OFFICER
We can't take anymore.

ANNA
You wanna let them drown?

The officer points to the crowded mass of refugees.

OFFICER
I want these people to live.

ANNA
It's just two more.

OFFICER
Anna...

She takes off her jacket, grabs a lifesaver attached to a rope.

ANNA
You can either leave me. Or take them too. Your choice.

OFFICER
There's no more room.

Anna nods towards a sportscar parked on the lower deck that some rich schmuck paid some extra money to put on board.

ANNA
Then make room!

With that she JUMPS.

OFFICER
HEY!

SPLASH! The cold water knocks the air out of Anna. She resurfaces. Gasping.

OFFICER (CONT'D)
DAMN IT, ANNA.

Anna sets her sights on the float. Fighting her way through the unforgiving sea.

The officer is pissed, but he can't abandon Anna.

OFFICER (CONT'D)
ALL ENGINES STOP. HARD STARBOARD.

Anna is closing-in on the float.

MOTHER
Thank god. Here...

She offers Anna a hand. Anna reaches for it. A sudden wave TOPPLES the float. THROWING mother and child in the water and wiping out Anna.

When she resurfaces a moment later, the mother is gone. The girl is screaming not far from Anna.

ANNA
HOLD ON. I'M COMING.

She swims towards the child. Suddenly the mother appears again. She can't swim.

MOTHER
HELP!

She sinks back underwater. Anna knows she can't help both. -- Goes for the child. We stay on Anna's grim face as the cries of the mother slowly fade in the background.

Finally Anna grabs the child.

ANNA
Got ya.

LITTLE GIRL
Where's my mommy?

Anna can't bring herself to answer. Turns to the boat coming up beside her.

ANNA
PULL US UP!

And while Anna and the child are pulled up to safety a shocking sight comes into view behind the Trawler.

The top half of the Eiffel-Tower sticking out of the water.

FLIGHT ATTENDANT (OFF)
Can I get you some more water?

INT. SPACESHIP / PASSENGER CABIN - DAY

Anna startles awake. Looks into the smiling face of a pretty flight attendant.

ANNA
What? NO! I mean, sure.

The flight attendant hands her a glass. Anna empties it with one gulp. She appears to be inside a modern passenger plane. Three rows of seats, divided by two narrow aisles. The window shade next to Anna is shut so we can't see what's outside.

ASIAN WOMAN (OFF)
A nightmare, huh?

Anna turns to the WOMAN next to her in the aisle seat. A plump Asian in her mid thirties.

ANNA
Yeah.

ASIAN WOMAN
And nobody in the colonies gives a damn about it.

Anna looks at her. Confused. Until she realizes the woman is talking about the images on the 3-D screen in front of her. It shows Manhattan half submerged under water. A caption "Collapse of Antarctic ice sheet accelerates - sea level expected to rise a further 10 feet."

ANNA
Uh huh.

Anna is not in the mood for a discussion. She turns back to the flight attendant serving the other passengers.

ANNA (CONT'D)

Excuse me. How much longer till we arrive?

FLIGHT ATTENDANT

Almost there, honey.

Anna nods. Slumps back in her seat. She opens her window shade. Looks out, rather bored.

ANNA

'Bout time. I really hate long distance travel.

Moving away from her face we reveal she's not in a plane. She's in a...

EXT. SPACESHIP - DAY

...spaceship. The RS BONO, a Virgin Galactic planetary cruiser en route to Mars.

The red planet glows enigmatically against the darkness of space.

INT. SPACESHIP / PASSENGER CABIN - DAY

MONIQUE LEROQUE, a fortyish woman in a business dress, is sitting a row behind Anna. She's flanked by two black-clad bodyguards and is talking to a JOURNALIST on her 3-D screen.

JOURNALIST

Mrs. Leroque, did you really expect the UN not to play hardball? Everyone wants a dry seat in the colonies.

LEROQUE

Everyone knows they can have one. For a price.

JOURNALIST

One million Yon per square metre.

LEROQUE

Two Million, actually.

JOURNALIST

That hardly anybody can afford to pay. A fact the Secretary-General called, I quote, "spitting in the face of a human disaster of unseen scale." He said it's Nebula Inc.'s duty to take as many refugees as possible.

LEROQUE

Right. First they let us pay trillions to colonize the planet. Then they want in for free. I told him that we have fulfilled our quota, but I don't think he agreed with me.

JOURNALIST

But do you agree that taking the colonies by force is the only option left for the UN?

LEROQUE

No, I don't think that's an option. Because the UN knows very well what happens when you overload a lifeboat. Everyone drowns.

Hearing that, Anna looks up. The woman next to her shakes her head in disgust.

ASIAN WOMAN

Yeah right, good thing she's in the lifeboat.

ANNA

Err, as are you.

The woman is taken aback by Anna's reaction.

ASIAN WOMAN

Well, I'm sorry I've been working for the company for six years. What do you expect me to do?

ANNA

Give up your seat for someone else or shut up.

Anna turns back to her 3-D screen. Now showing a huge and ancient-looking room filled with hundreds of human-sized lifepods.

ASIAN WOMAN

What is your problem?

The brewing argument is cut short, by the voice of the flight attendant.

FLIGHT ATTENDANT (OFF)

Ladies and Gentlemen. We're about to begin our final descent into Cydonia Spaceport. Please fasten your seatbelts and refrain from using the bathrooms.

EXT. SPACESHIP - DAY

The RS BONO moves into Mars' orbit. The friction of its thin atmosphere still strong enough to make the heat shields glow.

But what's that? A SMALL SHUTTLE is slowly closing in on the RS BONO from the stern.

INT. SHUTTLE - DAY

Inside are three strange-looking creatures. Humanoid yes, but with almond-shaped eyes and wide foreheads. Meet the MAKANDA, the indigenous inhabitants of Mars. Their strange language sounds vaguely like Hindi and is always subtitled.

MAKANDA PILOT

(makandish)

Closing in. Ready to board in thirty seconds.

BRYOR, the leader of the group, a burly man, nods. He turns to two others and activates a device projecting a 3-D hologram of Anna.

BRYOR

(makandish)

This is the human we want. She will have it with her. Make sure you take any bags she has.

MAKANDA 1

(makandish)

Yes, sir.

MAKANDA PILOT

(makandish)

Hold on!

EXT. SPACESHIP - DAY

The shuttle closes in on one of the RS BONO's airlocks and WHUMP -- docks with it.

INT. SPACESHIP / CARGO BAY - DAY

SWISHHH -- The airlock opens and the three Makanda enter the cargo area of the RS BONO. Stacks of numbered cargo boxes line the walls, divided by a narrow pathway.

Bryor turns to one of his men.

BRYOR

(makandish)

Look for box 23.

Makanda 1 nods and starts checking the boxes. Bryor touches a comm-link attached to his ear.

BRYOR (CONT'D)
 (makandish)
 We're in.

EXT. MARS / DESERT - DAY

Another group of Makanda are waiting on the windswept surface of Mars. They're wearing tight-fitting protective suits and helmets. GENERAL DAROS, an older, battle-ravaged Makanda answers Bryor's call.

DAROS
 (makandish)
 Affirmative. Let me know as soon as you've got her.

INT. SPACESHIP / CARGO BAY - DAY

Bryor and his men move towards the cargo bay exit.

BRYOR
 (makandish)
 Yes, Sir General.

He turns off his comm-link. Nods to the others. They draw their big and scary guns. Stop at the door.

BRYOR (CONT'D)
 Open it!

INT. SPACESHIP / PASSENGER CABIN - DAY

Anna is packing her stuff while the 3-D screen continues to show images of the ancient lifepods.

NARRATOR (OFF)
 ...but even now, four years after the shocking discovery of the 900 cryogenically frozen Makanda, martian society is still struggling to find a place for it's original inhabitants.

The screen cuts to the image of a rugged looking man in his late fifties. His unkempt look, his grey beard and his deep lined face tell of a life of discovery and adventure. A screen caption informs us that he is GEORGE HOFMAN, DISCOVERER OF THE MAKANDA. Yes, he's Anna's father.

HOFMAN
 The Makanda have been asleep for over 10,000 years.

Anna looks up. Recognizes her father. Stares at the screen with a mix of emotions. The main one: Anger.

HOFMAN (CONT'D)

Imagine, waking up to your homeworld completely destroyed, utterly devoid of life and occupied by an alien force. I guess everyone would have a hard time fitting in.

Just as Anna switches of the screen, a SCREAM echoes through the spaceship.

Anna turns around and is shocked to see Bryor and his men in the passenger cabin, weapons blazing. They GUN DOWN a flight attendant.

ANNA

Oh god...

A blast HITS the Asian woman next to her. Anna SCREAMS. As do the other passengers and personnel.

Leroque's black-clad bodyguards whip out their weapons. They FIRE at the Makanda. Leroque ducks for cover.

As does Anna. A fierce FIREFIGHT erupts around her.

INT. SPACESHIP / COCKPIT - DAY

A piercing ALARM fills the Cockpit. The Pilot calls the tower.

PILOT

Mayday, Mayday, shots fired in the main cabin.

Suddenly the cockpit door BURSTS open. A flight attendant is seeking cover from the hail of bullets closing in -- HITTING her. Throwing her bloodied corpse to the floor.

PILOT (CONT'D)

Shit!

INT. SPACESHIP / PASSENGER CABIN - DAY

Her killer is racing down the second aisle towards the cockpit, while Bryor and the other Makanda kill Leroque's bodyguards in the first aisle. They are closing in on Leroque...

LEROQUE

No, please...

...to her surprise passing her. Stopping at the seat in front of her instead. Finding Anna. She is looking up frightened.

BRYOR
(makandish)
That's her.

The other Makanda grabs Anna. Yanks her up.

ANNA
No, let me go.

BRYOR
You come with us.

ANNA
But...

Bryor pushes her back towards the cargo bay. The other Makanda follows them. Bryor activates his comm-link.

BRYOR
(makandish)
Target secured. Evac immediately.

The Makanda shooting at the cockpit ducks behind a seat.

MAKANDA 2
(makandish)
Affirmative.

The Copilot is firing at him from behind the half-closed cockpit door. The body of the dead flight attendant still blocking it.

The Makanda turns a switch on his gun. And fires again. This time something that looks like A SMALL GRENADE. It WHIZZES by the Copilot -- WHAMM! EXPLODING inside the cockpit.

Not good.

ALARMS sound off immediately...

EXT. SPACESHIP - DAY

...as the engines cut off. Sending the whole vessel into an uncontrolled DIVE.

INT. SPACESHIP / PASSENGER CABIN - DAY

Passengers, personnel and luggage are hurled forward. More PANIC. More SCREAMING.

Bryor keeps himself and Anna on their feet and pushes her forward into the...

INT. SPACESHIP / CARGO BAY - DAY

...cargo bay and further towards the airlock, leading to the docked Shuttle.

ANNA

What do you want from me? Let me go.

BRYOR

I don't think you want to stay here...

EXT. SPACESHIP - DAY

He's right. The RS BONO is now completely out of control. Careening towards Mars. Antennas and sections of the heat shield are disintegrating.

Even worse: a part of the tail unit of the ship starts to CRACK. And with a sickening CRUNCH -- breaks off.

INT. SPACESHIP / CARGO BAY - DAY

Anna, Bryor and one of his men have almost reached the airlock when the vessel is ROCKED by the heavy blow. Sending it into an almost vertical dive.

Anna and the Makandas tumble back towards the entrance of the cargo bay that is now the bottom of a long shaft, lined by the cargo holds.

Anna grabs one of cargo boxes. She's now dangling up in the air. Bryor and the other Makanda CRASH to the ground beneath.

SNAP! The transportation locks start to break, unleashing a rain of Cargo Boxes. One of the boxes SMASHES into one of the Makanda. Bryor evading another one only by inches.

Anna looks up. She sees the open airlock, just a few metres above her. That's her chance. She starts to climb.

But Bryor realizes what she's up to. Follows her. Fast. His alien physique giving him superior strength and agility.

Anna struggles towards the airlock. Bryor closing in.

ANNA

(to self)

Come on!

She pulls herself into the airlock....

INT. SHUTTLE - DAY

...and stumbles into the Shuttle. What now? Anna is frantically looking for a way to close the airlock...

...when THUMP! Bryor in a sudden and graceful move pulls himself up directly in front of her.

Anna stumbles back. Scared shitless.

BRYOR
(grins)
Permission to come aboard.

He lurches forward... just as Anna PUNCHES a button. And the heavy airlock swings shut. CUTTING OFF Bryor's head. Sending it rolling towards Anna.

ANNA
(in shock)
Permission granted.

Another heavy SHOCK strikes the vessel. Anna hits her head. Knocking her out...

INT. SPACEPORT - DAY

Spaceport Cydonia. Specialized in moving cargo, the huge facility also serves all kinds of human transport.

Nowadays this means processing everyone who was able to snag a precious visa to the red planet. Not many are going the other way.

New arrivals are waiting in line at the immigration desk. Watching over them, the black-clad officers of the Nebula Inc. security forces (NIS), led by an athletically built female Makanda called SYRA. On her touchpad we glimpse a 3-D image of Anna.

Suddenly an older, wealthy looking woman drops her luggage.

OLDER WOMAN
(screams)
Dios Mio!

She points towards the huge panoramic screens allowing a breathtaking view over Cydonia ... and the sky above.

-- Where the burning RS BONO is now hurtling towards the ground.

EXT. MARS / DESERT - DAY

-- A terrifying sight also witnessed by General Daros and his men, still waiting on the martian desert plateau.

DAROS
 (makandish)
 What the...

He turns on his comm-link.

DAROS (CONT'D)
 (makandish)
 Bryor come in. Bryor, answer me!

For a brief moment Daros seems to concentrate on something within himself. Then he knows...

DAROS (CONT'D)
 He's dead.

INT. SHUTTLE - DAY

No doubt about that. Bryor's severed head is rolling down the shuttle. It bumps into Anna. She wakes up and JUMPS as she looks into the almond-shaped eyes of her dead attacker.

ANNA
 AAH...

She's quickly reminded of her predicament, when another BUMP shakes the shuttle. Anna bolts up. Throws herself into the pilot's seat. Scanning the instruments.

ANNA (CONT'D)
 (to self)
 You have all the time in the world...

A horrible CRACK then a BUMP. Anna is thrown forward.

EXT. SPACESHIP - DAY

The part of the RS BONO that the shuttle is attached to BREAKS OFF. Tumbling. Spinning towards the ground...

INT. SHUTTLE - DAY

Anna desperately tries to detach the spinning Shuttle from the piece of wreckage.

ANNA
 (screams)
 You have all the...

WHUNK! She finally succeeds...

EXT. SHUTTLE - DAY

...the shuttle detaches. Barely avoiding a collision with the still spinning debris.

But the shuttle's engines are still out. The small ship is falling like a stone.

EXT. MARS / DESERT - DAY

General Daros is watching the whole thing through his binoculars. He turns to his men.

DAROS
(makandish)
We have to get to the shuttle.

His men nod and quickly enter two mean-looking, six-wheeled armored vehicles. They are called Rovers.

INT. SHUTTLE - DAY

The ground is getting closer. FAST! Anna has a hard time figuring out the controls. She's never flown a ship like this.

ANNA
Come on...

Suddenly a HUGE MOUNTAIN appears right in front of her.

ANNA (CONT'D)
Oh no...

Fumbling with the controls she more or less hits the ignition by accident. The engines HOWL...

EXT. SHUTTLE - DAY

And just as the shuttle is about to crash into the top of the mountain, Anna manages to turn the craft. Missing the mountain peak by inches...

INT. SHUTTLE - DAY

ANNA
YEEHA!

EXT. SHUTTLE - DAY

...now following the path of the mountain downhill...

EXT. MARS / VALLEY - DAY

...catching the attention of a mysterious figure inside a small and rusty version of the Rover. The figure stops the vehicle and watches through the dirty windows as...

EXT. SHUTTLE - DAY

...the shuttle is HIT by a big chunk of debris from the RS BONO.

INT. SHUTTLE - DAY

Shaking Anna up once more. She SCREAMS...

EXT. MARS / MOUNTAIN - DAY

...the shuttle IMPACTS hard on the long, steep slope of the mountain. Sliding down the rocky surface.

In the background the RS BONO CRASHES into another mountain. Turns into gigantic fireball.

Rocks and friction slow down Anna's shuttle. It BUMPS against a piece of rock close to the foot of the mountain.

INT. SHUTTLE - DAY

Anna's face SMASHES against the console and everything turns black.

EXT. REFUGEE CAMP - DAY

The hypnotic rhythm of slowly spinning helicopter blades grows louder. We hear hushed voices. A baby crying. Someone sobs.

A tightly-packed mass of people slowly comes into focus. We recognize some of them. They were on the trawler in Paris. Now they are huddled inside a UN freight helicopter that has just touched down. The voice of the Pilot is heard over the intercom.

PILOT (OFF)

Okay folks. End of the line.
Everyone out.

The side door slides open, revealing a breathtaking view: Snowcapped mountains surrounding a lush valley filled with cute swiss-style chalets.

The refugees disembark. Among them: Anna and the little girl in the red dress.

ANNA
Welcome to St. Moritz.

The little girl looks around. Still frightened.

ANNA (CONT'D)
You'll be save. The water can't
reach us here.

GIRL
You promise?

ANNA
I promise.

An older woman in a UN jacket approaches them.

JULIA
Anna, good to see you.

They hug.

ANNA
Good to see you.
(to the girl)
This is Julia. She works here and
she will show you around.

GIRL
Will you be back?

ANNA
Of course.

The girl gives Anna a hug. Julia takes the girl by the hand.

JULIA
So what's your name?

GIRL
Lina.

JULIA
Alright Lina. Wanna play house?

The girl lights up.

GIRL
Yes.

Anna watches them go with a tired smile. Lina waving to her one last time before vanishing in the crowd.

A refugee next to Anna is looking out over the valley.

MAN

St. Moritz, huh? Always wanted to live the lifestyle of the rich and famous.

ANNA

Well, who said wishes never come true.

Only now do we REVEAL the vast UN refugee camp, nestled on the village border. Hundreds and hundreds of tents and makeshift facilities housing people from all over the world.

A soldier closes the helicopter door behind them with a loud...

INT. LIVING MODULE - DAY

THUD! Anna startles awake. Disoriented.

She's lying on a bed in some kind of an apartment. Cramped but well kept. Everything in the room, furniture, walls, floor and ceiling is made of plastic and seems to be cast from a single mold.

Anna sits up. The faint voice of a news anchor can be heard in the next room.

NEWS ANCHOR (OFF)

...is the UN security council considering forcefully establishing a refugee camp on Mars.

Anna pushes back the window shades. The barren desert and the deep red sky are a stark reminder of where she is.

THUD! Anna startles again, spins around. The sound came from the adjoining room. Anna gets up. She moves toward the door as quietly as possible.

NEWS ANCHOR (OFF) (CONT'D)

A move that was met with a stern response by Nebula Inc. CEO Alexander Drake.

DRAKE (OFF)

Any attempt of any UN vessel to enter martian airspace without permission will be seen as an act of war and will be dealt with swiftly and decisively.

Anna now enters a small kitchen. Again the whole room seems to be molded in plastic. A table, chairs, shelves, all cast in one piece.

The 3-D TV running in the background, shows a tall man in his late forties wearing a fitted suit. ALEXANDER DRAKE.

THUD! Anna spins around, sees a man with his back to her. He's obviously SMASHING down a tenderizer on a piece of meat.

Anna grabs a knife from a shelf.

MYKE
You like steak?

Anna quickly hides the knife behind her back. The man turns around and Anna GASPS. He's a Makanda.

MYKE (CONT'D)
Or you're one of those veggies?

Anna takes a step back.

ANNA
Who are you? What do you want
from me? Why did you kidnap me?

Before Myke has a chance to answer, Anna bolts toward the door. Of course it's locked.

ANNA (CONT'D)
Damn it!

MYKE (O.S.)
Can I get my knife back now?

Anna whirls around. Finds herself face to face with Myke. How did he get so close so fast? She raises the knife, but with one swift move, Myke disarms her. Now he's got the knife.

MYKE (CONT'D)
Thank you.

For a tense moment Myke doesn't step back. He is close. Very close. Their eyes lock, Annas pulse quickens. She hardly notices the blade of his knife still hovering close to her neck. Until Myke turns around. Walks back to his steak.

Anna looks at him. Not knowing what to feel. Who is this guy? What was that just now?

In the background the TV is still running. We see a surveillance camera capture of a rough looking black man.

NEWS ANCHOR (OFF)

After the explosion of a bomb at the radar station in grid 45 yesterday, officials have released a picture of one of the men responsible for the third attack on Nebula Inc. facilities in the last...

MYKE

SOUND OFF!

The TV goes mute. Myke starts cutting off fat.

MYKE (CONT'D)

So I guess you're not a Veggie.

ANNA

What?

It's not easy to snap back into reality, but...

MYKE

Well, you were prepared to kill me. Why should you mind eating a dead animal?

...that did the job.

ANNA

'Cause any animal is better than you.

Myke nods and points to the steak.

MYKE

Especially this one. Delicious.

Anna is not amused.

MYKE (CONT'D)

But it's good to know I'm not on your menu.

ANNA

Do you think this is funny? You killed everyone on board that ship.

Myke puts down the knife. Shakes his head.

MYKE

I know we all look alike to you guys. But don't you think it's a bit racist to call me a mass murderer just because some Makanda crashed your ship?

ANNA
You're saying you weren't
involved in the hijacking?

Myke lets out a deep sigh.

MYKE
I checked, but maybe you did hurt
your head.

ANNA
Hey!

MYKE
I saved your life. Your shuttle
crashed right in front of me. You
were knocked out. I took you
home.
(beat)
You tried to kill me.

Myke has a point. Anna can't help a guilty smile.

ANNA
I'm sorry.
(beat)
My name is Anna.

MYKE
I'm Mykaltor, but you can call me
Myke. And don't be sorry.

He looks at her dead serious.

MYKE (CONT'D)
I would've done the same.

EXT. MARS / CRASH SITE RS BONO - DAY

A glider with an NIS emblem enters our view. It's closing in
on the wreckage of the RS BONO that is surrounded by
emergency vehicles, both airborne and earthbound.

Raj Roshan, a slender, Indian man in his fifties, and NIS
chief Syra are surveying the crash site from inside the
glider.

ROSHAN
Do we have any idea who is
responsible for this?

SYRA
We found three dead Makanda inside
who weren't on the passenger list.

ROSHAN
But how did they get on board?
Security on earth is impeccable.

SYRA
That's why they used a glider to
board the ship in Mars orbit.

ROSHAN
Damn cockroaches. We should've left
them rotting in their caves.

Syra ignores the slur.

ROSHAN (CONT'D)
Where's the glider?

SYRA
We're still looking for it.

ROSHAN
So someone escaped.

SYRA
And they took a hostage.

ROSHAN
Secretary Leroque, I presume.

SYRA
No she's dead. The only passenger
not accounted for is Anna Hofman.

ROSHAN
Hofman?

SYRA
Yes. George Hofman's daughter.

INT. LIVING MODULE - DAY

CLOSE UP on the holographic image of George Hofman hovering
in midair.

HOFMAN
Hello Anna. You're probably already
on your way. I hope you'll have a
good trip.

The image is projected from a PID, a Personal Information
Device, think Iphone 10, which Anna is holding in her hands.

HOFMAN (CONT'D)
Snoopy and I are already looking
forward to meeting you at your
favorite place.

The message ends and the image disappears. Anna is a bit confused. Something isn't right with the message. Myke is still working in the kitchen.

MYKE

That was George Hofman. You know him?

ANNA

Wouldn't say that. He's my father though.

Myke looks at her, puzzled. Anna pushes a button on the PID. The holographic image reappears.

HOFMAN

You've reached Professor George Hofman. Please leave a message.

ANNA

Hey, it's me. Just wanted to let you know I'm okay. I'm safe. I survived the crash and I'll explain everything as soon as I see you in the city. So don't worry about me.

She turns off the device

ANNA (CONT'D)

As if.

She notices the wreckage of the RS BONO on the 3-D screen.

ANNA (CONT'D)

Hey, turn it up.

MYKE

SOUND UP!

NEWS ANCHOR

...with 128 people dead, the attack on the RS BONO was the most devastating strike by the Makanda terrorists so far. Among the victims, Nebula Inc. public relations chief Patricia Leroque, who was returning from a meeting with the UN Secretary-General.

A short film clip of Leroque appears.

ANNA

Of course. That's it. They wanted her not me. She was sitting a row behind me and they made a mistake.

MYKE

Don't you think they would've noticed?

ANNA

Well, maybe we all look the same to you guys too.

Myke shrugs. The oven...BING...gives a signal.

ANNA (CONT'D)

I have to get to Cydonia. Talk to the authorities. Meet my dad.

MYKE

Okay, I'll take you. But first...

He pulls out the steaming meat out of the oven.

MYKE (CONT'D)

...it's dinner time.

EXT. MARS / GLIDER CRASH SITE - DAY

A Makanda in a protective suit is stepping out of the crashed glider. He turns to General Daros who's standing next to their vehicle.

MAKANDA 3

(makandish)

It's empty.

Another Makanda is scanning the ground.

MAKANDA 4

(makandish)

Someone took her. There are footprints. And tire-tracks.

DAROS

(makandish)

Then we should find out where they lead to.

INT./EXT. LIVING MODULE - DAY

Myke and Anna are getting ready to leave - putting on their spacesuits - packing their bags. Anna grabs her helmet. She looks out of the window.

ANNA

Do you remember what Mars was like?
I mean before Olympus Mons erupted
and destroyed the whole planet?

Myke doesn't give an answer.

ANNA (CONT'D)

They say there were huge oceans once. Jungles full of life. And cities with millions of people.

MYKE

Yep, a real paradise.

Myke's tone says otherwise. Anna is too deep in thought to notice.

ANNA

It's like a bad joke. Earth is dying because of too much water. And Mars is dead because there's none of it.

MYKE

Everything that destroys can also create.

Huh?

MYKE (CONT'D)

Old Makanda proverb. And anyway. There is water on Mars.

ANNA

Frozen solid. At the poles.
(sarcastic)
That'll help.

Myke puts on his helmet. The helmet covers most of his face, only his eyes are visible. He activates the intercom.

MYKE

Let's go! It's a long trip.

Anna puts on her helmet. Intercom on.

ANNA

Yeah, about that. Why do you actually live out here all by yourself? Why don't you live in Cydonia?

No answer. Instead Myke opens the hatch.

MYKE

We should go.

They step into the small space. Anna is well aware of how close Myke is. The inner door closes behind them with a hiss.

The moment it's shut, the outer door opens...

...REVEALING GENERAL DAROS AND TWO ARMED MAKANDA IN SPACESUITS.

Anna shrieks. Daros grabs her. Pulls her out of the hatch. The other two aim their guns at Myke. -- Ready to fire, when in A LIGHTNING FAST MOVE he disarms them both. He CRACKS the helmet of one of his attackers. -- The Makanda stumbles away, precious air hissing out of the fissure in the helmet.

Myke uses the low gravity to his advantage. He pushes himself away from the wall, and "flies" towards Daros. They COLLIDE and tumble to the ground. Daros lets go of Anna.

MYKE (CONT'D)
GET IN THE ROVER!

Anna is shaken.

MYKE (CONT'D)
NOW!

Anna JUMPS in the six-wheeled vehicle. -- Myke and Daros are locked in a fierce struggle. The low gravity turning it into a kind of wireworks version of a "Bourne Identity" fight.

MYKE (CONT'D)
(via intercom to Anna)
There's a gun under the seat.

Anna scrambles to get it. The second Makanda reaches for his gun on the ground a few feet in front of the car.

ANNA
(in panic)
It's not here.

She pops up behind the wheel -- sees the Makanda grabbing his gun -- turning to shoot.

ANNA (CONT'D)
Bonkers!

She TURNS ON the engine. HITS the gas. The rover JUMPS forward, SQUASHING the would-be-shooter.

WHUNK! Daros crashes into the wall of Myke's home. Myke jumps at him -- going for a heavy blow. But Daros draws a knife -- PUSHES himself from the wall -- SMASHES into Myke -- SLASHING through the space suit -- grabbing his arm. They CRASH on the ground and struggle for the knife.

They LOCK EYES -- A sense of surprising recognition for both of them.

A FLASH...

EXT. FOREST - DAY

Myke is running through a dense martian forest. With him a group of Makanda, we can't see their faces.

All of them running the same pace, the same rhythm, their hearts beating like one. Like a pack of wolves. Exhilarated, fast, dangerous...

FLASH --

EXT. LIVING-MODULE - DAY

Myke snaps out of it. Frees himself with a KICK. Makes for the rover that screeches to a halt right in front of him -- Myke jumps aboard.

MYKE

GO!

Myke pulls out the gun from under HIS seat. He switches to grenade mode...

ANNA

Next time maybe you tell me which seat.

...and shoots at General Daros's rover. KABOOM! That one's toast.

Anna hits the gas again while Myke quickly gets some tape and rolls it around his arm to secure his suit.

The General watches the rover vanish behind some sand dunes. He seems remarkably calm about it. Even thoughtful. He's got a different plan now. A much better one.

EXT. MARS / PLAINS - DAY

With the colossal "Twin Peaks" looming in the background, the rover races through the barren wasteland of the martian desert, leaving a trail of dust in its wake.

Inside the rover Myke turns to Anna.

MYKE

So you still think they thought you were someone else?

ANNA

No, I don't, but why the hell are they after me? What do they want? I've never even been on Mars before.

MYKE

What? But you're the daughter of the "Ashtai".

ANNA

That's what you call him?

MYKE

It means "the one who discovers".

ANNA

Well, my father was always interested in discovering. Mostly people far away and dead for 10,000 years. People close and alive weren't really his thing.

Myke understands.

MYKE

And why are you here now?

ANNA

Because he is dying.

For a moment there's only the quiet hum of the engine. Until it suddenly stops - and the rover slows down.

ANNA (CONT'D)

What's that?

Myke knew this would happen.

MYKE

We're out of fuel.

ANNA

What?

MYKE

I didn't get a chance to change the fuel cell. Saving cute, but not-so-grateful humans from big bad Makanda isn't something I do every day.

The rover comes to a halt. Anna looks at him.

ANNA

You think I'm cute?

MYKE

I think you are not very grateful.

Anna sighs. Back to more important things.

ANNA

So, how do we get to Cydonia?

MYKE

We walk.

You got to be kidding me.

EXT. MARS / DUNES - DAY

No he's not. With the sun burning down on the vast martian desert, Anna and Myke appear like insects crawling over the dunes of a sandbox.

And while Myke is marching on with seemingly no effort, Anna is struggling to keep up.

ANNA

Why don't we just call someone to get us?

Myke doesn't answer.

ANNA (CONT'D)

I mean, they could still come after us and there's nowhere to hide. And what if there's a storm? Or we run out of air? Or we don't make it till sundown? We'll freeze to death.

Still no answer.

ANNA (CONT'D)

(sheepishly)

What if I have to pee?

MYKE

We're almost there. It's just over the hill.

He continues trekking up a steep hill. Anna stumbles after him. Reaches the top...

...and is struck by the incredible sight below her. The city of Cydonia. The capital of Mars.

Built around the first human settlement on the red planet, Cydonia has grown into a sprawling city. Gleaming skyscrapers, connected by a tangled web of monorail tubes, are home to more than 100,000 humans - and most of the 900 Makanda. The artificial atmosphere is protected by a force field generated by huge pylons surrounding the city.

Visible on the edge of Cydonia: the expansive mining facilities of Nebula Inc.

INT. ENTRANCE HALL - DAY

With the familiar HISS of compressed air, one of a row of airlocks opens and Anna and Myke step out into the huge entrance hall of Cydonia.

MYKE

Welcome to Cydonia.

Resembling an airport security area, visitors are screened with full body scanners. Their bags are inspected by NIS personnel. Video surveillance is everywhere. The people waiting in line are bombarded by countless holographic ads touting the latest electronic gadgets, movies and perfumes. Some of the screens also show news footage of the wrecked RS BONO and the three Makanda responsible.

Myke has already spotted the heightened security. There are armed guards everywhere, supervised by NIS security chief Syra.

MYKE (CONT'D)
They increased security.

ANNA
Good. Means we're safe from those goons.

Anna starts to approach one of the security people.

ANNA (CONT'D)
Hello, my name is...

She's pulled away by Myke.

ANNA (CONT'D)
Hey. What are you doing?

MYKE
Guess.

He points to one of the many screens on the wall now showing a photo of Anna with the caption "suspected terrorist".

ANNA
WHAT? That's a mistake. Let me talk to one of the...

She's interrupted by a soothing female voice.

COMPUTER VOICE (OFF)
ALERT. Terrorist suspect identified in sector 5. Name: Anna Hofman.

A live feed of one the surveillance cameras suddenly appears on every screen showing Anna and Myke watching themselves.

ANNA
(dumbfounded)
That's us.

MYKE
You don't say.

He pulls her away. But Syra has spotted them.

SYRA
OVER THERE!

A few NIS men join Syra.

SYRA (CONT'D)
That way!

They rush in their direction.

Anna and Myke push through the crowd, moving towards one of the exits.

ANNA
(protests)
Just let me talk to them. I can
clear this up.

MYKE
I really hope you can. Later!

Out of nowhere a NIS men appears. Myke KNOCKS HIM OUT with a one-two punch -- GRABS his gun -- People scatter -- SCREAMING.

Myke BLASTS open a maintenance door, allowing Myke and Anna to escape the security area.

But Syra and her men are still coming after them.

INT. CORRIDOR - DAY

Anna and Myke scramble down a narrow corridor. Turning a corner they encounter a dead-end.

ANNA
Awesome.

The footsteps of their pursuers are getting louder.

ANNA (CONT'D)
Now what?

BLAM! Myke SHOOTS at a reinforced steel grate.

MYKE
Help me.

He and Anna pull out the grate, uncovering a manhole-sized opening into nothingness.

ANNA
What's down there?

Myke takes a look at his watch. 20 seconds till 5:15. Syra and her men are getting close...

ANNA (CONT'D)
Myke?!

MYKE
Jump!

ANNA
But...
...turn around the corner.

MYKE
JUMP!
She jumps. Just as a bullet WHIZZES past her.

SYRA
PUT DOWN YOUR...

BLAM! BLAM! Myke fires at the NIS men. HITS one in the chest. Then follows Anna down the shaft.

Syra reaches the opening an instant later. Fires a few blind shots into the darkness. And just as she wants to follow them, a high speed monorail shoots past beneath her. Syra curses in makandish.

SYRA (CONT'D)
Chato!

INT. MONORAIL TUNNEL - DAY

Myke and Anna press against the wall as the monorail SCREAMS past them, only inches from their faces. Anna SCREAMS as well.

As soon as the train is gone...

ANNA
Are you insane?

Myke pulls Anna down the tunnel...

MYKE
Maybe.

INT. CORRIDOR - DAY

Syra orders one of her men down the hole.

SYRA
GO! GO!

INT. MONORAIL TUNNEL - DAY

Myke and Anna turn a corner. Myke opens a small door. Pushes Anna through. Follows her. -- Another train is approaching fast. -- And just as Myke has closed and locked the door behind them, the second train shoots by.

RUNNING OVER the screaming NIS officer who just landed on the track beneath the hatch.

INT. THE NEW CITY / STREETS - DAY

A bustling street in the modern part of the town. Everything is shiny and new. It's obvious that only the rich can afford a seat in the lifeboat. People of all nationalities fit in perfectly with the posh vibe.

Anna and Myke don't. Their disheveled appearance is drawing odd looks as they exit one of the buildings. That Myke is the only Makanda anywhere in sight doesn't help.

ANNA

This doesn't make any sense. Why do they think I'm a terrorist? I'm not a terrorist, I don't even want to be here...

Anna stops.

ANNA (CONT'D)

I have to turn myself in.

Myke is anxious about people noticing them. He keeps his voice down.

MYKE

Let's keep moving.

ANNA

My father, he works for Alexander Drake. Maybe if I can talk to him.

MYKE

Bad idea.

ANNA

Why? I haven't done anything wrong.

MYKE

Even worse. It means you've been set up. By someone very high up.

ANNA

That's ridiculous. Why would someone do that?

MYKE

You tell me. Half the planet is
after you. And, thanks to you,
after me as well.

ANNA

But I really don't know. I mean...

She suddenly thinks of something.

ANNA (CONT'D)

Wait a minute.

She takes off her backpack. Starts rummaging through it.

ANNA (CONT'D)

My dad told me to bring something.
Said it was important.

She produces an old and battered PID. An older version of the
one Anna was using before.

MYKE

What's that?

ANNA

My mother's diary.

She presses a button. A holographic image appears. Pictures
of an archeological site. Drawings and notes about the
ancient Indian culture.

MYKE

And why would anyone want that?

ANNA

Beats me.

Myke spots an NIS car. Pulls her off the street into a narrow
alley.

MYKE

Okay, if we want answers it seems
like we have to talk to daddy. But
first we need to talk to someone
else.

He pulls Anna further into the alley.

EXT. OLD TOWN / STREET - DAY

The old town of Cydonia is home to the lowest of the low.
Instead of gleaming new buildings, cramped living modules
from the early days of colonization line the dirty streets.
Corroded, damaged and smeared with all kinds of Graffiti, the
modules look about as inviting as a garbage container.

The street is filled with vendors, hookers and all-around sleazebags. And where else than in the poorest part of town would you find the unwanted natives of Mars, the Makanda?

Anna and Myke emerge from a dark alley. And once more, Anna is struck by what she sees. But this time it's more shock than awe.

ANNA
What's this?

MYKE
This is "First Town". It's where
the colony started.

Myke hurries over to the entrance of "The Mars Face", a shady bar. Anna follows him past a STREET PEDDLER selling lifelike Robot Dogs.

PEDDLER
Hey, beautiful, every lady needs a
lapdog. You'd look fabulous with a
"Paris"...

He holds up a tiny chihuahua...

PEDDLER (CONT'D)
...or a "Lindsay."

...and a Pekingese. -- That promptly short-circuits. Sparks fly, smoke rises from the dog's mouth.

ANNA
No thanks...

Myke enters the bar.

ANNA (CONT'D)
What do you want here?

MYKE
A drink.

Huh?

Anna hesitates to follow him when she notices a Makanda sitting cross-legged on the sidewalk at the end of the street. A braid in his hair, his eyes closed he looks absolutely serene amidst all the chaos around him.

Suddenly his eyes open and he looks straight at Anna.

Anna startles. She holds his gaze for a moment, then quickly enters the bar...

INT. MARS FACE - DAY

...where Anna's worst expectations are exceeded by far. "A hive of scum and villainy" wouldn't even come close to describing this dark and filthy place.

Of course all eyes, Makanda and human alike, are on Anna immediately.

ANNA

We shouldn't be here. This is not a good time for a drink.

She nervously eyes a group of rough-looking humans and Makanda, who stop their heated discussion as soon as they notice the newcomers. Their glares follow Anna and Myke to the bar.

MYKE

It's always good time for a drink.

They have reached the bar, where PJOTR BUDARIN, a chubby, white-haired man in his seventies is already grinning at them. He's speaking with a Russian accent.

BUDARIN

Ahh, Tovarish Mykaltor.
(surprised)
With a lady friend.

Myke ignores him.

MYKE

The usual.

BUDARIN

Of course.

As Budarin pours a slimy liquid into a shot glass, SNAIL - a grim looking Latino - and part of the group Anna noticed before - pushes his stool next to Anna's.

SNAIL

Do I know you?

There is something strange about Snail. His face, somehow, doesn't look right.

ANNA

Don't think so.

SNAIL

You sure?

Now one of his friends, LUKANDOR - a Makanda with a mischievous smile - steps between Snail and Anna. Glances towards Myke.

LUKA

Forget it, Snail. The lady had a taste of the real thing. No way she'll settle for a poor human sucker like you ever again. Right, Darling?

ANNA

I wouldn't know.

Anna feels uncomfortable. It doesn't help that she's well aware of the stares of the rest of the group (TOSHO - a heavy set man from Japan and KNOWLES, a petite woman with a web of scars all over her face).

LUKA

(surprised)

So the two of you aren't...

MYKE

None of your business, Luka.

Budarin flashes Lukandor a glance. It's obvious that Budarin has a lot of influence over Lukandor and the others. With a roguish smile Lukandor leans towards Anna.

LUKA

Well, if you ever get bored. You'll know where to find me.

Then he leaves Myke and Anna alone. Myke empties his drink.

MYKE

(to Budarin)

We need to talk business.

Budarin nods, than glances towards Snail.

INT. MARS FACE / BACKROOM - DAY

The backroom of the Mars Face doesn't look much better then the rest of the bar. However a whole lot of Russian astronaut memorabilia lends it a bit of a personal touch - Parts of a Russian flag, an astronaut's helmet, framed magazine covers showing two smiling men and one woman with headlines like "We made it!" or "The bear has landed!"

Snail leans in the door frame next to the TV. The 3-D screen showing images of the RS BONO crashing.

NEWS ANCHOR (V.O.)

...these terrible images were released a few minutes ago by Nebula Inc. The company's senior vice president Raj Roshan also put Anna Hofman and Mykaltor Noon at the top of the most wanted list.

(MORE)

NEWS ANCHOR (V.O.) (CONT'D)
Offering a reward of five million
Yon for each of them.

Budarin takes out a first-aid kit.

BUDARIN
Wow. You guys are in some deep
shit.

MYKE
(to Anna)
Yeah, thanks for that.

ANNA
(sarcastic)
You're welcome.

Anna grabs the first-aid kit from Budarin.

ANNA (CONT'D)
Let me do that.

Myke looks at her skeptical while she starts cleaning the
wound.

BUDARIN
So, what do you want me to do?

MYKE
See if you can find out anything
about who set her up. And why.

BUDARIN
And how am I supposed to do that?

MYKE
You were the second man on Mars.
You know everybody.

Anna looks up.

ANNA
You were the second man on Mars?

BUDARIN
Actually I was the first. Man that
is. And I would've been the first
human too but that bitch Popov used
her charms on the Mission
Commander.

ANNA
Really? I thought Mission Commander
Konchalovsky was gay.

Budarin is surprised by Anna's knowledge.

ANNA (CONT'D)
 (sheepish)
 Sorry. I'm kind of a history buff.

Budarin is a good loser.

BUDARIN
 (grins)
 Okay, Popov used her charms on me
 not him. She understood how
 important it was to be the first.

Anna continues to bandage Myke's wound.

The TV shows the surveillance camera picture of the rough
 looking black man again.

NEWS ANCHOR
 Despite the shocking attack on the
 RS BONO, the destruction of the
 radar station in Grid 45 is still a
 high priority for the NIS.

MYKE
 (to Budarin)
 Anyway, can you help us?

He glances at the TV.

MYKE (CONT'D)
 Or are you too busy?

NEWS ANCHOR
 Today the UN-affiliated terrorist
 group "La Resistance" took credit
 for trying to weaken NIS air
 defense...

BUDARIN
 TV off.

The TV switches off. At the same time Snail's face suddenly
 crackles like bad reception. He presses a button at his back,
 but without any effect. Now his real face is revealed. He
 isn't Latino, he's Afro-American. And he is the man we just
 saw on TV.

SNAIL
 (grins)
 I guess they're more interested in
 you now. Too bad, I am worth five
 million too.

Anna is shocked. But nobody else seems to mind.

BUDARIN
 How much do you pay?

Myke pulls out a small package and throws it to Budarin.

MYKE

Not five million, I'm afraid.

Smells it.

BUDARIN

500g of the finest Havanna cut.
Much better.

Budarin pockets the tobacco.

BUDARIN (CONT'D)

I'll try.

MYKE

And one more thing. We need to move
around without every son-of-a-bitch
recognizing us.

BUDARIN

That would be another 500g.

Myke sighs. Throws another packet towards Budarin. Budarin
smiles and nods towards Snail. The two leave the room.

ANNA

Nice friends you got there.

MYKE

Who said they're friends?

ANNA

Oh, sorry. Forgot. You're a moody
loner.

She pats him on the bandage.

MYKE

AH!

ANNA

Done.

Myke looks at the bandage.

MYKE

Looks professional.

ANNA

I was a nurse.

MYKE

And why did you stop?

Anna hesitates.

ANNA

'Cause there's no point. People
will die anyway.

She turns away from him, packing the first-aid kit.

MYKE

Look who's moody now.

INT. DRAKE'S OFFICE - DAY

Alexander Drake is standing in his spacious office overlooking the city of Cydonia. But today he is not enjoying the view.

DRAKE

You lost her?

Syra is standing in front of his desk.

SYRA

She's in the City. We will find
her.

DRAKE

Unless Daros gets to her first.

SYRA

He won't.

He turns around.

DRAKE

Don't underestimate him. He brought
down a whole damn ship just to get
to her before we could.

Syra nods. Drake moves towards her. Lowers his voice. This is important.

DRAKE (CONT'D)

This girl holds the key to our
future and she doesn't even know
it. If we get the key, the future
is ours. If we don't... Daros will
kill us all.

INT. MARS FACE / BACKROOM - DAY

Anna is again trying to reach her dad. We see Hofman's holographic projection.

HOFMAN

You've reached Professor George
Hofman. Please leave a message.

Anna doesn't bother to.

MYKE

They already got to him. And now they are waiting for you.

ANNA

Maybe, but... I think he knew something was up. He was trying to tell me something.

MYKE

What do you mean?

Anna plays her Dad's message again.

HOFMAN

Hello Anna. You're probably already on your way. I hope you'll have a good trip. Snoopy and I are already looking forward to meet you at your favorite place.

MYKE

And?

ANNA

Snoopy was a golden retriever. The cutest thing in the world. I taught him to play dead. But when he really died I cried for a whole week.

MYKE

He's dead?

ANNA

For 18 years.

That does sound strange. At this moment the door opens. And Lieutenant SYRA's head pops in.

ANNA (CONT'D)

Crap!

Myke JUMPS to the door. GRABS Syra. PINS her on the floor.

BUDARIN

(with Syra's voice)

OUCH! Tovarish Mykaltor!

MYKE

Are you insane! I could've killed you.

Only now do we see that Syra's head sits on top of an old and chubby body.

BUDARIN
 (with Syra's voice)
 You really need to relax comrade.

Syra's face fizzles and vanishes revealing Budarin's face. The Russian ex-astronaut smiles broadly. Takes of a thin metal collar with a small cube attached from his neck.

BUDARIN (CONT'D)
 Got her face from TV.

He hands Anna and Myke one of the collars.

BUDARIN (CONT'D)
 There are some other faces on them.
 All safe to use. And I'll get you
 some new clothes.

Budarin hands Anna a piece of paper.

BUDARIN (CONT'D)
 An untraceable PID-Code. You can
 leave a message, send a text,
 whatever. I will get it.

ANNA
 Thanks.

She puts on her collar.

BUDARIN
 So where are you going?

ANNA
 Looking for Snoopy.

EXT. THE NEW CITY / STREETS - DAY

Anna and Myke are back in New Town, even if they don't look and don't talk like them. The Holomasks have given them new faces and voices. And Budarin has given them new clothes.

ANNA
 I didn't know the first man on Mars
 is not only a terrorist but also a
 pervert.

MYKE
 He isn't a pervert. His customers
 are.

Anna is wearing a tight schoolgirl outfit. And she can't help looking sexy in it.

ANNA
 Guess the schoolgirl-look never
 gets old.

MYKE

So, where are we going?

ANNA

To my favorite place.

MYKE

But you've never been on Mars.

ANNA

But to church.

INT. NIS HQ - DAY

A sliding door opens and Lieutenant Syra enters a large windowless room filled with humans (no Makanda) sitting at half a dozen 3-D workstations.

A giant screen fills the entire wall in front of them. On the screen: images of dozens of security cameras, transcripts of phone calls, personal files, the news channel - still showing images of the wreck of the RS Bono.

Syra approaches PEDRO RAMIREZ, a slim Hispanic man in his late 20s.

SYRA

Show me what you have.

PEDRO

Yes ma'am.

Pedro wipes the images away with the wave of his hand. He makes a different "Desktop" appear. It's filled with surveillance footage of Anna and Myke, their personal files and records.

Pedro enlarges a screen showing surveillance footage of Anna and Myke in New Town.

PEDRO (CONT'D)

That was 90 minutes ago. Facial scanners detected them in New Town.

SYRA

Did you send a team?

PEDRO

Yes. But this guy led her to Oldtown and you know that the people there don't like to be watched.

He opens a grid of surveillance monitors. Most of them show only static. Some show a photo of someone mooning the camera or giving it the finger.

Syra points to the last image of Anna and Myke.

SYRA
Why is he helping her?

Pedro enlarges the photo, so Myke's face fills the screen. Then he pulls up Mykaltor's file next to Myke's image.

PEDRO
His name is Mykaltor. Lives in the outback. No record. Quiet life. Until this morning.

Images of Myke's house appear, showing some of the dead Makanda.

PEDRO (CONT'D)
These are Daros's men. Looks like they were trying to get to her.

SYRA
She couldn't have done that.

PEDRO
No, but he could.

Syra nods, but is obviously puzzled.

SYRA
Okay, what else?

PEDRO
Dr. Hofman's final communication before he vanished.

He pulls up the message. Hofman's hologram appears.

HOFMAN
Hello Anna. You're probably already on your way. I hope you'll have a good trip. Snoopy and I are already looking forward to meet you at your favorite place.

The hologram freezes.

SYRA
Some kind of code?

PEDRO
He's trying to mask it, but his pupil dilation and microexpressions are obvious.

SYRA
Any idea what he's trying to say?

PEDRO

No. There was cartoon dog called Snoopy.

SYRA

There are no dogs allowed on Mars.

PEDRO

No real dogs.

Syra nods.

SYRA

What about her favorite place?
Could be anything.

PEDRO

No, actually can't be anything.
Records show Anna Hofman's never
been on the planet before.

SYRA

What? But her father is...

PEDRO

Yeah, bit weird isn't it?

Syra thinks for a moment.

SYRA

Maybe we're looking for something
from Earth. Like New Central Park.
The Eifel Tower Restaurant, Little
Pyongyang.

PEDRO

That's nobody's favorite place.

SYRA

Where did she live as a kid?

PEDRO

She's from Cologne. A city in
Germany.

SYRA

What's in Cydonia that could remind
her of that?

PEDRO

(to computer)

Get me anything on Cologne, Germany
in Cydonia.

A moment later four images appear on the screen.

PEDRO (CONT'D)

There's a club called "Alaaf" where there's carnival every day. A Cologne Avenue in new town. A perfume store. "4711". And a small chapel that's a miniature version of the Cologne cathedral.

SYRA

Get me surveillance from that one.

Half a dozens surveillance images appear on the screen, all showing different angles on a small version of a two spired gothic cathedral located at the edge of a small park.

SYRA (CONT'D)

There!

She zooms in on a beagle sitting all by himself in front of the miniature version of the cologne cathedral.

PEDRO

You think that's Snoopy, ma'am?

Now Myke and Anna appear. Still in disguise they approach the robot dog. First the dog doesn't react. But when Anna starts talking to it, it suddenly springs to life. Jumps at her.

SYRA

Oh yes!

She storms out of the room.

EXT. THE NEW CITY / CHAPEL - DAY

Snoopy is happily licking Anna's face. Making happy sounds.

ANNA

Alright alright, calm down.

The dog sits quiet. Anna is not really sure what to do.

ANNA (CONT'D)

Okay, I'm here. Now... talk?

The dog does. In Dr. Hofman's voice.

HOFMAN

Hello Anna.

ANNA

Okay, this is weird.

HOFMAN

I'm glad you got my message. I couldn't warn you before you got on the shuttle.

(MORE)

HOFMAN (CONT'D)
You were already on your way when I
found out that Drake betrayed me.

MYKE
What's he talking about?

Anna ignores him and keeps listening to her father.

HOFMAN
And I'm so sorry that I lied to
you. But I knew you wouldn't come
if I told you the truth.

ANNA
(shocked)
You're not dying?

Of course the dog doesn't answer. The message just continues.

HOFMAN
(excited)
Anna, you won't believe it. I found
it. After all those years. I was
right all along.

Anna's face darkens.

ANNA
Oh great. Here we go again.

HOFMAN
But I need your mom's diary. Please
get it to me as fast as you can.
And make sure no one else sees it.
I am in one of the old NASA
stations. The exact coordinates
will be transferred to your PID
now.

Anna checks her PID.

HOFMAN (CONT'D)
Oh and Anna. Don't trust any...

WHAM! The Robot dog blasts apart.

MYKE
DOWN!

He throws Anna to the ground -- Draws his weapon. -- More
bullets rain down on them. People around them start to panic.
CHAOS ensues.

Myke has spotted the shooter. An NIS officer taking cover
behind his squad car. BLAM! BLAM! Myke fires a few shots at
him.

MYKE (CONT'D)

Come on!

He pulls Anna to her feet. -- Runs toward a parked Hovercar. Myke pushes the owner away. -- Gets in. With Anna on board the car shoots off into the air.

EXT. THE NEW CITY / STREETS - DAY

They race through the narrow steel canyon of the Newtown high-rises -- barely avoiding incoming traffic and the bullets of the pursuing NIS officers.

ANNA

MYKE!

Myke swerves just in time to avoid a Hovertruck appearing from the right.

Their pursuer is not so lucky. His Squad Car CRASHES into the Hovertruck.

MYKE

Whoops!

But no time to gloat as -

Syra appears behind them in her own Squad Car. And she pulls out a fracking BIG gun. She FIRES a strange blue FLASH at them.

With a FIZZLE their Holomasks disappear and as the steady hum of the Antigrav engine stops, Myke knows exactly what happened.

MYKE (CONT'D)

EMP-Gun! Jump!

ANNA

Wha...

He pushes a screaming Anna OUT of the falling car. And while it CRASHES 50 feet down, Anna and Myke land on a different Hovercar, startling the driver.

MYKE

Sorry.

BZZZZ - the car is hit by the EMP-pulse. It drops like a stone.

MYKE (CONT'D)

JUMP!

He grabs her and they barely make it onto another Hovercar.

Syra aims her weapon again.

Myke spots an oncoming "Firetruck."

MYKE (CONT'D)

On three. One...two...

Syra FIRES. Myke jumps. Anna follows a moment to late. The car they stood on loses power, CRASHING into a building.

Myke and Anna land on the hovering "Firetruck" but Anna slips.

FALLS...

...and is CAUGHT at the last moment by Myke.

MYKE (CONT'D)

Hold on.

Syra aims her gun, but the fire truck makes a right turn, vanishing behind a building.

SYRA

Chato!

Myke pulls up an angry Anna.

ANNA

What happened to three?

MYKE

She did!

Syra's Squad Car reappears behind them. Myke hands Anna his gun.

MYKE (CONT'D)

You take the wheel. I'll take care of her.

Anna nods. She moves toward the driver's cabin as Myke mans the firetruck's foam cannon. -- aims it at Syra's Squad Car. FHUMP! He fires a foam grenade at her.

It misses by inches. Syra aims her EMP gun, but Myke's second foam grenade hits just in time -- splashing white foam all over the Squad Car's windshield -- sending it into a blind tailspin. Syra loses her weapon.

MYKE (CONT'D)

Have a nice trip.

Not so fast. Syra pushes the driver from his seat. She takes over the wheel. Blasting a few bullets through the shattering windshield she regains vision, and narrowly avoids a huge billboard advertising driver's safety.

Anna has reached the driver's cabin. She points the gun at the two stunned fireman.

ANNA

Out!

FIREMAN

What are you...?

Anna fires a shot into the empty seats behind him.

ANNA

OUT!

The two firemen quickly open the sidedoor and jump...their fall broken by emergency rocket packs.

Anna takes over the wheel.

Just as Syra AND TWO OTHER Squad Cars reappear, opening fire with conventional weapons.

MYKE

Oh come on!

With bullets raining down on him, he fires back with foam. Missing. Until he hits a third Squad Car emerging from a sidestreet. Flying blind, the new Squad Car CRASHES into one of the others, sending it into a tailspin.

Vehicles have to swerve -- chaos in the air -- as we cut to:

INT. HEADQUARTER DAROS - DAY

General Daros is sitting on the floor in a dimly lit room -- his legs crossed -- meditating, concentrating on something far away...

EXT. THE NEW CITY / STREETS - DAY

Close on Myke's face. His face grim. Something is happening to him. He doesn't seem to see anything around him.

Not even Syra, who is coming after them again.

Myke tries to push something back with his mind, when --

BOOM, BOOM, BOOM... bullets are perforating the back of the vehicle.

Myke snaps back into reality. He is shocked to see Syra and the second Squad Car catching up.

He shoots another foam grenade.

Misses.

And now Myke is out of foam grenades.

MYKE

Great...

Racing full speed ahead, Anna is looking for a way out.

ANNA

(to computer)

Take me to the next Exit Lock.

In an instant, arrows are projected into the air in front of her leading the way.

COMPUTER VOICE

Do you wish assistance of an
autopilot?

More bullets are perforating the roof of the driver's cabin.
Anna swerves.

ANNA

NO!

Myke enters the driver's cabin.

ANNA (CONT'D)

I thought you would take care of
her?

MYKE

Me too.

ANNA

Guess I have to do it myself then.

COMPUTER VOICE

Your nearing Exit Lock 23. Please
slow down.

Anna speeds up.

MYKE

What are you doing?

ANNA

I really want to get out of this
city.

The firetruck is racing towards a huge airlock connecting the
forcefield-protected city with the outside world.

Syra realizes what Anna is trying to do.

SYRA

(into comm-link)

Code red. We have a 49 at EL23...

INT. AIRLOCK COMMAND BOOTH - DAY

Syra's holographic image is projected inside the airlock's command booth. A small room with a few people checking incoming and outgoing traffic.

SYRA

I repeat we have a 49 at EL 23...

One of the women looks up. She sees the firetruck barreling towards them.

WOMAN

Oh no. CLOSE THE BLAST DOOR!

EXT. AIRLOCK - DAY

A heavy steel door is slowly closing.

EXT. THE NEW CITY / STREET - DAY

Anna is still heading full-speed towards them.

COMPUTER VOICE

Warning! You are entering a restricted area. You are exceeding the speed limit by a 130 miles correction 140 miles... correction 150...

ANNA

SHUT UP!

The computer voice stops.

MYKE

You really think you can make it?

ANNA

I have no idea.

EXT. AIRLOCK - DAY

The blast doors are closing further and further and within inches Anna races through them. CRASHING through the first... and the second regular airlock doors...

EXT. MARS / DUNES - DAY

...blasting out of the city into the martian desert...

EXT. AIRLOCK - DAY

...while Syra has to swerve hard to avoid crashing into the blast doors.

SYRA
CHATO!

EXT. MARS / DUNES - DAY

Anna and Myke are still going full speed. Heading straight towards the mountainous region below the gigantic Twin Peaks.

ANNA
(beaming)
That was good, wasn't it?

MYKE
Yep, it was.

ANNA
Okay, next destination NASA station. I have a father to kill.

MYKE
Sounds interesting. But they are still after us and they will find us fast in this vehicle...

He hesitates to continue.

ANNA
And?

MYKE
And we're losing oil.

The read warning lamp is blinking.

ANNA
I really hate long distance travel.

EXT. THE NEW CITY / STREETS - DAY

Syra is racing her squad car past the Newtown high-rises towards Exit Lock 24. Two squad cars are following her.

SYRA
EL 24 this is NIS 542. Emergency unlock now! Transmitting code.

Immediately the airlock opens. The three Squad Cars enter the airlock...

EXT. MARS / DUNES - DAY

...and emerge through the second gate to continue their chase.

EXT. MARS / MOUNTAINS - DAY

The oil indicator is sounding the alarm, the motor is fuming. Anna and Myke are standing in the back of the fire truck. Both wearing spacesuits -- and rocket packs.

ANNA

How far?

MYKE

At least 60 miles to the NASA station.

ANNA

Any chance we'll make it?

Myke just shoots her a glance. Anna understands. None.

MYKE

Ready?

Anna nods. They lock their helmets. Myke opens the hatch. The red surface of Mars racing past a hundred feet below.

MYKE (CONT'D)

Then let's go.

They JUMP using the firemen's emergency jetpacks to slowly glide down.

The firetruck goes on for another mile until it CRASHES into a small mountain.

Anna and Myke touch down softly. They look towards the wreckage.

MYKE (CONT'D)

Okay, that should give us a bit of a headstart.

ANNA

The question is where to?

MYKE

There is only one place that we might reach before sunset.

ANNA

And what's that?

Myke doesn't answer. His face is grim. Anna gets anxious.

ANNA (CONT'D)
How bad can it be?

MYKE
Very bad.
(beat)
It's a monastery.

Huh?

EXT. MARS / MOUNTAINS - DAY

Anna and Myke trek over the mountains of Mars.

MYKE
So, what was Snoopy, I mean your
dad, talking about?

ANNA
Just his usual mumbo-jumbo. Ever
heard of the "Vedas", sacred texts
of ancient India and dating back
thousands of years?

MYKE
Sorry, not a history buff.
'Specially when it comes to human
history.

ANNA
It's a lot of mystical
gobbledygook. But my Dad was mostly
interested in the part where it
talks about a race of humanoids
coming to Earth in a metallic
craft.

She pauses. Myke looks at her incredulous.

MYKE
Your father thinks some of us came
to Earth after our planet died?

ANNA
(ironic)
And influenced mankind with your
wisdom and knowledge.

MYKE
But we can't survive on Earth. The
magnetic field is too strong. It
messes with our minds.

ANNA
Doesn't mean you didn't try. At
least if you ask my father.

MYKE

So he started looking for us
because of some old texts found on
Earth?

ANNA

Actually, he wasn't looking for
you. He was looking for the
"Chamber of the Second Sun".

MYKE

Sounds...mysterious...

ANNA

It is.
(imitating "In search
off..." Nimoy)
"An ancient machine, that can bring
Mars back to life."

MYKE

You're kidding me.

ANNA

I wish.
(beat)
My mum died because of it.

MYKE

What?

Anna's face darkens.

ANNA

My parents were working at an
excavation site in Puh Lai, in
India. The dig was unstable. It
caved-in. My mom got trapped. But
then she spotted some old drawings
exposed by the cave-in. My father
was convinced they were clues to
the location of the "Chamber of the
Second Sun" on Mars. He talked her
into taking pictures, instead of
trying to pull her out.

Anna stops talking.

MYKE

What happened?

ANNA

She took the pictures. Sent them
back to my dad.
(beat)
Then the site collapsed. Burying
her.

Myke is shocked.

ANNA (CONT'D)

They searched for two days. But the only thing they found was her diary.

(beat)

After her death my father left everything behind, including me, and went to Mars to find this stupid machine. Of course he never did. Whatever my Mom died for was useless.

MYKE

What happened to you?

ANNA

I lived with a second cousin of my mom. She wasn't a bad person or anything. She just didn't know me very well or understand children.

MYKE

How old were you?

ANNA

Six.

Myke feels for her.

MYKE

I never heard of a "Chamber of the Second Sun".

ANNA

Why should you? It only exists in my father's delusions. We all know that a few weeks after Mons Olympus erupted, Mars was completely destroyed. There is no way that even the Makanda could have built something that powerful in such a short time.

MYKE

You're probably right. But it seems some people have a different opinion.

Anna stops.

ANNA

(incredulous)

You think someone besides my father believes the Chamber exists?

Myke shrugs.

MYKE
 Why else would they be after you
 and your Mom's diary?

Myke has a point. He looks up at the sun. It is very low in the sky. Anna notices too.

MYKE (CONT'D)
 We have to move.

EXT. MARS / FIRETRUCK CRASH SITE- DAY

A NIS glider hovers over the wreckage of the firetruck. Syra and a pilot are on board the glider. Syra communicates with Alexander Drake on a video comm-link.

SYRA
 The vehicle is empty. But they
 can't be far.

DRAKE
 Where are they heading?

Syra opens a program on her monitor.

SYRA
 No registered settlements within a
 radius of 200 miles.

Syra glances at the low sun.

SYRA (CONT'D)
 And only a few minutes before
 sunset. No chance they'll survive.

DRAKE
 As long as the diary does and you
 get it to me I'm good.

SYRA
 Yes, sir.

She nods towards the pilot. He starts to circle the area.

EXT. MARS / MOUNTAINS - DAY

The sun begins to set. Myke and Anna are searching for any sign of civilization. Anna checks a small readout on her spacesuit.

ANNA
 We're almost out of life-support.
 There's nothing here.

MYKE

What did you expect? A neon sign?
They're here without official
authorisation. I only know about
them, because Budarin delivers food
once a month.

ANNA

What if we don't find them?

MYKE

We will.

Myke points at some barely visible tracks. They follow them.

EXT. MARS / CREVASSE - DAY

The tracks stop at the edge of a deep, wide crevasse.

The sun is setting fast, bathing everything in an unreal
light. Myke pulls a steel cord from his emergency pack. He
fastens it to a nearby boulder.

ANNA

Doesn't look like an entrance to
me.

MYKE

We have to get shelter. Now.

At this moment the sun disappears below the horizon.

MYKE (CONT'D)

You're coming?

Anna quickly takes out her own steel cord. She attaches it to
another boulder. They both turn on their helmet lights and
start their descent.

After a few metres, the sky turns dark overhead. The sun is
gone. Almost immediately a thin ice covering starts forming
on the wall.

ANNA

Ice?

MYKE

Vapor. It's coming from down there.

A moment later more ice appears. INSIDE Anna's helmet.

ANNA

Oh god...

MYKE

What?

ANNA
My heating is out.

MYKE
Keep moving.

They climb down as fast as they can. The ice around them is forming faster. Anna is shivering.

ANNA
I can't hold on anymore.

MYKE
Just a few metres.

ANNA
I...

Her hands turn numb. She slips.

FALLS SCREAMING.

She CRASHES on a small ledge below.

MYKE
ANNA?!

He lets go of his cord, falls and lands on his feet next to her. Anna is lying in front of a STEEL DOOR.

MYKE (CONT'D)
Anna. Can you hear me?

ANNA
Yes...

But she's losing strength fast.

Myke turns to the steel door. He desperately tries to open it. But it won't budge.

MYKE
Chato!

And now his breath starts to freeze inside his helmet as well.

BLAM! Myke fires at the door. Nothing. He hammers against it.

MYKE (CONT'D)
Let us in! Damn it. OPEN IT you lousy sons of bitches.

The extreme cold takes over fast. He's shivering. Breathing hard, he slumps down.

MYKE (CONT'D)
Open...the fracking...

He finally loses consciousness.

With the lights from their helmets fading, everything turns black.

INT. UN HELICOPTER - DAY

We are back in Anna's past. She's inside a UN helicopter wearing her UN vest again - looking out of the window with a tense face. The snowcapped peaks of the swiss alps race past her.

PILOT (OFF)
Approaching target coordinates.

Anna tenses up even more. Anticipating something dreadful...

...and witnessing something even worse when the helicopter banks around the steep face of a mountain.

Beneath them: Water. As far as the eye can see. Filled with debris - tents, crates. Bodies. Hundreds of bodies.

ANNA
(in shock)
No...

Now the village of St. Moritz comes into view. All of it's buildings submerged in 12 feet of water. The higher ones still partially visible. A few survivors standing on the rooftops waving for help.

Anna looks on in shock as the helicopter slowly circles the disaster area. The pilots radio chatter fades into the background.

Then - for just a split second - Anna catches the sight of something floating in the murky water. A small body in a red dress.

INT - MONASTERY / SLEEPING CHAMBER - NIGHT

Anna startles awake...

ANNA
NO!

She sits up in some kind of bed in a dimly-lit room. Myke is lying next to her - woken up by her scream.

MYKE
Huh, what...

When he sees Anna's tears, he holds her.

MYKE (CONT'D)
 Hey, it's okay. We're alive. It's
 okay.

Anna hides her face in Myke's shoulder - only slowly
 realizing where she is.

ANNA
 We made it?!

Myke nods. Now she notices his strong arms around her. His
 hands on her back. Anna finds it difficult to breath
 steadily. And she's not the only one feeling the charge
 between them. Myke is looking at her with his mysterious and
 beautiful eyes. And suddenly...

They kiss.

ANNA (CONT'D)
 Thank you.

Myke smiles. When they suddenly notice a strange song.

ANNA (CONT'D)
 (quietly)
 What is that?

MYKE
 No idea.

Anna reluctantly draws back from Myke, gets on her feet and
 opens the door.

MYKE (CONT'D)
 Anna wait...

But she's already stepping into...

INT. MONASTERY / HALLWAY - NIGHT

... a long, dimly-lit hallway also carved out of stone. Its
 walls are lined with colorful murals and ancient Makanda
 statues. At the end of it: a heavy wooden door.

Anna approaches it slowly. Marveling at the rich murals
 showing blooming hills, thick forests, crystal clear lakes. A
 blue sky. Myke steps into the hallway.

ANNA
 Is that...

MYKE
 (captivated)
 Manala Gra.

Anna gives him a questioning look.

MYKE (CONT'D)
That's what we call our planet.

Myke is obviously touched by the images on the wall.

ANNA
Of course.
(softly)
It was beautiful.

MYKE
Yes, it was.

Anna looks around. Amazed.

ANNA
This monastery must be over 10,000
years old. How is that possible?
And why does hardly anybody know
about this place?

MYKE
The Sadhu love their secrecy.

Somehow Myke doesn't sound too enthusiastic.

ANNA
Why? I thought they're just
priests.

Myke doesn't answer. The rhythmic singing grows in intensity.
Ann and Myke move towards the door.

ANNA (CONT'D)
What are they singing about?

MYKE
Can't say. It's Mahili.

Anna looks puzzled.

MYKE (CONT'D)
Our ancestor's language. No one
speaks it anymore.

Anna opens the door slowly.

INT. MONASTERY / TEMPLE - NIGHT

Behind it: A large circular room lit by candles. In the middle of the room a group of male and female Makanda kneel around a very old Makanda lying on the floor. All of them wear their hair as a braid wrapped around their head. Just like the Makanda Anna saw sitting calmly on the street in Newtown.

MYKE

Except for the few remaining
Sadhu...

The group doesn't seem to notice the visitors. They're all
lost in a trance.

Anna looks at the man on the floor. He's pale and seems to be
having a hard time breathing.

ANNA

Are they trying to heal him?

Myke's face darkens.

MYKE

No. He's dying.

Suddenly the singing stops.

The Makanda start humming. One of them bows down to the dying
man. They lock eyes and for a brief moment a light seems to
flash between them. Then the man on the floor breathes his
last breath. He's dead.

MYKE (CONT'D)

We shouldn't be here.

Anna and Myke carefully retreat out of the room. Close the
door.

BALSOR (OFF)

Oh good. You're awake.

Anna and Myke spin around. Facing them is an old Makanda
looking much like the ones in the room. He bows with a smile.

BALSOR (CONT'D)

I am Saduh Balsor. Welcome to the
House of Etera. May I offer you a
meal?

A bit dumbfounded, Anna and Myke both nod.

INT. MONASTERY / KITCHEN - NIGHT

Anna and Myke are sitting at a long table with the Saduhs,
sharing a silent meal. Myke obviously feels uneasy around the
holy men and women. Saduh Balsor finishes the meal with a
short prayer. He turns to Anna.

BALSOR

We can talk now.

ANNA

Thank you so much again for saving our lives. And for the soup. It was delicious.

MYKE

Yeah. Thanks.

Myke doesn't sound very thankful. Balsor eyes Myke knowingly.

ANNA

The man that passed away. Was he a Sadhu as well?

BALSOR

(nods)

Saduh Oynen was one of the masters of his art.

He points to a huge, and only partially finished mural showing a snow capped mountain range.

BALSOR (CONT'D)

He's been working on this for 200 years. Before the Dark Age of hibernation of course.

ANNA

(incredulous)

For 200 years?

BALSOR

(nods)

He did it all by himself. And when he completes it, it will be his masterpiece.

ANNA

But he's dead. How can he finish it?

BALSOR

His body is dead. But his soul lives on.

MYKE

Whether he wants it or not.

BALSOR

We never go against anyone's will, Saduh Oynen asked for "Kindano".

Anna looks puzzled.

BALSOR (CONT'D)

"Kindano" that's what we call the ritual you just witnessed.

(MORE)

BALSOR (CONT'D)
It's the transition of the individual's soul into the consciousness of the Saduh.

ANNA
You're telling me, the dead guy is now inside of you?

BALSOR
His spirit. His knowledge. His experience. His memories.

Anna is impressed.

ANNA
So, do you... hear him?

BALSOR
If I choose to. The souls inside help us understand the past, create the present and not fear the future.

ANNA
Souls? As in many?

BALSOR
I've had the honor of merging with seven Brothers. And each of these had performed Kindano up to 17 times himself.

ANNA
And they're all inside your head?

BALSOR
And my heart. All 96 of them.

ANNA
(astonished)
Can all Makanda do that? I mean merge with the dead?

BALSOR
In theory, yes. But only years of meditation will protect you from certain insanity.

He glances towards Myke.

BALSOR (CONT'D)
And there is a dark side to it.

Myke has had enough. He gets up.

MYKE

I'd really love to stay and chat.
But we're late for a family
reunion.

Anna shoots him a look, but Balsor just seems amused.

BALSOR

One of our vehicles should be
prepared by now.

They get up.

ANNA

(to Balsor)

You haven't asked why half the
planet is hunting us. We could be
terrorists or worse...

BALSOR

It's not for me to say who you are.
That's up to you.

Balsor looks at Myke, who seems angry about something.

MYKE

Only sometimes it isn't.

Myke turns to leave the room.

MYKE (CONT'D)

I'll get the spacesuits.

Anna is puzzled. What was all that about?

BALSOR

Your friend has a lot on his
plate, as you humans would say.

ANNA

I guess so.

When Balsor and Anna are leaving the kitchen, she takes her
mother's diary out of her bag.

ANNA (CONT'D)

Saduh Balsor, can I show something
to you?

INT. MONASTERY / HANGAR - DAY

Anna and Balsor are waiting for Myke in front of an old
rover. Balsor is looking through the pictures in the PID.
Pictures of cave-paintings. Some of them seem like drawings
of a strange machine.

Balsor seems to concentrate on something within himself.

BALSOR

Sorry, nothing. None of my brothers
have seen these drawings before.

Anna sighs.

ANNA

I didn't expect they would have.
But thanks anyway.

Balsor nods at her...

BALSOR

Give my greetings to the "Ashtai".
We're grateful he ended our sleep.

ANNA

I will.

Balsor leaves her alone.

MYKE (OFF)

You're ready?

Anna jumps. She didn't hear Myke approaching. She turns
towards him. He is right behind her, already in his space
suit, his helmet still under his arm. Being so close to him
reminds her of their kiss.

ANNA

Ahm, yes, of course.

And apparently she is not the only one. They look at each
other.

MYKE

Then, I guess, we should leave...

Myke takes a step back. Turns towards the rover. Anna
follows. Not knowing what to feel...

EXT. MARS / PLAINS - DAY

The Saduh's Rover is driving through the endless martian
wasteland.

Anna looks at Myke's hands holding the wheel. She glances at
his face when he's not looking. She has to find something
else to think about...

ANNA

What's your problem with the Saduh
anyway?

MYKE

I don't have a problem with them.

He looks at Anna. Catches her staring at him.

MYKE (CONT'D)
But I might have another...

He suddenly breaks off, visibly in pain.

ANNA
MYKE!

Myke almost loses control over the car. Anna grabs the wheel.

ANNA (CONT'D)
What's wrong?

Myke is fighting something. Something STRONG. Trying to get into his mind...

FLASH

EXT. FOREST - DAY

He's back in the forest. Running with the others. One group. One mind. One leader: Daros.

The pack is getting more ferocious. The lust for the impending battle in their eyes. A small village comes into view. The target of their operation. Moving as one the members of the pack draw their knives...

ANNA (OFF)
MYKE!

FLASH

EXT. MARS / PLAINS - DAY

Myke is back in the rover. The vehicle standing still. Myke is sweating, breathing hard.

ANNA
Damn it Myke, what's wrong with you?

Myke needs a moment. He composes himself.

MYKE
Nothing.

Anna looks at him. Incredulous.

MYKE (CONT'D)
We're almost there.

He starts the motor and drives on

INT. ABANDONED MINING STATION / DAROS ROOM - DAY

General Daros is sitting in meditation again. He opens his eyes. Satisfied with his progress.

INT. NASA BASE / ENTRANCE - DAY

The decrepit air lock closes behind Anna and Myke with a loud screech. Their flashlights cut through the darkness, shining light on dust and decay. There is no sign of life.

MYKE

Cozy.

ANNA

NASA wanted to keep up with the Russians of course, but the stock market crash in '39 kind of ruined the party and everyone went home.

Myke checks his PID.

MYKE

But someone came back and turned on the life support.

He takes off his helmet.

MYKE (CONT'D)

Let's find him.

While Anna removes her helmet, Myke continues down the corridor...

...and is ATTACKED by a figure from behind. Myke parries the assault. Disarms the attacker. THROWS him to the floor. The attacker moans in pain.

ANNA

MYKE!

She runs over to him and as Myke shines his light in the attacker's face. Anna recognizes her...

ANNA (CONT'D)

Dad!

Hofman looks up. A bit dishevelled.

HOFMAN

Anna?

MYKE

(startled)

Ashtai.

Myke helps him up.

MYKE (CONT'D)

I'm sorry, I didn't mean to...

HOFMAN

No, no. I am sorry. I was expecting her. But not a Makanda.

ANNA

Are you okay?

HOFMAN

I am fine.
(impatient)
Did you bring it?

WHOA...

ANNA

(bitter)

Nice to see you too, Daddy. You're health seems to have improved quite a bit since we last spoke.

HOFMAN

Anna, listen I...

But Anna doesn't want to listen. She is angry as hell.

ANNA

You lied to me. You told me you were dying just so that I would come all the way to this godforsaken place and bring you mum's diary.

HOFMAN

Didn't you listen to my message? I found it. I found the...

ANNA

..."Chamber of the Second Sun". Yeah, right. Do you know how often I heard that in the past ten years? I don't care whether you found god himself. Just as you don't care, that a bunch of people tried to kill me. Or that mom died because of your obsession with that stupid chamber...

Hofman is taken aback by Anna's angry speech. Anna takes out her mother's diary, passes it to Hofman...

ANNA (CONT'D)

Here, knock yourself out.

...and storms out of the room.

INT. NASA BASE / KITCHEN - DAY

Anna is staring out of the window. She's crying. The door to the kitchen opens.

ANNA
Leave me alone.

It's her father.

HOFMAN
Anna please. Let me explain.

ANNA
I'm not interested.

He ignores her.

HOFMAN
The reason why I am still searching for the chamber isn't because I didn't care what happened to your mom. I can't stop searching because I did care. And I still do. And if I had stopped, she would have died in vain.

Hofman is holding something the size of a briefcase in his hands. He is unwrapping it.

HOFMAN (CONT'D)
I loved her so much, it still hurts sometimes.

Anna doesn't answer.-- Hofman reveals an ancient slab of stone filled with hieroglyphics oddly resembling Sanskrit. Next to it half of a drawing.

HOFMAN (CONT'D)
Three days ago I found this...

Anna is startled.

ANNA
That looks like...

HOFMAN
I know.

Hofman starts a video on the old PID Anna just gave him.

We see Anna's mother. She is in a half collapsed archeological excavation site. One of her legs is obviously broken and blocked underneath stones and wood. Her clothes are ragged, there is blood everywhere. She talks to the camera.

ANNA'S MOTHER

Hello Anna, it's mom. By the time you see this, I won't be here for you anymore. I know, it sucks not to have a mom and I am so sorry for that, my sweet angel. But I know as well and without a doubt in my heart, that you will make it without me and that you will grow into a wonderful young woman who will achieve everything in the world she wants...

At this moment the camera wobbles to the side. Part of the excavation site crumbles. But Anna's mother manages to adjust the camera one last time.

Now we see something behind her. Part of a drawing...

ANNA'S MOTHER (CONT'D)

I love you, my Sweetheart and I will always be with you, even if you sometimes doubt...

CRASH. Suddenly the picture is pitch black. And a prompt appears "End of recording."

Anna has tears in her eyes. So has Hofman. But he rewinds the recording.

He pauses it at the drawing behind Anna's mother. And holds the drawing he found three days ago next to it. They fit together as a...

HOFMAN

(points to the PID)
I never thought the drawing was important. Only when I found this...
(points to the stone slab)
...did I realize...

ANNA

(finishes)
...It's a map.

Hofman nods amazed.

HOFMAN

I already managed to translate parts of the text.

He points to a row of symbols on the text he found.

HOFMAN (CONT'D)

(translating)
And the light shall shine like a second sun.

(MORE)

HOFMAN (CONT'D)

A new world created with new hope
for Manala Gra in the Chamber of
the Second Sun.

Anna realizes the unbelievable truth.

ANNA

The Chamber. It really exists.

EXT. MARS / PLAINS - NIGHT

A sleek glider races close to the surface of Mars. Two other
gliders join from different directions. They fly in
formation.

Syra and a pilot are sitting in the middle glider.

SYRA

Anything?

PILOT 1

Negative. No sign of the fugitives
in Sector Beta 3 and 4.

PILOT 2

Same goes for Sector Delta 1 and 2,
ma'am.

This is not what Syra wanted to hear.

SYRA

Keep looking!

The gliders break formation. They fly off in opposite
directions. Syra's glider continues her path.

INT. NASA BASE / KITCHEN - NIGHT

Anna, Myke and Hofman are in the small kitchen. They're
eating some decades-old dried food.

HOFMAN

Drake funded my search for years. I
thought he would be as excited as I
was about my discovery.

MYKE

But he wasn't?

HOFMAN

Not in the slightest. There are two
billion people left on earth, all
hoping for Mars to be their
lifeboat. If Mars were to develop
an atmosphere living here would
actually be possible for them.

(MORE)

HOFMAN (CONT'D)

And that's something Drake would never allow.

ANNA

Why not?

HOFMAN

Power of course. He can exercise absolute power over a city with a million people but not over a planet with two billion.

MYKE

So he supported you financially only to make sure that nobody else learned about the Chamber?

HOFMAN

(nods)

He swore me to secrecy, said he didn't want to raise false hopes without proof. And I believed him. Fool that I am.

ANNA

And what about the Makanda? What do they want with the Chamber?

HOFMAN

I don't know.

Hofman is in deep thought. He nods toward the PID and the text.

HOFMAN (CONT'D)

I have more studying to do. I have a feeling there's even more to the Chamber than I think.

He gets up to leave the room but hesitates, looking towards Myke .

HOFMAN (CONT'D)

Thank you for keeping my daughter safe.

He leaves. Anna and Myke are alone now. Myke notices that Anna can hardly stay awake.

MYKE

You're tired.

ANNA

Just need a coffee.

Myke turns towards the kitchen. He searches for something to make some coffee with.

MYKE

I never thought it possible that
Mars could live again. I used to
love the ocean. The wind...

No reaction. Myke turns to see Anna fast asleep with her head
on the table.

Myke smiles. Takes her in his arms and carries her...

INT. NASA BASE / BEDROOM - NIGHT

...into a room with a mattress on the floor. But when he
wants to put her to bed gently, she holds on to him. Their
eyes lock.

Anna pulls him even closer. They kiss.

ANNA

Thank you, for everything.

The kiss gets more and more passionate...

INT. ABANDONED MINING STATION / HANGAR - NIGHT

A group of battle-scarred Makanda, both male and female are
siting in uniform in some kind of rec room. We've seen these
faces before. In Myke's flashbacks.

The TV is showing half a dozen UN-battleships leaving earth's
orbit.

NARRATOR (V.O.)

...with the breakdown of diplomatic
talks between the UN and Nebula
Inc. The UN General-Secretary has
dispatched a fleet of UN-
battleships to Mars.

The UN General-Secretary appears.

UN GENERAL SECRETARY

The planet is dying as are the
people on it. We have to find a
refuge even if it means using
force.

One of the Makanda turns off the audio.

MAKANDA 6

(makandish)

Damn humans. They won't stop
coming. Like a plague of locusts.

Daros steps into the room. He heard him.

DAROS
 (makandish)
 When we're finished there will be
 none of them left and we will again
 be...

He breaks off. Senses something. All eyes are on him. He quickly leaves the room...

INT. NASA BASE / BEDROOM - NIGHT

Clothes are scattered everywhere. A pendant from Anna's neck falls on the floor.

Myke and Anna are having sex. But in the middle of the all-consuming passion Myke suddenly seems to feel something else...

Myke knows he should stop Anna, stop himself. But he can't. And in the heat of the passion his defenses fall...

INT. ABANDONED MINING STATION / DAROS ROOM - NIGHT

...allowing Daros - again sitting in meditation - to connect with him. A flicker of images appearing in Daros' mind. Anna building to a climax...

INT. NASA BASE / BEDROOM - NIGHT

Myke's thrusting getting more ferocious. FLASH.

EXT. VILLAGE - DAY

Mixing with images of the brutal and bloody raid on the village we've seen in Myke's earlier flashback.

In both scenes Myke is more animal than man.

INT. NASA BASE / BEDROOM - NIGHT

Until Myke and Anna reach climax. Drop on the mattress. Sweating. Exhausted.

INT. ABANDONED MINING STATION / DAROS ROOM - NIGHT

A satisfied smile on Daros face.

INT. NASA BASE / BEDROOM - THE NEXT DAY

The next morning. Anna wakes up. Smiling. She reaches across the bed. But there's nobody there.

Myke is at the other end of the room, looking out at the red desert through a small window.

Something is different. Myke's face is dark, determined, ruthless. But then he senses that Anna is...

MYKE

You're awake.

Myke turns towards her. Anna is a bit self-conscious. She wraps the blanket around her, takes her clothes and puts her necklace with the pendant back around her neck.

ANNA

Hi, good morning. Everything okay...?

MYKE

I'm fine.

Anna gets up and goes up to Myke. She wants to kiss him. But he just hugs her briefly and draws away.

MYKE (CONT'D)

We should be checking on your dad.
I think he worked through the night.

Anna is taken aback by Myke's demeanor.

ANNA

Ahm, okay.

INT. NASA BASE / KITCHEN - DAY

Anna and Myke enter the kitchen. Suddenly Anna forgets all about Myke's strange behavior.

Her father is sitting at the table, the drawings and texts in front of him. And next to the old diary, pages and pages of notes, translations, columns of numbers...

But Hofman doesn't look happy. Not at all. His head is in his hands. There are dark circles under his eyes. He looks drained, shocked beyond belief...

ANNA

(concerned)

Dad, what happened?

Hofman looks at her. No hope in his eyes.

HOFMAN

I was wrong. You're mum was wrong.
We are all doomed.

ANNA

What are you talking about?

Hofman nods towards the notes in front of him.

HOFMAN

The "Chamber of the Second Sun"
isn't the saviour of this planet.

(beat)

It is its destroyer.

ANNA

What?

HOFMAN

It's the reason for the eruption of
Mons Olympus. The reason why Mars
died.

ANNA

You must be wrong. How could that
be possible?

HOFMAN

Because it's a weapon.

ANNA

A weapon?

HOFMAN

From what I could gather from the
text we found in your Mom's diary,
there was a war. One of the
factions built the Chamber to
destroy the capital city of their
enemies. It stood at the base of
Olympus Mons.

(beat)

When the weapon was fired, it did
what it was supposed to do. But it
also stirred up the largest volcano
in the solar system. It's eruption
forever destroying any life on
Mars.

For a moment there's nothing but the quiet hum of the life
support as the devastating truth sinks in.

MYKE

But you know it's location?

Hofman looks up, perplexed by the question.

MYKE (CONT'D)

Of the weapon?

Hofman nods weakly. Anna hugs her Dad, trying to comfort him.

ANNA

Then at least we can make sure no one ever finds it again. We must destroy all of this. Now.

She notices Myke, who's taking the documents from the table, stuffing them into a bag.

ANNA (CONT'D)

What are you doing?

There's a determined look on Myke's face. A strange haze in his eyes. Hofman seems to know what this means.

HOFMAN

(appalled)

No...

MYKE

What I am supposed to do.

He draws his weapon and points it at them.

ANNA

(shocked)

Myke. What...

His finger is about to pull the trigger. Anna can't understand the sudden betrayal.

ANNA (CONT'D)

NO! Myke why are you doing this?

Myke hesitates, struggling with his feelings for Anna. Hofman sees their chance. He throws a pot of hot coffee at Myke. GRABS Anna...

HOFMAN

COME!

...PULLS her into the adjacent supply room. Myke is already back in fighting mode. He races for the door...

INT. NASA BASE / SUPPLY ROOM - DAY

...Hofman SLAMS the door shut, PUSHES the SEAL Button, just as Myke appears at the door's window, his eyes cold. Anna stumbles back.

HOFMAN

Anna!

He pushes her aside and SMASHES the electronic lock with a crowbar. Sparks fly. That door won't open again.

Still in shock Anna locks eyes with Myke. He holds her gaze for a moment, then disappears. Anna and Hofman wait.

HOFMAN (CONT'D)
What's he doing?

ANNA
(sobbing)
Myke...please...

Suddenly all the lights go out -- and the ventilation shuts down.

HOFMAN
No...

Anna hammers against the door. The only light left is from its window.

ANNA
MYKE! Damn it. Don't do this!

She glimpses Myke in the next room putting on his spacesuit. He closes the helmet with the touch of a button.

ANNA (CONT'D)
Oh my God. He's leaving. MYKE! NO!

Myke enters the airlock. It closes behind him. -- He's gone. -- Anna stares after him.

HOFMAN
We need more light.

He starts searching a row of large metal cabinets.

ANNA
(upset)
I'm sorry dad, I trusted him. He...

Hofman turns to Anna.

HOFMAN
Anna it's not your fault. Myke's not the same man you knew before.

ANNA
What do you mean?

HOFMAN
The Makanda. They weren't just advanced in technology. They were able to work with their consciousness in ways we can't even imagine.

ANNA
Like Kindano?

Hofman is surprised she knows about that.

HOFMAN

Yes. But Kindano is only meant for the dying. If someone performs it on a living being, it grants him that person's eternal obedience and submission.

ANNA

But Myke saved my life. He helped me...

HOFMAN

He was obviously able to fight the influence of his master. But at some point he lost. He fell back under his influence. I saw it in his eyes.

Anna knows exactly at what point Myke lost the fight. Hofman grabs her by the shoulders.

HOFMAN (CONT'D)

Anna. We don't have much time. Let's forget him for now and focus. Can you do this?

Anna nods. Trying to fight back tears.

HOFMAN (CONT'D)

Okay, give me some light.

She does, illuminating the room, which is full of supplies for the NASA station. Hofman pries open one of the large cabinets, revealing TWO OLD NASA SPACESUITS.

ANNA

Dad, I don't think we'll get far in these.

HOFMAN

Not in these. But did you think I walked here?

EXT. NASA BASE - DAY

The door to the Rover which Anna and Myke came in closes with a HISS. Myke activates life support. He opens his helmet. For a moment something seems to stir inside of him, but the flicker of humanity in his eyes disappears as fast as it came.

Myke revs up the engine and leaves the NASA station behind.

INT. NASA BASE / SUPPLY ROOM - DAY

CU on an emergency map of the NASA station. Hofman points to an enclosed room in the middle of the station.

HOFMAN

We are here.

He moves his finger all the way to the far end of the facility.

HOFMAN (CONT'D)

I hid my rover inside this Hangar.

ANNA

But how do we get there?

Hofman points to a window to an adjacent room.

HOFMAN

We'll blow this out. Then we take the ventilation shaft leading from that room all the way to the Hangar.

ANNA

And why do we need spacesuits?

HOFMAN

It was hard enough to get any life support working again. I didn't think I'd need it beyond here.

Anna gets it.

ANNA

Then we have a problem.

HOFMAN

What?

She holds up the two portable oxygen tanks. Both hopelessly corroded.

ANNA

These things are scrap.

Hofman looks at her in shock.

EXT. MARS / MOUNTAINS - DAY

Syra has reached a mountain region. The instruments in her glider are scanning the ground for any sign of life. Nothing.

PILOT (OFF)

C11 for Leader.

SYRA
Leader to C11. Go ahead.

PILOT (OFF)
I've got visual on a moving ground target. Driver is not responding to any calls.

SYRA
Hold your position. I'm on my way.

She turns the glider and speeds off into the sunset.

INT. NASA BASE / SUPPLY ROOM - DAY

Anna and her Dad, now wearing spacesuits, are having a full on argument.

HOFMAN
That's ridiculous. I will go.

ANNA
Dad, you lied to me about dying, but I know full well that you had two heart attacks in the last three years.

HOFMAN
That was nothing.

ANNA
And what if "nothing" happens on your way to the Hangar?

HOFMAN
Anna you couldn't even hold your breath in a bathtub. I won't let you risk your life.

ANNA
(angry)
You let me risk my life the moment you called me to Mars. I've almost died half a dozen times since I got here. Plus, if you don't make it, I'm gonna die anyway.

HOFMAN
(putting his foot down)
And that's why I will make it.

He's breathing heavily. The air getting stale fast. Anna realizes there's no point in arguing.

ANNA
Okay, Dad. Let's do it your way.

Hofman is relieved about that.

HOFMAN

It shouldn't take me more than two minutes to get to the Hangar. Maybe another minute till I get inside the Rover and to the emergency air tanks. As soon as I got one of them hooked up to my suit, I'll come back with the other one and get you.

He points to a fixed oxygen tank used to refill the portable tanks.

HOFMAN (CONT'D)

Meanwhile, there should be enough oxygen in there for you.

Anna still doesn't seem convinced. Hofman ignores her.

HOFMAN (CONT'D)

Are you ready?

ANNA

Let's roll.

Her father turns towards the window. He takes a few deep breaths, then shuts the helmet.

Anna aims the gun. BLAM! BLAM! The window SHATTERS and the vacuum sucks the air out of the room. Hofman ducks to avoid flying crates and equipment...

Only to gasp in SHOCK when he gets up a few seconds later. As Anna jumps through the window, running through the laboratory on the other side towards the ventilation shaft.

HOFMAN

Anna!

He realizes he's got air. He turns around to see that it's HIS suit that's attached to the fixed oxygen tank.

HOFMAN (CONT'D)

ANNA! Damn it!

INT. NASA BASE / LABORATORY - DAY

But Anna is focused on her goal. She reaches the grate of the ventilation shaft. Tugs on it. Once...twice...FINALLY.

INT. NASA BASE / VENTILATION SHAFT - DAY

Anna crawls inside the dark and narrow space, moving fast, holding her breath. The light inside her helmet illuminates her strained face.

And the shaft is endless. Only darkness ahead. Anna picks up the pace. Sweating. Fighting the urge to breathe.

Still no end in sight. Ignoring her rising panic Anna move on. And on. -- Till she finally reaches another grate. Anna PUSHES. HARD!

It won't budge.

She tries it again. And again. Nothing -- Now she panics, rattling the metal as hard as she can. She NEEDS to breathe! Her reflexes are close to overriding her will.

Finally the grate moves. Anna gives it everything she's got. Till it finally gives way and crashes on the floor. Anna struggles out of the tight space into...

INT. NASA BASE / HANGAR - DAY

...a huge Hangar. Sunlight is streaming through a row of small windows near the ceiling, illuminating the mostly empty space. -- And the old Rover standing near the Hangar door.

Anna gets back to her feet. She runs desperately towards the vehicle, every step a fight for survival. Her lungs are burning.

She finally reaches the Rover. Opens the door. Stumbles inside. And with her last ounce of strength PUSHES a button. The door closes with a HISS. The life support kicks in. Anna opens her helmet and FINALLY sucks in precious air.

After a few deep breaths, she gets up. Anna starts searching for the emergency air tanks, only to glimpse a blinking light through the windshield. She moves closer. GASPING as she realizes it's an explosive device with a TIMER running down, attached to the outer hull. And it's got 34 seconds to go.

ANNA

Myke...

She gets up, quickly attaches one of the emergency tanks to her suit, closes the helmet and tries to open the door. -- Prompting a message *Please wait. Adjusting to vacuum.* A sucking sound indicates the extraction of air.

ANNA (CONT'D)

Damn.

She'll never make it to the bomb in time. What now?

She quickly moves to the comm station. Turns it ON. Quickly types in a text.

This is Anna Hofman. My Dad and I are stuck in the old NASA station 12...

She looks towards the explosive device. 19 seconds...

We're running out of air and we've got no transportation. You need to get us asap. We have information that is vital for the survival off all life on Mars.

ANNA (CONT'D)
(to herself)
Now I hope this is really secure.

She puts in Budarin's code, pushes "send", grabs the second air tank, turns to the door. -- It's still locked.

ANNA (CONT'D)
Oh come on.

The timer of the bomb counts down. 7...6...5...

HISSS. The door opens. Anna jumps out. Running towards the ventilation shaft as fast as she can. 2...1...

WHAMMMM the Rover explodes. The shockwave hits Anna hard, THROWING her to the floor. Debris rains down around her. She struggles back to her feet and crawls back into the ventilation shaft.

INT. NASA BASE / LABORATORY + SUPPLY ROOM - DAY

Hofman is waiting anxiously as Anna emerges from the shaft.

HOFMAN
Anna. Damn it, what were you thinking?

She pulls herself through the window. Hofman realizes dirt and debris all over her suit.

HOFMAN (CONT'D)
What happened?

She throws him the portable air tank.

ANNA
Myke happened.

Hofman looks at her puzzled.

EXT. MARS / MOUNTAINS - DAY

Myke's vehicle is racing at full speed towards a jagged mountain range.

INSIDE, Myke's gaze is focused on a far off place. As if some powerful force is pulling him towards it. And the pull gets stronger the closer he gets.

ABOVE HIM one of the NIS gliders is shadowing him. Syra and the other Pilot join the formation in their gliders.

PILOT

Driver is still not responding.

SYRA

Maybe he needs some persuasion.
Stop him!

The two other gliders break formation. They descend on the vehicle and FIRE a few warning shots in front of it.

Myke swerves -- Pushes on!

The pilots fire again, their shots getting closer, trying to deflect the car. But Myke is fast. He speeds towards the entrance of a narrow gulch.

SYRA (CONT'D)

CHATO!

She accelerates her glider. But Myke is still avoiding the HEAVY FIRE and...

EXT. MARS / GULCH - DAY

...enters the gulch. The gliders follow him, but PROTRUDING ROCKS and SHARP TURNS in the gulch make it a chase across an obstacle course...

...KABOOOOOM one of the gliders CRASHES immediately. The other can barely keep up with Myke.

Syra is behind him.

SYRA

GET OUT!

Before the pilot can answer his glider explodes. Showering Syra's glider in Debris.

SYRA (CONT'D)

(makandish)

What...

She quickly focuses back on Myke, who's now in her sights. A clear shot. She's just about to pull the trigger, when WHAMMM. She's also HIT by something.

SYRA (CONT'D)

AHH!

A Makanda in a spacesuit stands on the ground. He lowers a BIG GUN.

Barely able to control the badly damaged glider, Syra pulls up, shooting out of the gulch.

Myke drives on, turning a corner, REVEALING...

EXT. ABANDONED MINING STATION - DAY

...an abandoned mine nestled in between the steep cliffs of the gulch. The tall spires of the shaft towers looming over dirty barracks and machine halls.

A hangar door opens and Myke's Rover vanishes inside the main building...

INT. ABANDONED MINING STATION / HANGAR - DAY

The Rover comes to a stop. The door opens with a HISS and Myke emerges from the cockpit.

General Daros and the other members of the pack are already waiting. All of them fierce-looking warriors. Their eyes flicker with barely suppressed bloodlust.

A smile appears on the General's face.

DAROS

Mykaltor.

Myke walks towards him. The others watch him suspiciously. Myke kneels before Daros. The General closes his eyes. He seems to sense Myke's intentions.

Daros opens his eyes again. A tense moment as everyone awaits his assessment.

DAROS (CONT'D)

(smiling, makandish)

Welcome back.

The group reacts in an instant with an exalted HOWL. Myke gets up and shares a hug with Daros.

INT. NASA BASE / SUPPLY ROOM - DAY

Anna is pulling off her oxygen tank, attaching the second one.

ANNA
You sure you're good?

HOFMAN
(nods)
Still 30% left. And it's a big tank.

Anna nods. She slumps back next to him and checks her watch.

ANNA
Almost four hours.

HOFMAN
It's a long way. And they need to make sure Drake's people don't follow them.

Anna doesn't share his optimism.

ANNA
And if they didn't get my message?

HOFMAN
Remember when we were at that conference in Nairobi?

ANNA
The one where that elephant trashed the garden party of the British ambassador?

Hofman chuckles.

HOFMAN
Yes. And where you spent most of the time waiting for that giant butterfly to hatch from its cocoon.

ANNA
And it never did.

HOFMAN
Until we were in the car to the airport. You were so sad you never saw the butterfly.

ANNA
(remembers)
But then it suddenly appeared in the car. Landing right on my lap.

Anna gets his story. Hofman puts his arm around her.
Reassuring her.

Slowly PULL BACK until the oxygen readout of Hoffmann's
supply comes into view. Only 5% left.

INT. ABANDONED MINING STATION / HANGAR - NIGHT

CLOSE UP on Myke. His eyes closed. It's dark. The flicker of
flames dancing on his face. A deep CHANT can be heard in the
background. Slowly growing in intensity. Suddenly the Chant
stops with a SHOUT.

Myke's eyes flash open. Fierce as a wild animal.

And the Chant resumes with a ROAR.

WIDER: Myke is surrounded by Daros and his warriors. They are
standing naked in the dim light of the fire. With painted
skin. Sweating. The mood archaic.

Their chanting grows louder and LOUDER. More aggressive. As
do their movements, almost resembling a Maori war dance.

The whole group works itself into a violent ecstasy with Myke
in the middle soaking up the almost visible energy. Finally
they reach a climax -- releasing a terrible, inhuman HOWL.

INT. NASA BASE / SUPPLY ROOM - NIGHT

As if woken by the Howl, Anna opens her eyes. She needs a
moment to realize she's still in the NASA station - with
almost no air left. She turns to her father. His eyes are
closed, his breathing shallow.

ANNA
(weak)
I love you Daddy.

Her eyes flutter. She's slipping back into unconsciousness.
But a METALLIC SOUND gets her waning attention. Bleary eyed
she watches as sparks are flying out of the locked door.

Something CRACKS and the heavy door is slowly pushed open.
Two dark figures in spacesuits and with guns enter the supply
room.

Anna tenses up, convinced the NIS have caught up with them.
One of the figures crouches down next to Anna. Anna retracts
in fear.

BUDARIN
Hey sister...

Anna reacts in surprise to the familiar voice.

BUDARIN (CONT'D)
 ...you should really open a window.
 There's no air in here.

Anna can't believe it's Budarin.

INT. NASA BASE / KITCHEN - NIGHT

A bit later. Anna and her father are sitting on a table. Surrounded by Budarin, Toshō, Knowles, Luka and Snail. There is some air again.

BUDARIN
 "Da", I agree. We've got a problem.

ANNA
 A problem? Whoever is Myke's...
 master, he now has access to the
 most powerful weapon on the planet.
 And you can be damn sure he's gonna
 use it.

BUDARIN
 Well, then we have to stop him.
 (to Hofman)
 Doctor, without the map, do you
 still know how to get there?

HOFMAN
 (nods)
 I figured out the coordinates
 before he took it.

BUDARIN
 Good.
 (to Snail)
 Get everything ready. We are
 leaving at sunrise.

INT. ABANDONED MINING STATION / DAROS ROOM - NIGHT

A holographic image of Hoffman's map is floating in the air. Myke watches as Daros manipulates it to overlay a 3-D image of the surface of Mars. He then starts a geographical search for a match. And after a few seconds... MATCH. Daros smiles.

DAROS
 (makandish)
 We found it.

He turns to Myke.

DAROS (CONT'D)
 (makandish)
 Your name, Mykaltor, will be
 remembered for eternity.
 (MORE)

DAROS (CONT'D)

Thanks to you we'll soon be able to finally rid our home of that human scum.

MYKE

(makandish)

No. It's only thanks to your vision.

This is just what Daros expected.

DAROS

(makandish)

Then let's turn that vision into reality.

INT. DRAKE'S OFFICE - NIGHT

The 3-D TV in Drake's office is showing a dozen UN-battleships on their way to Mars.

NARRATOR (V.O.)

... in a press conference Alexander Drake responded to the UN threat of forcing their way to Mars.

Roshan is watching as Alexander Drake is giving a speech to the press.

DRAKE

I fully understand the desperation of the people on earth. And as I've said many times before, we would offer a refuge to all of them if we could. But as everyone, including the UN General-Secretary knows, our resources are limited. Any attack on us will not lead to people surviving, but to people dying.

While the screen cuts to NIS officers preparing Cydonia's air defense, Alexander Drake enters the office.

ROSHAN

Sound off.

(to Drake)

Sir, all the security forces are on alert and we're moving all available defense systems into orbit as we speak.

DRAKE

Good.

ROSHAN

(gravely)

But Sir, there's a reason why we've tried to avoid an escalation of this conflict.

DRAKE

I know. But don't worry.

(smiles)

It looks like the god of war is still rooting for his home team.

Roshan looks at him confused. What's he talking about?

EXT. NASA BASE - DAY

The sun is slowly rising over the old NASA station.

INT. NASA BASE / KITCHEN - DAY

Inside the NASA station Anna and her father are suited up in new spacesuits. Budarin and Tosho are readying heavy weaponry. Tension is in the air as the threat of battle looms.

Anna watches her dad put on his helmet. There's concern in her face.

ANNA

Dad, why don't you stay?

HOFMAN

What?

ANNA

We know everything we need to find the Chamber.

HOFMAN

(scoffs)

You know nothing. You know numbers, coordinates. But how will you get in or even find the door? Who will read the symbols? Who knows how the Makanda thought?

ANNA

We have Luka.

HOFMAN

Luka may be a Makanda, but he's a simple thug.

(to Budarin & Tosho)

No offense.

BUDARIN

Hey, I agree.

Tosho nods as well. Hofman turns back to Anna. Everyone ignores the hiss of the airlock and the two figures entering the station in spacesuits, assuming they must be Luka and Snails.

HOFMAN

But why don't you stay?

ANNA

Don't even start.

Hofman hates to tell her, but if it keeps her safe.

HOFMAN

I know you think you can liberate Myke from his bond. But... you can't. It's unbreakable.

ANNA

Still, I will go.

HOFMAN

As will I.

DRAKE (OFF)

Will you two stop it. You're both going of course.

Everyone turns around, only now realizing in shock that the second man in the spacesuit is none other than Alexander Drake.

HOFMAN

Alexander...

Budarín jumps for his gun, but SNAIL aims his rifle at him.

SNAIL

Uh uh!

Budarín freezes. Anna looks at Snail shocked by another betrayal.

SNAIL (CONT'D)

(shrugs)

Remember? You're worth five million.

BUDARIN

You basta...

WHUNK. Snail knocks him out with the butt of his gun.

SNAIL

Always wanted to do that.

Drake moves toward Hofman and Anna.

DRAKE
Ms. Hofman. Nice to meet you.
Finally.

Anna glares at him.

DRAKE (CONT'D)
(to Hofman)
You've got a strong daughter. Very
resilient.

HOFMAN
Alexander, stop it.
(beat)
You know?

DRAKE
Do you think I would have ever
funded your excavations otherwise?

HOFMAN
But... how...?

DRAKE
Interspecies relations.
(to Anna)
I think you've met my security
chief Syra.

She had.

DRAKE (CONT'D)
(to Hofman)
Turns out there were a lot of
military people in the hibernation
room you found. Not the real top
brass unfortunately or I would've
known the location of the chamber
immediately. But at least people
who could tell me all about it.

Hofman glares.

DRAKE (CONT'D)
You see, instead of digging in the
dirt to learn about the past, you
should try talking to the people
who lived there.

ANNA
And what do you want with that
weapon?

DRAKE
Defend the autonomy of Mars, of
course.

Anna realizes what he's up to.

ANNA
(aghast)
You want to destroy the UN-ships.

DRAKE
I don't want to. I have to.

ANNA
But Mars is the last hope for
humanity.

DRAKE
And that's why.

Anna is horrified.

HOFMAN
Well, good luck then finding the
Chamber as I won't help you. Oh,
and I'm afraid someone else is
going to beat you there anyway.

DRAKE
Don't worry about the Makanda. My
people are taking care of them,
even as we speak.

A look of shocked surprise as Anna knows what this means for
Myke.

INT. ABANDONED MINING STATION / CORRIDOR - DAY

BANG! The airlock shatters. Led by Syra, NIS officers rush
through in a loose formation. -- weapons ready -- advancing
cautiously towards the hangar. --

INT. ABANDONED MINING STATION / HANGAR - DAY

They thunder inside. Guns ablaze. Daros and his men are
caught by surprise. Bodies tumble to the floor, Myke among
them!

The carnage lasts for a few seconds longer, then the last
Makanda is down.

SYRA
CEASE FIRE!

Her men stop shooting. It's eerily quiet in the Hangar. Syra
moves forward cautiously. She reaches Daros's body. A
satisfied smile appearing on her face.

EXT. NASA BASE - DAY

Outside the NASA station a whole armada of NIS gliders and transport ships is waiting.

Following Drake, Anna, Hofman, Budarin and Tosho are led out of the station at gunpoint.

DRAKE
 (to an NIS officer)
 Take them back to Cydonia.
 (with a glance to Budarin)
 Their execution will serve as a
 lesson to all terrorists.

The NIS officer nods, and his men guide Budarin, Tosho and Luka to one of the transport ships.

A BEEP inside Drake's helmet signals an incoming call.

DAROS
 Yes?

INT. ABANDONED MINING STATION / HANGAR - DAY

CU on Syra, standing in the Hangar.

SYRA
 We got them all.

EXT. NASA BASE - DAY

Drakes smiles.

DRAKE
 Well, looks like we'll have the
 Chamber all to ourselves.

Anna realizes what this means: Myke's dead.

ANNA
 NO!

She goes for Drake, but an NIS officer blocks her. He pushes her and her father towards another transport ship.

ANNA (CONT'D)
 You damn bastard.

Drake is a bit perplexed. What was that all about?

EXT. NASA BASE - DAY

A bit later, the gliders and the transport ships are taking off -- one of them banking towards Cydonia. -- The others zoom towards the "Chamber of the Second Sun".

INT. UN SHIP - DAY

CU on a hand clutching a crucifix. PULL BACK to reveal a young girl in UN-uniform. Next to her another soldier, a Muslim, quietly reciting the Qur'an. Two men holding hands.

They're sitting in a long row of soldiers inside one of the UN-battleships. Soldiers of all creed and color, united in one common goal: to give all of humanity a chance to survive.

The atmosphere is tense as everyone is dreading the battle to come.

Just like Anna at the start of the movie, one of the soldiers is looking out of the ships window and we PULL BACK further...

EXT. SPACE - DAY

...into space, revealing the four battleships passing by, heading for the bringer of war.

Mars.

INT. TRANSPORT SHIP / COCKPIT - DAY

Drake is standing behind his pilots, watching the martian surface race by at high speed. One of the pilots turns around.

PILOT

Reaching coordinates in two minutes, sir.

DRAKE

Thank you.

He exits the cockpit...

INT. TRANSPORT SHIP / CARGO HOLD - DAY

...and enters the cargo hold. Apart from a group of NIS officers, Anna and Hofman are also sitting here, their eyes burning with rage.

DRAKE

The moment you've been working towards for the last twenty years is almost here.

HOFMAN

At least do me one favor, Alexander, and don't mock me.

(beat)

And don't expect any help getting into the Chamber. You won't get it.

DRAKE

I was afraid you'd say that. That's why I brought your daughter along.

Hofman dreaded this would happen.

HOFMAN

Don't you touch her.

DRAKE

I won't. If you cooperate.

HOFMAN

How do you even know the Chamber is still standing? Or working for that matter?

DRAKE

I don't. But judging from the hibernation room you found, the Makanda knew how to build to last.

HOFMAN

You're betting your future on a 10,000 Year old myth?

DRAKE

(laughing)

The same myth you've been chasing for twenty years. The myth your wife died for.

Hofman jumps up.

HOFMAN

YOU DAMN...

One of the NIS officers PUNCHES him in the gut. Hofman sinks to his knees, moaning.

ANNA

DAD.

Another NIS officer moves to block her. He forces her back in her seat.

DRAKE

(enraged)

Don't you get it? We can't take any more. If the UN forces its way onto the planet we'll all die. There's no more room. The boat is full!

ANNA

(defiantly)

Then make room.

Drake and Anna lock eyes. Hate flashes between them. The tension is interrupted as the transporter touches down.

PILOT (OFF)

Please get ready to disembark.

Drake nods towards Anna and her father.

DRAKE

(to NIS officer)

Take them!

EXT. VALLES MARINERIS - DAY

Anna, Hofman and Drake step out of the transport ship. They are in the middle of an enormous canyon.

ANNA

Where are we?

HOFMAN

Valles Marineris, the largest canyon in the solar system.

Drake turns to Hofman.

DRAKE

(with a glance to Anna)

Do we have to go through the motions or will you just help me.

ANNA

Daddy don't!

Hofman can't look his daughter in the eyes. How can a father sacrifice his daughter?

HOFMAN

(to Drake)

Get me my equipment.

ANNA

NOOOO!

EXT. VALLES MARINERIS - DAY

Her cry seems to echo between the steep walls of the Canyon. Hofman, Drake and a group of NIS officers are facing one of the walls. Hofman is scanning it with some kind of binoculars, switching between X-Ray, infrared and geological analysis modes.

HOFMAN

Up till here the rock is only covered by two feet of solidified volcanic ash. But then begins an exactly 112 feet long stretch where the ash cover is eight feet thick.

Drake looks puzzled.

HOFMAN (CONT'D)

112 feet is exactly 10 Pak, a measurement unit of the Makanda. There is a recess in the rock where the ash could collect and...

DRAKE

(impatient)

Alright George. Where do we put the charges?

Hofman sighs. He marks a spot on the rock with a laser pointer.

HOFMAN

I'd suggest over here.

DRAKE

Thanks.

EXT. VALLES MARINERIS - DAY

KAWOOOOM. An explosion echoes through the Canyon. Deafening even in the thin atmosphere of Mars.

Debris rains down and slowly the dust cloud settles, revealing a massive metallic blast door.

INT. TRANSPORT SHIP / COCKPIT - DAY

Drake and Hofman have been watching from the cockpit of the transporter.

DRAKE

You've really been worth your money George.

(to an NIS officer)

Clear the area.

NIS OFFICER

Yes, sir.

As he leaves the cockpit, another transporter ship appears in the sky. Touching down next to the others.

DRAKE

Ah, just in time.

EXT. VALLES MARINERIS - DAY

The door of the transporter opens and Syra and her Commando-team step out. Drake is already waiting outside his ship.

DRAKE

Syra. Good to see you.
 (points to the blast
 door.)
 Look what we found.

Syra smiles.

EXT. CHAMBER OF THE SECOND SUN / ENTRANCE - DAY

Hofman is standing in front of the metallic gate. From up close it seems even more massive and impenetrable. And by the look on Hofmann's face he has no idea how to open it.

An NIS officer drags Anna towards them in her spacesuit.

DRAKE

I thought we agreed not to do this.

HOFMAN

Damn it, Alex. I really don't know how to open this. I need more time.

DRAKE

Well, the UN ships will be here in one hour.

On Drake's cue, the NIS officer pulls out his gun. Holds it to Anna's head.

DRAKE (CONT'D)

Your call.

A tense moment. Hofman desperate. Anna accepting her fate.

-- Suddenly Syra steps up.

SYRA

May I?

All eyes on her. Perplexed looks.

Hofman steps aside. Syra lays her hands on a slightly differently colored plate in the door. Suddenly an intricately adorned dial forms out of the metal. Syra moves it around a few times...until KLANK KLANK KLANK. The door unlocks and -- as everyone takes an awestruck step back -- slowly RUMBLES open, revealing a wide entrance hall.

DRAKE
(smiling)
After you.

Syra steps inside, followed by her men, Drake, Hofman, Anna and Drake's men.

INT. CHAMBER OF THE SECOND SUN / MAIN HALL - DAY

As the group moves deeper inside the hall everybody is awestruck by the sheer size of the place.

DRAKE
(to Syra)
You guys like to think big don't you.

Syra moves towards a control panel.

SYRA
We do.

She once again touches a metal plate. Buttons appear under her fingers. She pushes them and suddenly the whole hall lights up ...and up ...and up.

REVEALING a room at least ten times the size as it first appeared.

Capturing everyone's incredulous look: A huge black cylinder suspended in the middle of the room by a thick web of tubes and cables tethered to the wall. This is the weapon that destroyed Mars.

HOFMAN
(awestruck)
The Chamber of the Second Sun.

DRAKE
Chamber? Isn't that a bit of an understatement?

SYRA
In a few minutes there should also be an atmosphere in here.

DRAKE
(amazed)
You are quite the expert.

SYRA
 (shrugs)
 I just did my homework.

DRAKE
 Then maybe you can help Professor
 Hofman to get this thing working.

SYRA
 Of course.

And as she follows Hofman up a catwalk to the control station
 -- there's just a hint of a flicker on her face.

INT. UN-SHIP - DAY

The closer the ship get to Mars, the quieter it gets inside
 the troop compartment.

COMMANDER (OFF)
 Attention. We will be entering Mars
 orbit in T minus ten minutes.

Everyone tenses up...

EXT. SPACE - DAY

...as the red planet now looms large in front of the UN
 armada.

INT. CHAMBER OF THE SECOND SUN / MAIN HALL - DAY

A 3-D image of Mars appears in midair. The location of the
 chamber is marked, a beam of light connecting it with a
 reflector on the moon Phobos.

DRAKE
 Perfect!

He is watching as Hofman and Syra are working at a large
 control panel. Syra moves fast. She seems to know exactly
 what she needs to do.

Anna is there as well, still held at gunpoint by an NIS
 officer. She notices dots scattered all over the planet.

ANNA
 What's with all those dots?

Her dad looks up. Reads the writing below one of the spots.
 Can't believe his eyes.

HOFMAN
 These are... hibernation rooms.

ANNA
What? Like the one you found?

HOFMAN
Yes.

DRAKE
You're telling me there are...
dozens more of them?

HOFMAN
(nods)
With more than... 250.000 Makanda
still asleep.

That's really not what Drake wanted to hear. Anna notices the NIS officer next to her smiling at this. Weird. Then she notices something else. A flicker in his face.

SYRA
We're ready.

DRAKE
Okay, first things first. Fire at
will.

ANNA
No!

Syra works the controls, a low hum getting louder and louder. There's a crackle of energy in the air.

SYRA
Target acquired.

The UN armada appears as a holographic image in orbit.

Syra moves the image of the reflector on Phobos with her hands. The ray is now aiming at one of the UN ships. The HUM is deafening. The whole room starts to vibrate.

A circular opening way up in the ceiling appears...

ANNA
Stop this.

The huge black cylinder suddenly moves upward, the circular tubes and wires stretching up as well...

EXT. CHAMBER OF THE SECOND SUN - DAY

...till the top of the cylinder rises from the mountain...

INT. CHAMBER OF THE SECOND SUN / MAIN HALL - DAY

A light signals the machine is ready to...

SYRA

Fire!

Anna closes her eyes. Tears streaming as an unbearable high pitched sound accompanies a BLINDING FLASH OF LIGHT that...

EXT. CHAMBER OF THE SECOND SUN - DAY

...SHOOTS OUT of the weapon...

EXT. PHOBOS - DAY

...HITTING the reflector on Phobos that directs the beam straight at...

EXT. SPACE - DAY

...one of the UN ships. It's blown apart in a gigantic EXPLOSION.

INT. CHAMBER OF THE SECOND SUN / MAIN HALL - DAY

The image of the destroyed ship vanishes on the holoscreen.

DRAKE

Very good. Continue!

SYRA

I will. But allow me to choose a different target.

DRAKE

What?

Syra moves the beam, widening it by spreading her fingers so that it finally covers all of...

DRAKE (CONT'D)

Cydonia?! Are you insane?

SYRA

Maybe.

Syra touches something on her neck. Her face fizzles. Revealing that of...

DRAKE

Daros?

The faces of 10 of the NIS officers spread all over the Chamber fizzle out as well, revealing the faces of Daros' men.

And the officer guarding Anna turns out to be none other than...

ANNA

Myke...

She's torn between joy and horror as all around her all breaks loose. Guns rattle. Bullets fly. SCREAMS echo through the Chamber.

The NIS officers stand no chance against Daros' men. Moving as one -- fast, merciless, brutal -- they don't just kill their enemy. They tear them apart.

Drake tries to get out, but Daros is upon him with one jump. Nailing him to the floor.

DRAKE

No, please... no...

But Daros unleashes his rage against humanity on Drake. A horrible SCREAM is the last we hear from the former CEO and ruler of Mars.

One of the real NIS officers on the control station desperately tries to get out, blasting away at Myke. Myke lets go of Anna, KILLING the NIS officer with a single blow.

Anna uses her chance. She grabs a gun and RUSHES toward her dad who's taking cover behind one of the control panels. On her way Anna fires at the control panel, destroying parts of it. The 3-D image of Mars disappears.

ANNA

Dad. Come on.

She pulls him up and towards the stairs down to the main hall, when suddenly Myke appears in their way. His gun pointed at them.

ANNA (CONT'D)

Myke. Don't. You know this is wrong. You're not like these... monsters.

Myke's face is hard.

MYKE

I am one of them. I belong to Daros' division. I always did.

ANNA

But you tried to hide from them, you lived as far as possible from any civilization so they couldn't find you.

MYKE
But they did.

Now Daros looks towards them.

DAROS
(makandish)
Kill the girl.

Anna starts crying.

ANNA
Myke, please... I know you can
fight this. Please... I love you!

Myke is effected by Anna's words.

DAROS
(makandish)
Or is that a problem for you?

MYKE
(makandish)
Of course not.

He aims at Anna.

ANNA
No...

BLAM! Anna is thrown backwards...

HOFMAN
ANNA!

...CRASHES on the floor. Doesn't move. Hofman rushes to his daughter's side.

HOFMAN (CONT'D)
Anna... please...

He lifts her up. But there's no sign of life. Tears well up in Hofmann's eyes. He turns to Myke who is approaching him.

HOFMAN (CONT'D)
You bastard.

Myke knocks him out with the grip of his gun.

INT. CHAMBER OF THE SECOND SUN / TUNNEL - DAY

Two of Daros men are carelessly dumping the bodies of Anna and Hofman into a maintenance tunnel next to the chamber. As soon as they leave, Hofman struggles back to consciousness. He drags himself to Anna. Gently brushing her hair out her face. He's devastated.

HOFMAN

Anna...

He cradles her lifeless body in her arms.

HOFMAN (CONT'D)

I'm so sorry. I never wanted to
leave you alone.

(quiet)

But I promised your mother...

He burrows his face in her hair. Sobbing.

ANNA

(whispers)

What promise.

Hofman jolts back.

HOFMAN

Anna...

Anna's eyelids flutter. She looks up with a weak smile.

HOFMAN (CONT'D)

You're alive!

ANNA

SHHH! You want to keep it that way?

HOFMAN

Of course. But...but how?

Anna pulls out her badly dented pendant from under her suit.
Myke has obviously aimed at the pendant to save Anna's life.

ANNA

Oldest trick in the book.

HOFMAN

But Myke...

ANNA

Looks like he's back on our side.

HOFMAN

Thank God.

He wants to hug her, but Anna stops him.

ANNA

You still haven't answered my
question. What promise did you make
to mom?

Hofman hesitates. Anna sits up. It still hurts.

ANNA (CONT'D)

Dad!

HOFMAN

When the temple collapsed. Trapping
your mom.

(beat)

We could've got her out.

ANNA

What?

HOFMAN

But she wouldn't let me.

ANNA

(shocked)

She? But, why not?

HOFMAN

Because the only way would have
been by destroying the adjacent
room. The room with the
inscriptions your mom thought would
one day help us find the Chamber of
the Second Sun.

ANNA

That doesn't make any sense. You
were the one obsessed with the
Chamber, not her.

HOFMAN

That's not true. She believed in it
even more. She had to, because of
you.

ANNA

What do you mean, because of me?

HOFMAN

When you were born it was already
obvious that earth couldn't survive
for long. The "Chamber of the
Second Sun" was the only hope for a
new home. On Mars. With space to
live, fresh air to breathe and
clean water to drink.

Hofman's face is full of regret.

HOFMAN (CONT'D)

But she was wrong. There is no new
beginning. Only the end.

Anna struggles back to her feet. She looks at her father,
fire in her eyes.

ANNA
We'll see about that.

INT. CHAMBER OF THE SECOND SUN / MAIN HALL - DAY

Myke and Daros watch as Daros' men are busy repairing the weapon.

MAKANDA 6
(makandish)
We'll be ready soon.

Anna and her father can see them from their hiding place.

HOFMAN
Oh, god. What have I done.

ANNA
You did what you thought was right.

HOFMAN
Anna, I gave up you, everything, to look for something that would create life. But what I discovered will destroy everything.

As Anna hears these words, she suddenly has an idea.

ANNA
Oh my God. But Dad. That's it!

Hofman looks at her perplexed.

ANNA (CONT'D)
Everything that is capable of destruction is also capable of creation.

HOFMAN
What?

ANNA
Old Makanda proverb. We have to find a way to redirect the weapon.

HOFMAN
Redirect? To where?

ANNA
The north pole.

HOFMAN
(understands)
The ice?

ANNA

If this machine is powerful enough to destroy Cydonia. It should be powerful enough to vaporize it.

HOFMAN

And free the CO2 trapped in it. Yes, yes. This could actually work.

MAKANDA 6

(makandish)

We are ready, Sir.

Anna and Hofman turn toward Daros.

DAROS

(makandish)

Wonderful.

His men push a few buttons on their generator. A moment later the console in front of him lights up. The holographic image of Mars and Phobos reappears in the air.

DAROS (CONT'D)

(makandish)

In just a few minutes, Mars will belong to the Makanda once again. The humans will be dead and the sleeping Makanda will rise again.

The weapon's loading up once more. A low hum gaining in intensity. 2 minutes till it's ready to fire. 1:59 seconds... 1:58...

Myke's eyes are darting through the room. Where's Anna?

HOFMAN

We have to hurry. I think I know how to work this thing. But you have to distract Daros.

Anna spots a dead NIS officer. Grenades still attached to his uniform. Gun still at his side.

ANNA

No problem. You always said I'm a troublemaker.

INT. CHAMBER OF THE SECOND SUN / MAIN HALL - DAY

A few seconds later WHAMMM. A powerful explosion jolts the Chamber.

Daros and Myke spin around. They see Anna BLASTING two of Daros's men away.

DAROS

NOOO!

He turns to his men. They immediately rush after her.

Anna flees back into the tunnel.

Daros turns back to Myke. His instincts help him to barely avoid the blade of a huge knife Myke is THRUSTING at him.
1:44...1:43...

For a brief moment Daros is shocked by Myke's betrayal, but his warrior instincts quickly kick in. He throws himself at Myke. -- They stumble over the rails. -- CRASH hard eight feet down.

Anna is racing down the tunnel, three of Daros men hot on her heels, getting closer, FAST. And just as the first Makanda is almost at arm's reach, Anna reaches the mouth of the tunnel leading back into the Chamber.

Anna spots a dripping pipe and a pool of liquid oxygen beneath it.

She drops a lighter, igniting the liquid oxygen. It engulfs the pack in flames. The Makanda scatter, screaming.

But the last one, JUMPS through the flames, bloodlust overcoming his pain. He CATCHES Anna, and throws her down to the floor.

Daros and Myke are trading blows - equals in a fight to the death.

Amid all the chaos, Hofman is making his way to the controls.
59...58...

Myke is channeling all his rage towards Daros, gaining the upper hand over his former master, when a SCREAM echoes through the chamber.

It's Anna. The Makanda is pinning her to the floor, drawing a huge knife...

Myke let's go of Daros. He rushes to a weapon on the floor, kicks it towards...

MYKE

ANNA!

...who grabs the gun and FIRES it in the face of her attacker.

ANNA

(to Myke)

Thanks.

Myke turns around. Where's Daros?

Running back to the controls where Hofman is just about to change the coordinates. 32...31...

MYKE

DAROS!

ANNA

DAD!

Hofman looks up, sees Daros, wants to move the holographic globe -- but is pushed to the floor by Daros.

ANNA (CONT'D)

Dad!

She races up the stairs. Towards the controls.

MYKE

You have to change the coordinates!

27...26... That's exactly what she's planning to do. But just as she reaches the controls...

DAROS (OFF)

STOP! Or I'll kill your father.

Anna freezes. Turns around to see Daros with a weapon pointed at her father.

DAROS (CONT'D)

One move and he dies.

This was also meant for Myke who stops dead in his tracks on his way towards the stairs.

HOFMAN

(to Anna)

Don't listen to him. Change the coordinates!

DAROS

You know you won't do it.

18...17... Anna is looking at her father. Desperate.

HOFMAN

Please.

Tears well up in Anna's eyes.

ANNA

I can't do it. I'm sorry.

13...12...

Daros grins. Hofman closes his eyes.

HOFMAN

Me too.

He PULLS away from Daros, runs towards Anna...

ANNA

NO!

BLAM! BLAM! and is hit in the back. His body is thrown to the floor.

Daros now aims his gun at Anna. He squeezes the trigger - freezes - collapses - a knife in his head.

MYKE

(to Anna)

DO IT!

5...4... Anna changes the target coordinates, "moving" the holographic image of Mars with her hands...

EXT. PHOBOS - DAY

...the parabolic "mirror" on the Mars moon is changing position...

INT. CHAMBER OF THE SECOND SUN / MAIN HALL - DAY

...1...IGNITION! The whole room starts to shake. A loud whining sound reaches it's pitch and a powerful BEAM...

EXT. CHAMBER OF THE SECOND SUN - DAY

...shoots skyward out of the Chamber...

EXT. PHOBOS - DAY

...HITTING the crystals in the mirror. The BEAM widens. Shoots back towards...

EXT. MARS / NORTH POLE - DAY

...the north pole, "shining" on thousands of square miles, breaking the ice, vaporizing it, sending billions of tons of steam and CO2 into the atmosphere.

INT. CHAMBER OF THE SECOND SUN / MAIN HALL - DAY

The holographic image of Mars signals the hit. Myke breathes a sigh of relief, but Anna is already rushing to her father's side.

ANNA

Dad...

When an explosion jolts the chamber. Anna slams into a wall. Loses consciousness.

EXT. EARTH / GARDEN - DAY

A much younger Dr. Hofman and a six year old Anna are standing at door of an old cottage. Anna's father is carrying a suitcase.

Anna is staring at the thick fog blocking the view beyond the gate of their beautiful garden.

ANNA

I'm afraid Dad.

HOFMAN

You don't need to be afraid. It's only mist.

Anna grabs his hand. She looks at him teary eyed.

ANNA

Don't leave. Please.

HOFMAN

I'm sorry, pumpkin. But I have to.

He gives her a kiss on the cheek, gets up and walks toward the gate.

ANNA

No. Dad, please.

She's trying to follow him, but she can't move. Her Dad is waving, slowly vanishing in the mist.

ANNA (CONT'D)

Daddy...

INT. CHAMBER OF THE SECOND SUN / MAIN HALL - DAY

ANNA

...NO!

Anna is back in the Chamber of the Second Sun, that is now CRUMBLING all around her. Anna barely avoids getting CRUSHED by a falling piece of Rock. She bolts up. Searching for her father in all the chaos.

She finds Myke crouching over her father's body.

ANNA (CONT'D)

Myke...

She's moving towards him. But Myke is already getting up. Running towards her.

MYKE

We have to get out of here.

ANNA

But my father...

He reaches her, drags her with him.

MYKE

There's no time!

A huge piece of Debris is crashing right behind them. Anna breaks free from Myke's grip.

ANNA

But I can't just leave him.

MYKE

Just do what I tell you and come!

ANNA

Like hell I will...

She's about to run back, when Myke grabs her and KNOCKS HER OUT.

MYKE

Sorry.

He shoulders her and runs for the exit, just as the whole machine collapses behind him.

EXT. CHAMBER OF THE SECOND SUN / ENTRANCE HALL - DAY

Chased by a thick cloud of rubble and dust, Myke carries Anna towards the exit. With the push of a button, he closes Anna's and his own helmet. He aims his weapon at the control panel. FIRES.

WHAMM! The force field creating the atmosphere vanishes. The sudden vacuum SUCKS Anna and Myke outside...

EXT. MARS / CANYON - DAY

Anna and Myke are hurtling through the air, their fall slowed down by the decreased gravity. Still they CRASH hard on the rocky ground.

The Chamber of the Second Sun is now EXPLODING behind them, sending debris flying everywhere.

Myke struggles back to his feet. Anna is barely conscious.

ANNA
 (mumbling)
 Dad...

Myke grabs her. Shakes her.

MYKE
 Come on!

Anna opens her eyes.

MYKE (CONT'D)
 GO!

With rocks and debris raining down on them, they're running towards one of Drake's gliders. Other vehicles all around them are crushed by the falling rocks.

But just as they've almost reached the glider it's also destroyed by a piece of debris.

MYKE (CONT'D)
 CHATO!

They look around frantically, but there's no working craft in sight ONLY a huge piece of rock hurtling towards them. No time to run. That's it...

BLAAAAAAM. A moment before Anna and Myke get crushed the rock shatters, an NIS transport ship breaking through the dust.

MYKE (CONT'D)
 What?

The ship hovers above them. A hatch opens and a familiar face appears.

BUDARIN
 Need a ride, comrades?

That's a surprise.

INT. NIS TRANSPORTSHIP - DAY

A wordless MONTAGE accompanied by somber but noble music.

The hatch closes shut. Anna and Myke slump down in their seats. Exhausted. A group of tied up NIS officers sitting in the background.

Myke looks at Anna, but her gaze is fixed at the smoldering ruins of the Chamber of the Second Sun. The tomb of Anna's father. Tears flow freely as the transport slowly moves away.

EXT. CYDONIA / SPACEPORT - DAY

At the same time. The UN battleships are docking in the Spaceport.

NEW ANCHOR (V.O.)

...why there was no more resistance by Nebula Inc. Forces after one of the UN ships was destroyed remains a mystery. As is the whereabouts of CEO Alexander Drake.

EXT. MARS / NORTH POLE - DAY

Huge columns of steam are rising up in the air over the north pole.

NEWS ANCHOR (V.O.)

An even bigger mystery is the cause of the massive explosion on Mars north pole. According to first reports almost 200,000 Cubic miles of ice heated up in seconds, vaporizing in the air and releasing most of its CO2, prompting some experts to ponder an incredible possibility: An atmosphere on Mars.

INT. CYDONIA / SPACEPORT - DAY

Dawn on Mars. The camera PULLS BACK, revealing first a reflection of Anna's face in a window, then herself standing in the departure lounge of the Cydonia spaceport.

TANNOY

All passengers booked for Virgin Galactic flight 523 to Mexico City please proceed to Gate 42 immediately.

Anna forces herself back to the present moment. She takes her bag and turns to leave when Myke suddenly appears before her.

ANNA

Myke...

MYKE

Mexico City?

ANNA

It was the first flight out.

MYKE

You are in a hurry.

ANNA

It will take years before Earth is completely evacuated. In the meantime people are going to need all the help they can get.

MYKE

Please. Stay.

Anna looks at Myke. Tears in her eyes.

ANNA

I want to. I really do.

Myke takes her in his arms.

MYKE

But you can't.

ANNA

I don't know how. Everything on Mars makes me think of my father. He died because of this planet...

Anna touches his cheek.

ANNA (CONT'D)

(quiet)

It's alright. It's not your fault.

TANNOY

Passengers Bailie, Young and Hofman booked on Virgin Galactic flight 523 to Mexico City please proceed to Gate 42 immediately.

ANNA

I have to go.

She heads towards the gate.

MYKE

You know what day I will never forget?

Anna keeps on walking.

MYKE (CONT'D)

You were eight years old and you just got your first A in arithmetic.

Anna stops. What's he talking about?

MYKE (CONT'D)

I had promised you as much ice cream as you wanted.

Anna turns around. This can't be.

MYKE (CONT'D)
 You had four scoops of chocolate.
 Three scoops vanilla, three
 strawberry and three coconut. And
 somehow you managed to eat them
 all.

ANNA
 (shocked)
 ...and I was sick for the next two
 days.

Her bags slide out of her hand.

ANNA (CONT'D)
 (incredulous)
 Dad?!

Myke nods. Anna throws herself into his arms. Welling up...
 but suddenly retreating again.

MYKE
 What is it?

ANNA
 What is it? You're my dad... and
 you're Myke...

MYKE
 I know this is confusing. Ask me.

ANNA
 Who?

Myke sighs.

ANNA (CONT'D)
 And when did you...?

MYKE
 When you were unconscious. In the
 Chamber. Your father wanted it this
 way.
 (beat)
 I just... found you again. And I
 didn't want to leave so soon.

Anna is obviously overwhelmed.

ANNA
 I thought only a Saduh is strong
 enough for Kindano. Everyone else
 goes insane.

MYKE
 Let's hope that isn't true.

ANNA

And you're a Makanda. And my father was... is human. How do we even know that...

Myke puts his hands on her shoulder.

MYKE

Anna. Relax. We'll figure everything out. Okay?

He smiles at her. And she recognizes her father's smile. Anna nods. Then she embraces him.

As if on cue the sun comes up over the mountains. Bathing the spaceport in golden light and revealing something astonishing. Something no one has seen on Mars for more than 10,000 Years.

Clouds.

EXT. CYDONIA - DAY

Anna and Myke gaze in awe at the first sunrise of a new world. A world full of hope, secrets and the promise of adventure.

We PULL BACK to reveal first the spaceport then the free city of Cydonia.

The city gets smaller and smaller as we race away from it faster and faster until Cydonia is out of sight and all we can see is the desert.

EXT. CHAMBER OF THE SECOND SUN - DAY

The camera PANS DOWN on the destroyed Chamber of the Second Sun. Gliding towards it. Entering through the rubble.

INT. CHAMBER OF THE SECOND SUN / MAIN HALL - DAY

The Chamber lies in ruins. Dust and Rubble everywhere. We move towards the crushed body of Daros. And no, his eyes don't suddenly open again. He's dead!

But the 3-D map of Mars does come back to life. With sparks till flying on the control panel the dots marking the hibernation chambers suddenly change color. One by one. Spreading faster and faster --

Until all of them are green.

THE END