

The Atlas Scheme: Bunker

By

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SCENE - EXTERIOR: AN ABANDONED TOWN, ARIZONA > DUSK

The year is 2118, and nuclear war is still tearing the Earth apart, fifty years after the Atlas twins had lit the spark that kicked off the struggle for freedom. The war has now reached Arizona, with its quiet desert landscape now resembling something that would be better suited at the gates of Hell. As streams of blood run through the streets scattered with bodies, JESS and her younger sister, MAY are running for their lives as they seek out a bunker that has been mysteriously selected for them. With nothing but an anonymous letter with directions to the bunker, Jess and May are running through the scorched desert.

JESS

Come on baby girl, we're on the right track. Not too much further.

MAY

But I'm tired. How much further have we got to go?

JESS

We're not far, honestly. Let's just keep moving, just for a little longer.

With her legs now tiring, May laboriously follows her sister. As they continue their trek to an unknown bunker, Jess spots more atomics being dropped no more than a few hundred metres in front of them. She grabs May, and the two of them start running for cover.

JESS

Come on, we've gotta get underground. It won't be for long.

May begins to start shaking at the thought of going underground and being claustrophobic again.

MAY

Jess, please no, not again. I can't do it again.

As the carnage gets closer to the two girls, Jess is forced to pick May up. Cradling May in her arms, Jess spots a nearby manhole. With May in her arms she jumps down, only just escaping the blitz above them. As Jess covers up the manhole, once they have jumped into it, a hooded figure wanders over to the manhole. Once the atomics have stopped being dropped, he too jumps down into it.

SCENE - INTERIOR: THE INSIDE OF A SEWER > DUSK

May is visibly shaken. She is crying.

MAY

I told you, Jess, I can't do it anymore. I can't do it. Please get us out of here.

Jess hugs May.

JESS

It's alright, darlin'. It'll all be fine once we get to the bunker. Come on, where's my big girl?

May wipes her tears and teases a smile.

JESS

There she is. Remember you're eight now. You're a young lady. Come on, you want a piggyback?

MAY

Yea!

JESS

Come on then, jump on my back.

May jumps onto Jess's twenty-three year old frame, and the two of them wander the sewers until they find another exit.

MAY

When I'm your age, Jess, I'll be able to give you piggybacks. I'll be big and strong like you.

JESS

Yea you will.

As they find another manhole, Jess helps her younger sister out first, then she climbs out.

SCENE - EXTERIOR: BACK ON THE SURFACE > DUSK

As they continue to make their way to the bunker, May has some questions regarding the mysterious letter.

MAY

Who told us to go, Jess?

Jess pulls the letter out from her pocket and inspects it.

JESS

I don't know. No name on the letter, just says: "Dear Jessica, follow these directions. I promise that someday the war will end. P.S. Above all else, look after your sister. She's more precious than you could ever imagine."

Jess smiles at her sister. May squints her eyes, looking confused.

MAY

I wish the war would finish, Jess. I want to go home.

Jess sighs.

JESS

Me too, darlin'. Me too.

As the two sisters continue their journey, the Arizona night sky glows a dark red on account of all the atomics being dropped. Hypnotic to their eyes but a sign that they need to keep moving, they begin to walk faster.

JESS

Come on, if these directions are right we're nearly there. We'll finally be able to escape this damn war.

Not listening to her sister, May is distracted by a shining green light that is travelling through the air at a rapid speed. It is one of the cartel's heat seeking atomics. It is heading straight for them. May is frozen, starstruck by the missile now headed for them both. Jess turns around.

JESS

No more slacking. Come on, baby, pick up the - -

Jess spots the missile.

JESS

- - pace.

Looking down at May, Jess sprints towards her sister, picking her up and sprinting away from the atomic. The missile follows them, and is gaining fast.

JESS

May, keep your head down. Ah no, it's getting close.

While Jess is sprinting away from the missile, May, in her sister's arms spots a trench. The thought of another confined space reignites her claustrophobia, causing her to shake again. She looks at her sister, then at the missile. Realising that it is their only hope of survival, May builds up the courage to suggest jumping into it. She points to the trench.

MAY

Jess, go down there.

Jess sees the trench and sprints towards it, with May still in her arms. The missile continues to gain on the two sisters.

SCENE - INTERIOR: INSIDE THE TRENCH > DUSK

Once they arrive at the trench, Jess jumps down into it, narrowly evading the missile. Seemingly avoiding it, the missile flies up into the air, but recalibrates its thermal sensor, causing it to turn around and dive straight for the sisters. Jess shields her sister from the missile. Closing her eyes, Jess realises that they are trapped.

JESS

No matter what happens, I love you.

MAY

Jess, No!

Thinking that this is the end, Jess hugs her younger sister, also shielding her from the atomic headed straight for them. However, before it reaches them, another, considerably smaller projectile collides with it, causing the missile to detonate and explode in mid-air. Still hugging each other tightly, the two sisters open their eyes, to find that the missile has exploded.

SCENE - EXTERIOR: OUT OF THE TRENCH > DUSK

Confused, Jess and May step out of the trench to see a man in a hood standing ten feet away; he is staring at them both. Blowing the smoke away from his grenade launcher, the hooded man puts his weapon away.

PALLAS

Let me guess, the Calypso sisters, May

and Jess?

Jess tilts her head and steps back.

JESS

Yeah. That's us. Who the Hell are you?

PALLAS

A friend of your mother's. Come with me, I'm here to help you both get to that bunker before you get your faces blown off.

PALLAS turns around and walks on to find the bunker. The two sisters stay where they are. Pallas glances back at the sisters.

PALLAS

If you wanna stay here and get butchered by them Great White bastards be my guest. But if you wanna get to that bunker, keep up. I won't ask twice.

Jess and May make haste in order to catch-up with Pallas. Jess is sceptical about Pallas's identity.

JESS

So you knew our mum? Who are you?

PALLAS

Call me Pallas. Me and your family go way back, to before you were even born.

JESS

Ok. Now I'm pretty sure that we knew our mum slightly better than you might think, and I can promise you that she never mentioned your name in all the years we were with her.

PALLAS

There's a lot you don't know. Now no more questions. I came here to guide you to safety, not give a fucking tell all.

May puts her hands over her ears as she knows that she should not listen to curse words. She too follows her sister and catches up with Pallas. They continue to walk through the

desert.

SCENE - EXTERIOR: THE ARIZONA DESERT > NIGHT

Even at night the scorching weather ensures that trekking across the desert is hard work. Jess and May are both sweating heavily, but are still keeping up with Pallas.

JESS

So how did you find us exactly?

Pallas looks at Jess, then back to the floor.

PALLAS

Same as the cartel did; thermal tracking. You hid yourselves well but were not difficult for me to find. As the war's progressed, so too has thermal tracking. It's the only reason I found you and you're not a pile of shit on the ground.

May puts her hands over her ears once more.

JESS

Can you stop with the cursing? You know she's only eight?

PALLAS

Yea, I know, and she's going to have to grow up real quick if she's gonna survive this fight.

May looks up at Jess and Pallas.

MAY

It's ok, Jess. I won't say any of it.

JESS

I know you won't. Just making sure.

SCENE - EXTERIOR: A HUNDRED METRES FROM THE BUNKER > NIGHT

As they finally arrive within sight of the bunker, Pallas points to an underground opening in the distance.

PALLAS

There. That's the bunker. That'll be your new home 'till the radiation levels calm down.

May looks over at the entrance, once again squinting her eyes.

MAY

What? That hole in the ground?

Jess looks at her sister and chuckles.

JESS

Yea. That hole in the ground. But don't worry, hopefully it'll look nice on the inside.

MAY

Does that mean we're safe now? No more running?

Jess kneels down and hugs her sister tight. A single tear roles down her cheek.

JESS

Yes. Yes it does. We're safe now. We don't have to run anymore.

While Jess and May are hugging, Pallas looks behind them and notices a shining green light that looks devastatingly familiar heading towards them. Pallas turns to the sisters.

PALLAS

Right, more your asses. We've got company, You can finish this later. Now move.

Jess and May turn around to see the atomic heading straight for them.

JESS

Oh my God. Shit. Come on, May.

May, Jess and Pallas begin their final sprint for the bunker. As Pallas takes another look behind them he sees something else headed for them.

PALLAS

What is that?

One of the cartel's hover speeders follows behind the thermal seeking atomic. The gunners aboard the speeder are ready to finish the job should the atomic fail again. Pallas's eyes widen.

PALLAS

Fuck. Go, go, go.

Pallas remains behind the two sisters so to cover them while they sprint for the bunker. May is unable to keep up with Jess as she has shorter legs. May falls.

MAY

Jess. Help.

Jess turns around to see her younger sister. She sprints back to help her. The atomic and hover speeder continue to gain on them.

JESS

Don't fall on me now. Quick, jump on my back.

Jess puts May on her back. They continue to sprint for the bunker. Pallas is just behind them. They can see the bunker just yards away.

JESS

There it is. We're so close.

PALLAS

Don't get cocky. It's not over yet. Keep on running.

As the missile nears its targets, Pallas sees the atomic and hover speeder gaining on the sisters rapidly. He stops in his tracks and turns to the missile.

PALLAS

Ah shit.

Pallas retrieves the grenade launcher from over his shoulder. He aims it up at the atomic. Jess turns around to see what Pallas is doing.

JESS

What are you doing? No.

Pallas glances back at the sisters. He offers them a sly wink.

PALLAS

Go on, go. Prove your mother right. Go and make history.

Pallas fires his grenade launcher at the atomic, once again

causing it to detonate in mid-air. This time however, the missile is closer to the ground. The detonation causes a ripple effect on the ground, causing the surface to vibrate heavily. The hover speeder flips on its side due to the vibration, and Pallas along with the two sisters fly up in the air, before slamming to the ground. As sand fills the air, and with May in her arms, Jess coughs repeatedly before looking into the distance. She sees Pallas limping towards them, using his now empty grenade launcher as a crutch.

JESS

Oh shit. Sweet Jesus Christ, thank God.

May leaves her sister's grasp, in order to look at Pallas limping towards them. She points at Pallas.

MAY

Jess, look, he's waving at us.

Jess looks up to see Pallas waving. May waves back. As Pallas gets closer Jess realises that he is not waving; he is signalling.

PALLAS

Go. Run. They're coming. Go.

Jess looks behind Pallas to see that the cartel soldiers have abandoned the battered hover speeder, and are now on their way to finish off the sisters. Jess, seemingly frozen with fear, turns back and stares at May. Jess then jolts slightly forward before staring at May catatonically, then collapsing to the floor. May looks down at her sister, to find that Jess has been shot in the back. May screams.

MAY

Jess, come on. Please no.

With her final breathes, Jess looks up at her sister and takes her hand. May is crying.

JESS

You were always mum's favourite. Go on now. Get to the bunker, stay safe, and then go save the world. I love you darlin'.

As May's tears continue to stream down her face, Jess releases her grip on May, with her hand falling to the ground. Her breathing stops, and her face loses its colour. Pallas catches up with the sisters. He looks down at the body

of Jess.

PALLAS

No. Ah fuck. May, you have to go. I'll cover you. Get to that bunker.

MAY

No. I'm not leaving my sister.

May shakes her sister's body.

MAY

Jess, come on. Please, we have to go. I'm a big girl now. I can give you a piggyback if you want. Come on, please.

Pallas pushes May aside. He points to the bunker.

PALLAS

Kid, listen to me, she's gone. You have to go, or you're gonna be next. Now go.

May looks up at Pallas, then back to the body of her sister. Reluctantly, May runs to the bunker's entrance. She can hear Pallas shouting.

PALLAS

2068 is the code to lock the bunker. Don't worry about me, I'll cover you. Just get in and lock it. Go.

Heeding Pallas's orders, May continues to run, keeping her head down amid the gunfire. She runs to the bunker.

SCENE - EXTERIOR: THE BUNKER ENTRANCE > NIGHT

May arrives at the bunker. Looking down, May spots two names on the entrance: "Calypso, Jessica and May". May touches the door, causing it to open automatically. May jumps down inside and inserts the code, 2068. With May now inside, the bunker door slams shut.

FIN.

