

CRATER

by  
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SURFACE OF THE MOON - ESTABLISHING

ANGLE ON : A LUNAR CRATER. CRACKED, RUGGED, LIFELESS. SILENT.

As we gaze deeper into the ragged cracks of the crater, like scars upon the lunar surface, the deep silence of space is interrupted by -

- the hushed voices and clattering sounds of A GROUP OF TEENAGERS struggling with something mechanical.

CALEB (O.S.)  
You got it?

DYLAN (O.S.)  
(straining)  
Almost. If I can just -  
(CLANG!)  
Dammit!

BORNEY (O.S.)  
(nervous)  
You guys okay?

DYLAN  
We're fine.

CALEB (O.S.)  
What's wrong?

DYLAN (O.S.)  
The gear's stuck.

BORNEY (O.S.)  
(worried)  
Aw man --

CALEB (O.S.)  
Is that supposed to be blinking?

ADDISON (O.S.)  
Wow, you guys are a buncha geniuses  
aren't you?

INT. LUNAR MINING COLONY, SUB-GARAGE

We're inside a sub-basement garage. Concrete floors. Harsh florescent lighting. Sterile.

BORNEY (O.S.)  
Did you try the big wrench?

Several LONG RANGE LUNAR ROVERS parked side by side, somewhat resembling hi-tech armored trailers.

Though futuristic-looking to us, their wear and tear suggests an older model, perhaps vehicles taken out of service and repurposed for less sophisticated, less demanding tasks.

ADDISON (O.S.)

(dry)

Yeah, try the big wrench.

DYLAN (O.S.)

You could help, you know.

ADDISON (O.S.)

Hey, I got us in here. My part's done.

ANGLE ON : A BLINKING LIGHT ON AN EXPOSED CIRCUIT BOARD.

CALEB (O.S.)

No guys seriously -

A reverse angle reveals CALEB O'CONNELL (14), introspective and intelligent, there's a sadness about him, a heavy weight on his shoulders. Like the other boys we're about to meet, he's rough around the edges, blue collar, a miner's son. Right now he's standing at an open panel on the side of one of the Rovers, staring at the blinking light with mild concern.

CALEB (CONT'D)

Why is that blinking?

ADDISON PLATH (14 going on 15), a bookish tomgirl wearing VERY UNIQUE GLASSES - like a cross between horn-rimmed reading glasses and swimmer's goggles - peers over Caleb's shoulder at the blinking light. Though she's got plenty of attitude, she lacks the blue collar rough edges the boys possess.

ADDISON

Probably 'cause we're stealing it.

A commotion from "under the hood" of the Rover as DYLAN THOMAS (14), devilishly handsome, savvy and rebellious, pops his head up from the exposed control boards.

DYLAN

Gee, why don't you say that a little louder in case the microphones didn't quite pick it up?

ADDISON

(rolls her eyes)

Don't be ridiculous. They don't have microphones down here.

(to Borney)

Seriously, you don't have to wear that.

BORNEY (13), undersized, earnest and prone to fits of stressful imagination, is carrying supply bags into the Rover. He's wearing an ill-fitting burlap sack over his head with poorly cut eye holes.

BORNEY  
Says you. They probably have facial ID scans.

CALEB  
Borney, it's a garage, not a food vault.

DYLAN  
And you look like an idiot.

BORNEY  
I heard one kid got caught messing around down here and they put him in a holding cell out by the terra complex and left him there for sixty years.

MARCUS (O.S.)  
(unnerved)  
Really?

MARCUS TOLLEFSON (16) appears from inside the Rover, a worried look on his face. Marcus is the gentle giant of the group; a big slow-witted kid with a heart like a mountain. Fiercely loyal. He's the oldest by almost a year, but you get the sense he'd be lost without the friendship of the three younger boys.

CALEB  
(to Marcus)  
No.  
(to Borney)  
Borney, knock it off, you're not helping.

ADDISON  
(to Dylan)  
Why is this taking so long?

DYLAN  
(head in the control panel)  
I told you, the older models aren't wired directly to the main system. There's a manual ignition switch that overrides the auto-pilot. As long as I can -  
(straining)  
Get the damn - gear to -

Whatever Dylan's been pulling at finally gives way and the Rover's engines roar to life.

DYLAN (CONT'D)  
Boom! How do you like that, huh?

Dylan throws his hands up in celebration just as -

An ALARM on the Rover goes off. A really loud alarm. The kids freeze.

DYLAN (CONT'D)  
(to Addison)  
You said there wouldn't be any alarms!

ADDISON  
(gesturing to the  
garage doors)  
Yeah, on the doors!

BORNEY  
You see?! I told you! Nobody listens  
to me! We're gonna spend the rest  
of our lives in a tiny cell.

DYLAN  
(to Addison)  
Do something! Turn it off!

ADDISON  
Oh yeah, let me get right on that for  
you. I don't know how to turn it off!!

BORNEY  
We are so screwed.

ANGLE ON : CALEB

Caleb watches, stoic and crestfallen, as the other kids scramble to locate the "off" switch. His quest is failing before it even has a chance to begin.

WOMAN'S VOICE  
(PRE-LAP)  
Caleb? Caleb O'Connell?

INT. LUNAR MINING COLONY, SUPERVISOR'S OFFICE, WAITING ROOM

Caleb sits in the waiting room. Sparse. Sterile, but not harsh. The artificial lighting has a coolness to it, tinged slightly blue.

Caleb looks numb. Drained.

He's staring across the room with vacant eyes at a 3D advertisement, set into the wall, for a place called OMEGA, an idyllic civilization, vibrant and alive in a far away place. That place is not this place. This place sucks.

WOMAN'S VOICE (O.S.)

Caleb O'Connell?

The voice belongs to a RECEPTIONIST calling from the reception window that looks out onto the room. Her crisp, cream colored outfit is in sharp contrast to Caleb's shabby, workmanlike coveralls.

Caleb turns his head towards the Receptionist. He's the only other person in the room. She smiles a receptionist-y smile.

RECEPTIONIST

Are you Caleb O'Connell?

Ridiculous as the question seems, Caleb's well versed in this type of protocol. It's the way things are here. But it seems even more pointless than usual today.

CALEB

Yes.

RECEPTIONIST

Ms. Slater will see you now.

CALEB

Okay.

Caleb takes a final look at the Omega display before dragging himself out of the chair and towards the door.

INT. SUPERVISOR'S OFFICE

MARIA SLATER (40s) is watering her plants with a hand held mister. The plants are the only sign of life or warmth in the sparse and sterile office. A light knocking at the door as it opens.

MARIA SLATER

Come in.

Maria turns, sees Caleb standing in the doorway, peering into the office with trepidation.

MARIA SLATER (CONT'D)

(smiles)

You must be Caleb.

CALEB

Yes ma'am.

MARIA SLATER

Please, sit down.

Maria gestures to a chair on the other side of her desk. She sits in the chair opposite.

MARIA SLATER (CONT'D)

My name is Maria Slater. I'm one of the Omega Project Supervisors.

CALEB

Yes ma'am. I know who you are.

Maria smiles. She may be a corporate mouthpiece, but there's also a genuine warmth, a sense of empathy about her. She reaches into one of the desk drawers and pulls out a generic looking chocolate bar.

MARIA SLATER

Would you like some chocolate? It's real. We just got a cargo shuttle from Earth.

Caleb looks at the chocolate. It barely registers. Maria sets it down on the desk.

MARIA SLATER (CONT'D)

Well, I'll just leave it right here.

CALEB

Do you know if they burned my dad's body yet?

MARIA SLATER

I - believe the cremation is scheduled to take place this afternoon.

CALEB

You think I could get some of his ashes?

MARIA SLATER

Of course. I'll make sure they're brought up to you.

CALEB

I don't need a lot. Just a little.

MARIA SLATER

Of course.

(switching gears)

Caleb, are you aware of the death benefits included in your father's contract?

CALEB

Yes ma'am. It said that if he died working in the mines then any immediate family he had here with him would get to go to Omega.

MARIA SLATER

That's right. Caleb, I can only imagine how devastating this must be. I looked at your file. I understand you lost your mother a few years back.

CALEB

Yes ma'am.

MARIA SLATER

Everyone at Omega wants you to know how much we appreciate your father's service and that we are doing everything in our power to ensure that the type of accident that happened last week never, ever happens again.

CALEB

Do I have to go?

MARIA SLATER

Sorry?

CALEB

To Omega. Do I have to go?

MARIA SLATER

Caleb, going to Omega, that's why your father brought you here. I understand you'll probably miss your friends -

CALEB

I'll never see them again. You're gonna put me to sleep for seventy-five years and by time I wake up they'll be old or dead. Can't I just stay here?

MARIA SLATER

I'm afraid that's not an option. Your father sacrificed a great deal in the hopes that one day you'd have this opportunity. People who work in the mines, they spend years fueling the transports to Omega, all so that one day their own families, their own children, can be on them.

(MORE)

MARIA SLATER (CONT'D)

It's an honor to your dad, to his memory, that you get to go now.

He still doesn't want to go. He knows it's pointless to argue.

CALEB

Yes ma'am.

Maria sighs. There's not much more she can do to help.

MARIA SLATER

I'm sure you've heard we'll be going on lockdown tonight. We're estimating the storm warning will last about seventy-two hours. Once it's lifted, we'll have you on the transport ship and on your way.

Caleb looks up - a panicked look in his eyes.

CALEB

I thought the next transport didn't leave for another two months.

MARIA SLATER

Scheduling is always a - fluid thing.  
(puts a hand on his shoulder)

I know it doesn't seem like it right now, but this really is the start of something very special for you Caleb. It's what your father would have wanted.  
(smiles)

I'm sure you'll make a lot of new friends on Omega.

Caleb just stares. Everything's falling apart.

INT. LUNAR COLONY

Caleb walks through "the dome" - the enormous structure that houses the colony of miners and their families, along with the science and research teams and Omega Project offices.

It's a mishmash of organized chaos - a lunar city of industry where life is boiled down to the essentials and productivity is of the highest priority. This is not a place where children stay children very long.

The infrastructure is a phalanx of girders and scaffolding that support the clear dome above. Caleb's eyes drift to one particular section of scaffolding that leads up to one of the highest points in the dome.

MAN'S VOICE

(PRE-LAP)

Come on, buddy, you can do it. Don't be scared.

INT. DOME, SCAFFOLDING TOWER - FLASHBACK

We see a Younger Caleb, maybe seven years old, tentatively climbing that very same section of scaffolding for the first time. His dad, MICHAEL O'CONNELL is above him, looking down, encouraging him.

YOUNG CALEB

What if I fall?

MICHAEL

Well jeez, that'd be pretty messy wouldn't it? You don't think that's gonna happen, do you?

Michael smiles. It eases Caleb's nerves.

MICHAEL (CONT'D)

Hey, we can go back down if you want. We don't have to do this. But if we do, you have to do it on your own. You understand why?

YOUNG CALEB

Yeah.

MICHAEL

You wanna go down?

Young Caleb thinks for a moment. Makes a firm decision.

YOUNG CALEB

No.

MICHAEL

Good man. Come on.

Michael turns and resumes his climb. Young Caleb follows with a renewed sense of determination.

INT. DOME, CATWALK

Back in the present, Caleb reaches the catwalk at the top of the scaffolding tower and pulls himself up over the side. He stands at his full height on the catwalk, as close to the top of the dome as one can get - all the activity and commotion of the colony below left behind.

From this vantage point, we get our first look at the world outside the colony.

The dome, we see, is built into the floor of an ENORMOUS CRATER. There are sloping access paths carved into the walls of the crater, allowing vehicles access to and from the unseen surface above.

Caleb stares out at the world beyond the dome, the walls of the crater, the deep void of space, lit by a blanket of stars.

MICHAEL'S VOICE

(PRE-LAP)

See, you were born here, raised here.  
It's the only world you've ever known.  
Probably doesn't seem much like it  
to you -

INT. CATWALK, SCAFFOLDING TOWER - FLASHBACK

CALEB'S POV - Michael is sitting beside him. But this is a flashback from a different time, a more recent time. Michael looks broken down, his face lined by years in the mines. He's been drinking. There is a BITTERNESS in his voice.

MICHAEL

But there was a time, long time ago -  
used to be a helluva thing, livin'  
on the moon.

He sighs. Takes a pull from a rusted silver flask.

We hear the faint CLANGING of someone else climbing up the scaffolding. It sounds faint, far away at first - but it grows louder, more distinct, until finally -

DYLAN (O.S.)

(PRE-LAP)

Hey -

INT. CATWALK, SCAFFOLDING TOWER

Brought back to the present, Caleb turns to see Dylan pull himself up onto the catwalk.

Caleb is holding a small metallic vial in his hands.

DYLAN

Figured I might find you up here.

Dylan comes over and sits down beside him.

DYLAN (CONT'D)

You go see Ms. Slater?

CALEB

Yup.

Dylan notices the metallic vial in Caleb's hand.

DYLAN  
Those the ashes?  
(off Caleb's nod)  
How long we got?

CALEB  
They're putting me on a transport in  
seventy two hours.

DYLAN  
Three days? That's it?

CALEB  
As soon as the lockdown is over.

Dylan stifles all the emotions that surge up inside. Focuses on the task at hand. Begins doing calculations in his head.

DYLAN  
I don't know if that's gonna be enough  
time.

CALEB  
It has to be.

They look at each other a moment. Look back out at the stars.

DYLAN  
Thought it was gonna be longer.

CALEB  
Me too.

DYLAN  
If and when and only then, huh?

CALEB  
If and when and only then.

They both sit there, staring quietly out at the surface of the moon until -

We hear the clanging of someone else climbing up the scaffolding. Two someones in fact.

BORNEY (O.S.)  
Man, this is too high. Why do they  
have to go up so high?

MARCUS (O.S.)  
Just keep going.

BORNEY (O.S.)  
I'm goin', I'm goin'.

Borney comes up over the edge of the catwalk.

BORNEY (CONT'D)  
(exasperated)  
Hey guys. Whew. This is high. How about from now on we do this a little lower to the ground. How does that sound?

Marcus comes up behind him. Takes a seat on the scaffolding. Marcus doesn't talk much. Borney, on the other hand, has a hard time sitting still.

BORNEY (CONT'D)  
How'd things go with the dragon lady?

MARCUS  
That lady scares me.

BORNEY  
That lady scares everybody. I heard once there was this kid that talked back to her. And then he disappeared for two days and when they found him again he couldn't remember a single thing that happened. He said all he remembered was smelling the dragon lady's perfume seconds before - man, it's hard to even talk about. Gives me shivers, you know?

Dylan stares at him with open bewilderment.

DYLAN  
You realize not a single thing you just said is true, right?

BORNEY  
Yeah, maybe, or maybe it's all true. What do you know?

DYLAN  
I know you're an idiot.

BORNEY  
Well, maybe YOU'RE an idiot. You ever think of that?  
(to Caleb)  
Seriously, what was she like?

CALEB

She was okay. She gave me a chocolate bar.

BORNEY

Shut up, really? Like actual real chocolate?

CALEB

Yeah, you want it?

Caleb fishes the chocolate bar out of his pocket and tosses it to Borney.

Borney fumbles the catch and the chocolate bar hits the scaffolding and almost clatters off the edge! Borney scrambles for it -

BORNEY

No, no, no -

He grabs it, almost falling off the scaffolding himself in the meantime! Marcus grabs him and pulls him back - for a big guy, he's incredibly quick.

DYLAN

What the hell man!

BORNEY

Sorry.

(to Marcus)

Thanks pal.

(to the chocolate bar)

Man, real chocolate. I can't even remember the last time I had real chocolate.

Borney eagerly begins unwrapping the chocolate bar when he notices that no one else is excited (Marcus already picked up on the somber vibe).

BORNEY (CONT'D)

Wait a second, what's goin' on?  
What's wrong with you guys?

DYLAN

He's leaving in three days.

BORNEY

Three days? I though the next transport didn't leave for another two months.

CALEB

They're sending one out as soon as the storm warnings clear.

BORNEY  
What storm warnings?

Dylan sighs.

DYLAN  
There's a meteor shower alert. The whole colony's going on lockdown in a few hours. Don't you pay attention?

BORNEY  
Sure I do. We were busy is all.

DYLAN  
Doing what?

Borney frowns.

MARCUS  
I dropped my shoe down the air shaft.

DYLAN  
What? How?

Marcus shrugs, as though it needs no further explanation. Borney changes the subject.

BORNEY  
Man, I'm sorry Caleb. I know how much getting out to the caves meant to you.

CALEB  
We're still doing it. We're leaving tonight.

BORNEY  
Umm, what? You just said --

DYLAN  
They issue those storm warnings all the time and they never actually happen. They HAVE to put the dome on lockdown - it's like an insurance thing or something. Doesn't change a thing.

BORNEY  
(unconvinced)  
I guess.

CALEB  
It's kinda the perfect time to do it. Once the lockdown starts no one's allowed to leave, not even security.  
(MORE)

CALEB (CONT'D)

So once we get to the surface they  
can't come after us.

DYLAN

Besides, we already got the suits,  
the rations and the tanks, right?

BORNEY

Well yeah, but we still don't have  
codes for the garage. How are we  
gonna get out?

DYLAN

(smiles)

I got an idea about that.

INT. LUNAR COLONY, COMMISSARY

Addison Plath, the girl we saw with the boys in the beginning,  
is sitting alone at one of the tables, eating her lunch and  
absently manipulating an interactive 3D Projection of an atom.

The image is being projected by a small device roughly the  
size and shape of an Oreo cookie. In fact, that's what we'll  
call it. THE OREO. She's still wearing those rather unique  
horn-rimmed reading glasses/swimmer's goggles.

BORNEY (O.S.)

That's your idea?

Caleb, Dylan, Borney and Marcus are huddled around a table  
across the commissary. Borney is staring at Addison in open  
exasperation. Dylan gives him a smack on the shoulder.

DYLAN

Don't stare, stupid. Yes, that's my  
idea.

BORNEY

Addison Plath?

DYLAN

It's perfect. She just came up from  
Earth a couple months ago. Doesn't  
have any friends. Like, at all. So  
she's lonely, right? She'll probably  
trip all over herself wanting to help  
us just for paying attention to her.

BORNEY

I hear she's weird.

DYLAN

You're weird. We hang out with you,  
don't we?

CALEB

Addison's dad is on the science team.  
That means she's got access codes to  
all the sub-basement garages.

MARCUS

It feels wrong.

Everyone stops. Marcus doesn't speak up very often.

CALEB

Why?

MARCUS

Like you said. She has no friends.  
Seems like you're taking advantage of  
her.

Caleb and Dylan both look a little guilty - the same thought  
has clearly crossed their minds.

CALEB

Look, it's not - we don't have a  
choice. Any other chance we'd have  
at getting the codes would take too  
long.

DYLAN

We can all do something really nice  
for her when we get back. But right  
now it's the only way we get to do  
this.

Marcus can't really argue with that. He nods. Dylan gathers  
himself up, stands and heads over towards Addison's table.

Meanwhile...

Over at Addison's table, she looks up and sees Dylan approach  
through the image of the 3D atom.

DYLAN (CONT'D)

(charming smile)

Hi.

Addison raises an eyebrow. She twists the top of the "Oreo"  
and the projection of the atom disappears.

ADDISON

Can I help you?

The response takes Dylan by surprise. He's used to girls wilting at his approach. He tries to pivot and turn up the charm.

DYLAN

My name's Dylan.

ADDISON

Yes, I know who you are.

DYLAN

Oh yeah?

ADDISON

Why wouldn't I? We all live together in a giant dome.

DYLAN

Right. Umm, listen, I just --

ADDISON

What do you want?

DYLAN

What?

ADDISON

Kids only talk to me when they want something. I know the way you guys all think. I'm the Earth girl. The spoiled kid whose dad's a scientist. So you all move around in your little cliques treating me like I'm some sort of leper until you need something.

DYLAN

What's a leper?

ADDISON

(rolls her eyes)

Whatever it is the answer's no.

DYLAN

(flustered)

Okay, hold on, first of all, you don't know why I came over here. Maybe I came over here because you looked lonely and I feel bad that no one ever talks to you.

ADDISON

Yeah? Well, in that case, I don't need your pity.

Dylan's at a complete loss. He has no idea what to do, what to say. He's never encountered anything like this before.

DYLAN

You're mean.

Addison waits for him to follow up. He doesn't.

ADDISON

Great. So was that it? Thanks for stopping by.

Addison twists the Oreo and the image of the atom reappears.

Meanwhile... The other boys try to be inconspicuous as they watch from their table across the commissary.

BORNEY

I don't think it's going very well.

They watch Dylan stand at the table somewhat awkwardly.

Back at Addison's table, Dylan's teenage mind is running through possible solutions to this unexpected nightmare scenario. He glances back across the commissary at Caleb - remembers what's at stake.

Addison glances up, takes in the curious phenomena that is a speechless Dylan as though she'd just stumbled upon a three headed monkey in a zoo.

Dylan turns back to the table. Looks squarely at Addison. Sits down across from her.

ADDISON

What are you doing?

DYLAN

Okay, just -

He's looking at her through the Oreo's 3D projection. Flustered, he moves it aside.

ADDISON

Hey -

DYLAN

Just hear me out. You see my friend over there?

Addison looks over at the boys' table, catches all three of them watching her. Borney and Marcus quickly and awkwardly avert their eyes. Caleb is the only one who holds her gaze.

ADDISON

Yeah, so?

DYLAN

His dad was one of the miners that got killed last week.

Addison wasn't expecting that. Her defenses soften a bit.

ADDISON

Oh. I didn't - I'm sorry.

Back at the table with the other boys. Borney is still looking away.

BORNEY

Is she still looking?

CALEB

No Borney, you're all clear.

He looks back over.

BORNEY

Oh, well, that looks like it's going better.

Back with Dylan and Addison.

ADDISON

So what do you need the codes for?

DYLAN

(lowers his voice)

We need to - borrow - one of the long range rovers.

ADDISON

Why?

DYLAN

Because we gotta go somewhere.

ADDISON

Where you going?

DYLAN

(getting frustrated)

Look, it's not important, okay?

ADDISON

It is if you want the codes.

Dylan sighs. His face a picture of consternation. This is a lot harder than he thought it'd be.

DYLAN

Okay, listen, there's a couple caves about fifteen miles outside the dome. His dad always wanted to take him there. Now he can't and my friend's leaving for Omega in three days and -

ADDISON

What's in the caves?

DYLAN

What?

ADDISON

Why did they wanna go see a bunch of caves? What's so special about them?

DYLAN

I don't know, ask him if you want. Look, all we need are the codes - one that'll get us into the sub-garage and the other to open the access tunnel that leads outside.

(off her hesitation)

He's been my best friend since we were six years old and three days from now I'm never gonna see him again. I'll trade you anything I have. We all will.

(genuine)

Please.

Addison looks from Dylan to Caleb and back. Then --

ADDISON

Are you fibbing?

DYLAN

Am I what?

ADDISON

Are you telling the truth?

DYLAN

Of course I'm telling the truth. Look, you're the only shot we have at making this happen.

Addison contemplates. Dylan holds his breath. Then --

ADDISON

Fine. I'll get you the codes.

DYLAN

Really?

ADDISON  
On one condition.

DYLAN  
Yeah, anything.

ADDISON  
I get to go with you.

DYLAN  
(caught off guard)  
What? Why?

ADDISON  
Not important. Those are my terms.  
If you want the codes for your little  
trip, then you have to take me with  
you.

Dylan has no idea what to do. He racks his brain for some  
sort of logical objection and then - he's got it.

DYLAN  
Look, you can't come. We don't have  
a suit for you. There's no way we'd  
have time to -

ADDISON  
That's okay, I've got one.

Dylan's face falls. He's trapped. Addison smiles. Dylan  
weighs his options. Looks back at the guys.

DYLAN  
(to Addison)  
I'll be right back.

INT. COMMISSARY - MOMENTS LATER

The four boys are "in conference" at their table.

BORNEY  
Are you nuts? This is not a good  
idea. This is like the worst idea  
ever.

DYLAN  
Why?

BORNEY  
Because we'll be gone overnight.  
With a girl.

DYLAN  
Yeah, and?

BORNEY

What if we have to go to the bathroom?  
I can't, you know, do certain stuff  
with a girl around.

CALEB

Borney, you don't think she'll have  
to do the same stuff?

BORNEY

(horrified)

Jeez, I never thought of that. She  
definitely can't come.

Meanwhile, back at her table, Addison watches the animated  
debate ensue and shakes her head, rolls her eyes. Boys.

Back at the boys' table -

CALEB

Why does she even want to come? Her  
dad's on the science team. She can  
pretty much go wherever she wants.

DYLAN

I don't know man, she's a girl.  
When was the last time a girl did  
anything that made sense to you?

BORNEY

This is bad. What if she's coming  
as a spy? What if she's planning to  
sabotage the Rover while we're out  
there in the middle of nowhere and  
then kill us?

(off their looks)

What?

CALEB

(to Dylan)

Okay, look, there's no way she'll  
give us the codes unless we let her  
come, right?

DYLAN

Pretty much.

CALEB

Then we vote. All in favor?

Caleb, Dylan and Marcus all put their hands in the center of  
the circle.

CALEB (CONT'D)  
 (to Borney)  
 It's gotta be unanimous.

DYLAN  
 Borney, put your stupid hand in.

Borney begrudgingly puts his hand in.

DYLAN (CONT'D)  
 If and when and only then.

BORNEY  
 (sighs)  
 If and when and only then.

MARCUS  
 If and when and only then.

For Caleb, these words carry a greater meaning now.

CALEB  
 If and when and only then.

Dylan nods. This is their thing. Like a clubhouse mantra.

ADDISON (O.S.)  
 Seriously?

They turn to find an unimpressed Addison standing there.

ADDISON (CONT'D)  
 You guys have a secret handshake?  
 So lame. So what's it gonna be?

CALEB  
 (smiles)  
 Let's go steal us a Rover.

Addison smiles as -

SFX: THE Rover's ALARM SHATTERS THE MOMENT!

SMASH CUT TO:

INT. SUB-GARAGE - NIGHT

We're back in the garage where we started. The kids are frantically trying to find the "off-switch" for the alarm.

BORNEY  
 I told you! What did I say? I said  
 this was a bad idea.

DYLAN

Borney, you're not helping, so why  
don't you --

A TEARING SOUND. The alarm cuts out. The group looks over to where Caleb has pulled a handful of wires out from under the console.

DYLAN (CONT'D)

Yeah, that'll work.

BORNEY

You think anyone heard?

DYLAN

I don't know. Like I said, these  
models aren't wired to the main  
system. We could be ok.

The PA system clicks on with a monotone announcement.

PUBLIC ADDRESS (O.S.)

Attention all personnel, mandatory  
lockdown of all dome facilities will  
commence in T-minus fifteen minutes.

CALEB

We should go.

ADDISON

Oh, gee, you think?

Addison shoves into the Rover past Caleb. Caleb and Dylan share a look.

Borney follows Addison in, still wearing the burlap sack on his head. Dylan yanks it off.

INT. ACCESS TUNNEL

The Rover starts and stops and jerks and lurches as it makes its way down the long tunnel. Imagine a young driver learning stick shift for the first time and not doing particularly well...

INT. ROVER

Dylan is at the controls, growing increasingly frustrated as both Addison and Borney play backseat driver.

ADDISON

No, you're not -

BORNEY

I think that you're supposed to press the button and pull the lever at the same time.

DYLAN

That's what I'm doing.

ADDISON

I thought you said you knew how to drive one of these things.

(off Dylan's look, if looks could kill)

Well you did.

DYLAN

Let me just --

(grinds the controls)

Come on --

BORNEY

I'm pretty sure if you press the button and pull the lever -

DYLAN

I told you I'M DOING IT AT THE SAME --

And then the gears shift into place. The Rover begins running smoothly.

DYLAN (CONT'D)

There we go. See? Just like getting out of bed. A little sleepy at first and then -

The Rover LURCHES again.

DYLAN (CONT'D)

(off Addison's look)

I got it, okay?

ADDISON

I didn't say anything.

INT. TUNNEL - MOMENTS LATER

The Rover is moving smoothly now. It begins to slow as it approaches the tunnel's sealed exit doors.

INT. ROVER

Dylan brings the Rover to a stop, lets out a deep breath. Through the Rover's "windshield" we can see the heavy doors looming ahead.

DYLAN

This is it.

Dylan, Caleb, Borney and Marcus all go quiet, staring out at the doors with a kind of awed reverence.

ADDISON

(confused)

Whatsamatter?

DYLAN

Nothin'. Just never been outside the dome before.

ADDISON

Seriously? Wait a second, have any of you?

(off their silence)

Really?

BORNEY

They don't exactly take mining kids on field trips.

She waits for one of them to move, to do something.

ADDISON

Guess I'll open the doors then.

CALEB

No. I'll do it.

She's about to make another wise-ass remark when she sees the look on his face and it sinks in just how huge a moment this really is for all of them. She nods her head.

INT. ACCESS TUNNEL - NIGHT

The door to the Rover opens and Caleb exits into the tunnel, wearing his space suit. He touches down on the ground and looks at the access doors. This is a big moment.

*Note about the spacesuits - these are not the traditional suits you see today with bulky appendages and a dome-like visor. These are more streamlined, resembling something like space-aged coveralls with a clear high density plastic facemask that leaves the entire face visible. Thus the movements of the actors are not overly restricted and their full range of emotion is visible whether they are in the Rover or in their suits outside.*

INT. ROVER - NIGHT

The boys watch Caleb progress toward the doors. Addison watches the boys watching Caleb, fascinated.

INTERCUT BETWEEN THE ROVER AND THE TUNNEL AS NECESSARY.

INT. ACCESS TUNNEL - NIGHT

Caleb makes his way to the control panel beside the access doors.

CALEB  
Okay. Gimme the code.

In the Rover, Addison steps up to the control panel.

ADDISON  
Can you hear me?

CALEB (O.S.)  
(via comm)  
Yeah.

ADDISON  
The code is 10, 28, 58.

DYLAN  
The day they commissioned the colony.

ADDISON  
Somebody knows their history.

DYLAN  
We're not stupid, you know.

He says it with a surprising sincerity that catches her off guard.

ADDISON  
I know, that's - it's not what I  
meant, I -

CALEB (O.S.)  
(via comm)  
10, 28, 58. Got it.

In the tunnel Caleb stares at the control panel. Hesitating.

MICHAEL'S VOICE (V.O.)  
(PRE-LAP)  
You know, your granddad -

INT. CATWALK, SCAFFOLDING TOWER - FLASHBACK

We're back on the catwalk with Michael and Caleb. Michael staring out at the inky void, grizzled, broken, taking a pull from his rusted flask.

MICHAEL

He waited his whole damn life for a chance to live on the moon. Put his number in the day he turned sixteen, first year of eligibility back then. Course, that was when everyone wanted to be here. Before Omega became the thing that made all this seem common. Pedestrian.

INT. REGISTRATION OFFICE, EARTH - FLASHBACK

A CHILD'S POV. The images should be hazy, half-remembered; the fragments and whispers of old ghosts. This is not the moon. This is Earth. Michael's memory of Earth as a child.

Long lines of tired, hopeful people, queued up in a DMV type building, waiting for their turn at the counter.

*Note about the flashbacks: though these are faded flashbacks of Earth, they should possess an ambiguously futuristic feel; recognizable as the world we know, though they come from some indeterminate time in the future.*

MICHAEL (V.O.)

People'd queue up for hours just to get their name in the system. Every year I'd go back with him -

Now Michael is looking up at his father, whose face we don't see. Instead we see the types of arbitrary details we never expect to remember: the black, wiry hair on his arms, the crows feet in the corners of his eyes, oil stains on his pants, the rough skin on the backs of his hands. The tiny details that made the man his dad.

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

- just to see how many spots his name had moved up the waiting list. Waited his whole damn life, and he was still talkin' about it the day he died.

INT. CATWALK, SCAFFOLDING TOWER - FLASHBACK

We're back with Michael and Caleb. Michael turns to look at his son.

MICHAEL

We're gonna make that right someday. Before we get off this rock, go to Omega, you and me are gonna make that right.

CALEB

How?

MICHAEL  
(smiles wistfully)  
You and me are gonna take a road trip.

CALEB  
What's a road trip?

ADDISON (O.S.)  
(PRE-LAP)  
Caleb!

INT. ACCESS TUNNEL

Addison's voice brings Caleb back to the present.

ADDISON  
(via comm)  
You okay out there?

CALEB  
Yeah. I'm - uh - just a second.

Caleb takes a deep breath. Punches in the numbers. He looks at the button for the release valve. Presses it.

Caleb stands completely still, watching with awe-struck anticipation as the doors begin to open.

INT. ROVER

Inside the Rover, the faces of the other three boys mirror Caleb's. Addison smiles a genuine smile, getting to see the wonder of a mundane act through their eyes.

INT. TUNNEL

Wide shot of Caleb standing before the opening doors, the Rover in the foreground as the surface of the moon and the infinite void beyond is revealed.

ADDISON  
(via comm)  
Umm, I don't mean to spoil the moment -

CALEB  
(smiles)  
I'm comin', I'm comin'.

He takes one last look at the opening doors, relishing the moment, before turning back towards the Rover.

INT. ROVER - MOMENTS LATER

Caleb hurries in through the Rover's airlock, pulling off his facemask.

DYLAN (O.S.)

You in?

CALEB

Wait, wait, wait, don't go yet!

He almost trips over himself as he races to the front.

DYLAN

(to Caleb)

What's wrong?

Caleb tears open his satchel, starts digging around -

CALEB

One second, I just need to -

He finds what he's looking for and pulls out - a MOONMAN BOBBLEHEAD. It's gotta be at least fifty, sixty years old. He gingerly mounts it on the "dashboard" of the Rover. The other boys seem to know what this represents.

CALEB (CONT'D)

Now we can go.

Dylan smiles and puts the Rover into gear. CLASSIC AMERICANA ROAD TRIP MUSIC begins to play as the Rover moves towards the wide open doors.

INT. TUNNEL

The MUSIC CONTINUES as we watch the Rover pass beyond the confines of the tunnel and into the world outside.

MICHAEL (V.O.)

A road trip's something we used to do back on Earth. Guess you might say it was a tradition for us back then.

INT. ROVER

We pan across the faces of the kids - the looks of nervous anticipation mixed with wide-eyed excitement - as the Rover clears the doors and the lunar landscape opens up around them.

MICHAEL (V.O.)

Sorta thing that lets you leave behind everything you think you are. Maybe even get a glimpse of who you're gonna be someday.

INSERT - FLASHBACK, SERIES OF IMAGES - MUSIC CONTINUES

We're back on Earth, staring out the window of a futuristic eighteen wheeler as it rolls through the countryside. A hazy, half-remembered view, like old film faded into the past.

MICHAEL (V.O.) (CONT'D)  
Your granddad, he was a long haul  
trucker. Used to take me with him  
on runs from time to time.

A young boy's arm propped on the open windowsill of the truck, letting the wind blow throw his fingers.

MICHAEL (V.O.) (CONT'D)  
We'd drive for days, weeks sometimes,  
going all over the country.

A Moonman bobblehead fixed to the dashboard - the SAME BOBBLEHEAD Caleb pulled out of his satchel.

MICHAEL (V.O.) (CONT'D)  
Nothin' fancy - warehouses, shipping  
docks, places like that.

POV of Michael's father, sitting in the driver's seat, his face obscured by the glaring sun streaming in the window.

MICHAEL (V.O.) (CONT'D)  
But he always said the best part of  
where you're going is how you got  
there...

INT. ROVER

Dylan looks over at Caleb and they share a wide, mischievous grin. Borney, Marcus and even Addison are on the edge of their seats.

MICHAEL (V.O.)  
And who you got there with.

EXT. LUNAR SURFACE

The Rover has reached the crater wall and begun its ascent up the sloping access path to the surface.

MICHAEL (V.O.)  
He said someday we'd take a road  
trip on the moon -

INT. ROVER

Caleb stares intently out the Rover's windshield. They're about to crest the top of the path - they're almost there!

MICHAEL (V.O.)

And we'd be like masters of our own  
fate.

And then -

The joy turns to panic and despair.

DYLAN

No. No, no, no, no -

A REVERSE ANGLE reveals -

An RETRACTABLE GATE of dense, interlocking iron bars closing  
in from either side of the path - they're sealing the exit!

ADDISON

You didn't say there were gates up  
here!

DYLAN

I didn't know there were!

The gate is closing fast! They're too far away!

BORNEY

Go faster, go faster!

ADDISON

We're not gonna make it.

CALEB

Yes we are!

MICHAEL (V.O.)

So before we go to Omega, that's  
what you and me are gonna do.

INT. CATWALK, SCAFFOLDING TOWER - FLASHBACK

Michael pulls the Moonman bobblehead from the pocket of his  
coveralls, hands it to Caleb.

MICHAEL

We're gonna take your granddad on a  
road trip.

INT. ROVER

A SCREECHING of metal on metal!

CALEB

Come on -

The Rover is passing between the closing iron bars even as they begin pressing in against the Rover's sides!!!

Dylan has all his weight against the steering column, but it's not enough! Caleb throws himself against the column as well! And then Marcus and Borney and Addison! All five of them, pushing against the column with everything they have, willing it to go further, until finally -

MICHAEL (V.O.)

And we're gonna be masters of our fate.

The Rover breaks free!!!

DYLAN

Whoooooo!!!!!!

The kids erupt in celebration as the Rover surges forward into the open!

ADDISON

(disbelief)

We did it.

DYLAN

Damn right we did!

Borney scrambles towards the back of the Rover, shouting at the colony behind them.

BORNEY

How do you like that, huh?! You think you can stop us?!?! You can't stop us!!!

As the celebration continues, Caleb looks out the side window and the joy on his face turns bittersweet.

DYLAN

Man, I thought those bars were gonna tear right through this thing! I mean did you hear that? We almost -

Dylan turns, sees what Caleb sees and some of his joy fades as well.

A REVERSE ANGLE reveals, off in the distance, a large platform with four sturdy pillars, one at each corner.

The other kids have noticed too, the celebration dying down. Everyone but Addison seems to know what's going on.

ADDISON

What's wrong? What is that?

BORNEY

(quietly)

The launch site. That's where the transport ship takes off from.

ADDISON

(she gets it)

Oh.

Dylan puts a hand on Caleb's shoulder.

DYLAN

Hey, screw'em, right?

BORNEY

Yeah, screw'em, man! This is gonna be so awesome. We're like, like adventurers now! Like -

CALEB

(quietly, reverently)

Like masters of our fate.

BORNEY

(smiles, relishing the words)

Yeah. Masters of our fate.

Caleb looks at the Moonman on the dashboard, turns away from the window with a wry grin on his face.

CALEB

Let's get the hell out of here.

Dylan smiles, puts the Rover back in gear.

DYLAN

You guys ready to see the moon?

BORNEY

Whoo-hooo!!!!

EXT. LUNAR SURFACE

The Rover gets underway, the dome and the past behind them - nothing but the wonderful unknown ahead.

INT. ROVER - TRAVEL SEQUENCE

As the Rover makes its way along the rocky lunar surface, we see the kids staring out the windows with wide eyes, excitedly pointing out the sights they see to each other - cool rock formations, cliffs, mountains, etc. A whole new world they've waited their whole lives to see.

At one point Borney takes a turn trying to drive the Rover and does a terrible job, much to Dylan's satisfaction, while Marcus sits in the background wearing Borney's burlap hood for no particular reason.

Caleb looks back from the passenger seat at the faces of his friends, the joy and awe in their expressions, staring out the windows at the landscape that surrounds them.

Addison however, looks a bit out of place. A little uncomfortable. Like she knows she doesn't quite belong there. She looks at Caleb and smiles an awkward, nervous smile. Caleb smiles in return, she's human after all.

EXT. LUNAR SURFACE - LATER

The Rover continues to rumble along.

BORNEY'S VOICE

(PRE-LAP)

So what are some of the biggest differences between Earth and the moon?

INT. ROVER

The kids are settled in now, the initial burst of excitement has passed. Dylan is still in the driver's seat, Caleb sitting beside him. Borney, Marcus and Addison are in the "common" area of the Rover, directly behind the cockpit.

Marcus is the only one still staring out the window, his eyes glued to the passing lunar landscape.

Addison is staring at Borney, wondering if he's kidding.

ADDISON

Seriously?

BORNEY

Yeah, why?

ADDISON

Well, I mean, isn't that kinda obvious?

Borney gets a confused, slightly embarrassed look on his face.

BORNEY

Oh. Yeah, sure, I mean, of course I know what they are, I was just wondering, you know, what you think.

Addison isn't sure if he's messing with her or not. In the driver's seat, Dylan and Caleb roll their eyes.

ADDISON

Okay, let's start with the obvious. You have no parks, you have no beaches, you have no movie theaters, you have no television, no television shows, you have no books, no music, no swimming pools, no seasons, which means you have no rain or snow or leaves that change colors in the fall, you also have no trees, no grass, no culture - I mean, you realize the moon is absolutely nothing like Earth right?

BORNEY

Well duh.

ADDISON

You don't know anything about Earth, do you?

BORNEY

Sure I do. I know plenty.

ADDISON

Oh yeah? What's the difference between summer and winter?

Borney shifts a bit uncomfortably.

BORNEY

Oh, come on, at least give me a hard one.

She stares at him waiting for an answer. Her jaw dropping in disbelief when it becomes apparent he doesn't know.

ADDISON

How can you not now this? Do any of you -

CALEB

(annoyed)  
Winter's cold, summer's hot.  
(turns in his seat to  
face her)  
Don't be a jerk about it.

ADDISON

No, I wasn't - I thought you were messing with me. I mean, you guys go to school up here, right?

DYLAN

Sure.

(MORE)

DYLAN (CONT'D)

That's where they teach us how to mine helium, safety procedures for working in the mines and mining helium, how to handle helium once it's been mined and, oh yeah, every now and then we get to watch practice demonstrations of the miners mining helium. It's a really great program.

Addison looks around at the boys, convinced they're messing with her.

ADDISON

That can't be all they teach you.

(to Caleb)

Come on, if that's true, then how do you know stuff about Earth?

CALEB

Because my dad grew up there.

ADDISON

So? Didn't all your parents grow up on Earth?

DYLAN

Gee. Not mine. My grandparents did though. Borney over there, his -

BORNEY

Great grandparents.

DYLAN

Right. Great grandparents did and Marcus? Marcus, how long's your family been on the rock?

MARCUS

Long time.

Addison rolls her eyes, refusing to be the butt of a joke.

ADDISON

That doesn't even make sense. It's a twenty-five year contract. You work twenty-five years in the mines, then you get to take your family to Omega.

DYLAN

Sure, that's what they tell you.

(MORE)

DYLAN (CONT'D)

What they don't tell you is that every time you're late for a shift, every time you get a cold, every time you delay production in any way, they add time to your contract. Before you know it you worked ten out of twenty-five years and you still have thirty left to go. How many people you think actually finish the contract?

Addison isn't sure what's going on - she was positive they were messing with her but now Dylan seems like he's getting upset.

ADDISON

I don't --

DYLAN

You know my old man, when he started in the mines, he had six years to work off from his dad before he could even start on his own twenty five. Marcus? Forget about him. His dad's still working off years his grandfather left on the table. So maybe don't talk about how awesome the contract is they offer folks, okay?

Addison looks around at their faces. Marcus is still staring out the window.

ADDISON

You guys really aren't joking?

BORNEY

My mom says most people come up and really want to do their best, but working in the mines wears them down and they end up losing hope.

DYLAN

The whole thing's bullshit.

A silence falls over the Rover. No sound but the sound of the engine as it climbs over the uneven terrain.

ADDISON

I'm sorry. I didn't know.

CALEB

(making peace)

The caves we're going to? People call them the Remembrance Caves.

(MORE)

CALEB (CONT'D)

They opened them back when they were still planning to build a city up here. Before they discovered Omega. It was supposed to be a museum of Earth history. My dad told me when they shut it down they just left behind all the stuff that was already inside. It's the only piece of Earth we have up here.

BORNEY

(excited)

Yeah, and then people just started leaving other stuff there. Tell her about the stuff they'd leave there.

CALEB

My dad said that for a while it became kind of a tradition for people that were stopping here on their way to Omega. Before they left the moon on the transport ships, they'd visit the caves and they'd leave a little something behind. A little piece of Earth. I'm not really sure why.

MARCUS

My mom said it was to grant them luck and safe passage on their journey to Omega.

Once again, the normally quiet and reserved Marcus has interjected a thoughtful commentary. He's still staring out the window, transfixed by the passing landscape of the moon.

BORNEY

I bet there's treasure there.

DYLAN

You think there's treasure everywhere.

BORNEY

But there is! There's always treasure in places like that. It's how it works.

DYLAN

If there was any damn treasure they would have packed it up and put it on a ship to Omega years ago.

BORNEY

You don't know. You think you know everything.

(MORE)

BORNEY (CONT'D)

When I find the treasure I'm not letting you have any of it. And you're gonna get allllll sad and say, "Aw jeez Borney. I'm sorry I didn't believe you. Can I pleeeeeease have some of the treasure?" And I'm gonna say "sorry Dylan, you're just gonna have to put a little more faith in me next time and maybe then I'll give you some of my NEXT treasure."

Dylan can't help but smile, the mood lightened. Borney has that affect on people.

DYLAN

If you say treasure one more time I'm throwing you out of the Rover without a suit.

Silence. All eyes on Borney.

BORNEY

Treasure.

Dylan throws the Rover into park and jumps up from the driver's seat.

DYLAN

That's it! You're goin' outside!

Dylan playfully jumps on Borney, Marcus jumps on Dylan. Caleb looks across the melee at Addison. They share a brief moment. Addison smiles. Caleb jumps on the pile. And they all fall on top of Addison.

DYLAN (CONT'D)

Okay! Okay! Wait, wait, wait!  
Speaking of going outside -

Dylan scrambles to his feet, grabs one of the space suits.

DYLAN (CONT'D)

(devilish grin)  
You guys ready to have some real fun?

Smiles all around.

EXT. LUNAR SURFACE

The Rover sits idle. The door still closed.

BORNEY (O.S.)

Wow.

INT. ROVER

They're all suited up - the boys are all wearing second or third generation hand-me-down suits, incredibly shabby compared to Addison's much newer and much higher grade suit.

Borney stares at Addison self-consciously.

BORNEY

Your suit's a lot nicer than ours.

Addison's not really sure how to reply to that. Sorry?

ADDISON

Umm, so who wants to do the honors?

CALEB

Marcus. You should go first.

Marcus looks at him, surprised.

DYLAN

Yeah man. Definitely.

They're giving him the Neil Armstrong moment. He's not sure what to say.

MARCUS

Ok.

He walks to the control panel that operates the door. He's not sure which button to hit. Addison steps up and helps him.

ADDISON

Just press that and pull the lever.

Marcus nods. This is a big moment for him.

He presses the button, then puts his hand on the lever. Stares at it a moment. Solemnly. Reverently.

EXT. MOON SURFACE

The door to the Rover opens and Marcus walks down the ramp, slowly, his eyes wide as saucers. Big, strong, quiet Marcus, staring in childlike awe at the wonders of the moon.

One by one, the kids disembark behind him - taking their first steps out onto the surface. Even Addison is a bit awed.

ADDISON

It's so beautiful out here.

CALEB

(smiles)

Bet you don't get anything like this  
on Earth, huh?

Addison returns the smile. Then smacks Caleb on the arm and starts moving away from the group - as quickly as one can in the low gravity of the moon that is.

ADDISON

You're it!

She looks back, expecting them to give chase. The boys just stand there staring at her.

ADDISON (CONT'D)

Seriously? You guys don't even play  
tag up here?

(sighs)

Okay, you know what? I'm gonna show  
you something that'll blow your minds.

She turns and heads back to the Rover.

CALEB

Where you going?

ADDISON

We need a bat!

DYLAN

A what?

CUT TO:

A confused Marcus holding a metal rod in his giant hands like a baseball bat. Sort of. The grip is awkward. He has no idea what he's doing. Addison is lined up about twenty feet away, a moon rock in her hand. She lines up like a pitcher, scrapes her foot on "the mound".

Borney is about ten feet behind Addison, in the "outfield", and he's clearly not sure what that means.

Dylan and Caleb watch from the sidelines, somewhere between intrigued and bored.

ADDISON

(commentating)

Tied at the bottom of the ninth, two  
outs and a loaded count, Tollefson  
at the plate. Plath will try to  
close out what has been an  
ELECTRIFYING game seven.

(MORE)

ADDISON (CONT'D)

This is it, ladies and gentlemen and the home crowd knows it. They're on their feet -

(mocks crowd noise)

You can hear them chanting Plath, Plath, Plath -

DYLAN

What is she doing?

CALEB

(sighs, laughs)

Will you just throw it already?

ADDISON

(frustrated)

It's part of the whole - just trust me okay?

(focuses)

Here's the wind-up -

She winds up and lets the moon rock fly! (Or as much as things can "fly" in the low gravity of the moon) We watch it's trajectory as it head towards Marcus who watches it approach until -

CRACK! He smacks the rock with surprising force even in the low gravity.

ADDISON (CONT'D)

(commentating)

Oh! Tollefson hits a doozy towards center -

(turns excitedly to Borney)

Go, you gotta catch it!

BORNEY

(confused)

It's flying into space.

ADDISON

(to Marcus)

Alright, well, at least run the bases!

MARCUS

The what?

ADDISON

Ugh, forget it.

DYLAN

This was seriously one of the most popular games on Earth?

ADDISON  
Well yeah, with gravity! The moon  
sucks.

Addison walks off "the mound" in disgust. She keeps walking.  
Away from the Rover, away from the boys.

DYLAN  
Where you going?

ADDISON  
For a walk.

CALEB  
Hey, don't go too far.

ADDISON  
(wise-ass)  
Okay dad.

DYLAN  
(via comm)  
And leave your comm on. We might  
have to -

She switches her comm off, cutting off Dylan's voice.

BORNEY  
What do you guys wanna do now?

EXT. LUNAR SURFACE

Addison comes over a small ridge, finds an outcropping of  
rock out of sight of the Rover and the boys. She sits on  
the rock, staring out at the surface of the moon. Far off,  
across the void, she can see Earth. It looks so small from  
here - so small she can cover it with her hand. She drops  
her hand and there it is again. She looks homesick. Lonely.

In fact, she's having an incredibly deep, significant moment  
when, out of the corner of her eye, she sees one of the boys  
SHOOTING UP INTO SPACE! His arms and legs are splayed, a  
stream of vapor trailing from his midsection - like he was  
blown off the surface!!! Addison leaps to her feet, frantic,  
switching on her comm -

ADDISON  
(panicked, into comm)  
Guys, what -

DYLAN  
(mid-scream)  
Whooooo!!!! This is awesome!!!

Addison's face contorts into the type of utter disbelief that only a teenage girl can muster when confronted with the idiotic mentality of teenage boys.

CUT TO:

ANGLE ON : THE SPOOL THAT HOUSES THE ROVER'S TOWING CABLE.

DYLAN (O.S.) (CONT'D)

Okay, remember -

A wider angle reveals Dylan hooking the end of the towing cable to a cargo hook on the belt of Borney's shabby suit while Caleb straps the oxygen tank to the front of his torso, cinching the clasp behind his back.

DYLAN (CONT'D)

Crouch all the way down, then launch yourself as hard as you can while you open the valve -

ADDISON (O.S.)

(via comm)

What the hell are you doing?!

They turn to see Addison storming towards them.

ADDISON (CONT'D)

Are you trying to get yourselves killed?

DYLAN

Don't be dramatic. All you gotta do is pump the tank a little on the way down to slow your fall.

ADDISON

Yeah? And what if the cable snaps? You'll end up miles away in the middle of nowhere, running out of oxygen and waiting to die. Also, you're WASTING OXYGEN! Which, not sure if you've noticed, we kinda need out here.

DYLAN

Okay, first of all? This cable can haul thousands of pounds. I think we'll be okay. Second, it's an EXTRA tank. I grabbed one before we left. So if we don't use it then it's just gonna go to waste.

ADDISON  
 (dumbfounded)  
 That's the stupidest thing I've ever heard.

DYLAN  
 What do you know? You thought "baseball" was fun.  
 (off her look, sly grin)  
 Come on, Earth-girl, admit it. You're just scared.

And there it is. The gauntlet has been thrown. The other boys are holding their breath, waiting to see what happens next. Dylan is smirking that infuriating smirk. She stares daggers at him, fuming. There's only one thing that can happen now.

CUT TO:

ADDISON'S POV as she launches up into space!!!

ADDISON  
 Whoa - whoa - whoa!!!!

Back on the surface -

BORNEY  
 I like her. She's neat.

Back with Addison -

She reaches the cable's limit and it snaps her back! Like bungee jumping in reverse! She looks down at the surface, hundreds of feet below, then out at the black, infinite void, heart racing, breathing like she just stepped off a roller coaster, a huge smile on her face.

DYLAN  
 (via comm)  
 So? Wha'd you think?

ADDISON  
 (rolls her eyes)  
 Okay, fine, you were right. It was a little bit fun.

MUSIC CUE.

WHAT FOLLOWS IS A PLAYFUL SEQUENCE AS EACH OF THE KIDS TAKE TURNS STRAPPING IN AND LAUNCHING OFF.

Each trip involves the Kids' POV of their launch, the sound of their breath, the blood pounding in their ears.

MARCUS' TURN

CALEB'S TURN

CALEB

Whooooo!!!!!! This is amazing!

Caleb's face is filled with a carefree joy we haven't really seen yet.

BORNEY'S TURN

DYLAN

You ready?

BORNEY

Ready!

CALEB

Three, two, one, launch!

Borney vaults himself off the surface, opening the valve!

BORNEY'S POV

BORNEY

Whoo-hooooo!!!!

He's screaming away, rocketing out towards the stars, the chord reaches its limit, snaps back and --

The cuts become faster as we continue to cycle through the kids. The sense of fun continuing to build along with the pace - they're having a blast!

Dylan! Then Caleb! Then Marcus! Then Addison! Then Borney!  
Then Dylan! Then Caleb! Then Marcus! Then Addison! Then  
Borney! Then -

The hook on Borney's suit tears off!

BORNEY (CONT'D)

Wha --

On the surface, everyone's heart stops.

DYLAN

No -

Borney instinctively grabs at the small tear in his suit - but the oxygen tank is still propelling him up! The jolt has sent him into a spin! We hear the sound of his breathing change, suddenly panicked, stuttered -

The kids stand frozen for a split second as Borney continues spinning out into the black void.

INTER-CUT BETWEEN BORNEY AND THOSE ON THE SURFACE AS NECESSARY.

DYLAN (CONT'D)  
Nononononono!!!

CALEB  
(into comm)  
Borney!

BORNEY (O.S.)  
(via comm, panicked)  
I can't - please, I can't - I wanna  
come down, I wanna come down!

ADDISON  
What do we do?!

DYLAN  
(into comm)  
Borney, listen to me, shut off the  
tank. You have to shut off the valve  
on the tank, okay?

BORNEY'S POV as reality spins - glimpses of his friends getting further away as he continues to spin.

BORNEY  
I can't - I think it's stuck, I can't!

ADDISON  
He's gonna go out of comm range.

Caleb is looking around frantically. The three of them are panicked.

CALEB  
We gotta - shit!

Marcus is already moving towards the Rover, trying to move faster than the low gravity will allow.

BORNEY  
(panicked)  
Please no, nonono, I wanna go back,  
please.

THROUGHOUT THE FOLLOWING we hear the constant sounds of Borney's desperate panic over the comms, the kids' breathing, the blood pounding in their ears, switching BACK AND FORTH BETWEEN THEIR POVs, creating a symphony of chaos that escalates the urgency and fear.

INT. ROVER

Marcus grabs another of the oxygen tanks, goes back to the door of the Rover and -

EXT. ROVER

Marcus crouches down and launches himself up and away!  
Opening the valve on the tank. He's not tethered to anything!

DYLAN

Marcus, what --

CALEB

There's more tanks inside!

They both head back inside the Rover. Addison wants to follow after them, doesn't want to take her eyes off Marcus and Borney!

ADDISON

No, wait, what are you -

DYLAN

Talk to Marcus, you need to guide him to Borney!

Addison looks back, Marcus is heading in Borney's general direction, but he's going to miss him.

ADDISON

(panicked)

Uhh, Marcus? Marcus, can you hear me?

Meanwhile, Borney is spinning, flailing desperately, reaching with his free hand for something that will halt his progress, reaching for something that isn't there.

BORNEY

Please, please help me. Please.

ADDISON

(via comm)

Borney, listen to me. I need you to try and reach around your back, okay? I need you to reach around your back and unhook the tank. Can you do that?

BORNEY

(whimpering)

I don't - I can't, I can't -

ADDISON

Borney, you have to try, okay? Marcus is on his way, but you have to get that tank off.

We switch to MARCUS' POV as he tries to twist his head to get a look at Borney. He can't see him -

ADDISON (CONT'D)

(via comm)

Marcus, you're getting close - angle a little more to your right, no shit! Your left. Go to your left. Just a little more.

Borney appears in the periphery of Marcus' vision! He's still too far away!

Back on the surface, both Caleb and Dylan launch! Each with their own oxygen tank.

ADDISON (CONT'D)

What are you doing?! You can't -

It's too late. They're gone. Addison is alone on the surface. Frantic, terrified, trying to keep it together.

MARCUS

(via comm)

I can see him.

Marcus' voice brings her back to the moment.

ADDISON

Good, that's good, um - Borney, how's it coming with the tank?

BORNEY

I'm trying, I -

BORNEY'S SPINNING POV as he catches a glimpse of Marcus heading towards him.

BORNEY (CONT'D)

(his transmission  
breaking up)

I see --- ! --- ee him!

ADDISON

(under her breath)

Shit.

(louder)

Marcus, listen to me. You're about to go out of range.

(MORE)

ADDISON (CONT'D)

Once Borney gets the tank off, he'll start to fall. If you don't adjust your angle you're gonna shoot right past him. Did you hear that? Marcus!

Borney's hand is fumbling behind his back, his body still spinning and spinning and spinning, his hand reaching for the clasp holding the tank to his waist, fumbling, grabbing and finally --

He releases the clasp! The oxygen tank spins away from him.

MARCUS' POV - we can see Borney coming up through his visor. Addison's voice is cutting in and out on the comm, unintelligible.

BORNEY'S POV tumbling end over end. He can see Marcus reaching for him.

MARCUS

(via comm)

Reach for my hand.

BORNEY

(via comm)

Please, make it stop, please -

MARCUS' POV of Borney reaching toward him. Reaching.

BORNEY'S POV spinning, his arm flailing and then -

They connect! Marcus' hand grasps Borney's arm!

MARCUS

Got him.

ADDISON

(transmission breaking  
up)

Mar - us, -ose your - alve! - still  
go - ng out!

MARCUS

Hold on to me, okay? I have to -

Marcus reaches for the valve on his tank, but Borney, panicked, grabs onto him too tight at the wrong moment and -

Marcus fumbles his grip on the tank! With the valve still open, it spins away from them, shooting off into another direction.

MARCUS (CONT'D)

No. No, no -

There's a moment of PANIC as Marcus grabs for the tank - but it's already gone. Marcus watches the disappearing tank with wide eyes. Nothing but the sound of his breathing. And then --

DYLAN  
(via comm)  
Watch out, watch out!

Dylan slams into the both of them, coming from behind, almost knocking them apart -

But Caleb comes from the other side! It's a chaotic moment of reaching and flailing as they almost break apart and -

The four of them grab on to each other! Caleb and Dylan managing to keep hold of their tanks.

CALEB  
It's okay.

Addison stands on the surface, watching them come back towards the surface, her breath still coming in ragged gasps.

CALEB (O.S.) (CONT'D)  
(via comm)  
We're okay.

ADDISON  
(into comm)  
You have to - make sure you use the tanks to decelerate. You can't -

Addison chokes on a sob of relief, her voice giving out.

As one, the four boys come back down to the surface about thirty yards from the Rover, aided by short bursts from Dylan and Caleb's oxygen tanks to help slow their momentum.

Addison is hurrying over to them as quickly as the low gravity will allow.

Back with the boys, nobody speaks. The four of them just sit there, in shock. Trying to catch their breath. To stop their hearts from pounding. Now that they're back on the ground, the scope of what just happened, what almost happened begins to set in.

Dylan sees Borney's hand pressed against the tear in his suit. He pulls a small, electronic tube from his belt and moves over to Borney -

DYLAN  
Hey, let me see that tear.

BORNEY

(pulls away)

No! It's um, it's fine. I can do it myself. Just - gimme a few minutes, okay?

DYLAN

Sure. Sure man, whatever you need.

Addison reaches them.

ADDISON

Is everybody okay?

Nobody's answers.

We watch them all for a moment. The five of them just standing and sitting in the absolute silence of space.

Finally -

CALEB

(quietly)

I think we have to go back.

Dylan looks up.

DYLAN

(confused)

What?

CALEB

(still in shock)

To the dome. I think we have to go back to the dome.

Caleb gets up and starts walking back towards the Rover. Dylan follows.

DYLAN

No. No, Caleb, look, everybody's fine. I know it was scary, but we're all fine. We don't have to -

CALEB

It's not that. We used too much oxygen.

Dylan realizes immediately it's true.

DYLAN

You don't know that.

ADDISON (O.S.)

(via comm)

He's right. You said you only brought one extra tank.

Dylan turns. Addison has followed them, though at a distance.

ADDISON (CONT'D)

We lost two. Plus whatever you guys used getting out there and back. We probably wouldn't have enough to even make it to the caves, much less get back.

She does her best not to make it sound like an "I told you so." Still, there's no getting around it. Dylan's game has cost them the trip.

DYLAN

No, there's gotta - we can figure something out.

CALEB

There's nothing to figure out. It's math.

(off his look)

Dylan it's not your fault.

Caleb turns back to the Rover. Dylan's mind is racing, then -

DYLAN

Wait a second. What if we could get more?

CALEB

Where?

DYLAN

The storage depot. Don't they have a couple buildings where they store all the extra supplies that come up on the cargo shuttles from Earth?

ADDISON

He's right. My dad and his team dropped off a lot of their extra equipment when we first got here.

DYLAN

They must have spare tanks there.

CALEB

(to Addison)

Do you think you can get us in?

ADDISON

If it's the same encryption they use at the dome then yeah, we should have a pretty good shot.

DYLAN

Come on, man, it's worth a try.  
(starts heading towards the Rover)  
We can pull up the specs on her little whatchamacallit thing.

Addison looks at Caleb, shrugs. What have they got to lose?

Meanwhile, back at the landing site, Borney is still sitting quietly, he hasn't moved. Marcus sits a few feet away.

MARCUS

We should get back to the Rover.

No response. Marcus gets up and walks over to Borney.

CALEB (O.S.)

(via comm)  
You guys ok out there?

MARCUS

(into comm)  
Yeah. We'll be there in a minute.

CALEB

(via comm)  
You sure? We're getting out of our suits so we'll be off comms.

MARCUS

(into comm)  
Yeah, we're fine.

Marcus looks down at Borney, not sure that's true.

MARCUS (CONT'D)

We should get back to the Rover.  
(no response)  
Borney -

BORNEY

I can't.

MARCUS

It's okay. You're okay now. You don't have to -

BORNEY

No, I mean - I can't. I can't go back in there.

MARCUS

Howcome?

BORNEY

Just leave me alone okay?  
 (off his look, voice  
 trembling)  
 You hear what I said? I said leave me alone! Get the hell out of here!

Marcus doesn't react. He just stands there, waiting perhaps to see if Borney needs to yell anymore. Instead, Borney's lip quivers, he looks like he's on the verge of tears.

MARCUS

What's wrong?

Borney doesn't want to say it. Doesn't know what else to do.

BORNEY

I was so scared. I just - I went.

MARCUS

What?

BORNEY

I went. I went in my suit okay? And it doesn't have any of the lining and stuff it's supposed to. So I just - I can't go back in there. If Dylan finds out, or Addison - she's a girl. And she's cool and pretty and if she knows she's gonna think I'm --

(voice breaking)

Why did it have to be me? Howcome I had to be the one? It was so scary. I didn't -

MARCUS

It's okay. Hey, it's okay. We'll take care of it. It'll be okay.

BORNEY

How?

Marcus thinks. Searching for a plan.

MARCUS

Just - come back to the Rover and wait around by the back until they clear out, okay?

BORNEY

What? No! You can't say anything, please.

MARCUS

I'm not gonna say anything. Just do what I said. Once they come out you can go in and get cleaned up. No one's gonna know.

BORNEY

You promise?

MARCUS

I promise.

INT. ROVER

Caleb, Addison and Dylan are gathered around a 3D IMAGE of a building being projected by her "Oreo".

It's a blueprint schematic for what looks like an older style NASA installation. Unlike the futuristic dome the kids departed from, this is based on a more twenty-first century modular design.

Dylan is trying to "turn" the schematic, but he doesn't really know what he's doing. Addison is getting frustrated trying to explain it to him. It's kind of like trying to explain how to use a touch screen device to your grandmother.

ADDISON

No, you don't grab it, you just -

DYLAN

I'm not grabbing it.

ADDISON

You just touch it really lightly and -

Addison turns the image with ease.

DYLAN

That's what I'm doing, I -  
(annoyed)

Whatever. That's the place I was talking about.

ADDISON

Looks kinda big to just be a storage depot.

CALEB

It was probably supposed to be another part of the city they had planned. My dad sad they did a pretty good amount of work before the project got halted.

ADDISON

I can't believe they'd just build all this and then abandon it.

DYLAN

Welcome to Omega Corp. Is there a supply inventory listed anywhere?

ADDISON

I can't find one, but the good news is getting in shouldn't be a problem.

Looking towards the Rover door.

CALEB

Where the heck is -

The Rover door opens. Marcus makes his way through the airlock.

DYLAN

Where's Borney?

MARCUS

He said he dropped something when we touched down.

DYLAN

What? What the hell did he drop?

MARCUS

A, uh - it was a moon rock.

DYLAN

He dropped a moon rock?

MARCUS

Yeah. He said it was a really cool one he wants to give to his mom. Said he had it in his hand when he was launching out.

DYLAN

Yeah, and he probably let go of it while he was spinning through space.

MARCUS

He says he didn't drop it until we touched down.

DYLAN

Well tell'em to get back in here. We'll find another rock. We have to -

Marcus takes a step towards Dylan.

MARCUS

We'll leave once we help him find the rock.

Dylan stares at him, confused - Marcus looks like he might be ready to fight. Where the hell is this coming from?

DYLAN

What are you -

ADDISON

He's right, we should help him look.

DYLAN

It's a moon rock that he dropped on the moon!

ADDISON

(to Marcus)

He said it was special though right? What did it look like?

Marcus blinks. He clearly didn't think this all the way through. The gears in his brain are turning. Unfortunately, the gears in Marcus' brain don't turn very fast.

MARCUS

It's - round.

DYLAN

Oh, good, it's a round rock.

MARCUS

But - he said it had sharp edges. Like - a star. He said it was shaped like a star. That's why he wants to give it to his mom.

Dylan looks to Caleb, who has stayed quiet. He knows something's wrong.

CALEB  
We should help him look.

DYLAN  
(exasperated)  
We're never gonna find it!

CALEB  
Doesn't matter. We should help him  
anyway.

The words Caleb leaves unsaid is "that's what friends do."  
Dylan sighs, knowing he's right.

DYLAN  
Guess we better suit up again.

They move towards the back of the Rover to get their suits.  
Marcus puts his hand on Caleb's shoulder and stops him.  
Leans in to whisper something in his ear.

EXT. ROVER

Borney is standing awkwardly around the side of the Rover,  
hidden from sight, nervous, when the door to the Rover opens.

We hear Caleb directing the others.

CALEB (O.S.)  
(via comm)  
Borney's over the ridge where we  
landed. Me and Marcus'll go over  
there, why don't you two cover the  
other side.

Borney holds his breath - maybe Marcus' plan will actually  
work.

CUT TO:

The kids are walking towards their respective search zones.  
Addison has walked ahead of Dylan.

DYLAN  
(into comm)  
Hey, maybe we could look for some  
other cool stuff too, you know, just  
in case we don't -

As he speaks he turns in Caleb's direction and - catches a  
glimpse of Borney back at the Rover, sneaking inside.

Dylan looks at Caleb, confused. Caleb raises a finger to  
his facemask, signaling for quiet.

Dylan looks back at the Rover. Something's going on. Something serious.

ADDISON (O.S.)  
(via comm)  
Hey, you coming or what?

Dylan nods to Caleb, suddenly feeling guilty for the way he was acting.

DYLAN  
(into comm)  
Yeah. On my way.

INT. ROVER - LATER

Everyone's back in the Rover, Dylan is driving, they're riding along in silence. Addison looks over at Borney. He looks like he's trying to hide how upset he is.

ADDISON  
(leaning over)  
Hey, you okay?

BORNEY  
Huh? Oh yeah, sure. You know.

ADDISON  
Sorry we didn't find your rock.

BORNEY  
(covering)  
I guess it was kinda crazy trying to look for it anyway. I'll find another one.

ADDISON  
Tell you what. I'll help.

Addison smiles at him. Borney nods, smiles awkwardly, his cheeks blushing a bit, his discomfort momentarily forgotten.

The Rover comes to a stop.

DYLAN  
This is it.

Through the windshield of the Rover we can see the large, squat, modular building. The complete antithesis of the sophisticated, innovative design of the dome.

The boys all look at it with varying degrees of disappointment and mild disgust. Addison, meanwhile, beams like a hipster walking down Haight Street.

ADDISON

Man. How cool is that, huh?

CALEB

It's really ugly.

ADDISON

It's old school.

BORNEY

What do you mean?

ADDISON

Well, that's the way they used to design structures in space. Before they came up with the concept for the dome. Everything used to be built in little boxes because it was easier to transport building materials up from Earth. The dome changed everything. My dad says it was a beta test for the type of architecture they use all over Omega.

Caleb's face falls a bit at the mention of Omega.

ADDISON (CONT'D)

Sorry.

DYLAN

Hey, Omega's not for a few more days, right?

CALEB

Right. A few more days. And then I go to sleep for seventy five years.

DYLAN

Guess we better have a good time now then right?

BORNEY

Yeah. Come on, Caleb. I mean, I shot myself out into space and almost died and I'm having fun.

DYLAN

He's got a point. You and your little space nap are just gonna have to suck it up and deal. Now's now.

ADDISON

Hey.

(MORE)

ADDISON (CONT'D)  
(thrusts her hand  
into the center)  
"All the when so if you can" or  
something, right?

Caleb smiles.

CALEB  
I guess that's close enough.

They all put their hands in the center.

INT. STORAGE DEPOT

The mechanical doors open from within, revealing our ragtag team of space-suited five at the entrance.

It's pitch black inside. The only light coming from the lamps on their suits.

From what we can see - the inside of the depot is, well, it's strange looking. Surreal almost. It's a jumbled hodgepodge of designs that look neither like those you'd find on Earth or in the dome. It almost looks like a more technologically advanced version of a World's Fair "House of the Future". Only bigger. And gaudier. And tackier.

They stand there, staring, no idea what to make of the place.

MARCUS  
This place is freaking me out.

BORNEY  
Maybe - it looks better with the lights on.

DYLAN  
Doubt it.

CALEB  
Let's just see if we can get the power turned on.

ADDISON  
Blueprints said there was a control panel towards the middle of the room.

CALEB  
Anybody wanna go first?

Nobody wants to go first.

ADDISON

(sighs)

Fine.

Addison pushes past them and into the room.

INT. DEPOT

The five of them are moving through the Depot, their lamps casting light on the odd, quasi-futuristic designs and large, garish pieces of furniture.

DYLAN

(under his breath)

Maybe it wasn't such a bad idea  
scrapping the whole city plan after  
all.

ADDISON (O.S.)

(via comm)

I found it.

Across the room, Addison stands by the control panel. Punches in a sequence and -

The interior is illuminated by bright red and yellow lights, as life support turns on and the O2 vents power up, flooding the room with Oxygen.

The kids remove their face masks, looking around, both horrified and fascinated by the room.

BORNEY

Man, it looks even worse with the  
lights on.

DYLAN

What the hell is this even supposed  
to be?

ADDISON

I think it's supposed to be what  
people on Earth thought living in  
space would be like - before they  
actually lived here.

DYLAN

I've had nightmares that look like  
this.

BORNEY

Wow, check out this couch!

Borney runs and jumps into the cushions of an enormous and gaudy plush synthetic couch.

BORNEY (CONT'D)

Whew, this might be ugly, but it sure is soft. You guys gotta feel this!

CALEB

Hey, save that for later. We'll have plenty of time to mess around once we find the oxygen. Now the blueprint said there's three levels.

(delegating)

Dylan, you go with Addison and check upstairs, Marcus, you and Borney check the lower level. I'll take this one.

DYLAN

I don't know if it's a good idea for anyone to be wandering around in here alone.

CALEB

I'll be fine.

(before Dylan can protest)

Look, we can't risk hangin' around in case we don't find any extra tanks. So let's get going. Everybody take the comm-link from your helmets and let us know what you find.

Dylan is staring at Caleb with an odd smile in the corners of his mouth.

CALEB (CONT'D)

(off Dylan's look)

What?

DYLAN

(smiles)

I'll tell you later.

(to the group)

You heard the man, let's get moving.

INT. DEPOT, LOWER LEVEL

Borney and Marcus make their way to the end of a long, narrow hallway that opens up into another cavernous and gaudy room.

BORNEY

Man, it just gets worse and worse, huh?

MARCUS

Are you okay? About before?

Borney shrugs off the question, a little uncomfortable.

BORNEY

Sure, I'm okay.

Borney continues poking around. Marcus watches him, wanting to say something reassuring but not really sure what to say.

MARCUS

People think I'm dumb.

Borney stops. Looks at him. Caught off guard by the raw simplicity of the words.

BORNEY

What?

MARCUS

People think lots of stuff about me. They think I'm big and dumb and useless. That I'm not good for much. That's what my dad thinks. That's what everybody back at the dome thinks too. And I know I'm not very smart. Or good at a lot of stuff. But I don't care what people think about me. It doesn't matter 'cause you're my best friend. And I know you don't think that stuff. And neither does Caleb and neither does Dylan. And they never will. No matter what. So that's all I care about.

Borney looks at him. Not sure what to say. That might be the most Marcus has ever spoken at one time.

BORNEY

You're my best friend too.

MARCUS

(shrugs, simply)  
I know.

BORNEY

(furrows his brow)  
Well fine then, you don't have to get all sappy about it. Jeez.

Marcus pulls him in for a hug. It's awkward and clumsy and sweet.

INT. SUPPLY DEPOT, UPPER LEVEL

A hatch in the floor opens and Addison comes out, followed up the ladder from below by Dylan.

DYLAN  
Hey, I just wanted to say thank you.

ADDISON  
(coy)  
Oh yeah? What for?

DYLAN  
(rolls his eyes)  
You know what for. Not saying I  
told you so. With Borney and  
everything.

ADDISON  
You're welcome.  
(smiles)  
I did kinda tell you though.

DYLAN  
(sighs)  
Yeah, you did.

ADDISON  
I sorta told you exactly what would  
happen and then it happened. Like  
exactly how I said it would.

DYLAN  
(smiles)  
Nevermind. I take back my thank  
you.

Dylan heads into the next set of rooms.

INT. SUPPLY DEPOT, UPPER LEVEL - CONTINUOUS

Addison follows Dylan into the room.

ADDISON  
Can I ask you something?

DYLAN  
I guess so. You probably will even  
if I say you can't.

ADDISON  
Why is this so important to you?

DYLAN  
What do you mean?

ADDISON  
Getting out to the caves.  
(MORE)

ADDISON (CONT'D)

I mean, I get why it's important to Caleb, 'cause of his dad and everything, but why does it matter so much to the rest of you?

Dylan stops, looks at her, genuinely confused.

DYLAN

Are you being serious?

ADDISON

(suddenly self-conscious)

Yeah. Why?

DYLAN

You go where your friends need you to go. Doesn't matter why or where. You just do. How can you not know that?

(joking)

Man, no wonder nobody back at the dome talks to you.

Dylan laughs, Addison doesn't. She turns away, hurt.

DYLAN (CONT'D)

Sorry. I - I didn't mean that. It was just a joke.

ADDISON

It's okay. You're not wrong. You're insensitive and stupid, but you're a boy so I guess that's normal. Come on, let's just keep looking.

Addison hurries out of the room. Dylan kicks himself, wants to say something to make it up to her.

INT. SUPPLY DEPOT, UPPER LEVEL - CONTINUOUS

Addison exits the room, embarrassed and angry at herself. She wipes her eyes, refusing to cry. She walks across the hall and slaps the access panel beside a door. She steps into the room, not really looking where she's going --

INT. SUPPLY DEPOT, UPPER LEVEL, ATRIUM - CONTINUOUS

Addison steps into the room and - stops dead in her tracks, awestruck and bewildered by what she sees.

The room is a sprawling atrium, with a clear domed ceiling, and a gorgeous latticework of artificial sunlight shining

down from above, all focused on the single object occupying the center of the otherwise empty room.

A tree.

And not just any tree. It is the most magnificent, most beautiful tree she's ever seen. Here in this stark, cold place where nothing lives, is a lush, vibrant, majestic piece of home.

We watch her walk slowly across the room. Entranced by its beauty, bewildered by its sheer impossibility. We realize for the first time, how much she truly misses home.

Meanwhile, Dylan arrives in the doorway -

DYLAN

Addison, I -

He sees the tree and words fail. He stands there, overwhelmed, not even really sure what he's looking at.

Addison reaches the tree. She's a foot or so away. Smiling, she reaches out a hand with shaking fingers to touch the bark, almost giddy with anticipation and -

Her hand passes through the tree. It's just a hologram. An incredibly sophisticated illusion. And it breaks her heart.

DYLAN (CONT'D)

What is that?

ADDISON

It's - nothing. It isn't real.

DYLAN

Addison -

ADDISON

Can you just - not talk right now?

Dylan walks across the room. He stands beside her in the "shade" of the tree. Addison is staring at the floor. Dylan looks at her. Doesn't know what to say. Wants to say something. Shuffles his feet a bit. Then finally -

DYLAN

My dad's kind of a jerk.

(furrows his brow,  
looks at the floor)

He worked the mines for about six years before he decided he couldn't stand it. He's not even trying to finish the contract anymore.

(MORE)

DYLAN (CONT'D)

Which means if I wanna sign up to go to Omega I'll have to work off his nineteen years before I can even start mine. Borney's dad's a drunk. Beats up on him and his mom. You'd never know it. Damn kid's so happy all the time. Marcus, his dad's pretty much like him. Big and quiet. The only difference is he's mean. Says shit to Marcus you wouldn't say to a dog.

ADDISON

Look, you don't have to -

DYLAN

You asked why it's important to us, didn't you?

ADDISON

Yeah.

DYLAN

Caleb's dad, he was different. He was more a father to us than our own dads ever were. He wanted Caleb to go to the caves before he left. It was important to him. So we're gonna make sure he does. For both of them. And if people at the dome don't talk to you then it's their own damn stupidity. And it's their loss. Because you're pretty cool. So - that's it. I guess.

Addison doesn't know what to say. Dylan for his part, has just said more to a girl in one burst than he has in his entire life and has no idea where to go from here. So he does what any fourteen year-old boy does given the situation - he quickly walks around the "tree" and into the next room, leaving a dazed, slightly overwhelmed Addison standing like a deer in headlights, no longer thinking about the tree.

INT. SUPPLY DEPOT, MAIN LEVEL

Caleb wanders through a large room, taking in the strangeness of it, his mind drifting.

CALEB'S VOICE

(PRE-LAP)

Dad? You in here?

INT. LUNAR COLONY, CALEB AND MICHAEL'S QUARTERS - FLASHBACK

Caleb turns on the light. Sees Michael sitting at the small dining table, his flask in his lap, staring blankly at the wall. He was sitting in the dark. The moonman bobblehead is on the table. Michael is VERY DRUNK. This didn't happen very long ago.

*Note: This is our first look at the colony living quarters. They're small, sparse, furnished with the bare essentials. A handful of personal affects distinguishing one unit from the next.*

MICHAEL

(rousing himself)

What? Oh, yeah, sure buddy, I'm fine. Hey, c'mere and have a seat.

Caleb goes and sits in the empty chair at the table.

CALEB

Why were you sitting in the dark?

MICHAEL

Just thinkin'. Had a little headache.

CALEB

You want me to get you some water?

MICHAEL

Nah. Listen, I want you to promise me something.

CALEB

Okay.

MICHAEL

You remember what we talked about? The road trip to the caves?

CALEB

Yeah.

MICHAEL

I want you to promise me that no matter what you'll get there, okay? Even if something happens to me, I need you to take this guy here -  
(picks up the bobblehead)

And I need you to take him to the caves. Can you do that son?

CALEB

What's gonna happen to you?

MICHAEL

(smiles, drunken)

Nothing's gonna happen to me. I was just thinking. Thinking about your granddad. The night he died, I sat by his bed, and I held his hand, and I told him I'd take him across the moon someday. I promised him that, you understand? A man has to keep his promises. You have to do that - if you make a promise, you have to keep it. And I - if anything ever happens - just in case - will you do that for me? Will you keep my promise?

Caleb's never seen his dad quite like this before. It scares him a little but he tries not to show it.

CALEB

(nods)

Okay.

Michael smiles. Puts his hand on his son's shoulder.

MICHAEL

Good. Good man. Good man.

INT. SUPPLY DEPOT, MAIN LEVEL

Caleb stands in the center of the room, the memory lingering in his mind.

DYLAN (O.S.)

(via comm)

Guys, you there?

The squawk of the comm brings Caleb back to present.

CALEB

(into comm)

Any luck?

INT. SUPPLY DEPOT, UPPER LEVEL

Dylan and Addison stand in a cluttered room, filled with random equipment. In one of the corners is a handful of oxygen tanks.

DYLAN

Well, I don't know if we could get to Earth on what's here -

INT. SUPPLY DEPOT, MAIN LEVEL

Back with Caleb -

DYLAN (O.S.)  
 (via comm)  
 But it should be enough to get us  
 the caves and back.

Caleb smiles. The trip continues.

BORNEY (O.S.)  
 (via comm)  
 Can we eat now?

INT. SUPPLY DEPOT, MAIN LEVEL

The kids are lounging around on the giant ridiculous looking sofa we saw earlier, the empty containers and leftover rations evidence of their feast. They sit around, full and worn out. Addison is in the middle of a story that has everyone's attention.

ADDISON  
 And so they nailed him to the cross  
 and a soldier drove a spear into his  
 side. And as he hung there, dying,  
 he begged God to forgive the people  
 who had killed him. Because God  
 sent him there to absolve them of  
 their sins.

She looks around at their faces as they take this all in.

DYLAN  
 So they got absolved of their sins  
 because they murdered him?

ADDISON  
 Right.

MARCUS  
 And that's why his dad sent him there?

ADDISON  
 Yup.

DYLAN  
 Man, his dad sucked more than mine  
 does.

ADDISON  
 Well, it wasn't quite the same thing -

BORNEY

And so people would eat bread and drink wine and pretend they were eating and drinking him?

ADDISON

Well, they wouldn't pretend. When the priest blessed the bread and wine it would actually *become* his body and blood. You know, metaphorically I guess.

BORNEY

Ugh. That's even worse! That's cannibalism.

ADDISON

It was called communion.

BORNEY

I don't care what it was called. If you eat somebody's body and drink their blood then you're either a cannibal or a zombie.

ADDISON

So you know what cannibals and zombies are but you've never heard of religion? Seriously?

MARCUS

What are cannibals and zombies?

ADDISON

(sighs)

Not the point. It wasn't like that. It was symbolic. It gave people faith.

BORNEY

Faith in what? How does eating some guy that you murdered give you faith in anything? You ask me it just makes you feel depressed and a little queasy. You ask me it makes you a little damn crazy is what.

DYLAN

There's no way that's true. She's just messing with you.

ADDISON

(laughs)

I'm not!

(MORE)

ADDISON (CONT'D)

This religion was around for thousands of years! And it wasn't even the weirdest one. Up until a few hundred years ago they were huge. People used to fight wars over this kinda stuff. Maybe if you read a book every now and then you'd know that.

DYLAN

(smiles)

Yeah, well, they musta forgot to stock the book room with those kinda books. Come to think of it, they musta forgot to build a book room.

ADDISON

It's actually called a library.

DYLAN

Whatever.

CALEB

What's it like on Earth? I mean now.

ADDISON

I don't know. It's weird I guess. It's like - the history books are filled with all this amazing stuff that goes back thousands of years. You wouldn't believe all the different cultures they had, all the different belief systems, all these incredible things. It all sounds so beautiful and so sad and so - I mean all these things happened. To people that thought these things were the most important things in the universe. Earth was everything to them. Now all anyone cares about is when they can get to Omega. And when Earth's finally empty and everybody's gone, it'll be like none of it ever even happened. Like none of it ever really mattered at all.

A silence falls over the group.

BORNEY

I still think it's weird they pretended to eat somebody.

Borney has wandered over to the control panel and started pressing buttons. Turning different lights on and off.

CALEB

Hey, be careful over there, don't -

Borney hits another button and suddenly a hologram display appears in the middle of the room - a CHEERY WOMAN in her thirties wearing a crisp suit and a plastic smile.

GREETER

Welcome to the Alpha Project. You are one of the lucky few who were selected to receive the once in a lifetime opportunity to purchase one of our luxury condos here on the lunar surface. Are you exited? Good! So are we. Let's get started with the tour.

Borney hits the button again, the hologram freezes.

BORNEY

Man, how long you think SHE'S been dead?

DYLAN

What's wrong with you?

BORNEY

I'm just sayin', they scrapped plans for this place ages ago.

MARCUS

It's like light from a star.

CALEB

What do you mean?

Marcus shifts in his seat a bit, the attention making him uncomfortable.

MARCUS

My mother used to tell me that it takes so long for the light from some stars to reach us, that sometimes by time we see it the star that it came from is already gone. All we see is the echo of what it used to be.

BORNEY

(to Caleb)

You think that's what this'll feel like when you wake up? Just an echo?

DYLAN

Dude, shut-up.

CALEB

I don't know. Maybe.

ADDISON

My brother's on Omega.

This catches everyone a little off guard.

ADDISON (CONT'D)

He will be anyway. The transport he's on doesn't land for another like, seventy-three years.

DYLAN

Howcome your brother's going to Omega and you're here?

ADDISON

My parents got divorced. My mom got the residency they bought on Omega. My dad got the house on Earth. Of course, getting divorced wasn't enough for her. She actually had to spend the rest of her life in a cryogenic sleep so that my dad would be dead by time she woke up. My mom's kind've a bitch. But my dad, for some reason, couldn't stand being on Earth without her, or my brother I guess, or maybe Earth just reminded him of some kind of problem he couldn't fix. Anyway, he requested a transfer to the lunar colony. And here we are.

An awkward silence. None of the boys are really sure what to do with this. And then -

Dylan stands up and grabs a ridiculous looking crystal vase and hurls it against the wall with a CRASH! Shattering it into a thousand bits.

DYLAN

Goddammit! Can we talk about something else besides goddamn Omega?

CALEB

Dylan -

DYLAN

So what, huh? So it sucks. Everything sucks and all of us are gonna get old and die while you're packed away on ice going to a place full of assholes you probably won't

(MORE)

DYLAN (CONT'D)

be able to stand. Who gives a shit. So what if it's nicer there and it's full of fancy stuff you can't find here? So what? We got two more days before they put you to sleep and ship you off. That's gonna happen, okay? There's nothing you can do about it. So can we not spend the next two days pissing and moaning about it?

CALEB

What do you want to do?

Dylan looks around the room.

DYLAN

Let's trash it.

ADDISON

What?

DYLAN

Look at this. This is just another place they built. It's just another lie. Just like the damn contracts people sign. This place is everything they promised and didn't come through on. This place is what your dad died working for. This is what they took from us. This place is ours. It belongs to us. So let's fucking trash it.

CRASH!

They all turn. Marcus threw a chair across the room into a ridiculous glass menagerie, sending the various oversized figurines scattering and shattering to the floor. He looks at them and a wide smile spreads across his face.

DYLAN (CONT'D)

Yeah.

CALEB

Yeah.

BORNEY

YEEEEEEAH!!!!

Borney picks up his chair and -

ADDISON

No, no, wait, stop!

BORNEY

What?

Addison runs over and takes the chair from him.

DYLAN

What are you doing?! Loosen up!

ADDISON

He's about to smash a chair into the  
life support controls!

DYLAN

Oh right, um - good catch.

Still holding the chair, Addison smiles a wicked grin and -  
SMASHES a bank of tele-screens!

DYLAN (CONT'D)

Hell yeah!

And then ALL HELL BREAKS LOOSE. They go crazy on the room,  
smashing and tearing and destroying everything in sight!

In the midst of the reckless celebration, something comes  
pouring out of Dylan. A rage that he's kept bottled up for  
years. His emotions are all so close to the surface, so  
jumbled and tortured. He's a young boy who doesn't know  
what he's going to do when he loses the only person he's  
ever trusted.

Caleb stops and watches Dylan, his own joy fading at the  
sight of his best friend letting go of all the agony and  
pain he feels inside, knowing there's not a thing he can do  
to help.

Dylan throws his arms up in triumph, and let's out a scream  
of tortured exultation.

DYLAN (CONT'D)

Whoooooo!!!!

DISSOLVE TO:

INT. SUPPLY DEPOT, MAIN LEVEL - LATER

We pan across the room - it's a complete disaster. The kids  
have torn, smashed and shattered everything they could get  
their hands on.

Dylan, Marcus, Borney and Addison are sprawled out in various  
points in the room, fast asleep.

Caleb is sitting on the floor with his back against the  
ridiculous couch, lost in thought, staring out at a PANORAMIC

VISTA of the lunar landscape, the small vial containing his father's ashes in his hand.

Addison stirs, turns over, opens her eyes. Sees Caleb sitting awake by himself.

ADDISON

Can't sleep?

Caleb tucks the vial into his pocket.

CALEB

Figure I'll be sleeping plenty soon enough.

Addison frowns. Not sure what to say. She moves over to the couch and sits beside him.

ADDISON

Man, this place is a mess.

CALEB

Yep. Thanks by the way. For all your help.

ADDISON

Don't mention it. If I had to spend another second in that dome I probably would have gone crazy. You guys did me a favor.

CALEB

Can I ask you something?

ADDISON

Sure.

CALEB

Why did you really want to come?

ADDISON

I just told you why.  
(off his look)  
What?

CALEB

Nothing. You don't have to tell me if you don't want to. I still appreciate everything you did.

They sit in silence a moment, staring out at the room.

ADDISON

I didn't have friends on Earth either.

The words linger there a moment.

ADDISON (CONT'D)

I pretend all the time it's because of the stupid dome, or my dad's job, like getting dragged up here was the worst thing in the world that could've happened. Like I was torn away from this wonderful perfect life full of friends and flowers. Truth is, the only thing that's different about my life up here is that I don't have anything to blame it on.

CALEB

Blame what on?

ADDISON

(shrugs)

Being me, I guess. Anyway, I just - I figured since you needed my help then maybe - it's stupid.

DYLAN (O.S.)

That's not a cookie.

Addison looks over at Dylan, confused.

ADDISON

What?

DYLAN

Because I've already got some!

Dylan turns over on his other side, still fast asleep.

CALEB

He talks in his sleep a lot. Once I listened to him have a whole conversation.

ADDISON

No way.

CALEB

He did. It's really weird. Most people mumble. Dylan has arguments.

Addison smiles, looks at the three boys lying on the floor.

ADDISON

They're gonna miss you.

CALEB

I know.

(looks at Dylan  
sleeping)

The first time I met Dylan, it was the night my mom died. I was standing outside the commissary and all I wanted was a sandwich. I don't really remember why. That was the worst day ever. I'd been crying nonstop for hours and - all of a sudden I guess I just realized how hungry I was. It was like after all that, if I could just get a sandwich then maybe everything would be okay. But when I got to the commissary it was already locked for the night. I was about to head back to the dorms when all of a sudden Dylan came out of the air vent above the door. He said he'd been breaking in for months to steal fruit tarts for his mom. So we snuck back inside and spent the rest of the night eating sandwiches in the kitchen. I didn't even know who he was and he sat there with me the whole night.

Caleb watches Dylan's sleeping form, perhaps wondering what life will be like without him.

ADDISON

Why'd you tell me all that?

CALEB

Because I think it's gonna be hard for him. When I'm gone. Harder for him than the others. He might need someone to stay up with him, eat some sandwiches. And I'm not gonna be here to do it.

ADDISON

I barely know him.

CALEB

He didn't know me either.

(smiles)

And you're a lot prettier than I am.

Addison smiles. She rests her head on Caleb's shoulder. It's not a romantic gesture, but rather the birth of a true and lasting friendship.

DYLAN (O.S.)

I told you, it's not supposed to be green!

ADDISON

That is so weird.

Caleb and Addison crack up.

EXT. LUNAR SURFACE

The kids are "back on the road" as the Rover rumbles over the lunar surface.

INT. ROVER

Dylan is driving. The others are seated in the common space behind him. There's a lull in the air.

BORNEY

(bored)

Are we there yet?

DYLAN

No Borney. We're five minutes closer than the last time you asked.

BORNEY

Well how much further?

CALEB

Scanner says it's only another mile.

Borney seems satisfied by this. Thinks. Then -

BORNEY

So what are we gonna do once we get to the caves?

CALEB

I don't know. Look around I guess. Maybe we can --

The conversation is cut off by a grinding in the engine of the Rover. It begins to shake and to rattle.

ADDISON

What's going on?

DYLAN

I don't know, it just --

And then - it stops. Stops dead. Dylan tries to restart the engines, but it's not happening.

BORNEY

(to Dylan)

What did you do?

DYLAN

I didn't do anything. It's an old model. Damn thing was probably in the garage for repairs to begin with.

ADDISON

(sarcastic)

Nice choice.

DYLAN

Yeah, well, the luxury models are a little harder to steal. Hold on, let me just --

An alarm goes off on the control panel.

CALEB

What the hell is that?

Dylan scans the control panel.

DYLAN

The life support is shutting down.

Dylan stares at the control panel, frustrated.

DYLAN (CONT'D)

Goddammit!

He starts banging the panel in frustration.

ADDISON

Well that should help.

CALEB

We should get our suits on.

ADDISON

How much oxygen do we have left from the storage depot?

DYLAN

Probably a day's worth. Maybe a day and a half. Which would have been plenty if the damn life support still worked!

He smacks the control panel again.

BORNEY

Is that even enough to get back?

DYLAN  
On foot? Not even close.

Addison's mind is racing.

ADDISON  
What about a distress signal? Even  
a pile of crap like this must have  
one.

Dylan nods toward a switch beside the control panel.

DYLAN  
Well yeah, sure, it's right --

Addison flips the switch.

DYLAN (CONT'D)  
What the hell are you doing?!

ADDISON  
Relax. The lockdown's still in effect  
for at least a few more hours. And  
even in a rescue vehicle it's still  
gonna take about half a day to reach  
us. By time they get here, we'll  
already be back.  
(looks at Caleb)  
I mean, we are walking the rest of  
the way, right?

It's not so much a question as it is a confirmation.  
Everyone's a bit surprised by Addison's brazenness. Caleb  
smiles.

CALEB  
Yeah, I guess we are.

Caleb reaches for the Moonman bobblehead and pulls it off  
the dashboard.

EXT. LUNAR SURFACE

The five of them walk along the moon's rocky terrain, the  
Rover already fading into the distance.

Addison looks back at the Rover, getting smaller and smaller,  
suddenly rethinking her suggestion to walk.

ADDISON  
So. A mile huh?

CALEB  
Probably a little less.

Addison nods. Looks back at the Rover again.

ADDISON  
Umm, how much less you think?

DYLAN  
Having second thoughts Earth-girl?

ADDISON  
(scathing)  
Hey, I know, why don't we play "launch off" again?

BORNEY  
Ha. She got you there, man.

Dylan's big enough to know when he's burned.

DYLAN  
(smiles)  
You shut up before I throw you into space again.

Addison casts one final glance back at the Rover, not quite so confident out here on the surface.

EXT. LUNAR SURFACE

A "traveling sequence" as the group continues their journey.

Shots of each of them. The thoughts going through their minds. Taking in their surroundings. The fear and the sense of freedom intermingling on their faces.

Until finally -

EXT. CRATER, LUNAR SURFACE

They're standing atop the rim of a massive crater.

In the center of the crater is a "lunar pit" - a steep-walled hole leading to an underground cave sometimes found in the in the impact melt ponds of large craters.

ADDISON  
Is that it?

CALEB  
Yup.

BORNEY  
Wow. That is one big-ass hole.

CALEB

Looks like we can hook the cable up  
to that rock over there.

BORNEY

I wonder what kind of treasure it'll  
be.

DYLAN

(for the thousandth  
time)

Borney there's no treasure.

BORNEY

You don't know anything. You think  
you know stuff, but you don't. You'll  
see.

DYLAN

Oh yeah?

CALEB

Hey Borney.

BORNEY

What?

CALEB

(smiles)

Last one to the treasure doesn't get  
any.

With that Caleb leaps from the rim into the crater!

BORNEY

Hey, no fair! You didn't even count!

The others follow suit, Borney included, leaping into the  
crater with a joyful recklessness, racing towards their  
destination.

MICHAEL'S VOICE

(PRE-LAP)

Your granddad always said, the most  
important thing about a road trip,  
you gotta keep your eyes open. You  
gotta let it into your heart.

INT. LUNAR COLONY, CALEB AND MICHAEL'S QUARTERS

We're back with Caleb and his dad sitting at the dining table  
where we last saw them. Michael's mind drifts in a drunken  
haze, a nostalgic smile on his face, staring at the moonman  
bobblehead in the center of the table.

## MICHAEL'S VOICE

Because it's the stupid things, the silly things, every single thing that seems like it doesn't even matter, that's where the magic is.

## EXT. CRATER, LUNAR SURFACE

We're back with Caleb, a smile from ear to ear as he races against his friends, taking it all in - their freedom, their laughter, their release.

## MICHAEL'S VOICE

That's what you remember. Not the beginning, not the end, just the moments. And if you don't watch out for them, they may go by without you ever even knowing they happened.

The sequence ends with Caleb leaping into the lunar pit, free falling down into the cave below.

## INT. REMEMBRANCE CAVE

Caleb lands on the floor of the cave. The other four kids peer down from above, giving Caleb a moment in the caves by himself.

Caleb stands, looks around, taking in the surroundings we don't yet see.

## DYLAN (O.S.)

(via comm)

You okay down there?

## CALEB

(into comm)

Yeah. I'm fine.

## BORNEY (O.S.)

(via comm)

There's treasure right?

We hear Dylan smack Borney's helmet.

## BORNEY (O.S.) (CONT'D)

(via comm)

Ow! Hey!

Caleb walks deeper into the cave, taking it in.

A REVERSE ANGLE reveals what he sees.

Unlike the storage depot, there is nothing flashy, nothing garish, nothing egregiously tacky.

It is, quite simply, just a cave full of stuff. But it's a cave full of stuff from Earth. A cave full of stuff Caleb has never seen before. A cave full of mundane little treasures.

There are paintings made with real acrylic paint. Family photo albums. Caleb picks up a baseball with a smudged illegible signature scrawled across the rawhide. He places it reverently back on its small stand.

Everything is arranged with exquisite care. Nothing here was simply tossed onto the pile. Each and every item was placed with love. The cave is a solemn place, a place of rituals - a temple where people came to say goodbye, and to leave a little something behind.

He looks for an empty place, the perfect spot to make his own contribution. Finding it, he reaches into his travel pack. He pulls out the Moonman bobblehead.

Caleb places the bobblehead on a small level ridge, in between an action figure and a stuffed bear.

CALEB'S VOICE

(PRE-LAP)

Come on, dad.

INT. LUNAR COLONY, CALEB AND MICHAEL'S QUARTERS

Caleb is helping Michael from the dining table to his cot, struggling to support his father's drunken, stumbling weight.

MICHAEL

(drunken)

You gotta remember. Remember what you promised. You'll remember what you promised?

CALEB

Yeah. I'll remember.

MICHAEL

A man keeps his promises. Honors the past.

Michael drops down to sit on the cot, his back slumped against the wall. Very, very drunk. Caleb begins taking off his dad's boots.

MICHAEL (CONT'D)

(shakes his head)

I'm so sorry. I never wanted this. Not for you. I just - I didn't know.

CALEB

I know dad.

MICHAEL

I'm gonna make it right. I love you, son. You know that, right?

CALEB

Of course I know that.

MICHAEL

(drunken)

I'm gonna make it right. But you gotta remember what you promised. Because we carry the past in our hearts. That's what your granddad used to say. Told me it's what makes us who we are. Guides us where we're going. You start forgetting where you come from, starts getting hard to figure out where you're going. You get lost.

(stares out)

You just get lost.

Caleb stands stock still, not knowing what to say, what to do. He just stands there watching his father drift off to a drunken sleep, still slumped against the wall.

INT. REMEMBRANCE CAVES

Caleb stares at the Moonman bobblehead. He reaches back into his travel pack and pulls out the metallic vial containing his father's ashes. He's looped a wire around the end of the vial, which he now carefully hangs around the neck of the Moonman bobblehead.

In the background, we see the other kids dropping down into the caves. We see them taking in the cave and all its "treasures" as Dylan approaches Caleb. All the while Caleb is in the foreground, staring at the Moonman wearing his father's ashes.

DYLAN

You okay?

CALEB

Not really.

Meanwhile, Borney and Marcus are gazing at all the different stuff in the cave.

BORNEY

Wow, check this out.

Marcus moves and stumbles a bit. Borney looks at him, concerned.

BORNEY (CONT'D)  
Hey, you okay?

Marcus straightens up.

MARCUS  
I'm fine. Just a little dizzy.

ADDISON (O.S.)  
Borney, come here and look at this.

MARCUS  
(to Borney)  
Go ahead, I'm good.

Marcus watches with a smile as Borney eagerly move off in Addison's direction.

She's crouched down before an elegantly crafted music box.

BORNEY  
What is that?

ADDISON  
Open it.

Borney lifts the lid and a small ballerina inside begins to rotate on a pedestal. We see gears turning within the box but cannot hear any sound in the vacuum of space. Addison watches Borney's wide eyes take in the intricate craftsmanship, the elegant design.

BORNEY  
What's it doing?

ADDISON  
Playing music.

Borney looks back at the box. Smiles from ear to ear.

BORNEY  
(reverent, awestruck)  
Treasure.

Back on the other side of the cave, Dylan is standing beside Caleb, looking at the moonman.

DYLAN  
He'd be proud of you.

CALEB  
I guess.

DYLAN

Come on man, you should feel good about this. It was what he wanted for you. To see all this. To -

CALEB

I don't think it was an accident.

DYLAN

What?

CALEB

In the mines. I don't think what happened was an accident. My dad knew about the death benefit. He knew if anything happened to him, then I'd get to go to Omega. I don't think it was an accident. I think he did it on purpose. So I'd get to go.

DYLAN

(doesn't know what to say)

Shit man. I didn't - shit.

CALEB

I could tell Ms. Slater. They'd probably cancel the contract, revoke the benefit. I could stay.

DYLAN

Hey, no, no way man, are you crazy? You can't do that.

CALEB

Why not?

DYLAN

You listen to me, goddammit. You even think about that and I will strap an oxygen tank to your back and blow you off this goddamn rock right now. You hear me? You don't even think that. Whatever your dad did, he did it cause he loved you. You think my dad would do something like that for me? Would Marcus or Borney's?

(off Caleb's silence)

Don't you get it? You get to go. You're the one who gets to go.

CALEB

I don't want to go.

DYLAN

Well tough shit. Because you're not just going for you. Man, I'd give anything to get off this rock. We all would. And now you wanna just throw that away? You're not just going for you, or your dad, you're going for the rest of us. And it's gonna be amazing man. You're gonna forget all about this place.

CALEB

No I'm not!

DYLAN

Yes you are! And you should. You got so much ahead of you. So many things you're gonna see and do. You know why I smiled last night? When you were tellin' everybody what to do and where to go? Because it was like, right there, I saw you. I got to see who you'll be when you grow up. You're gonna be a leader. Somebody people depend on. Somebody that goes where other people are scared to go. I got to see my best friend grow up, right there. All the stuff I'm gonna miss. I got a chance to see. And that one moment, that one look - it made all this shit worth it.

(smiles)

I'm not letting you take that away from me by acting like a jackass.

Caleb doesn't know what to say. He looks around and sees Addison, Borney and Marcus all standing at a distance watching silently, having heard the entire conversation on their comms.

CALEB

I don't -- Marcus?

Dylan turns to see Marcus wavering back and forth before collapsing to the ground.

BORNEY

Marcus!

The kids all rush to his side. Marcus, delirious, is trying to get back to his feet.

MARCUS

I'm fine. It's okay.

Addison is checking the diagnostics on his suit.

ADDISON

Oh shit.

BORNEY

What's wrong with him?

ADDISON

His carbon monoxide filters are clogged. He's not getting enough oxygen.

CALEB

Marcus, why didn't you say anything?

MARCUS

I didn't want you guys to have to go back.

There's something heartbreaking about his response. About the lengths he'd go to make sure the trip was a success.

ADDISON

We gotta get him to the Rover.

MARCUS

No. I'll go myself.

BORNEY

You can't go yourself, dummy, you can't even stand.

MARCUS

No, I can, it's fine. You guys stay. Please. I don't wanna ruin it.

BORNEY

Well that's a bright idea. You think this is gonna be some kinda great shakes if you die out there?

DYLAN

How much time do we have?

ADDISON

There should be a sensor or an alarm or something that goes off once he's out of air. We need to go now.

Dylan nods. They all understand. There's no time to waste.

DYLAN

Okay, let's move.

The group starts heading for the cable they hung from above. Dylan lingers behind. His eyes on -

ANGLE ON : AN "OLD FASHIONED" NOTEBOOK AND PEN, SITTING ON ONE OF THE "SHELVES" OF THE CAVE WALL.

CALEB (O.S.)  
(to Dylan)  
What are you doing? Let's go!

Dylan thinks for a moment, then grabs the notebook and pen and stuffs it in his travel pack.

DYLAN  
Coming!

EXT. LUNAR SURFACE

The kids are moving along, Dylan and Caleb helping Marcus while Borney and Addison lead the way.

DYLAN  
(to Marcus)  
It's not too much further, buddy,  
you just hang in there, you're gonna  
be --

Suddenly, out of the corner of his eye, Dylan sees a tiny object strike the rocky surface. Caleb saw it too. It came from above and behind them.

DYLAN (CONT'D)  
What the hell was that?

Caleb turns and looks up at the dark inky void and sees, with a dawning sense of horror, the speckled swarm of tiny objects speeding towards them.

CALEB  
(under his breath)  
The meteor shower.

Hearing his voice on the comm, Borney and Addison stop and turn as well, paralyzed by what they see.

CALEB (CONT'D)  
(screams)  
RUN!!!!!!!!!!

Jolted back to the moment, the kids turn and start a mad, low gravity scramble towards the distant Rover.

We switch to the frantic POV OF THE KIDS as they run, alternating from one character to the next, the sound of their panicked breath, their heartbeats racing!

Through their various POVs we see the first wave of tiny particles begin pelting the ground around them! The "meteors" aren't much bigger than pebbles - it's like being caught in a deadly hail storm!

CALEB (CONT'D)

(panicked)

Keep going, don't stop! We're almost there.

No one else really speaks - not coherently anyway. The sound is a collection of gasps and panicked mumbles as one foot goes in front of the next - none of them able to run as fast as they'd like in the low gravity! And then -

THE ROVER IS IN SIGHT!

DYLAN

There!

The kids continue to scramble in a blind panic. Addison has fallen behind. She's frantic, trying to catch up, panicking - we can tell from the sounds she's making that she's starting to cry. And then -

A larger meteor, the SIZE OF A BASEBALL, strikes the ground in front of her! Missing her by inches!!!

She stumbles back, falling to the ground. Another rock hits! Bigger than the last!! Addison shrieks. Panics, scrambles for cover!

The second wave is about to hit. The rocks are getting bigger.

Meanwhile, Borney is the first to reach the Rover. He begins punching in the code to open the door. But he's panicking. He messes it up.

DYLAN (O.S.) (CONT'D)

(via comm)

Borney, get that door open.

BORNEY

(into comm)

I'm trying, I -

A baseball-sized rock SMASHES into the Rover, just a few feet from Borney's head! Borney lets out a throttled cry as he stumbles back. Tries to find shelter against, underneath the Rover, trying to press himself into whatever crook or crease he can find.

DYLAN (O.S.)  
 (via comm)  
 Dammit, Borney, open the door!

Dylan and Caleb arrive, dragging a groggy, half-conscious Marcus. Dylan hurries over to the door and punches in the code. As the door opens -

DYLAN (CONT'D)  
 Okay, we're okay. We're here. Just -

Dylan looks around. He doesn't see Addison.

DYLAN (CONT'D)  
 Where's Addison?

Caleb scans the area. There's no sign of her.

CALEB  
 (into comm)  
 Addison? Addison, where are you?

DYLAN  
 (into comm)  
 Addison!  
 (to Caleb)  
 Why isn't she answering?!

The two of them stand there, a new sense of terror gripping them. And then --

The alarm on Marcus' suit goes off, indicating that his CO2 filter is completely clogged - he's not getting any oxygen!

CALEB  
 Over there!

Caleb points to a rock formation about thirty yards away. There's just a glimpse of Addison's suit peeking out from behind the rocks.

DYLAN  
 Borney, get Marcus inside and change his CO2 filter!

Before Borney can respond, a LARGER ROCK - the largest we've seen so far - SLAMS into the side of the Rover!

Borney is frozen. Panicked. Caleb grabs him by the arm, gentle, but firm.

CALEB  
 Borney! You have to get Marcus inside and change his filter. Ok pal?

BORNEY  
(in shock)  
I can't - I -

CALEB  
Borney, you want us to die out here?  
Do you want Marcus to die?

Borney looks at Caleb. Gets a hold of himself.

BORNEY  
No.

CALEB  
Then move your ass!

Borney nods, swallows his fear and grabs Marcus. Pulls him into the Rover with an assisted shove by Dylan.

DYLAN  
You too, get inside.

CALEB  
No way. I'm coming with you.

ADDISON (O.S.)  
(via comm, her voice  
shaky)  
I'm fine. Get inside.

DYLAN  
Addison? Addison, hold on, we're coming to get you.

ADDISON (O.S.)  
(via comm)  
No. Go - go inside the Rover. I'm okay. Don't come out here.

DYLAN  
Just hold on.

EXT. LUNAR SURFACE, ROCK FORMATION

Addison is crouched behind the rock formation, trying to be strong. Explosions of rock going on around her. She's not safe here. But she doesn't want them putting themselves in danger for her.

DYLAN (O.S.)  
(via comm)  
Just hold on.

ADDISON  
 (into comm)  
 No! No, stay where you are! Dylan?  
 Dylan! Answer me. Don't come out  
 here! Dylan!

Another impact close by. Involuntary tears are streaming down her face. She's terrified but she's holding it together.

ADDISON (CONT'D)  
 (into Comm)  
 Caleb? Dylan?

There's no response. And then --

Dylan appears at her side. Caleb close behind him.

DYLAN  
 Hey. You having fun yet?

ADDISON  
 I told you to get inside the Rover!

DYLAN  
 Right, so let's go.

Caleb looks up, eyes go wide.

CALEB  
 Get down!

Dylan looks up as -

SMASH!

A meteor HITS THE ROCK FORMATION - sending fragments flying - one of them hits Dylan in the side of the head! The "bang-bang" violence of the moment is jarring, as Dylan's limp form drops to the ground.

Addison and Caleb recover, see Dylan lying prone on the ground as chaos reigns down around them.

CALEB (CONT'D)  
 Dylan?

ADDISON  
 Dylan!!!!

They drag him behind the cover of the rock formation as the storm intensifies.

ANGLE ON : DYLAN'S FACE MASK. IT'S CRACKING.

ADDISON (CONT'D)  
No, nonononono.

Caleb is reaching into his belt.

ADDISON (CONT'D)  
What are you doing?

CALEB  
I - I need to seal the cracks before  
they spread.

He pulls out one of the small electronic tubes Dylan had earlier and applies an epoxy sealant over the spider-webbing cracks in Dylan's face mask. The epoxy holds, but Dylan is out. There's blood on his face behind the mask. It doesn't look good.

ADDISON  
Is he okay? Is he gonna be okay?

CALEB  
I don't know. I don't --

Caleb is cut off as another meteor crashes down!

CUT TO:

INT. ROVER

Borney is sitting in the Rover, Marcus laying unconscious beside him. He's got his knees drawn up to his chest, rocking back and forth as the Rover is besieged by meteors pelting the outside. The Rover was designed to take a beating, but the experience inside is terrifying.

DISSOLVE TO:

INT. ROVER - LATER

Everything's quiet. The storm is over. Borney is sitting, staring at the door.

BORNEY  
(into comm)  
Caleb? Dylan? Can anybody hear me?  
Addison?

No response. Marcus stirs beside him.

MARCUS

(groggy)  
 What happened.  
 (looks around)  
 Where is everybody?

Borney looks at him helplessly, he doesn't know what to say.  
 And then --

The door to the Rover opens. Borney practically leaps to his feet.

BORNEY

Guys!

Borney's excitement fades when he sees Addison and Caleb drag an unconscious Dylan inside.

MARCUS

What happened?

Both Caleb and Addison are in shock. They gently lay Dylan down. Sit beside him.

BORNEY

Is he -

ADDISON

He's fine. It's gonna - it's gonna be okay. The rescue vehicles are gonna be here soon.

CALEB

(softly)  
 No they won't.  
 (off their looks)  
 The storm. It means they're still on lockdown. They aren't coming.

ADDISON

(teary-eyed)  
 Don't say that!

CALEB

I'm so sorry. This - this is all my fault.

ADDISON

Caleb, they'll be here. Everything's gonna be fine.  
 (trying to convince herself)  
 They'll be here.

Addison looks down at the gauge on Dylan's oxygen tank, praying that she's right.

EXT. LUNAR SURFACE

The Rover sits amongst the still, uncaring void of space. We linger for a moment. In the absolute silence.

INT. ROVER

The kids are sitting together on the floor, their backs against the wall.

BORNEY

What happens? If the oxygen runs out?

ADDISON

As the levels get lower, your suit starts recycling carbon monoxide. You'll start getting tired. Then eventually you'll fall asleep. It's peaceful. You won't be awake when it happens.

Borney nods. Trying to be brave.

BORNEY

Well, that sounds okay I guess.

Addison smiles. Does her best to lighten the mood.

ADDISON

I have to say, you boys certainly know how to show a girl a good time.

Marcus chuckles. Then Borney. Even Caleb smiles. Addison looks at him, takes Caleb's hand.

INT. ROVER - LATER

ANGLE ON : CALEB'S FACE. A TEAR ROLLS DOWN HIS CHEEK.

A wider angle reveals he is the only one still awake. Until -

DYLAN

(groggy)  
Caleb?

Caleb turns, sees Dylan stirring. Smiles.

DYLAN (CONT'D)

How long was I asleep?

CALEB

For a while. A few hours at least.

DYLAN

The rescue vehicles?

CALEB

They're on their way. It's gonna be fine.

DYLAN

(frowns)

You're a crap liar, you know that?

(looks at the others)

Are they -

CALEB

They're just sleeping. For now.

(on the verge of tears)

I never should have made you guys come out here.

DYLAN

You're an idiot.

(off his look)

I'll probably live the rest of my life on this goddamn rock and never once set foot outside the dome again. These were the best two days of my life. Same goes for them. So quit pissin' and moaning about how bad you feel.

(smiles)

Besides, you didn't make us do shit. I woulda dragged you out here whether you wanted to go or not.

CALEB

(laughs)

That's probably true.

DYLAN

Damn right it's true. And don't laugh. You're wasting oxygen.

That makes them both laugh. They're getting delirious. Practically drunk on the lack of oxygen.

DYLAN (CONT'D)

Hey, I swiped something from the caves. One of those books they used to use to write in? I'm gonna write you letters. The way they used to on Earth. One every year.

(MORE)

DYLAN (CONT'D)

Send a letter on the transport ship.  
Tell you all the stuff that's going  
on. It'll be just like you're here.

CALEB

Where the hell are you gonna learn  
to write?

DYLAN

I'll make Addison teach me.

They laugh harder.

CALEB

Yeah, she'll probably love that.

The laughter tapers off.

DYLAN

If and when and only then, right?

CALEB

If and when and only then.

Caleb's face grows nostalgic.

CALEB (CONT'D)

They were the best two days of my  
life too.

And then -

The alarm goes off on one of the suits. The same alarm we  
heard earlier on Marcus' suit. The oxygen is gone.

Caleb is dazed. Disoriented.

CALEB (CONT'D)

(groggy)

Is that - what is that? Dylan, what  
is that?

Dylan doesn't respond. He's drifted off.

The sound of the alarm begins to grow faint.

Caleb's strength is gone. He's delirious. He tips his head  
back against the wall.

CALEB'S POV as his eyelids grow heavy, beginning to close.  
And just before it all goes black, a bright light shines  
around him.

A wide angle of the Rover reveals the lifeless group of friends lying together in the Rover, the light coming from the flood lamps of an approaching rescue vehicle.

FADE TO BLACK.

SFX: A SOFT, STEADY BEEPING NOISE.

INT. INFIRMARY

CALEB'S POV as he opens his eyes. Taking in the room through his blurred vision, slowly coming into focus. The machines by the bed. The IV tube in his arm. A NURSE comes in the room, walking towards him, a warm smile.

NURSE  
Welcome back, Caleb.

End POV shot as Caleb tries to sit up, unsteady. The Nurse puts out a hand to ease him back.

NURSE (CONT'D)  
Easy, not too fast. Your body's been through a lot.

CALEB  
(disoriented)  
Where are the others? Is everyone okay?

NURSE  
Everyone's fine The trip was a complete success.

CALEB  
Trip? What trip?

NURSE  
Aboard the transport. You're on Omega, Caleb.

CALEB  
What? No, I'm - I just fell asleep. We were in the Rover, I -

He looks around the room, the reality of it setting in. This room is not a room you would find in the dome.

NURSE  
I understand it can be difficult at first. You're going to need time. To adjust. There's a lot to deal with.

(MORE)

NURSE (CONT'D)  
 (holds something out  
 to him)  
 This may help.

Caleb looks at the folded sheet of notebook paper in her hands.

CALEB  
 What is it?

NURSE  
 It came with your personal affects.  
 Said to give it to you as soon as  
 you woke up.  
 (re: the letter)  
 Certainly don't see paper like that  
 anymore.  
 (warm)  
 It's gonna get better. I promise.

The Nurse leaves. Caleb stares at the letter in his hand.  
 Gently unfolds it.

DYLAN (V.O.)  
 Hey man. Told you I'd write. Well,  
 actually, Addison's writing this one  
 because we're in a rush and my brains  
 are still falling out of my head a  
 bit.

ADDISON (V.O.)  
 Hi Caleb!

DYLAN (V.O.)  
 Anyway I wanted you to know that  
 everyone's ok so that you didn't  
 worry when you woke up. They're  
 getting ready to ship you out so  
 were gonna sign off for now. But  
 I'll send another letter on next  
 year's transport, so keep an eye out  
 for it. I'll send one every year,  
 just like I promised. If and when  
 and only then. Your friend always,  
 Dylan.

ADDISON (V.O.)  
 And Addison!

DYLAN (V.O.)  
 And Addison.

Caleb sits in the empty room, staring at the page, the letter  
 held limply in his hands. We watch him from across the room.

Isolated. Alone. His body begins to tremble. Waves of emotion crash inside him like waves on a shore, choking him, until finally, he relents.

*Throughout the following sequence, Caleb will read letters that span the years. Just as we will see a progression of the life Caleb goes on to lead, we will also flash back to the moments in time when those letters were written. We will see fragments and half-glimpses of his friends' life on the moon, much like the faded, half-glimpsed visions we saw of his father's recollection of Earth as a boy; recollections of a world and time that exist now only as a memory. We never see the faces of the people his friends became.*

*Also, unlike the moon, there are daily cycles on Omega, so time of day for scenes taking place on Omega will be noted.*

INT. CLASSROOM - MORNING

Caleb sits in a class full of kids, focused, as the teacher goes over 3D projections of different spacecraft design specs.

DYLAN (V.O.)

Well, it's been another year and I'm actually writing this one myself. I'm thinking of signing up for the mines when they open registration next year. There's been a lot of pressure to make changes to the contracts so that the time doesn't carry over anymore. Who knows, maybe I'll get to Omega someday yet. Also, I don't know what you said to Addison before you left but the girl won't leave me alone.

INSERT: HALF EATEN SANDWICHES ON A PLATE.

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

All year she's been showing up with sandwiches. I guess it's not so bad though.

EXT. OMEGA CAMPUS - AFTERNOON

Caleb walks across the grassy campus. The slightly orange tinged sun shining down, looking around at all the smiling faces. He still doesn't feel quite like he belongs.

DYLAN (V.O.)

We talk about you all the time. Everybody really misses you. I hope your first year on Omega has been awesome.

As Caleb continues to walk we -

DISSOLVE TO:

EXT. OMEGA CAMPUS, YEARS LATER - AFTERNOON

Caleb, now nineteen, is walking with a group of friends, his manner calm, relaxed. Things have changed. He belongs here now.

DYLAN (V.O.)

I asked Addison to marry me last night. She said yes. Wish you could be here, man. Borney and Marcus are doing great. Marcus even met a girl, if you can believe that.

Caleb is talking to his friends when he notices a GIRL, standing with a group of her own friends. Their eyes meet and the girl smiles shyly. It's the kind of smile you fall in love with.

INT. LUNAR MEDICAL CENTER

Machines beep and pulse. Dylan's hand holds Addison's, though we don't see their faces, we know the hands are theirs.

DYLAN (V.O.)

It's been a rough year. Losing the pregnancy was hard. I'm worried about Addison. I don't know how to be there for her, I feel like I'm letting her down.

INSERT: Dylan, viewed over the shoulder, standing at the door of the Nursery they'd created for the child they lost.

INT. CALEB'S HOUSE - EVENING

Caleb, now in his late-twenties, sits at his desk, the latest letter in his hand.

DYLAN (V.O.)

I don't know to say this man. We lost Borney. Doctor said it was some sort of genetic heart defect. It's not fair. Guy like that, he deserved more time. Marcus is taking it pretty hard.

HILLARY, the Girl from the previous scene, comes into the room. She's six months pregnant. She leans over Caleb's shoulder, putting her arms around his neck and kissing his cheek.

INSERT: A little girl in a white dress. We see her feet, dancing on the ground, her arms outstretched.

DYLAN (V.O.) (CONT'D)  
 Macey turned five today. Every time I look at her I think about how close me and Addy came to calling it quits. Sometimes I think it was these letters, knowing that you'd be reading them someday, that gave me the strength to hold on.

INSERT: The dome. Only this is not the dome we remember. It's brighter, more full of life. Children are playing. Life has gotten better here.

DYLAN (V.O.) (CONT'D)  
 Addison's been working with that new governance council I told you about. The changes here have been amazing. You wouldn't even know it was the same place anymore.

DISSOLVE TO:

INSERT: Two newborn babies, tucked away in their cribs.

DYLAN (V.O.) (CONT'D)  
 So Marcus and Julie had twins. Can you believe that? Man, life is so strange.

INT. LUNAR HALL

A celebration is in progress. There is a cake that read: CONGRATULATIONS DYLAN! Perhaps it's a birthday, a promotion, It's hard to tell. What is clear though, is that this is a room filled with joy.

DYLAN (V.O.)  
 I mean, if you'd told me this was gonna be my life back in the caves, that it would be so full of hope, so full of joy, that we'd all find the happiness we have, I woulda said you were crazy. But here we are.

INSERT: FLASHBACKS

Finally, over the following, we see images of the boys and of Addison on their road trip. Images we've seen throughout the film. Laughing in the Rover. Raging in the storage depot. Racing towards the caves. We see them as we knew them. As Caleb remembers them. As they live on for him still.

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

I think I get it now, why it was so important to your dad that you go on that trip. When I look at my girls, I think about the friends they'll make, the lives they'll lead, and I think about us out in that Rover. What was it you called us? Masters of our fate, right? I think we knew somehow, even then, what that trip really meant. It was like this magical dance you only get to dance once in your life. And when the music stops, the record breaks - and you'll never be a boy again. Your dad knew that. And I think maybe we did too. Deep down, I think there was a part of us that knew.

We linger on the scene of them trashing the storage depot, the moment when Dylan threw his arms up in triumph, and let out a scream of tortured exultation.

ADDISON (V.O.)

(devastated)

Caleb, it's Addison. I have some bad news.

INSERT: Dylan's frail hand in Addison's. Tubes and machines that monitor his vitals. The hand is not elderly. It is the hand of a man ravaged by sickness.

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

Dylan was sick for a long time. He didn't want to tell you. He was so sure he'd get better.

INT. DYLAN AND ADDISON'S HOME

Addison, now in her forties, stands with her back to us, going through Dylan's clothes.

ADDISON (V.O.)

He never stopped fighting. All the way up until the end. He was that same brave little boy that came running through a meteor shower to save me. These letters meant the world to him. It's funny. The page I'm writing this on is the last page left in the notebook. Fitting I guess. He left me one more page to say goodbye.

INSERT: A pen scratching at the last sheet of paper in the notebook. A tear falls on the page, smudging the ink.

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

It's so strange to think of you,  
still on that ship, frozen in time.  
I suppose I'll be long gone too by  
the time you read this. But never  
forget that a part of us will always  
be with you.

INT. LONG RANGE SHUTTLE - DAY

Caleb, now in his early forties, sits in the cockpit of a sleek, sophisticated long range shuttle, staring with a numb sense of grief at Addison's letter. A small box sits on his lap.

ADDISON (V.O.)

Just like a part of you was always  
here with us. Dylan made you  
something while he was in the  
hospital. When his hands got too  
weak, we made it together. I hope  
you like it. After all this time, I  
think I finally understand what it  
means.

Caleb gently opens the box and, at the sight of what's inside, something inside him gives. He smiles, even as the tears begin to stream down his cheeks.

He lifts a moonrock the size of his hand out of the box and he places it on "the dashboard" of the ship. Carved into the rock are the words "If and when and only then."

BOY'S VOICE (O.S.)

Dad?

Caleb gathers himself. Turns to see his son, DYLAN (15), standing at the entrance to the cockpit with a travel bag in hand.

CALEB

Dylan, hey, didn't hear you come  
onboard.

YOUNG DYLAN

What's wrong?

CALEB

Nothing, just - got a letter from an  
old friend.

YOUNG DYLAN  
That the one that comes on the  
transport every year?

CALEB  
I guess your mother told you.

YOUNG DYLAN  
Bad news?

Stares at the paper in his hands.

CALEB  
This letter was written forty years  
before I even woke up here. It's a  
funny thing, time.  
(smiles)  
I'll tell you all about it once we  
get rolling. Go on, strap in.

Young Dylan takes his seat, begins buckling in.

YOUNG DYLAN  
Where we going anyway?

CALEB  
I told you. We're gonna take a little  
road trip.

Caleb starts up the ship's ignition sequence. He glances at his son, staring out the front of the ship with a look of uncertainty and excitement. Caleb smiles.

We begin to pull back from the two, out of the cockpit, even as the ship begins its launch procedures.

YOUNG DYLAN  
So, you're saying this was something  
they used to do on Earth.

CALEB  
Yup. And in fact, your old man  
actually did it once with a couple  
buddies of mine on the moon.

YOUNG DYLAN  
Really?

CALEB  
Sure did. It wasn't long after your  
granddad past away. See, what  
happened was...

We lose the sounds of their voices as we withdraw further, the sounds of the ship overtaking them.

All we see are father and son in the distance, their new  
journey about to begin as we -

FADE TO BLACK.

THE END