

X-MEN: DAYS OF FUTURE PAST

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"As new species are formed through natural evolution, others will become rarer and rarer, and finally extinct. The forms which stand in closest competition with those undergoing modification and improvement will naturally suffer most."

-Charles Darwin, "Origin of the Species"

FADE IN:

1 EXT. MOSCOW - FUTURE - DAY 1 *

We soar over the skyline. Buildings have been destroyed. Windows shattered. Streets deserted. We land on--

2 EXT. RED SQUARE - FUTURE - DAY 2

MILITARY TRUCKS roll into the middle of the square. Empty, ghostly. Pigeons flap, the only signs of life.

SUPER: *The not too distant future...*

SOLDIERS climb out of the trucks. They have insignias on their uniforms, an icon that will become familiar.

They open the back doors of a truck. We PUSH INTO THE BACK. Dark, quiet. Shadows shift, and we hear-- *

A MECHANICAL HUM coming to life. As it rises, we CUT TO--

3 EXT. KREMLIN PALACE - FUTURE - DAY 3

This sprawling site was once the center of a superpower. Now it is abandoned. We push toward it, and--

DROP DOWN DOWN DOWN A HUNDRED FEET UNDERGROUND TO--

4 INT. KREMLIN PALACE - UNDERGROUND HALL - FUTURE - DAY 4

Two young REFUGEES stand guard. One of them, JAMES "WARPATH" PROUDSTAR, cocks his head. His ears perk up, he has SUPER HEARING. He hears the distant sound of the HUM. *

He turns to a young woman named BLINK. *

WARPATH
They're here.

Blink grabs him and WHHM! They DISAPPEAR, TELEPORTING INTO--

5 INT. UNDERGROUND BUNKER - FUTURE - DAY 5

A vast BOMB SHELTER under the Kremlin. Shelves are full of food, the floor full of bunks, all inhabited by-- *

A BAND OF MUTANT REFUGEES. By the piles of empty cans, it's clear they've been here for a while. *

WHHM! Blink and Warpath APPEAR in the middle of the room.

They found us.

As the mutants snap into defensive positions, we see a familiar face in the crowd:

KITTY PRYDE. She looks toward a large mutant with an "M" brand over his eye. This is BISHOP. He moves toward her, starts leading her deeper into the bunker, as-- *

The rest of the mutants look up to see: the ceiling TREMBLES. Then CRACKS, spiderwebs getting wider and wider, and-- *

A LARGE BLACK DRILL comes through the ceiling. We hear the MECHANICAL HUM getting louder, as the drill TRANSFORMS into-

A MASSIVE HAND. *

The arm and body follow, dropping through the ceiling, landing in the center of the room, revealing-- *

A TWELVE FOOT TALL CREATURE. Black scales. Yellow eyes. It looks like a biomechanical version of MYSTIQUE. This is--

THE SENTINEL OF THE FUTURE.

The largest mutant soldier steps up, his skin turns to STEEL. This is PETER "COLOSSUS" RASPUTIN. He tries to fight the Sentinel, but-- *

The Sentinel TRANSFORMS, its long arms turn into STEEL like Colossus, grabbing him, HAMMERING him with a massive steel fist. As Colossus falls-- *

Two more Sentinels drop into the room. *

The MUTANTS OPEN FIRE with various powers, but-- *

THE SENTINELS MOVE AND MORPH LIKE MYSTIQUE, TWISTING IN THE AIR, DODGING EVERY SHOT, FLYING OVERHEAD, CHASING AFTER--

KITTY AND BISHOP, who work their way through the action, racing toward a HUGE VAULT DOOR. Kitty looks back to see-- *

THE SENTINELS DECIMATING THE MUTANTS. *

JUBILEE fires SPARKS at a Sentinel, but it absorbs her energy, and FIRES BACK, killing her. *

BLINK teleports around one of the Sentinels, trying to grab it, but WHAM! She FREEZES, eyes wide. She looks down, sees:

The Sentinel's ARM has transformed into a long BLADE, IMPALING her stomach. Blink FLICKERS, then drops, dead.

PROUDSTAR goes down. Others drop. The Sentinels take out three at a time, charging toward-- *

5 Kitty and Bishop. They reach the vault door where-- 5

BOBBY "ICEMAN" DRAKE stands guard. As Kitty passes Bobby, their eyes meet for a moment, a bond between them, and--

WHHM. Kitty grabs Bishop, PHASING THROUGH THE DOOR.

Bobby fires BLASTS OF ICE back at the Sentinels, who plow through the last line of mutants. Bobby keeps firing, but--

The Sentinels HEAT UP, MELTING the ice, swarming Bobby, KILLING him. He drops with a thud, a pool of water and blood around him, and just like that-- *

The room is silent. The floor littered with bodies.

A mutant massacre.

The Sentinels face the huge vault door. They HEAT UP, their bodies GLOWING. One of them puts a hand to the door, MELTING THE STEEL, creating a hole the size of its head.

The Sentinel pushes its head through the opening, then SQUEEZES ITS WHOLE BODY THROUGH THE HOLE, slithering into--

6 INT. UNDERGROUND BUNKER - VAULT ROOM - FUTURE - DAY 6

The Sentinel enters the vault to see-- *

BISHOP laying on a bed. KITTY sits beside him, her hands on his temples. He looks like he's in some kind of trance.

KITTY
Too late, guys.

THE SENTINEL FLIES AT KITTY AND BISHOP, BUT RIGHT AS IT HITS-- *

WHHHHHM.

THEY DISAPPEAR. Kitty, Bishop, the Sentinel. All of them are suddenly GONE. We PULL BACK through the door into-- *

7 INT. UNDERGROUND BUNKER - MAIN ROOM 7

THE MAIN ROOM where the mutants were slaughtered.

Only now, the bodies are gone. The beds are made. The canned food is back on shelves. As if they were never here.

Off this strange sight, we--

*

FADE OUT.

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7 The black screen shimmers, becoming the blue waters of-- 7 *

8 EXT. NEW YORK CITY - FUTURE - DAWN 8

A sun rises over the river. Buildings are blown out, a couple bridges collapsed. We see a sign that reads:

RESTRICTED AREA, NO MUTANTS.

9 EXT. LONDON - FUTURE - DAY 9

The streets are empty here too. In the distance, we see Big Ben, the hands frozen, the face cracked.

Military trucks (like the ones in Moscow) patrol the streets. And we continue around a war-torn world:

10 EXT. PARIS - FUTURE - DUSK 10 *

The city is flooded. We glimpse more SIGNS in French, WARNINGS AGAINST MUTANTS. A chunk of the Eiffel Tower is gone. High atop the tower: a few SENTINELS are perched.

11 EXT. GREAT WALL OF CHINA - FUTURE - NIGHT 11

The Great Wall is damaged, defaced, like the rest of the world. SENTINELS stand guard. They don't notice something high overhead, a little dot in the sky.

*

We MOVE CLOSER to the reveal: it is a DARK STEALTH JET.

*

The new X-JET.

*

INT. X-JET - FUTURE - NIGHT

*

Hologram-displays flicker in the cockpit. We see a familiar face flying the plane:

*

*

ORORO "STORM" MUNROE. We PUSH into the back of the chair beside her--

*

*

A device is built into the chair that wraps around a BALD HEAD. We get a glimpse of his reflection in the cockpit:

*

*

PROFESSOR CHARLES XAVIER. We see a couple more reflections behind him, two silhouettes looming in the back of the plane.

*

*

XAVIER
Take us down, Storm. I think we've
found them...

12 EXT. MONGOLIAN MOUNTAINS - FUTURE - NIGHT 12

The highest peak is wreathed in clouds. The X-Jet lands. The door slowly opens. Storm steps down. She looks out, her eyes go white, and the CLOUDS CLEAR, revealing they are in--

AN ANCIENT MONASTERY built into the side of the mountain.

Behind her, a WHEELCHAIR hovers down. Xavier joins her. Then the last two members of the crew:

ERIK "MAGNETO" LENSHER. And LOGAN, aka WOLVERINE.

The four of them stand side by side, looking up at this ancient fortress. They take a few steps forward, but--

Xavier slows, tense.

12 XAVIER 12

We're surrounded.

And now we see: MUTANTS HIDING behind walls and columns. The faces are familiar from the opening action. Alive again.

MAGNETO
Let's see if there's any metal in
the group...

Magneto raises a hand, and...ALL OF THE METAL starts to SHAKE on the mutants, RATTLING, revealing them.

WHHM! BLINK appears right behind Magneto with a sharp stick pressed firmly to his neck. SNNKT! Logan snaps out a CLAW.

XAVIER
I think enough mutant blood has
been spilled already.

BISHOP (O.S.)
We'll be the judge of that.

BISHOP steps out. The rest of the mutants emerge around him.

BLINK
You could've led the Sentinels here
in that thing.

She motions toward the X-Jet.

XAVIER
The jet is made with a stealth
technology, impossible to detect.

PROUDSTAR
Not impossible.

He detected them. Bishop steps closer.

BISHOP
I know who you are. I've heard
about you. The "X-Men."

He gives a little chuckle, looks to Xavier and Magneto.

BISHOP (CONT'D)
From what I heard, you two weren't
exactly on the same side.

LOGAN
We're all on the same side now.

He retracts his claw. And they hear a familiar voice:

BOBBY
Professor. Storm.

They turn, see BOBBY approaching.

STORM
Bobby.

KITTY is with him. Xavier slows, focuses on her.

XAVIER
Kitty...

He reads her mind, realizing--

XAVIER (CONT'D)
(softly)
It's true.

13 EXT. MONASTERY - COLONNADE - FUTURE - NIGHT

13

The group now sits together. Some eating, Blink sharpening
her stick. But all of them listening.

KITTY
Whenever the Sentinels attack, I
send Bishop back a week--

BISHOP

I warn them. Blink spots the next site, and we pack up and go before the Sentinels ever get close.

Xavier, Magneto, Logan, and Storm look impressed.

LOGAN

You're dragging people through more than walls, huh kid?

Kitty shakes her head.

KITTY

Not them physically. Just their mind.

She looks at Charles, who understands--

XAVIER

She projects the subatomic part of the brain -- the impulses -- the thing we call consciousness -- into the person's younger self.

MAGNETO

Ah, to be young again.
(a smile)

This just might work, Charles.

13

KITTY

What might work? What's he talking about, Professor...?

13

Xavier looks at Kitty, takes a breath.

XAVIER

The Sentinel Program was created by Dr. Bolivar Trask.

BISHOP

Everyone knows who started the Sentinels.

XAVIER

But not everyone knows how it started. In 1973, at the Paris Peace Accords, a meeting between Trask and his associates was infiltrated by a mutant...a mutant with the ability to transform herself into anything...

KITTY
Mystique...

Xavier nods.

XAVIER
She was captured that day. Taken to a lab where they used her DNA to develop the mutating transforming weapons that have killed so many of our kind.

Kitty looks at Xavier, confused.

KITTY
What do you want me to do about it? *

XAVIER
We want you to send someone back to that day in 1973, so we can stop her, keep her out of their hands, keep the Sentinels from ever being born. *

MAGNETO
And end this war before it ever begins.

Kitty looks at Magneto, Xavier.

14 KITTY 14 *
I can send someone back a week, for *
a few hours. You're talking about *
decades for days. *

STORM *
It's the same basic principle-- *

KITTY *
No, it's not. Going through time is *
like going through a black hole,
the mind can only stretch so far
before it snaps. That kind of break
would rip your brain apart, you'd *
be dead inside of seconds. *

The words hang there.

KITTY (CONT'D)
I'm sorry, I wish I could help, but
you're asking the impossible.
Nobody could survive that trip.

Xavier doesn't have a response. Magneto and Storm look devastated, the reality hitting them, but...

*
*

LOGAN

What if someone's mind had a way of snapping back...?

They all turn to Logan.

LOGAN (CONT'D)

What if someone could heal as fast as they get rip apart...?

*
*

Kitty considers. Bishop steps up.

BISHOP

It's a risk.

*

LOGAN

Yeah, I'm getting that.

*
*

BISHOP

Not just for you. For all of us. You mess with time and space like that, start opening holes, you don't know what's gonna come through. And you'll be changing over fifty years of history. Some of us could be killed, some of us could never be born...

*
*
*
*

He steps closer to Logan, his eyes intense.

BISHOP (CONT'D)

14

And for the traveler, there's another burden. You'll be the only one who remembers this world, this war, you'll carry that with you. And that's all you'll remember. Whatever becomes of history, you'll wake up and it'll be like half your life is just...blank. Gone.

14

*
*
*
*

They all look at Logan. The weight of that. He shrugs.

LOGAN

Well...wouldn't be the first time.

Kitty looks around the room.

KITTY

We need to vote.

*

Xavier reads everyone's minds with a glance.

*

XAVIER
You just did. They're in.

*

As Kitty looks back at Logan, we CUT TO--

15

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY

15

*

An ancient sanctuary. Kitty leads them into the room.

LOGAN
So how does this work exactly?

KITTY
You'll go into a restive state
while your consciousness transfers
back to your body in 1973.

LOGAN
Won't be much of an adjustment.

KITTY
As long as you're back there, the
connection stays open, and history
stays open with it--

LOGAN
Meaning?

15

KITTY
Past and present will continue to
co-exist. But once you wake,
whatever you've done to the past
will take hold and become history.

15

Xavier notices Magneto hanging back, stepping out of the
room. Xavier goes after him.

*

*

EXT. MONASTERY - FUTURE - DAWN

*

Magneto stands alone, looks out at the rising sun. Xavier
approaches.

*

*

MAGNETO
This war brought us back together.

*

*

Xavier slows, softens.

*

XAVIER
I'd like to think we'd have come to
our senses without it.

*

*

*

MAGNETO
I've been many things, Charles, but
"sensible" is not one of them.

*

*

*

Xavier moves closer to Magneto. *

XAVIER *
 We've had our differences. But our *
 friendship always won out. It will *
 again. No matter what history may *
 bring. *

Magneto looks over at his oldest friend, always the source of *
 his hope, comfort. He smiles softly. *

MAGNETO *
 I guess we'll find out... *

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY *

Xavier and Magneto return, as Logan lays on a stone slab in *
 the middle of the room. Kitty is preparing herself. *

LOGAN *
 How long will I have back there? *

KITTY
 I've never sent anyone back this
 far, I'll hold on long as I can--

BISHOP *
 Or until the Sentinels find us. *

Logan looks at them. *

LOGAN *
 Great. Any good news? *

A beat. None.

BISHOP
 15 Your mutton chops will be back in 15
 style.

Logan glares at him. *

KITTY *
 Okay Logan, clear your thoughts. *
 Everyone else, back away. I need *
 him calm, focused. *

They all step away. Magneto and Xavier watch from the corner. *

MAGNETO *
 You really think this will work...? *

Xavier motions to Logan.

XAVIER
I have faith in him.

MAGNETO
It's not him I'm worried about.
It's us. We were young, foolish. We
didn't know any better...

Xavier nods, but...

XAVIER
We will now.

They look over at Logan. Kitty puts her hands on his temples.

KITTY
This might sting a little...

Kitty's power swirls around Logan, gripping him, and--

LOGAN'S BODY GOES RIGID, HE GIVES A DEAFENING SCREAM AND--

WHHHHHHM.

15 His screams go silent. His eyes slowly open. He is laying ~~in~~5--

16 INT. NEW YORK HOTEL ROOM - PAST - MORNING 16

Logan is now staring at a dirty ceiling. He winces, as if
waking from a nightmare. He looks down at his body, wearing
different clothes. A tank top, little else. And he sees:

There is a WOMAN in bed with him. A beautiful if slightly
trashy blonde. An old classic ROCK SONG plays on the radio.

Logan rises from the bed. He stumbles to the dresser, grabs a *
bottle of booze, knocks back a swig. He finds his way to the *
window, opens the curtain, winces in sunlight, and sees-- *

NEW YORK CITY. Cars, clothes, signs from...1973. *

LOGAN *
It worked. Holy shit it-- *

BANG! A door crashes open. Logan spins to see--

Three MAFIA HOODS barge into the room, waking the girl in
bed. They look at her.

HOOD #1
Put some clothes on.

They have GUNS in hand.

LOGAN

Look, I don't know what's going on here, but--

HOOD #1

What's going on is you slept with the boss's daughter when you were supposed to be her bodyguard.

Logan shakes his head.

LOGAN

I didn't sleep with her.

HOOD #2

No?

LOGAN

No. I mean yes I slept with her, but that wasn't me, that was the old me, I just got here ten seconds ago.

HOOD #1

Really? Then what happened to your pants?

16

Logan looks down, indeed he is not wearing pants. He considers. No easy explanation.

16

LOGAN

Would you believe me if I told you I was sent here from the future...?

The hoods darken, the answer is no.

HOOD #1

(to girl)

Get out of here, sweetheart. We're gonna take care of this comedian.

Logan shakes his head.

LOGAN

No you're not. You're going to give me the keys to your car and some money for gas, or you're going to wake up in the hospital. Trust me, I know how this plays out.

HOOD #1

Because you're from the future?

LOGAN
No. Because of this.

SNIKT SNIKT! His CLAWS come out, but--

THEY ARE BONE CLAWS. He looks at them for a second, a little surprised. But not as surprised as the thugs.

HOOD #3
What the hell--

Terrified, the men OPEN FIRE. The girl SCREAMS, scrambling out of the room. A couple shots HIT Logan, but barely slow him, his wounds HEALING as their eyes go wide and--

Logan KNOCKS the thugs back, keeps coming, finishing them off. As the last one falls, FIRING--

Logan DODGES the shot and SLICES the guy's pocket, so his KEYS come flying out, and Logan catches them in the air.

He has the keys dangling around a claw. His claws slowly RETRACT, the keys slide into his hand, and he looks at them:

A furry RABBIT'S FOOT at the end.

EXT. NEW YORK STREET - PAST - DAY

Logan emerges, wearing a thug's leather jacket. He looks around the street, sees--

People dressed in period clothes. A phone booth. The tips of the Twin Tower in the distance. And he sees--

A big CADILLAC parked across the street, dice dangling from the mirror, the license plate reads: "LUCKY." Logan shakes his head, knows this is his ride.

EXT/INT. CADILLAC - PAST - DAY

Logan gets in the car. He slides the keys into the ignition, the engine growls. As he pulls away, the RADIO plays--

17	RADIO VOICE (V.O.)	17
	...the 18th MP Brigade is departing from Saigon, marking the last American troops to leave Vietnam, effectively ending the war...	
18	EXT. US CAPITOL BUILDING - PAST - DAY	18
	American flags flap outside Congress.	

RADIO VOICE (V.O.)
 ...the Peace Treaty will be signed
 in Paris in two days...

*

19 INT. CAPITOL BUILDING - PAST - DAY

19

A sign reads: CLOSED SESSION. Inside the hall, a CONGRESSIONAL PANEL faces one man at a table: DR. BOLIVAR TRASK, sharp eyes, hard gaze, a man ahead of his time.

SENATOR

...in light of the times, we are reviewing all defense expenditures, every black book's getting opened, and frankly we don't see a need for your program, Dr. Trask.

SENATOR 2

As far as we can tell, these "mutants" you describe, if they are living among us, are living peacefully.

TRASK

For now.

SENATOR

We haven't had an incident in over ten years. We're talking about a tenth of a tenth of a tenth of the population--

TRASK

That could rise up at any time against the rest of us. But don't take my word for it. Take theirs.

*

*

He pulls out a thick report.

TRASK (CONT'D)

This was acquired by our friends at the CIA. It's a dissertation written by a mutant at Oxford University. Allow me to read you a couple lines about the last time we experienced a leap in evolution...

19 As he opens the report, we see the author on the title page
 CHARLES XAVIER. Trask reads--

TRASK (CONT'D)

"To Homo Neanderthalensis, his mutant cousin Homo Sapiens was an aberration.

(MORE)

TRASK (CONT'D)
Peaceful cohabitation, if ever it
existed, was short-lived, followed
by the immediate extinction of
their less evolved kin."

He shuts the report.

TRASK (CONT'D)
We are the Neanderthals now.

SENATOR
Speak for yourself, Dr. Trask.

The Senators laugh. Trask looks at them, a beat. *

TRASK
You know, when I was growing up, I
wasn't as strong as the other kids.
They could run faster, throw a ball
further. They thought they would
always be superior. They had the
sunny confidence, the arrogance,
that comes from ignorance.

He eyes the Senators, who start to sober. *

TRASK (CONT'D)
I suspect you had some of the same
when you sent our soldiers into
Vietnam without the weapons they
needed to win the war. You under-
estimated your enemy. If you do
that with this enemy...
(motions to the file)
...it won't be some border skirmish
halfway around the world. This
time, the war will be for our
cities, our streets, our homes. And
by the time you see the "need" for
my program, it will be too late,
gentlemen, and you will have lost
two wars in one lifetime.

19 The Senators look around, nobody laughing now. As Trask 19 *
commands the room, we CUT TO-- *

20 EXT. SAIGON - US ARMY BASE - PAST - DAY 20

Rain pounds down. AMERICAN SOLDIERS are being transferred
home. They look weary, defeated, loading onto planes.

In the sea of soldiers, we find: A YOUNG PRIVATE. He moves *
toward a HIGH-SECURITY BUILDING. He flashes credentials to *
the MPS at the door, and enters--

21 INT. HIGH SECURITY BUILDING - PAST - DAY 21

The Private moves down a hall to a DOOR where a HEAVILY ARMED GUARD stands. The word "QUARANTINE" on the door. *

GUARD

You the one come to collect these freaks?

The Private nods.

GUARD (CONT'D)

Good, just having them here gives me the heebie-jeebies.

The Private pushes through the door into--

22 INT. HIGH SECURITY BUILDING - MAIN AREA - PAST - DAY 22

A dark lab where a handful of MUTANT SOLDIERS are being held. One of them has green skin like a TOAD. *

ARMY DOCTORS run tests, wearing surgical masks. The Private looks around, his eyes wide, seeing-- *

Work stations with medical reports, vials of blood. He passes a DOCTOR, his voice low-- *

PRIVATE *

What is all this? *

DOCTOR *

Lab reports. Blood tests. *

The Private looks at the intricate reports. *

PRIVATE *

Where's it all going? *

DOCTOR *

Same place they are. *

He motions to the mutants. The Private sees a FILE with an insignia on it, the same insignia for the guns in the future-- *

PRIVATE *

(reading) *

Trask Industries. What's that...? *

The Doctor looks at him, sensing something off about this guy, as-- *

The doors swing open. Four SOLDIERS enter, they have that same INSIGNIA on their sleeves. They work for Trask. *

The leader is a sharp faced CAPTAIN named BILL. He nods to the doctors, who file out. Then he turns to the mutants.

BILL

Let's go, on your feet, we're taking you out of here.

The mutant soldiers look happy, relieved. We see a familiar face among them: ALEX "HAVOC" SUMMERS. He steps up.

ALEX

We're shipping home?

BILL

You're being transferred to another base. A secure facility where we can run a few more tests.

Alex and the other mutants darken, disappointed.

PRIVATE

No, actually, they're going home.

Bill and his men turn to the YOUNG PRIVATE.

BILL

I'm sorry, Private, did you say something?

PRIVATE

I said they're not going to another lab. They're going home, sir.

Real tension in the air now.

BILL

Is that right? On whose order...?

22 The Private steps toward Bill.

22

PRIVATE

On yours.

With that, the Private TRANSFORMS INTO BILL. There's only one person in the world with this power:

RAVEN.

Everyone stands shocked for a moment. Then Bill reaches for his gun, but she LEAPS AT HIM.

They spin, struggle. The other soldiers raise guns, but--

They don't know which Captain is real.

Raven uses his body for a SHIELD as she ATTACKS the troops, a blinding whirl of motion, a hardened assassin. *

She finally KNOCKS DOWN Bill with the butt of his own gun. He stirs, reaches for another weapon, but-- *

Raven transforms and KNOCKS HIM OUT with a BLUE FOOT to the face. She stands over him, completely blue now. *

ALEX

Raven. *

RAVEN

That's not my name. *

(to mutants) *

Let's go, move out. Security will be here in seconds.

She passes a work station, grabs a file. *

ALEX

I thought you were working with Erik. *

RAVEN

Erik's gone, they got him. I'm on my own. *

(to the mutants) *

I said LET'S MOVE. *

As they move toward a back door, Bill stirs, semi-conscious. He pulls his weapon, a prototype from TRASK INDUSTRIES. *

He aims it at the departing troops. Alex is last in line. Alex slows as he hears the weapon WHIR to life. Alex turns, starts to generate his FORCE-BLAST, but-- *

WHHHM. Bill FIRES first, the gun shoots a TASER-LIKE CHARGE that shorts out Alex's power. Alex drops, his body spasming. *

Bill starts to power up to fire again, as-- *

The far doors swing open, MPs charging in. Alex has just enough power to look at Raven and say: *

ALEX

Go. *

Raven has no choice. She leaves him, lunging out the door with the rest of the mutants, as-- *

MPs swarm Alex in the room, grabbing him. *

24 EXT. MILITARY BASE TARMAC - DAY 24 *

An MP (Raven) leads the troops across the tarmac. Behind them, MPs are searching the base, locking it down. *

MP/RAVEN *

Keep moving, head down, keep walking. *

She leads them toward a TRANSPORT CHOPPER which is starting to seal up. They pass a COLONEL, keep going and-- *

RAVEN TURNS INTO THE COLONEL, calling out to the chopper-- *

COLONEL

Hold that door!

The doors stay open. Soldiers salute the Colonel.

COLONEL (CONT'D)

Wouldn't want to leave these poor boys in this godforsaken country.

They load the mutants into the chopper. *

TOAD

You're not coming with us?

He looks at the Colonel.

COLONEL

24 My war's not over. 24 *

The Colonel walks away. As the chopper shuts behind him, we see his face TRANSFORM into-- *

RAVEN. An Army Nurse. For the first time, we see her human face, the rain falling on her. *

As she keeps moving, she looks down at the scrap of paper from the lab, the insignia and address for: *

TRASK INDUSTRIES. *

She disappears into the rain, one step closer to her destiny, and we CUT TO-- *

25 EXT. XAVIER MANSION - 1973 - PAST - DAY 25

The familiar mansion. A car comes up the driveway, Logan at the wheel. He looks out, notices the garden is dead, weeds growing. A sign reads: PRIVATE PROPERTY, KEEP OUT.

And we see a faint outline where another sign once stood. The sign for Xavier's school. Now gone.

Logan pulls up to the front of the house. He gets out, looks around. Silent. Empty. He walks up to--

The front door. He rings the bell. He hears it chime off-key, like it hasn't been rung in years.

He goes to a window, thick with dust. He wipes it clear to get a look inside: minimal furniture, no signs of life. His eyes narrow, sniffing the air, and--

*
*

VOICE (O.S.)
Can I help you?

*

Logan turns to see: YOUNG HANK MCCOY in the doorway.

LOGAN
Yeah, what happened to the school?

HANK
The school has been shut for years.
Were you a parent?

Logan just looks at him.

LOGAN
No. Who are you?

HANK
I'm Hank, Hank McCoy. I look after
the house now.

26

LOGAN
You're...Beast? Guess you're a late
bloomer.

Hank tenses. He hasn't heard that name in years.

HANK
I don't know what you're talking
about, but I'm going to have to ask
you to leave.

He starts to close the door, but Logan STOPS it. They hold the door from opposite sides, muscles tense.

LOGAN
Pretty strong for a scrawny little
kid. You sure there's not a little
Beast in there...?

We see something FLICKER in Hank's eyes as he strains.

HANK
Please...just....go....

Hank's grip tightens, his hand looks like it might be SHIFTING slightly, skin rippling.

LOGAN
Not till I see the Professor.

HANK
There's no...Professor...here.

LOGAN
We'll see about that.

WHHHM. Logan pushes the door open and blows past Hank into--

27 INT. XAVIER MANSION - FRONT HALL - PAST - DAY 27

Logan gets a few steps into the house but--

A hand grabs him from behind. Not a hand. A BLUE PAW.

HANK
I told you to LEAVE!

On the last word, Hank GROWLS. Logan turns and sees--
Hank transforming into the big, blue, furry BEAST.

27 LOGAN
There he is. 27

Hank LEAPS at Logan. Logan ducks it, and HURLS Hank into a wall. Logan heads up the stairs, but--

Hank gives chase. He CLIMBS quickly up the banister, faster, more agile now. He LEAPS at Logan, SLAMMING into him.

They collide, crashing through the hall, two powerful animals locked in a brawl until--

WHAM! Hank KNOCKS Logan back through the banister to--

THE FRONT HALL. They hit the ground hard, Hank on top of Logan. Hank reels back his paw for a final blow and--

CHARLES (O.S.)
HANK?! What's going on?

Hank lowers his fist. Logan looks up to see--

A shadow at the top of the stairs. Logan realizes it is:

LOGAN
Professor...?

It is CHARLES XAVIER. But he doesn't look anything like the man we knew. His hair is longer, eyes wilder, no shoes. *

CHARLES
Nobody calls me that.

Logan stares at him, processing-- *

LOGAN
Charles... *

HANK
You know this guy? *

Charles looks down at him with dim recognition.

CHARLES
We met. *

LOGAN
Long time ago. I was...a different man then. *

CHARLES
Yeah well, so was I.

And Charles starts to WALK DOWN THE STAIRS. Logan is stunned.

LOGAN
I thought Erik...put you in the chair... *

Charles tenses, keeps coming. *

LOGAN (CONT'D)
...but you can walk. *

CHARLES
You are perceptive. Which makes it all the more puzzling that you failed to see the sign on your way in: this is private property. So I'm going to tell you what you told me when we first met...
(eyes level)
Fuck off, mate. *

27

27

LOGAN
I'm afraid I can't do that. I was sent here for you.

CHARLES

Well tell whoever sent you that I'm not interested.

LOGAN

That's gonna be a little tricky, seeing as the person that sent me was you... About fifty years from now.

*

Charles looks at Logan. So does Hank.

CHARLES

I sent you here...from the future.

HANK

He's crazy.

*

Logan steps toward Charles.

*

LOGAN

You don't believe me? Take a look. See for yourself.

*

(motions to his mind)

In about fifty years, the humans create a weapon that wipes us out. Mutants, humans, anything that gets in its way. Whole cities will be destroyed. Everything you fought for, everything you will fight for...is gone.

*

*

*

*

*

Charles sees dim flickers of what Logan describes: cities burning, rows of graves. Charles steps back, reeling.

*

*

CHARLES

He's not crazy, Hank.

*

(darker, broken)

*

I was the crazy one...for thinking I could change them.

*

*

He starts to walk away, defeated.

*

LOGAN

Raven's the first casualty.

27

27

The name slows Charles.

LOGAN (CONT'D)

The whole war starts with her. They take her, torture her, turn her into their weapon.

Logan steps closer.

LOGAN (CONT'D)

You raised her here in this house,
right? Took care of her when she
was a kid? She needs you to take
care of her now. *

Charles stands conflicted.

HANK

You know where she is?

They turn to Hank, changing back to human form. *

LOGAN *

I know where she'll be. *

Hank looks at Charles, he wants to go. *

LOGAN (CONT'D) *

She needs your help, Professor. *

But Charles hardens.

CHARLES

I told you, I'm not a Professor.
And I tried helping her. It didn't
work. For any of us... *

(with finality) *

I'm done fighting other people's
wars. *

He starts to walk away. Logan watches him go. *

LOGAN *

That's it? You're just gonna walk
away from this? *

CHARLES *

Like I said, you are perceptive. *

Logan watches him go, a shell of his former self. *

28 EXT. XAVIER MANSION - PAST - DAY

28 *

Logan heads out, Hank trails him. *

LOGAN

You were right, there's no
Professor in there. What the hell
happened to him? *

Hank looks back at the house. *

HANK
I don't know...

*
*

29 INT. XAVIER MANSION - OFFICE - DAY

29

*

Charles sits at his desk, thinking, conflicted.

HANK (V.O.)
When we first moved back to the
house, he was fine. We started the
school, we had fifty, sixty
students...

*
*
*
*
*

Charles opens a drawer.

HANK (V.O.)
But after a while, he changed. I
don't know if it was losing his
legs, or losing Raven. But it was
like he lost...hope.

*

Charles takes a needle from the drawer.

HANK (V.O.)
I designed a serum to treat the
cells around his spine, derived
from the same formula that helps me
control my mutation.

Charles injects the serum into his veins.

HANK (V.O.)
He takes it every day, and every
day I think maybe he'll wake up and
be himself again...

Charles puts the serum back in the drawer.

HANK (V.O.)
But that day never comes.

Charles slows when he sees a photo in the drawer, peeking out
from other photos and documents. He pulls it out:

An old picture of himself with RAVEN. The two of them so
young, so full of hope. He hears a faint echo:

29 YOUNG CHARLES (V.O.)
*...you're hungry and alone. You
don't have to steal, you never have
to steal again, that's a promise.*

29

*
*
*

We see a flicker of emotion in his eyes, something fighting
toward the surface, as we CUT TO--

30 EXT. XAVIER MANSION - PAST - DAY 30

Logan heads for his car. Hank watches him go, he wants to follow. A hard beat. And... *

CHARLES (O.S.)
She won't listen to me.

They turn, see CHARLES emerging from the house.

CHARLES (CONT'D)
Even if I go with you, even if we find her, I can't convince her to stop any more than I could convince her to stay.

LOGAN
You won't have to convince her.
Magneto will.

Hank and Charles share a glance. *

HANK
It won't be easy to get to him.

LOGAN
Why not? Where is he?

CHARLES
Where he belongs. *

31 INT. UNDERGROUND HALL - PAST - DAY 31

BUZZZZZ. A secure door buzzes open. We notice the door is made of white NASA-grade PLASTIC. A GUARD moves through the hall, carrying a plastic tray of food. He stops at--

A METAL DETECTOR. Body CLEARED. He checks his TEETH at an X-RAY MACHINE. No metal fillings. Another airlock hisses open.

He moves through a CONCRETE MAZE OF HALLS, passing more GUARDS. Perhaps we notice none of them are wearing METAL. No buttons, no zippers, all plastic guns.

32 INT. UNDERGROUND PRISON - PAST - DAY 32

He makes it to the last door, which slides open revealing...

32 A single shadow. A MAN sits with his back to us. 32

ERIK LENSHER.

The Guard DROPS the tray of food onto the floor, spilling it. *

GUARD

Oops.

The Guard starts to leave but--

ERIK

Tuna...swordfish....mackerel.

The Guard turns back, motions to the food--

GUARD

Think it's mostly beans and
whatever slop they had left in the
trash.

ERIK

Not me. You. You had fish for
dinner last night...

The Guard tenses, how did he know that...?

ERIK (CONT'D)

Trace amounts of iron in seawater,
you might want to watch what you
eat.

The Guard's STOMACH shifts, rumbling, shivering unnaturally.
Freaked out, he backs away and SLAMS the DOOR behind him.

GUARD

Goddamn freak of nature.

34 EXT./INT. PENTAGON COURTYARD - PAST - DAY 34

As he scrambles away, we pull UP THROUGH THE CONCRETE
CEILING, and we hear a voice:

HANK (V.O.)

...it's a hundred feet deep, with
only one access point...

We PULL ALL THE WAY UP through the GROUND, revealing the
prison is under a GRASSY CLEARING.

34 HANK (V.O.) 34

...surrounded on all sides by the
most heavily secured building in
the world.

And we see this is the INNER COURTYARD FOR THE PENTAGON. The
image transitions into a MAP in--

*
*

35

INT. XAVIER MANSION - XAVIER'S OFFICE - PAST - DAY

35

Hank stands with Charles and Logan, looking at a map of the Pentagon.

HANK

The Pentagon was built in World War II when there was a shortage on steel, so the foundation is pure concrete and sand, no metal, the perfect place to hold him.

*

LOGAN

What's he in jail for, this time?

*

CHARLES

He didn't tell you?

Logan shakes his head.

CHARLES (CONT'D)

You may have heard about a "magic bullet" that killed a President in 1963.

LOGAN

JFK...

CHARLES

What else would explain a bullet that curved in the air? Erik always had a way with guns.

Logan stands there, processing.

CHARLES (CONT'D)

You sure you want to break him out of there? We're talking about the most dangerous man in the world. I've seen the damage he can do.

Logan looks at Charles, level.

*

LOGAN

So have I. But we don't have a choice. We need him to persuade Raven.

*

*

Logan turns back to the map.

*

LOGAN (CONT'D)

Now, how we getting in there? We gotta blast through a hundred feet of concrete.

*

*

*

*

We PUSH IN on Hank, a thought forming. *

HANK *
I might know a guy. *

Charles looks at him, with trepidation, as we CUT TO-- *

67 EXT. XAVIER MANSION - TENNIS COURT - PAST - PRE-DAWN 67 *

An old, ratty tennis court with sagging net, flat tennis *
balls. Suddenly, the balls start to shake, rolling away as *
the ground opens. And... *

A new X-JET RISES. Hank pilots the plane, soaring away from *
the house, as we hear a CROWD start to CHANT: *

JUGGER-NAUT! JUGGER-NAUT! *

36 EXT. FOOTBALL FIELD - PAST - DAY 36 *

A high-school FOOTBALL GAME. A hulking RUNNING BACK takes the *
ball, lowers his HELMET and PLOWS through the defensive line, *
blasting his way to the end zone. The crowd goes wild. *

The player takes off his helmet to celebrate, and we see it *
is CAIN MARKO, aka JUGGERNAUT, 18 years old. *

In the stands, we find: Logan, Charles, and Hank. *

LOGAN *
Not bad. *

HANK *
He's holding back. When he was at *
the school, he took out the whole *
west wing without breaking a sweat. *

Charles shakes his head, remembering-- *

CHARLES *
Cain always had...disciplinary *
issues. *

LOGAN *
Perfect. *

37 EXT. FOOTBALL STADIUM - PAST - DAY 37 *

Cain emerges from the tunnel with his pads strung over his *
shoulder. He slows when he sees CHARLES, HANK, and LOGAN. *

CAIN *
What are you doing here? Thought *
you shut down the school. *

Logan steps forward. *

LOGAN *

This isn't an academic visit. We
need your help, Cain. *

Cain keeps his eyes on Charles. *

CAIN *

Why would I help you? You threw us
all back in the street when you
were done with us. *

Charles looks away. Hank defends him. *

HANK *

We placed all the students in new
schools. *

CAIN *

Public school in Poughkeepsie.
Yeah, thanks for that. You know
what it's like to play this game
with only one percent of your
power? To have to hide all the
time...? *

(a beat, looks at Hank) *

Yeah, I guess you do. *

Logan steps up. *

LOGAN *

We're offering you a chance to use
the other 99 percent, kid. *

Cain slowly looks at him, and we hear the BUZZ OF AN ENGINE-- *

38 EXT/INT. X-JET - PAST - DAY 38 *

Hank flies the jet. Logan sits in the back with Charles and
Cain. Cain looks around, impressed by the plane. *

CAIN *

So this is where my tuition went. *

HANK *

Two minutes to target! *

38 Cain looks out the window, a flicker of nerves. 38 *

CAIN *

You sure we need to be this high? *

CHARLES

You need velocity to generate your power. If you have enough momentum, there's nothing you can't penetrate.

Cain looks out the window, unsure.

LOGAN

What's the fastest you've ever gone?

CAIN

When I was a kid, I got in a car wreck. Smashed into a tree at seventy-five miles an hour, went straight through the windshield, took out an acre of forest.

CHARLES

You'll be going twice that speed when you hit the ground. You'll reach terminal velocity on impact.

CAIN

Great, that's comforting.

LOGAN

I'll be right behind you.

Cain look at Logan.

CAIN

You got a parachute? Helmet?

LOGAN

No.

HANK

30 seconds to target!

The side door opens. They look out, see the PENTAGON getting closer. Cain tightens his HELMET, crosses himself and--

HE LEAPS OUT OF THE PLANE HEADFIRST.

He YELLS at the top of his lungs, adrenaline coursing through his veins. He drops like a missile toward the center of--

40

EXT. PENTAGON COURTYARD - PAST - DAY

40

He hits the ground head-first and SLAMS THROUGH THE EARTH--

SMASHING DOWN DOWN DOWN, CARVING A HOLE IN THE GROUND FOR A HUNDRED FEET AND THEN--

41 INT. UNDERGROUND HALL - PAST - DAY 41

42 THUNK. He lands in a HALLWAY. He rises slowly, with dirt and debris all around him, the sun shining down from the hole above. He looks up, dazed, sees-- *

LOGAN PLUMMETING THROUGH THE AIR. Logan drops fast, hurtling hundreds of feet, down through the hole to--

43 INT. UNDERGROUND HALL - PAST - DAY 43

BOOOM. Logan lands with a deafening THUD, all of his BONES BREAKING ON IMPACT. But he slowly stands and... *

His body HEALS, FUSING, BONES SNAPPING back into place. With a pained grimace, he opens his eyes, looks at Cain.

CAIN

That hurt?

LOGAN

You have no idea.

44 INT. UNDERGROUND PRISON - GUARD BOOTH - PAST - DAY 44

ALARMS BLARE. Guards check plastic surveillance screens, black and white footage, alarm quadrants flashing.

GUARD

We've got intruders in East Hall 6.

(a beat, confused)

No, wait, they're in West Hall

11...

(even more confused)

No, no, Hall 13....

Guards look at the screens. One of them realizes:

GUARD 2

They're not going through the halls. They're going through the walls.

And now they can HEAR and FEEL the BLASTS, like an earthquake. BOOM BOOM BOOM BOOM the sound echoes to--

45 INT. ERIK'S CELL - PAST - DAY 45

Erik slowly turns, giving us our first good look at him: thick beard, his eyes steely as ever.

He hears the blasts, the ground shaking, the glass walls shivering. Closer, louder. His eyes narrow as--

*

BOOOOOOM. The airlock door at the end of the hall EXPLODES OPEN. Cain keeps charging, head down, CRASHING INTO--

ERIK'S CELL. The glass comes raining down. Cain skids to a stop at the far end of the cell. Erik turns to see another shadow surface from the dust and debris:

LOGAN. Erik recognizes him.

*

ERIK

45 I know you.

45

*

LOGAN

Not as well I know you. Get up, we're leaving.

*

Erik stands, turns toward the entrance, but--

LOGAN (CONT'D)

Not that way.

Cain gets a running start and CRASHES THROUGH THE FAR WALL.

46 EXT/INT. PENTAGON - PAST - DAY

46

People rush to the windows, staring out at the smoking HOLE in the middle of the courtyard. In the chaos, we see--

CHARLES. He moves swiftly through the crisscross of bodies. With everyone's attention outside, he threads his way to--

A secured ELEVATOR, where a SOLDIER stands guard. He sees Charles coming, a military bag strung over his shoulder.

*

*

CHARLES

We're under siege. All armed personnel are being sent to the point of attack.

*

*

*

*

SOLDIER

I'm not supposed to leave my post.

*

*

Charles puts a hand to his head, reading the man's mind.

*

CHARLES

The order came straight from General Barnes.

*

*

*

(reading more thoughts)

*

You needn't worry about getting in trouble like that night at the embassy.

*

*

*

SOLDIER

How do you know about that night?

CHARLES

I read your files, soldier. Now get out there before you do have something to worry about.

The soldier nods, moves past Charles. As soon as he clears, Charles steps to the elevator, and we CUT BACK TO--

47 INT. UNDERGROUND PRISON - VARIOUS - PAST - DAY 47

Emergency lights flash, alarms blare, the place on lockdown. GUARDS scramble through halls, following the echoes of WALLS CRASHING DOWN. They catch a flash of--

Cain, Logan and Erik down a hall, but they disappear with another BOOM, crashing through a wall.

INT. UNDERGROUND PRISON - GUARD BOOTH - PAST - DAY

The Guards check the screens, they see the dots moving through wall after wall on their grid, and--

INT. UNDERGROUND PRISON - HALL - PAST - DAY

The blasts come louder and louder, closer and closer, BOOM BOOM BOOM AND....

CLICK. A DOOR opens down the hall. Cain steps out.

CAIN

All clear.

Erik and Logan surface behind him. Dust and debris waft out, walls shattered behind them.

They head down a LONG HALLWAY, where they see: THE MAIN ELEVATOR SHAFT. Their way out. The doors open and--

CHARLES emerges. The world slows, as Charles and Erik lock eyes, so much history between them.

ERIK

You...you can walk.

CHARLES

No thanks to you.

Erik shakes his head.

ERIK

You're the last person in the world
I expected to see. *

CHARLES

48

Trust me, I wouldn't be here if I
didn't have to be. I was happy to
let you rot in here. *

48

Erik gives a thin smile.

ERIK

It's good to see you too, old
friend.

But Charles doesn't smile back. He blocks Erik's path.

CHARLES

If we get you out of here, we do
things my way, no killing, you do
what I say. *

*

*

Erik motions to his head.

ERIK

No helmet, Charles. I couldn't
disobey you even if I wanted.

CHARLES

I'm never getting inside that head
again. I need your word, Erik.

Before Erik can answer, they see--

GUARDS SURFACE DOWN THE HALL.

GUARD

HANDS! GET YOUR HANDS UP!

They raise their weapons. Erik looks to Charles.

ERIK

Okay Charles, stop them. *

*

Charles looks down the hall at the guards.

CHARLES

I can't do that.

The guards move closer, guns cocked.

ERIK

What, what are you doing, Charles?
It's not an ethical decision. Just
freeze them before they fire!

*

CHARLES

48

I CAN'T!

48

ERIK

WHY NOT?

*

CHARLES

BECAUSE I DON'T HAVE ALL MY POWERS!

*

LOGAN

WHAT DOES THAT MEAN?!

*

*

CHARLES

I CAN READ MINDS, I CAN'T CONTROL
THEM!

*

*

*

The Guards open fire, but--

*

WHHHM! Erik raises a hand, RIPS THE ELEVATOR CAR out of the
shaft and HURLS IT DOWN THE HALL AT THE GUARDS.

The Guards see AN ELEVATOR SKIDDING AND SPARKING THROUGH THE
HALL TOWARD THEM, a truly surreal image and--

WHAM! It TRAPS them, SLAMMING into the wall with the doors
open, so THEY'RE STUCK INSIDE IT.

*

*

More GUARDS surface at the other end of the hall, raising
their guns. Erik looks at them and--

WHHHM! Erik sends METAL CABLES from the elevator shaft
snaking toward them. The cables move like extensions of his
arms, SLASHING into Guards, KNOCKING THEM OUT.

Finally, there is quiet. Smoke in the air. Wreckage. Erik
looks to Charles, the guards unconscious around them.

*

ERIK

No killing. You have my word.

*

He heads for the elevator shaft. He controls the metal in the
shaft, so a PANEL SNAPS DOWN, creating a FLOOR for him.

*

*

ERIK (CONT'D)

Going up?

*

*

Charles starts to open his military bag, and we CUT TO--

*

INT. PENTAGON - HALLWAY - PAST - DAY *

DING. The doors open back upstairs where Charles cleared the soldier. Erik, Charles, Logan and Cain emerge. Erik now wears military garb. *

As they step out, the metal panel DROPS back into the shaft, clanging down a hundred feet. They move on. *

A couple passing WOMEN look down the shaft, see it's strangely EMPTY. They look back toward our crew, but-- *

Our guys disappear into the crowded halls. *

EXT. X-JET ON LANDING STRIP - PAST - DAY *

The jet is parked. Cain is saying goodbye to Charles. *

CAIN *

Well, that was fun. Hey Chuck, let me know if you get the school up and running again. Those kids in Poughkeepsie, they're not in my league. *

Charles nods, distant. *

CHARLES *

Good luck, Cain. *

Cain looks toward the plane, where Erik waits. *

CAIN *

Yeah, you too, Professor. *

Cain walks away. Charles watches him for a moment, then turns back toward the plane, and we CUT TO-- *

49 EXT/INT. SMALL PLANE - PAST - DAY

49

Hank flies. Charles sits alone, looking out the window. Erik sits close, watching him for a beat. *

ERIK *

What happened to your powers? *

Charles keeps his eyes out the window.

ERIK (CONT'D) *

How did you lose them? *

CHARLES

49 The treatment for my legs, it affects my DNA.

49

ERIK

You gave up your powers so you
could walk...?

*

Charles slowly looks at Erik.

CHARLES

You don't know what it's like to
lose a part of yourself.

ERIK

I've lost my fair share.

CHARLES

And you think that justifies what
you've done?

Erik hardens.

ERIK

You have no idea what I've done.

CHARLES

I know you put me in that chair, I
know you took the things that meant
the most to me--

ERIK

Well maybe you should've fought
harder for them.

CHARLES

You want a fight, Erik, I'll give
you a fight--

LOGAN

Sit down--

ERIK

No, let him come--

Charles keeps coming.

CHARLES

You think you're the only one with
pain and anger, you think you're
the only one who's suffered--

LOGAN

I said SIT DOWN--

ERIK

Come on, let's see what you can do
without your powers--

WHAM! Charles HITS Erik. They start to fight. *

LOGAN *
Goddamnit. *

As they fight, the walls shake on the metal plane. *

HANK *
Guy! You're messing up my *
aerodynamics! *

Warnings flash in the cockpit, and finally-- *

Logan rips them apart. He pushes Charles to a chair, and *
snaps a BONE CLAW at Erik, holding him at bay. *

LOGAN *
Enough! *

Erik lowers his hands. Logan looks at them both. *

LOGAN (CONT'D) *
When this is over, you can go back *
to hating each other, spend the *
rest of your lives fighting, for *
all I care. But right now, you *
gotta come together, because like *
it or not you need each other. The *
whole world hangs in the balance, *
and it's up to you two jackasses to *
save it. *

Erik slows, surprised. *

ERIK *
What does that mean? *
(a beat) *
Why did you break me out of that *
prison? *

As the question hangs there, we CUT TO-- *

50 EXT. TRASK INDUSTRIES HEADQUARTERS - PAST - DUSK 50 *

A sprawling industrial complex. As we get closer, the *
building and factory turn into-- *

INT. TRASK INDUSTRIES HEADQUARTERS - PAST - DUSK *

A miniature of the complex sits in the lobby. TRASK enters, *
passing the front desk, where a SECURITY GUARD straightens. *

Trask heads for the stairs, passing a wall where his company *
insignia is brandished in big letters. He heads upstairs to-- *

52 INT. TRASK INDUSTRIES - TRASK'S FLOOR - PAST - DUSK 52 *

Trask approaches his office. His SECRETARY is waiting. *

SECRETARY
We weren't expecting you, sir.

TRASK
Just wanted to grab a couple files.
Is that a new dress? It's nice.

SECRETARY
(surprised, confused)
...thank you.

53 INT. TRASK OFFICE - PAST - DUSK 53

Trask enters his massive office. He shuts the door behind him, and moves fast, TRANSFORMING INTO RAVEN. *

She checks the office, rifles through the desk, drawers, papers. She slows when she notices: *

A large PORTRAIT on the wall. She steps toward the picture, which has TRASK giving a prosthetic robotic leg to a LITTLE GIRL missing a leg. Raven darkens, disgusted. *

She reaches out, and pulls back the painting, revealing-- *

A SAFE IN THE WALL. It has a FINGERPRINT PAD. *

Raven smiles, reaches out, her hand TRANSFORMS into TRASK'S HAND, touching the pad, which reads her ID and-- *

The SAFE POPS OPEN. She enters the safe, finds FILES full of data, research from Saigon and around the world. She flips through the files, stops on a file marked WEAPONS TEST. *

She opens it and freezes, looking at the face of--

53 ALEX "HAVOC" SUMMERS. 53

She flips the pages, seeing results and photos from the weapons test, and we FLASH TO-- *

54 EXT. WOODS - PAST - NIGHT 54

ALEX running in the woods, scared, hunted. Something is coming in the sky, casting a shadow over the trees. As it gets closer, we FLASH BACK TO--

55 INT. TRASK OFFICE - PAST - NIGHT 55

Raven looks at the photos, flashing between the file and--

56 EXT. WOODS - PAST - NIGHT 56

A bright light flares through the trees, like a searchlight. Alex spins, breathless, nowhere to hide. He FIRES a BLAST from his chest, burning through trees, hitting-- *

The massive shadow. But it doesn't stop. It reaches through the trees. A crude BEAM OF ENERGY generates in its MASSIVE HAND, and BLASTS forward, HITTING ALEX, as we SMASH TO--

57 INT. TRASK OFFICE - PAST - DAY 57

Raven stares at a photo of Alex's DEAD BODY. An AUTOPSY.

Raven grips the report, emotional. A tear forms in her eye, and suddenly--

SECRETARY (O.S.) *

Dr. Trask? *

The voice startles Raven. *

RAVEN *

One second--

(changing her voice)

ONE SECOND.

She transforms back into Trask, steps out of the safe, goes to the door where the Secretary stands with a piece of paper. *

SECRETARY *

We added some names to the list for tomorrow. *

He takes the list, looks at the names. Russian, Chinese. *

TRASK *

Thank you. *

The Secretary notices the tear on Trask's cheek. *

SECRETARY

Is something wrong, sir?

Raven wipes away the tear, hardens.

57 TRASK 57

No. Nothing.

(a beat, then) *

Would you mind typing up my itinerary for tomorrow? I don't want to miss anything. *

The Secretary nods, heads away. Trask watches her go, his eyes darken, a flicker of YELLOW in the iris, as we CUT TO-- *

58 EXT. XAVIER MANSION - PAST - NIGHT 58

Dark, quiet. We push toward the house...

59 INT. XAVIER MANSION - DINING ROOM - PAST - NIGHT 59

Charles, Erik, Logan, and Hank sit around a table, eating dinner. Erik gulps down food, ravenous. Mid-conversation--

HANK

We know she'll be at the summit,
but she could be anyone there. How
do we find her?

LOGAN

She's coming for Trask. We stay
close to him, we'll be there when
she makes her move.

Hank considers. A beat.

HANK

And then what?

LOGAN

Then we get her out of there, and I
go back to a future with no
Sentinels, no war.

Hank keeps pushing, a little embarrassed--

HANK

No, I mean, what happens to Raven?
Where does she go?

LOGAN

That'll be up to her.

Hank looks down at his plate of food.

HANK

She'd be safest here. *

ERIK

And you think that's what she
wants?

59 From the other side of the table, they hear-- 59

CHARLES

It's what she needs.

Erik looks at him, that strident tone.

ERIK

I can't begin to imagine why she left.

HANK

She left because you got in her head, messed with her mind.

ERIK

That's not my power, Hank. She left because she didn't want to hide anymore. She didn't want to pretend to be someone she's not.

The words are aimed at Hank. He grips the table. Logan looks around, realizing...

LOGAN

You all had something with this girl, didn't you?

Hank pushes his chair back, walks out.

LOGAN (CONT'D)

Guess it makes sense. She's the only girl in the world who could be all things to all guys.

Erik looks down the table at Charles.

ERIK

You should be proud of her, Charles. She's out there fighting for our cause. *

CHARLES *

You mean your cause. *

ERIK *

I mean mutants. You're still one of us, aren't you? Or do you consider yourself more human now? *

Charles tightens. *

LOGAN *

Erik... *

ERIK *

I'm just saying you raised a strong girl, you taught her well. *

Charles looks back at him, anger in his eyes.

CHARLES

The girl I raised, the girl I knew,
wasn't capable of murder. I didn't
teach her that, Erik. You did.

*

Charles rises, walks out. Erik uses the metal on the table to pull Charles' plate toward him. He reaches for the food.

LOGAN

59

So you were always this much of an
asshole.

59

Erik looks at him.

ERIK

I take it we're not friends in the
future.

LOGAN

I spend the better part of the next
fifty years trying to bring you
down.

ERIK

And how do you do...?

Logan considers.

LOGAN

You're like me, Erik. You're a
survivor.

(a beat)

But I have all the time in the
world. You do not... Don't waste
this life fighting your friends.
You'll end up at a table all by
yourself.

He walks out. And Erik is left alone at the table, surrounded by plates of food and empty chairs, the words resonating.

60

INT. XAVIER MANSION - ERIK'S BATHROOM - PAST - NIGHT

60

Erik stands at the sink, as a straight RAZOR shaves off his beard. He controls the blade magnetically, his eyes staring into the mirror, thinking about Logan's words.

INT. XAVIER MANSION - LOGAN'S ROOM - PAST - NIGHT

*

Logan lays in bed, smoking a cigar. The room is thick with smoke. A KNOCK on the door. HANK pokes his head in.

*

*

HANK

You know, those things can give you
cancer. I've done some toxicology
tests in the lab and...

Logan just looks at him, takes a big puff. He doesn't have to
worry about getting cancer.

LOGAN

You want something...?

Hank struggles.

HANK

Yeah, uhm, I know it's complicated
and...there's probably all kinds of
rules and reasons for what you can
and can't say, but I was wondering,
if you could tell me...in the
future... do I make it?

Logan takes the cigar out of his mouth. He looks over.

LOGAN

No.

Hank nods, tries to keep a brave face.

HANK

Oh. Ok. It's okay...thanks.

He turns to go, but--

LOGAN

Hey. Hey, kid.

Hank turns back.

LOGAN (CONT'D)

That's the world I came from. But
if we do our jobs tomorrow, it's
not the world I'm going back to.

Hank nods, a little bolstered by the words. He heads off.
Logan goes back to smoking his cigar, as we CUT TO--

61 INT. XAVIER MANSION - HALL - PAST - LATER

61

Erik moves through the halls, clean shaven now. He looks at
the familiar house, now dark, empty. Memories flicker for
him, perhaps distant echoes from the last time he was here.

He slows when he sees: Charles in his office, drinking alone.
Erik considers, then heads down the hall into--

64 INT. XAVIER MANSION - OFFICE - PAST - NIGHT 64

Charles is pouring himself another glass. *

ERIK (O.S.)
Make that two? *

Charles sees Erik emerge. Charles walks away from the bottle.

CHARLES
Make it yourself.

Erik controls the metal top of the bottle, tipping it over to pour himself a glass. He motions to the CHESS BOARD.

64 ERIK 64 *
Fancy a game?

CHARLES
I'm not in the mood for games,
thank you.

Erik takes a sip of his drink, savors it.

ERIK
Haven't had a real sip in ten
years.

CHARLES
You're lucky you weren't executed
for what you did.

Erik lowers his glass, looks at Charles.

ERIK
I didn't do it, Charles. I didn't
kill the President.

CHARLES
No? You weren't there? You didn't
make that bullet move?

ERIK
Yes I was there. And yes I made the
bullet move...because I was trying
to stop it. I was trying to save
him.

Charles slows, surprised.

ERIK (CONT'D)
There were ten shots taken. I
stopped nine of them. But it only
takes one...

(MORE)

ERIK (CONT'D)

(a beat)

You of all people should know that.

Charles looks at Erik, not sure what to believe.

CHARLES

Why would you want to help him?

ERIK

Because he was going to help us. He was one of us, Charles.

CHARLES

Kennedy was...?

64 Erik nods.

64

ERIK

A mutant. That's why they killed him.

CHARLES

Who? Who killed him?

ERIK

Your man Trask. He set me up. It was all part of his plan to turn the government against us. It's how he got his program started...

*

Charles darkens.

CHARLES

And now we know how it ends. You were right, Erik. They do away with us.

*

*

*

ERIK

Not if we change things tomorrow, not if we change history.

*

Charles looks at him. Erik steps closer.

*

ERIK (CONT'D)

We've been given a second chance, you and me. Together, tomorrow, we can change our fate, we can determine our own destiny. We can decide how this ends.

*

*

*

*

Charles slows, the words resonate. Erik is the one inspiring Charles now. A beat. Then--

*

*

CHARLES

It's been a while since I played. *

He motions to the chessboard. Erik smiles softly. *

ERIK

I'll go easy on you.

He goes to the board, starts setting up the pieces. Charles goes to get another drink. This time--

64 He pours two glasses. 64 *

As he sits down with Erik, we PULL OUT of the room, down the dark hall, watching these two old friends play chess. *

We hear FRENCH MUSIC on the CUT TO-- *

65 INT. PARIS CAFE - PAST - NIGHT 65

A crowded cafe. A pack of NORTH VIETNAMESE SOLDIERS are getting drunk. The loudest among them is GENERAL LUONG.

VIETNAMESE CAPTAIN (SUBTITLED)

General, maybe you should slow down, we have a big day tomorrow.

GENERAL LUONG (SUBTITLED)

We're celebrating, son. It's not every day you win a war, let alone against the American devils.

(rising, unsteady)

I'm getting another bottle.

He stumbles toward the bar, elbows through the crowd, and--

KNOCKS into a woman, spilling her drink.

GENERAL LUONG (CONT'D)

Pardon, excuse me--

He slows, staring at a beautiful young woman:

RAVEN. She speaks perfect VIETNAMESE. *

RAVEN (SUBTITLED) *

I'm pretty sure it was my fault.

The General slows, stunned. *

GENERAL LUONG (SUBTITLED) *

You speak perfect Vietnamese. *

RAVEN (SUBTITLED) *
 I'm an interpreter. I have a good *
 ear for voices. *

He looks at her, the spilled drink. *

GENERAL LUONG (SUBTITLED) *
 Let me buy you another... unless *
 you're here with someone. *

RAVEN (SUBTITLED) *
 I'm alone. *

66 INT. FRENCH HOTEL SUITE - PAST - NIGHT

66

The door swings open to a lavish suite with views of the Eiffel Tower. Luong leads Raven inside. Her eyes dart around the room. She sees an invitation to the PARIS PEACE SUMMIT.

RAVEN (SUBTITLED) *
 You're going to the Summit *
 tomorrow...? *

He smiles. *

GENERAL LUONG (SUBTITLED) *
 A pretty girl interested in *
 politics... *

66 She looks back at him, flirty.

66

RAVEN (SUBTITLED) *
 Looks can be deceiving. *

His smile widens. He speaks broken English-- *

GENERAL LUONG *
 Show me more, baby. Clothes off. *

She cocks her head.

RAVEN *
 Okay... *

She starts to move like she's taking off her clothes, but-- *

Her clothes DISAPPEAR, as she TRANSFORMS, her BODY BECOMING *
 BLUE, SCALES replacing SKIN. *

The General backs away, terrified. She steps forward.

RAVEN (CONT'D) *
 What's wrong, baby? You don't think *
 I'm "pretty" like this? *

She lunges forward, knocking him out with a single blow. As he drops, she grabs his invitation, and we SMASH TO--

69 EXT. ATLANTIC OCEAN - DAWN 69 *

The X-Jet speeds across the ocean...

70 INT. X-JET - DAWN 70

Erik looks out the window, thinking. Charles sits across from him. This time, Charles asks the first question--

CHARLES
When's the last time you saw her?

ERIK
The day I left for Dallas. *

CHARLES
How was she? *

Erik turns toward him. *

ERIK
She was my greatest soldier. *
Strong. Driven. Determined. *

CHARLES
No. I mean...was she happy? *

Hank listens from the cockpit. Erik considers, uncomfortable with emotion. *

ERIK
She was...we were...I...I could see *
why she meant so much to you. *

Charles nods. *

CHARLES
When this is over, she'll decide *
where she goes. *

Erik gives a distant smile. *

ERIK
She always did, Charles, she always *
did. *

He looks back out the window, something behind his eyes, as we hear the ROAR OF A CROWD swelling from-- *

71 EXT. MAJESTIC HOTEL - PAST - DAY 71 *

A crowd surges outside the hotel. Flags flap -- Russian, American, Vietnamese. REPORTERS flock, cameras roll. *

REPORTER

...diplomats from around the world
will be gathered here today to
officially end all United States
military involvement in Vietnam.
This is a historic day for peace...

Motorcades pull up. Generals and Dignitaries pile out.

A dark sedan arrives. Doors open. TRASK emerges with that familiar captain from Saigon: BILL. They head up the red carpet into the hotel. *

72 INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY 72 *

A handful of FOREIGN GENERALS are waiting. Among them, we see GENERAL LUONG. They all turn as Trask and Bill enter. *

TRASK

Good afternoon, everyone, hello. *
Thank you for taking the time to *
meet. I know you have hands to *
shake and pictures to take
downstairs, so I'll get right to
the point: your side won this *
war...but you'll need a new weapon
for the new enemy.

He looks to Bill, who clicks a MICROFILM REEL into a projector, casting images onto a screen--

TRASK (CONT'D)

These are top secret files from the
US Defense Department, evidence of
a threat far deadlier than anything
you've ever faced. A new species
with powers that could render your
arsenals useless, your armies
powerless.

They look at images of Havoc, Toad, other mutants flickering on screen. *

TRASK (CONT'D)

We've rounded up these subjects *
from around the world, but there *
are far more out there... *

General Luong leans forward, as we CUT TO-- *

73 EXT. MAJESTIC HOTEL - PAST - DAY 73

A car pulls up to the rear entrance, which is blocked. TWO FRENCH SOLDIERS step to the car, flanking it. Logan sits at the wheel. He rolls down his window.

73 SOLDIER (FRENCH, SUBTITLED) 73
Turn around. There's no access past this point.

ERIK (FRENCH, SUBTITLED)
Step away from the car please, and raise the barrier.

The soldier steps closer, hand on his gun.

SOLDIER (FRENCH, SUBTITLED)
I'm not going to ask you again.

ERIK (FRENCH, SUBTITLED)
Nor am I. Now let us through.

LOGAN
You might want to do what he says.

The soldiers look at each other, pulling guns.

SOLDIER
Why would we do that? We have guns pointed at you.

ERIK
Actually, you have guns pointed at each other.

With that, Erik CONTROLS THE GUNS so they aim at one another. The triggers COCK, fingers tighten.

CHARLES
Erik...

ERIK
I know the rules, Charles.

WHAM! The guns WHIP UP, SMASHING into the soldiers' faces, knocking them out. Erik moves the metal barrier with a wave of his hand, and they drive forward toward the hotel.

74 INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY 74

The Generals look at Trask's presentation.

RUSSIAN GENERAL

You would betray your country by
selling this weapon to us?

*

TRASK

74

I'm a man of the world, General.
The world I see is not a world of
nations and borders, but a world of
man and mutant. And there's only
one way to retain our place atop
that world...

74

*

The image on the screen clicks to BLUEPRINTS for SENTINELS.

TRASK (CONT'D)

I call them Sentinels. Named for
the ancient guardians who stood at
the gates of the citadel. They have
the aeronautic abilities of a
Harrier Jet, and fire a particle-
beam that can burn through ten feet
of concrete. Their skin is
lightweight, made of the same
indestructible polymer that NASA
uses for their space program, not
an ounce of metal in it...

*
*
*
*
*
*

The Generals look impressed. Trask continues--

TRASK (CONT'D)

But none of that is what makes the
Sentinel so special. Size, power,
speed, you can find that at
Lockheed or Boeing. No, what makes
the Sentinel so special is the
ability to target the Mutant X
gene. A genetic guidance system...

He pulls out a small, handheld GUIDANCE SYSTEM.

*

TRASK (CONT'D)

...that can lock onto a mark from
half a mile away, and won't trigger
unless it identifies the target. So
there won't be any human collateral
damage, the system couldn't even
activate in here...

*

But suddenly -- BEEP BEEP BEEP. The device is FLASHING. Trask
slows, looks up.

TRASK (CONT'D)

.....unless there was a mutant.

It targets: GENERAL LUONG. *

As Trask steps toward him, the beeps get louder. General Luong looks around, trapped. *

GENERAL LUONG
There's been some kind of mistake. *

Trask glances at Bill, who pulls out that familiar TASER WEAPON from Saigon. *

TRASK
My machines don't make mistakes... *

The beeps turn into a flatline. *

TRASK (CONT'D)
What are you...? *

The General glances around, makes a decision, and-- *

TRANSFORMS INTO RAVEN. Blue scales, yellow eyes. *

RAVEN
I'm the future. *

She makes a move for Trask, but-- *

Bill FIRES his TASER. It hits Raven. She drops, losing control of her body, FLUTTERING through identities, including Trask. He gets closer, staring at her in awe. *

TRASK
Amazing. You can mutate into anyone...anything. *

He gathers himself, look back at the Generals. *

TRASK (CONT'D)
You see, gentlemen, this is precisely what I'm talking about. You never known when one of them is in our midst... *

He turns to Bill. *

TRASK (CONT'D)
Take her away. She'll make an intriguing lab rat. *

Bill and a few soldiers step toward her but-- *

VOICE (O.S.)
No she won't. *

They turn to see: *

ERIK in the doorway. Flanked by Charles, Logan, and Hank. *

RAVEN *

Erik... *

He steps into the room, looks to Raven, emotion in his eyes. *

CHARLES *

We came for you, Raven. *

HANK *

All of us. *

Raven sees them together, manages a smile. Bill aims his taser at them, soldiers pull guns, but-- *

All the weapons come FLYING OUT OF THEIR HANDS, hurled to the other side of the room by Erik. All but one, which flies into- *

HIS HAND. He raises it up. *

ERIK *

I'm sorry, Charles, but I'm going to have to break my promise. *

Charles looks at Erik. *

CHARLES *

Killing Trask isn't the answer. *

ERIK *

I know. *

And he lowers the gun, so he is aiming at... *

RAVEN. *

CHARLES *

Erik, what, what are you doing? *

ERIK *

Securing our future. She's the key to our destruction. *

Logan steps forward, everybody tensing.

LOGAN

What the hell are you talking about?

ERIK

You know better than anyone. You've seen it yourself. As long as she's out there, we'll never be safe.

*

Charles shakes his head, stunned.

*

CHARLES

You said we were going to change things, change our fate--

*

*

*

ERIK

This is the only way.

*

*

Charles steps closer.

*

CHARLES

It's Raven...

*

*

Erik grips the gun, fights down emotion.

*

ERIK

To win a war, you have to be willing to make sacrifices.

*

*

*

He cocks the trigger. Raven stands helpless.

*

RAVEN

74

Charles, please, stop him...

74

Erik looks to Charles, who stands equally helpless.

ERIK

He can't.

Erik starts to pull the trigger and--

WHAM! Logan SLAMS into him, SLICING his side with a CLAW.

The bullet misses. The gun drops. Logan turns to Raven.

LOGAN

GO!

Raven RUNS, heading for the only way out: the windows. Logan and Erik clash, Logan's CLAWS cutting Erik, but-

Erik controls the GUN on the ground, so it AIMS and FIRES at Raven. She SMASHES through the window to--

*

75

EXT. MAJESTIC HOTEL - PAST - DAY

75

Glass rains down on the front steps. The crowd turns to see--

RAVEN DROPPING THROUGH THE AIR WITH BULLETS CURVING BEHIND HER. A bullet HITS her in the leg mid-fall. *

76 INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY 76

Logan HITS Erik, who loses control of the bullets so--

77 EXT. MAJESTIC HOTEL - PAST - DAY 77

The bullets drop from the sky like dead weight, and--

WHAM. Mystique hits the ground, somersaulting to a stop. She gets up, looks around, the CROWD AND CAMERAS FOCUSED ON HER. *

78 INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY 78

Bill rushes Trask out of the room, everybody evacuating as--

LOGAN AND ERIK FIGHT.

78 Erik spins the gun on the ground, FIRES at Logan, the BULLETS THWACK into him. He slows for a moment, pained, and we see--

79 INT. MONASTERY - INNER SANCTUM - FUTURE - DAY 79 *

Logan's body flutters. Kitty struggles.

KITTY

He's starting to...

(wake up)

No no no...

She redoubles her efforts, straining to hold him.

BISHOP

What the hell's going on?

Xavier looks toward Magneto, perhaps sensing the answer, as--

80 INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY 80

Logan stumbles back, struggles. He looks around, his consciousness blinking in and out. He drops to a knee.

Erik goes straight to the shattered window, and LEAPS OUT.

81 EXT. MAJESTIC HOTEL - PAST - DAY 81

With all eyes and cameras on Mystique, nobody seems to notice a man falling three stories to the street, landing as if he just stepped off the curb. Erik looks out, sees--

A flash of Mystique stumbling forward, her leg bleeding.

Erik raises a hand, CONTROLS THE BULLET IN HER LEG, DRAGGING her back toward him. She claws at the ground desperately.

82 INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY 82

Charles and Hank look out the window.

HANK

We have to stop him!

CHARLES

Logan, we need your help, come on, get up.

Logan looks up at them, his eyes shifting.

LOGAN

Where...where am I...?

Charles reaches for him.

82 CHARLES 82

Logan--

Logan knocks him back, and spins, dizzy, losing control. He SCREAMS, his CLAWS slashing the air like a scared animal. *

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY *

Logan's body is tossing and turning. A CLAW SLIDES OUT, SLICING INTO KITTY'S SIDE. She drops back, stunned-- *

BOBBY *

Kitty! *

STORM *

Hold on, hold on, Kitty-- *

Storm rips a cloth, uses it to staunch the bleeding on Kitty, who struggles to hold Logan, as-- *

84 INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY 84 *

Logan GRABS Charles by the throat, SLAMS him into the wall.

LOGAN

HOW THE HELL DID I GET HERE?! *

CHARLES

(choked)

You...came...to...us...

HANK

We need your help, please, he's
going to kill her.

Hank stands at the window, sees-- *

EXT. MAJESTIC HOTEL - PAST - DAY *

Erik pulls Raven closer, closer. *

INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY *

Hank looks at Logan and Charles, then back out the window. He
sees Erik about to kill Raven. Emotional, Hank starts to
TRANSFORM INTO BEAST, and he makes a decision: *

HE LEAPS OUT THE WINDOW. *

87 EXT. MAJESTIC HOTEL - DAY

87 *

Beast drops down, SLAMMING into Erik, KNOCKING him into a
FOUNTAIN. Water goes splashing up, and-- *

Raven pulls away, no longer gripped by Erik. *

The crowd is even more stunned by this large blue beast.
Raven sees him, a look between them.

HANK

Run.

Hank holds Erik down in the fountain. Erik thrashes, then-- *

The METAL SCULPTURE in the fountain TWISTS, SCREECHING,
WRAPPING AROUND HANK, RIPPING HIM BACK, while-- *

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY *

Kitty strains. Storm stops the bleeding but the energy being
transmitted by Kitty's hands is weaker. Logan shakes, as-- *

INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY *

Logan holds Charles tight, a claw at his throat. *

LOGAN

ANSWER ME! WHAT DID YOU DO TO ME?!
WHAT THE HELL AM I DOING HERE?!

Charles strains, reads his mind-- *

CHARLES

You...you woke up with a woman this
morning...Jeanine... *

LOGAN

Who are you? How do you know that--

CHARLES

She...you...

(thinking fast)

...you took some bad acid, man,
some really bad acid.

Logan slows, unsure.

EXT. MAJESTIC HOTEL - PAST - DAY

Hank is held down by the metal. Erik looks around the crowd, searching for Raven, but...

She is GONE, disappeared into the crowd of faces.

At the far end of the square, we see: an OLD MAN limps away, with a stain of BLOOD where Raven was shot in the leg. He tosses a look over his shoulder, and we see--

His eyes flicker YELLOW for a moment. He keeps moving.

Back at the fountain:

Erik strides away, infuriated. The crowd parts around him. As he disappears into Paris--

The metal goes dead around Hank. Hank exhale, slowly stands, and sees--

The crowd staring at him. Scared. Repulsed by this beast. This is Hank's worst nightmare. He LEAPS away, retreating, as--

INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY

Logan lets go of Charles. He heads for the windows.

CHARLES

I...I wouldn't look out that
window.

Logan gets closer and closer to the window.

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY

Kitty uses all her power to regain control of Logan, and finally...his body calms. His eyelids stop fluttering.

KITTY

I...I got him.

INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY *

Charles braces, as Logan reaches the shattered window, the sun hits his face, and-- *

His eyes come back into focus, his older consciousness restored. He sees the wreckage outside. Then looks back. *

LOGAN *

We need to get out of here, Charles. *

Charles nods, realizes Logan is back. As they leave together, we hold on the window, the wreckage, a city, a world that will never be the same again. *

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY *

Kitty looks up at the group, weakened. *

KITTY *

I...I don't know how much longer I can...hold him. *

Bishop stands with Xavier and Magneto, his voice low-- *

BISHOP *

If he wakes up, history is set, and we're done. *

They all look back at Kitty. Storm changes the tourniquet, the cloth heavy with blood. *

Magneto looks at Xavier, their fate more uncertain than ever. *

REPORTER (V.O.) *

Today was meant to be an historic day, the end of a long war. But history was made for another reason altogether... *

NEWS FOOTAGE PLAYS, IMAGES OF RAVEN, BEAST, ERIK. *

REPORTER (V.O.) *

The Paris Peace Summit was rocked by the appearance of unidentified assailants, the likes of which this world has never seen... *

INT. FAMILY HOME - PAST - NIGHT

A FAMILY huddles around a TV in China.

REPORTER 2 (SUBTITLED)

Some experts are saying we may be looking at a new species of primate, perhaps the missing link between monkey and man...

94 EXT. CITY STREET - PAST - DUSK 94

A CROWD gathers around a screen in Madrid.

REPORTER 3 (SUBTITLED)

Others are claiming this may be some kind of extra-terrestrial.

95 EXT. PARIS STREETS - PAST - NIGHT 95

The REPORTER stands outside the hotel.

REPORTER

95 Here in Paris, the police have told everyone to stay off the streets until they have more information. And so a day that was meant to be a celebration of peace, hope, and security...has turned into a day of fear, terror, uncertainty. All of us asking the same question: what did we witness here today? And are there more of them out there...? 95

The images FREEZE on a screen in--

96 INT. WHITE HOUSE - OVAL OFFICE - PAST - DAY 96

The room is PACKED with the nation's most powerful men. At the desk sits: PRESIDENT RICHARD NIXON. He looks tired, stressed, it's been a rough year.

NIXON

Fuck me. What the hell are we dealing with here?

SECRETARY OF DEFENSE

Two days ago, this man, Erik Lensherr, escaped from a maximum security prison inside the Pentagon.

IMAGES flicker of ERIK in Paris, and the aftermath of the Pentagon.

SECRETARY OF DEFENSE (CONT'D)

The official statement is that we had a gas leak under the courtyard with no major injuries. We managed to contain the story--

NIXON

But not the threat.

In the shadows, we see TRASK.

SECRETARY OF DEFENSE

No sir. We believe this woman is a former associate of Lensherr's. They were in Cuba together the day of the Crisis in '62, and he was implicated in Kennedy's killing.

GENERAL

We don't know what they're planning but we do know conventional weapons are not enough.

96

*

Nixon motions to an image of BEAST.

NIXON

And what about this thing?

GENERAL

We don't know what that thing is, sir.

Nixon sits back in his chair, shakes his head.

NIXON

So what you're saying is our entire army, our entire Defense Department, is useless...?

*
*
*
*

Nobody answers. Then, one voice:

*

TRASK

Not entirely.

*
*

Nixon turns to him. They all do.

*

TRASK (CONT'D)

I've been developing a weapon for precisely this threat.

*
*
*

The SECRETARY OF DEFENSE puts the file in front of Nixon.

*

96

SECRETARY OF DEFENSE

It's an experimental program, sir.
Off the books.

Nixon looks at the file, the images of a SENTINEL. He shakes his head, staring at this massive robot.

NIXON

This is the best option we've got?

TRASK

It's the only option you've got.

Nixon looks at his Generals, they nod. He looks to Trask.

NIXON

What do you need to get these things operational?

Trask holds back a smile, glances at a familiar SENATOR.

TRASK

I recently gave that number to Congress. Of course, if you want to accelerate the program, it will cost substantially more--

NIXON

We'll give you whatever you need.

Trask nods, done.

TRASK

Great. One more thing. If we manage to capture these people, I'd like to keep that one...
(motions to Raven)
...for research purposes.

It's all distasteful to Nixon. But he nods.

NIXON

I want to make a statement this week, I want the world to know we can protect them, and I want to be damned sure it doesn't get hijacked like Paris. So can you have these things ready?

Trask smiles, nods.

TRASK

If you give me the means, I'll give you the munitions.

The Senator leans close to Nixon. *

SENATOR

Sir, where are we going to allocate
the money for this?

NIXON

Take it out of NASA, we've sent
enough goddamn men to the moon. *

Indeed, there were no more missions to the moon after 1973.
As the future of the Sentinel army takes flight, we hear--

PRESS SECRETARY (V.O.)

The nation's Defense Department is
mobilizing all resources to address
this critical situation... *

97 INT. PRESS ROOM - PAST - DAY 97

The PRESS SECRETARY reads a prepared statement.

PRESS SECRETARY

Our top scientists are compiling a
comprehensive report we will share
with the public. Rest assured, we
will answer all your questions and
address your concerns... *

The report continues, but the words are being TRANSLATED INTO
FRENCH, for we are watching the report on a TV IN--

98 INT. FRENCH HOSPITAL - EMERGENCY WARD - PAST - DAY 98

RAVEN sits on a cot, the whole ward watching the TV in the
corner. The report plays the footage from Paris of Mystique.

Raven holds back her emotions, as a NURSE checks the bandages
on her bullet wound. The nurse glances back at the TV.

NURSE

Terrible thing.

RAVEN

What is?

NURSE

98 Being born like that. 98

RAVEN

Is it?

NURSE

Can you imagine looking in the mirror and seeing that staring back at you?

Raven holds tight.

RAVEN

Yes, I can.

The nurse keeps checking the bandage.

NURSE

Where do you think she comes from?
You think she has a family?

Raven considers. Softly:

RAVEN

Yes. She does.

Off her look, conflicted, thinking, we CUT TO--

99 EXT. XAVIER MANSION - PAST - DAY 99

Logan, Charles and Hank return to the house.

100 INT. XAVIER MANSION - PAST - DAY 100

They come staggering through the front door. Charles struggles to walk, his legs weak.

LOGAN

What's happening, why can't he walk?!

HANK

He needs his treatment, I'll go get it.

Hank rushes out. Charles collapses, broken.

CHARLES

I should have known anything with Erik would end in ruin--

*

LOGAN

100 It's not over yet. I'm still here, we can still save Raven, save all of us. 100 *

*

Logan steps closer to Charles.

*

LOGAN (CONT'D)

But we're gonna need all our powers
to do that. All of them. And that
means the power to find her, read
her mind, and stop it, if we have
to. Powers only you have...or used
to have.

The words hang there. Hank returns with the serum.

HANK

There's a little extra, because you
missed your dose.

He holds it out for Charles. Charles looks at it. He looks to
Logan. And....he makes his decision.

CHARLES

Hold onto it, Hank.

Hank slows, confused.

CHARLES (CONT'D)

Do me a favor, would you. Go
upstairs to my office, go into the
closet there...

100 Hank looks at him, realizes what he's asking. 100

HANK

Are you...sure?

Charles considers.

CHARLES

Absolutely not. Please fetch it for
me, before I change my mind.

Logan looks at him, starts to smile, as we CUT TO--

INT. XAVIER MANSION - XAVIER'S OFFICE - CLOSET - DAY

Hank opens the door. There, among boxes and books is:

The old WHEELCHAIR. Off this iconic image, we CUT TO--

EXT. PENTAGON - PAST - DAY

American flags flap outside.

105 INT. PENTAGON - ENTRANCE - PAST - DAY 105

A figure moves with workers toward the main checkpoint. They
all swipe ID cards, and metal doors open for them.

The figure swipes his HAND over the reader, and the metal bolts open for him too. We see it is:

ERIK. Wearing a suit, hat.

106 INT. PENTAGON - HALL - PAST - DAY 106

Erik gets to a familiar elevator where two SOLDIERS stand guard, heavily armed.

SOLDIER

Authorized personnel only, this is a secure area.

ERIK

I know. I lived down there for ten years.

They slow, recognize Erik. They raise their guns, but--

WHAM! The guns FLIP UP, and Erik PUNCHES them both in the throat. He catches them as they fall, and we CUT TO--

107 INT. PENTAGON PRISON - PAST - DAY 107

GUARDS are clearing debris from the prison break. Construction equipment lays around the wreckage.

ERIK (O.S.)

Sorry about the mess.

They turn and -- WHACK! Two of them get KNOCKED off their feet. The third guard spins toward Erik, but--

A DRILL rises off the ground, floating toward the Guard's head. As he blinks, we recognize him:

He's the one who served Erik his food.

Erik steps closer. The drill spins at the Guard's forehead.

GUARD

You came back here to get revenge? Well go ahead, pull the trigger, get it over with.

ERIK

Do you really think I would come back here for something as meaningless as your life?

GUARD

What...what do you want?

ERIK
Simply what I came here with.

GUARD
We don't have anything.

Erik steps closer, the drill spinning, making contact.

ERIK
Now's not the time to find your
honor. Don't lie to me.

The Guard looks at the drill, starts to penetrate.

109 INT. PENTAGON - UNDERGROUND STORAGE - PAST - DAY 109

Erik and the Guard step through a door. The room is a storage area. The Guard goes to a LOCKED BOX. He puts the key in the box, but his hand shakes, he can't get it in the slot.

ERIK
Allow me.

Erik pushes the Guard back, and magnetically slides the key into the lock, opens the box, revealing...

HIS HELMET.

It rises out of the box and into his hands. He holds it like an old friend.

GUARD
The whole world's gonna be coming
after you.

Erik starts to put the helmet on.

ERIK
No... I'm coming after them.

As the helmet slides on, we hear:

CEREBRO VOICE (V.O.)
Welcome, Professor.

101 INT. XAVIER MANSION - CEREBRO - NIGHT 101

Doors slide open, and we see...a WHEELCHAIR enters. With CHARLES sitting in it again. He leads Logan and Hank into this vast underground chamber where we see--

The 1973 version of CEREBRO. Dark, dusty, years of neglect.

Charles goes to the HELMET, which has a few more WIRES on it than the modern Cerebro. He blows off dust.

LOGAN

When's the last time you were down here?

HANK

The last time we went looking for students.

CHARLES

Long time ago.

He looks at that helmet with a hint of trepidation.

CHARLES (CONT'D)

Not sure I'll be able to control it the way I used to...

He slowly puts it on.

Hank goes to CONTROL PANELS, flips on the system. Charles tries to focus his power, his eyes narrow, and...

GEIGER NEEDLES start to FLUTTER, just a tiny fluctuation.

101 Charles increases his efforts, taking deep breaths, trying to focus, and...the needles rise. *

IMAGES flicker around Charles, FLASHES of FACES, out of focus, twisting in the air, and-- *

The GEIGERS SHAKE, as Charles struggles, too much data. Geigers start to go out of control, everything SHAKING. *

LOGAN (CONT'D)

Charles--

HANK

Professor--

WHHHM! The GAUGES BLOW OUT, glass goes flying.

CHARLES (CONT'D)

Turn it off! *

Hank goes to turn off the system, but--

LOGAN

Keep it on, Hank. Charles, focus.

Charles tries to focus, but struggles, strains, and finally--

BOOOOM. The whole system DIES, all the power goes DARK. *

Charles slumps over. Hank looks around.

HANK

I think you just blew out all the electricity.

LOGAN

Hank, not helping.

HANK

I'll...go fix it.

Hank heads out of the room. Charles takes off the helmet. He slumps over, pained. *

CHARLES

101

My mind...I can't do this...I can't control it, it's been too long.

101

*

*

LOGAN

So you're a little rusty. You just need to try again, concentrate-- *

*

*

*

CHARLES

It's not that simple. There's a key, a connection. *

*

*

*

Logan slows. *

LOGAN

What do you mean? Some kind of secret word or-- *

*

*

*

CHARLES

I can't explain it, it's a mindset, a way of thinking, a ghost in the machine, if you will. I built this thing with psychic locks. There's a key, and I don't have it. *

*

*

*

*

*

*

He turns toward the door to go, but-- *

LOGAN

I know someone who might. *

*

*

Logan steps toward Charles, and lowers himself. *

LOGAN (CONT'D)

Look in my mind. You'll find someone there who can help you... *

*

*

*

Charles looks at Logan, not sure what he means. *

LOGAN (CONT'D)

The Professor. *

*

*

Charles shakes his head, points to Cerebro. *

CHARLES

You saw what I did to this thing.
You sure you want me inside your
head?

LOGAN

There's no damage you can do that
hasn't already been done.

Charles looks into his eyes, his mind, and sees...

LOGAN'S MEMORIES. Flashes from other films, lifetimes:

*Logan and Jean. Logan and Stryker. A flicker of Logan being
transformed into Weapon X.*

Charles pulls back, startled by the image.

CHARLES

Your future--

LOGAN

Don't worry, I know. Look past it,
look for your future.

Charles keeps searching Logan's mind, and finds...

101 *HIMSELF. Older. In the chair. It's the moment Logan and Charles first meet in X1. Charles looks at him.* 101

CHARLES XAVIER

Give me a chance, I may be able to
help you...

*And now more memories come flooding back. The future.
Sentinels. A city in ruins. And finally Charles sees...*

THE CEILING OF THE MONASTERY. Charles has reached through
Logan's mind into the future. We see what he imagines--

102 INT. MONASTERY - INNER SANCTUM - FUTURE - DAY 102 *

Young Charles is now laying on that slab in Logan's place. He
gets up, looks around, the world a little hazy. He sees: *

The huddled mutants, refugees. Then his eyes are drawn to-- *

The older CHARLES XAVIER in the wheelchair. Xavier turns,
sensing this new consciousness in the room. *

XAVIER

Charles...? *

Young Charles walks toward the Old Charles. He looks at him, overwhelmed by the image of his older self. They stare at one another, this strange reflection. The older Xavier senses--

XAVIER (CONT'D)
You've come looking for answers.

Charles nods.

XAVIER (CONT'D)
You have them already.

CHARLES
No, no I don't. I've lost too much,
I've forgotten.

Xavier looks up at him, smiles softly.

XAVIER
If you're going to search people's
minds...start with your own.

But Charles shakes his head.

CHARLES
Show me. Help me. Please.

Xavier considers. Then he motions for Charles to lower himself, so they are eye to eye.

Xavier looks into his younger self, and Charles sees--

Xavier transforms into a BOY, a ten-year-old version of himself. Charles reaches out to touch that younger self, and a shared MEMORY flickers to life--

EXT. XAVIER MANSION - GARDEN - DAY

A bright and sunny day, flowers full bloom. The CHILD CHARLES reaches out toward a reflection of himself. Two young boys, a mirror reflection, but...

The other boy turns into...A CHILD RAVEN. She laughs, she was pretending to be Charles.

WE INTERCUT: the young Charles Xavier staring into his older self, watching this memory he's long forgotten--

IN THE GARDEN: Raven and Charles are playing together, laughing. Raven hears the sound of a CAR in the distance. She tenses, scared. The sound passes.

CHILD CHARLES
You're safe here, you know that.

She nods, a little timid. *

CHILD CHARLES (CONT'D) *
One day, you'll be safe out there *
too. *

CHILD RAVEN *
You really think? *

He steps closer, a boy with so much certainty, innocence. *

CHILD CHARLES *
I know it. *

She smiles, and they go back to playing. As they walk away, *
she reaches out and holds his hand, a little sister with her *
big brother, two children in the garden, as we CUT BACK TO-- *

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY *

Charles experiences the memory, the moment. *

XAVIER *
Hope, Charles. It's our greatest *
power. Even in the darkest times. *

The memory fades. Charles takes a step back, a look at *
Xavier, this wise, bald man sitting in a chair. *

CHARLES *
So...this is what becomes of us. *

XAVIER *
That's up to you, old friend. What *
becomes of us, all of us, is in *
your hands now. *

The words resonate, as Charles blinks, opens his eyes in-- *

103

INT. XAVIER MANSION - CEREBRO - PAST - DAY

103

Charles looks up at Logan. He slowly lowers his hand.

LOGAN *
You find what you were looking for? *

Charles considers, emotional. Lights flicker back to life *
around them. Hank enters. *

HANK *
Power's coming back. *

Logan looks at Charles, sensing--

103 LOGAN 103
Yes it is.

 CHARLES
Hank. Turn it on. I want to go
again.

104 INT. XAVIER MANSION - CEREBRO - MOMENTS LATER 104

Charles tries Cerebro again. This time, he is focused, a sense of serenity in his eyes.

IMAGES COME TO LIFE AROUND HIM. Faces, voices, a mass of mutants all over the country. Charles sees--

 CHARLES
So much...fear...pain...so many of
us...with nowhere to go...

 HANK
Do you see Raven...?

Charles searches the faces. He starts to isolate one-- *

 CHARLES *
I'm getting something... *

He focuses on her, see her face-- *

 CHARLES (CONT'D) *
I've got her. She's.... *

He slows, a little confused. *

 CHARLES (CONT'D) *
No, this can't be right... *

 HANK *
What, what is it? *

 LOGAN *
Is it Erik? Trask? *

Charles shakes his head. *

 CHARLES *
No...it's...she's... *

And the image finally resolves, so we see: *

Raven is standing outside the mansion. *

 CHARLES (CONT'D) *
She's here. *

They hear the BELL CHIME. *

Hank straightens, surprised, excited. Charles takes off the helmet. Logan looks at Cerebro. *

LOGAN *
We didn't need this to tell us *
that. *

EXT/INT. XAVIER MANSION - PAST - DUSK *

The front door opens. Raven stands there. A beat of silence. *
Nobody knows what to say. She looks at Charles, Hank. Logan. *

RAVEN *
Who's the old guy? *

LOGAN *
Old guy...? *

She looks at them, so many questions. *

RAVEN *
What happened in Paris? How did you *
know I was going to be there? What *
did Erik mean about me? *

They look back at her. *

CHARLES *
Come inside, Raven. *

As she enters the house, Logan starts to shut the door behind *
her. But he slows, a flicker of pain in his eyes. And we see-- *

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY *

Logan's eyes flutter. Kitty looks even weaker, barely holding *
on. Storm wipes her brow softly. *

Bobby walk back to Magneto, his voice low. *

118 BOBBY *
She can't keep going like this, 118
it's going to kill her.
(motions to Logan)
He may be able to survive anything, *
but she can't. *

MAGNETO *
We don't have a choice, Bobby. *

BOBBY

We could wake him up, pull the
plug.

*
*

MAGNETO

And doom the rest of us? We have no
idea what's become of the past.

*
*

Bobby has no answer. But they hear:

*

XAVIER

Yes we do.

*
*

They turn, see Xavier getting closer.

*

XAVIER (CONT'D)

We can't wake Logan yet. I got a
glimpse of the past.

*
*
*

BOBBY

From where?

*
*

Xavier gives a distant smile.

*

XAVIER

Let's just say, an old friend. I'm
afraid things are more precarious
than ever. If we wake Logan now, we
set our fate on a potentially far
darker course.

*
*
*
*
*
*

Bobby struggles, looks at Kitty.

*

BOBBY

I can't sit here and watch her die.

*
*

CHARLES

I'm sorry, Bobby, I wish there was
another way, but no one can take
over for Kitty, no one else has her
power.

*
*
*
*
*

Bobby looks at Kitty, his eyes narrow with a thought.

*

BOBBY

Actually, there is someone...
someone who could take her power,
take her place.

(looks to Magneto)

She took yours once.

Magneto and Xavier look at Bobby, realize he's talking about--

MAGNETO

Rogue.

Xavier shakes his head.

XAVIER

She's gone, Bobby. She's dead. I haven't been able to make a connection with her in years.

BOBBY

118

Because they're keeping her in the one place your mind can't reach.

118

(a beat)

She's in your house, Professor. She's in Cerebro.

*

Xavier slows, putting it together--

XAVIER

We built Cerebro so telepaths could never access it from outside, so no one could abuse its powers.

Bobby nods.

BOBBY

They've been holding her there, experimenting on her, to see how they can take our powers.

Xavier sits back, stunned.

MAGNETO

If you knew all this, why haven't you tried to save her?

BOBBY

We did. It's too heavily guarded.

*

Xavier's eyes narrow, undaunted.

XAVIER

Well, I may know a few things about that place they don't.

Magneto looks over at him.

MAGNETO

We'll go, get Rogue, bring her back here.

They start to mobilize, but...Bobby steps in their way.

BOBBY

I'm going with you.

XAVIER

Bobby, it's too dangerous.

BOBBY

118 It's Rogue. I'm going with you. 118 *
 (a beat) *
 And no offense, but you two aren't *
 getting any younger. You could use *
 the help. *

Magneto and Xavier swap a glance, and we CUT TO-- *

119 INT. MONASTERY - INNER SANCTUM - FUTURE - DAY 119 *

Bobby kneels down to Kitty, their faces close.

BOBBY

Kitty, I'm going to get help, I'm *
 going to bring back someone who can *
 help you. *

Kitty's eyes open, weary. *

KITTY

Just...bring...yourself...back.

Bobby nods, emotional. He kisses her softly, and turns to go. *
 She watches him for a moment, not sure if she'll ever see him *
 again, as he disappears into the darkness, and we CUT TO-- *

INT. XAVIER MANSION - KITCHEN - PAST - NIGHT *

Raven sits back, stunned. Charles, Logan, and Hank stand *
 around her. *

RAVEN

So...they turn me into... *

LOGAN

Yes. *

RAVEN

How many of us survive? *

HANK

Not all of us. *

She turn to Hank, taking it all in. A beat. Then-- *

RAVEN

So...Erik was right. *

CHARLES

What?

RAVEN

You have to kill me...or Trask.
That's the only way to end this.

Charles shakes his head.

CHARLES

If we kill Trask, there will be ten more just like him, and we'll have given them a reason to hate and fear us.

RAVEN

You think they need a reason? You didn't see the way they looked at me in Paris. The way they looked at us.

She looks toward Hank, who lowers his head.

RAVEN (CONT'D)

If we want to win this war, we have to strike first.

CHARLES

You sound like Erik.

LOGAN

I've seen a lot of wars, kid. Trust me, nobody ever wins.

Charles looks at Raven.

CHARLES

If we have any hope of stopping this war, we need to show them we're not the enemy. We need to show them we're not all like Erik.

Raven rises, blue.

RAVEN

You think they'll ever look at me like this, and see anything but the enemy...?

Charles considers.

CHARLES

I hope so, yes.

Raven looks around the room, sees Hank and Logan agree. She falters slightly, her leg giving. She holds herself up.

RAVEN
I lost a lot of blood, I need to rest.

CHARLES
We kept your room the way it was.
Hank can tend to your wound.

INT. XAVIER MANSION - RAVEN'S ROOM - PAST - NIGHT

Raven lays on the bed. Hank checks her wound, his hands on her flesh. She looks at him.

RAVEN
So you're like this all the time?

HANK
Like what?

She motions to his human form.

HANK (CONT'D)
Not all the time. I take a shot in the morning. And I need another if I get...worked up.

She leans forward, closer.

RAVEN
Worked up...?

Hank swallows hard.

HANK
Yeah, you know...emotional
or...excited...any...animal
urges...

His skin starts to turn blue where he's touching her.

HANK (CONT'D)
Usually I can fight them down.

He tries to fight it off, but she takes his wrist.

RAVEN
Maybe we shouldn't have to fight
the things that come naturally...

He looks down, his arm going blue. He looks back at Raven.

HANK

You know, if you took it, you could
get rid of your mutation. Then they
wouldn't have any reason to come
after you.

She lets go of his hand.

RAVEN

But it wouldn't be me anymore,
Hank. This is me.

She motions to her blue skin. Then motions to his blue arm.

RAVEN (CONT'D)

And that's you. When you can see
that, maybe we can be together.
Till then...goodnight.

She takes the medical supplies out of his hand. He looks at
her, wants to say something, wants to connect, but--

HANK

Okay, goodnight.

Raven lays there alone. She looks at her reflection across
the room in an old mirror. A few photos tucked into the
mirror, pictures of RAVEN AS A YOUNG GIRL IN HUMAN FORM.

She looks at herself now. A beat, contemplating, conflicted.
And we hear:

TRASK (V.O.)

Her DNA is extraordinary...

INT. TRASK INDUSTRIES - LAB - PAST - NIGHT

Trask looks at a sample of BLOOD under a microscope, Bill
stands behind him.

TRASK

...her somatic cells are self-
replicating, her RNA sequencing is
mutagenic. Her genes could hold the
key to mutation.

He sits back, his mind racing.

TRASK (CONT'D)

I need more.

BILL

That's all they were able to scrape
off the pavement in Paris.

Trask shakes his head. *

TRASK *

More than blood. I need brain
tissue, spinal fluid. If we could
open her up, see how it's all
connected, we could leap the
program forward years, maybe
decades. *

120 Bill looks at Trask.

120

BILL

You really hate these things, don't
you?

Trask looks back at him.

TRASK

Mutants? No, I don't hate mutants.
I actually kindof admire them, the
way they're built, their design,
it's impressive really. *

He moves away from the microscope. *

TRASK (CONT'D) *

But every age needs something,
someone, to fear. What better enemy
than someone who can look like you,
live next door, and move mountains
with their mind? Once the world
knows what they're up against,
they'll want Sentinels in every
city, every street corner. We'll be
the only thing that can protect
them. That's power, Bill, real
power, more than any mutant,
government. We'll control the
future of the species... *

Trask drifts to the window, looks out, sees: DARK FORMS being
loaded into large shipping containers. *

TRASK (CONT'D)

That future begins tomorrow...

121 EXT. TRASK FACTORY - NIGHT

121

We see those large containers from another POV, high above
the factory, atop a dark mountain peak:

A SHADOW stands. Wearing a familiar helmet.

ERIK watches them. A plan in his eyes. And we hear: *

REPORTER (V.O.) *
The public remains on high alert... *

127 INT. XAVIER MANSION - OFFICE - PAST - NIGHT 127 *

Charles and Logan watch the report on TV-- *

REPORTER *
All around the world, borders are *
being closed, police are on the *
lookout for the creatures we saw in *
Paris, and others like them. A few *
have been discovered, and taken *
into custody for questioning. *

IMAGES OF MUTANTS being rounded up across the world. *

CHARLES *
Exactly as Erik feared... *

The REPORTER stands in front of Congress. *

REPR *
Here in the US, the administration *
will make a statement on the steps *
of Congress tomorrow. President *
Nixon will address the press, along *
with Defense Secretary Laird and a *
top biological scientist, Dr. *
Bolivar Trask. *

Charles sits back, quiet. *

CHARLES *
We've given him the stage he needs. *

LOGAN *
What he needs is sitting in her *
room down the hall. *

But Charles looks at the TV, images of mutants rounded up. He *
darkens, struggling to hold onto hope. *

CHARLES *
What if...whatever we do to change *
the course of history...it all ends *
the same way? *

Logan doesn't have an answer. A beat. Charles turns, leaves *
the room. Logan looks back at the TV-- *

REPORTER

Sources at the White House say the
President will reveal a new weapon
for combating this threat.

As the words hang there, we CUT HARD TO--

128 INT. MOUNTAIN PASS - PAST - NIGHT 128

A CARGO TRAIN carves through the mountains. As it passes
under a BRIDGE, we see--

A figure drops down from the bridge. Lands on the roof of the
last car. The moonlight hits the helmet of--

ERIK. He looks up, reaches back toward the TRAIN TRACKS
BEHIND HIM. He focuses all his power and--

131 EXT. TRAIN TRACKS - PAST - NIGHT 131

THE TRACKS BEHIND THE TRAIN START TO SHIFT, UNDULATING...

RIPPING OFF THE GROUND AND...

RACING TOWARD THE BACK OF THE TRAIN.

132 EXT. TRAIN - PAST - NIGHT 132

Erik opens the doors of the cars, and he controls the metal
tracks like snakes, SLITHERING through every opening of the
train cars, into--

133 INT. TRAIN CARGO HOLD - PAST - NIGHT 133

THE CARGO HOLDS CARRYING THE SENTINELS.

ERIK SENDS THE METAL INTO THE BODIES OF THE SENTINELS,
FILLING THEIR SKELETONS WITH STEEL.

As the train speeds into the darkness, we CUT HARD TO--

135 INT. MONASTERY - INNER SANCTUM - FUTURE - NIGHT 135

LOGAN'S body tosses and turns. Kitty strains. Storm takes the
towel to a washbasin to wring it out. Bishop gets close.

BISHOP

She's not gonna make it.

Storm keeps her head down.

STORM

Charles and Erik will be back.
They've survived worse.

BISHOP

Worse than a house full of
Sentinels?

She looks at him, nods.

STORM

They survived each other.

As she heads back to Kitty, we CUT HARD TO--

136 EXT. XAVIER MANSION - FUTURE - NIGHT 136

The mansion has been transformed once more. Now it look like a MILITARY BASE. Bars cover windows, soldiers patrol. A couple SENTINELS stand perched on the rooftop.

We pull back across the property through the trees to--

137 EXT/INT. X-JET - FUTURE - NIGHT 137

The jet is parked in a field. Xavier sits alone. No sign of Magneto and Bobby. His eyes flutter, sending a mental message, as we MOVE DOWN UNDERGROUND TO--

138 INT. UNDERGROUND TUNNELS - FUTURE - NIGHT 138

Magneto and Bobby move through old tunnels that snake toward the house. Cobwebs, dust, shadows.

XAVIER (V.O.)

*The old gas and water pipes lead
straight into the house...*

They splash through the dirty tunnels. They reach a DEAD END.

BOBBY

We hit a dead end, Professor.

XAVIER (V.O.)

*The walls are reinforced with six
inches of steel. That's not a dead
end, Bobby--*

138 MAGNETO 138

It's a door.

And he uses his power to PULL THE REBAR THROUGH THE WALLS, opening up a passageway. They climb through it to--

139 INT. XAVIER MANSION - BLUE HALLWAY - FUTURE - NIGHT 139

Magneto and Bobby emerge, dropping into the old, familiar BLUE HALLWAYS. Only now the halls are dark, spooky, with panels missing and wires dangling from the ceiling. *

Magneto and Bobby march down the long hall, past the elevator, reaching the familiar doors of CEREBRO.

Magneto raises his hand, OPENS the metal doors, and--

140 INT. XAVIER MANSION - CEREBRO - FUTURE - NIGHT 140

They enter the massive chamber to see it has been transformed into a high-tech LAB. *

ROGUE lays on an operating table at the end of the walkway. Wires and sensors cover her body. A few DOCTORS are gathered around Rogue. They turn to see--

Magneto and Bobby entering. Magneto darkens.

MAGNETO

I've been on that slab before. Let me show you how it feels.

He raises a hand. ALL THE MEDICAL SUPPLIES AND TOOLS WHIP UP TOWARD THE DOCTORS, drills and saws flying at them and-- *

WHHM. They FREEZE in mid-air. Millimeters from their faces. Blades shimmering, hanging, with Magneto beyond them. *

BOBBY

You should leave. *

The doctors flee. The metal tools drop to the ground. *

Bobby rushes to Rogue, pulls the plugs from her. Her eyes flutter, semi-conscious. She looks up and sees-- *

ROGUE

Bobby...am I...dreaming...?

BOBBY

Nightmare's over, Rogue.

He wraps her in the operating sheet so he can carry her without touching her skin. They head out to--

141 INT. XAVIER MANSION - BLUE HALLWAY - FUTURE - NIGHT 141

Magneto leads Bobby and Rogue down the hall toward their exit. As they pass the elevator, we see: *

It is MOVING, HEADING DOWN. *

142 INT. X-JET - FUTURE - NIGHT 142

Xavier's eyes narrow, sensing-- *

XAVIER

Erik. Erik, get out of there now. *

143 INT. XAVIER MANSION - BLUE HALLWAY - FUTURE - NIGHT 143

DING! Magneto, Bobby, and Rogue turn to see-- *

The elevator opens, and...a DARK MASS emerges. Black scales unfold, twisting into the form of-- *

THREE SENTINELS. *

Magneto rushes Bobby and Rogue toward their escape, as-- *

The Sentinels come loping toward them, picking up speed. *

Magneto, Bobby, and Rogue race through the hole in the ceiling. Magneto reaches back and FUSES THE HOLE SHUT. *

The Sentinels SMASH into it, BANGING from the other side. The floor CRACKS, starts to buckle, as-- *

144 INT. XAVIER MANSION - OLD TUNNELS - FUTURE - NIGHT 144

Magneto, Bobby, and Rogue race down the old tunnels, heading back the way they came. Behind them--

BANGBANGBANG! The Sentinels SMASH THROUGH THE FLOOR. They rise up into the tunnel, giving chase. *

Bobby reaches back and FIRES, FILLING THE TUNNEL WITH ICE BEHIND THEM. *

The Sentinels CRASH into the wall of ice, CRACKING IT, but Bobby keeps firing, putting up more and more layers.

BOBBY

Take her!

144 Bobby extends Rogue toward Magneto. Magneto takes her. He 144 keeps moving toward the end of the tunnels, as--

Bobby keeps firing ice the other way, but--

The Sentinels CRASH through the ice faster than he can fire. He uses all his strength to hold up the wall. *

Magneto and Rogue reach the end of the tunnel, the ladder.
They look back and see--

Bobby has fallen behind. He strains to hold the ice wall
solid. The Sentinels FIRE their ENERGY into it, MELTING it.
It's just a matter of seconds till they come through.

*
*
*

ROGUE

Bobby!

He looks back, too far to reach. He smiles, with one arm
still firing ice.

BOBBY

Go. Finish this.

Rogue's eyes fill with tears, as--

The Sentinel BEAM comes through the ice. Bobby goes FULL
ICEMAN, covering his body with a protective sheet of ice, but--

*
*

The beam melts the ice. He starts to burn up from the inside,
his BODY MELTING with the ice, blood merging with water.

*
*

Rogue claws back toward him, but Magneto holds her tight.

*

As the Sentinels charge forward, trampling past Bobby--

*

Magneto raises a hand of his own. The walls shiver, metal
pipes shake, and--

WHHHHM. ALL THE PIPES RIP OUT OF THE WALLS, HISSING GAS.

Magneto holds Rogue and starts to rise up the ladder, as--

The Sentinels bear down, their HEADS OPENING TO FIRE ANOTHER
BLAST OF ENERGY. But as soon as the energy hits the air--

*
*

IT IGNITES THE GAS FROM THE PIPES.

*

Magneto and Rogue RISE out of the tunnel as--

IT DETONATES BEHIND THEM. The blast WHOOSHES down the tunnel,
filling it with flames, BLASTING TOWARD THE HOUSE AND--

145

EXT/INT. X-JET - FUTURE - NIGHT

145

Xavier sees his house GO UP IN FLAMES. The reflection dances
in the dark canopy of the cockpit.

He shuts his eyes, his family home destroyed. Time stands
still for a moment, the reflection flickering. Then--

MAGNETO rises into the back of the jet with Rogue.

MAGNETO

Charles...

He motions out the window. Charles sees:

SENTINELS flapping and flying out of the house, ABLAZE, their scales burning, charging toward the plane.

Xavier flips on the controls. The jet start to RISE.

The Sentinels soar closer. The first two SLAM into the plane, grabbing hold of its wings. They start RIPPING into the metal skin of the plane. *

Xavier hits the THRUSTERS, which BURN BRIGHT, BLOWING ONE SENTINEL APART.

146 EXT. X-JET - FUTURE - NIGHT 146

The X-JET WINGS FOLD INTO THE BODY OF THE PLANE, RIPPING THE OTHER SENTINEL OFF, leaving only its BLACK SCALY HAND clinging to the wing, twitching, but-- *

The Sentinel grabs hold of the PLANE'S TAIL with its other hand. Xavier turns up the thrusters, the engines burn, INCINERATING the Sentinel, and finally-- *

The X-Jet ROCKETS AWAY, GOING SUPERSONIC, leaving the burning Sentinels behind. *

147 INT. X-JET - FUTURE - NIGHT 147

Magneto looks back at the blazing house. Rogue sees Xavier. *

ROGUE

Professor...

He looks back at her, his eyes emotional. *

XAVIER

I thought you were gone. *

ROGUE

I thought so too. *

A moment between them, as the plane rockets away, leaving the mansion burning in ruins. The end of an era. The smoke and embers swirl into the sky, as we slowly DISSOLVE TO-- *

149 EXT. XAVIER MANSION - PAST - NIGHT 149

The old house. Logan's car parked outside. The house is dark, quiet. Everyone is asleep, save for-- *

150 INT. XAVIER MANSION - HALLS - PAST - NIGHT 150

Two feet move through the halls...into the elevator...down underground to...CEREBRO. The door scans the figure.

CEREBRO VOICE
Welcome Professor.

151 INT. XAVIER MANSION - BLUE HALLWAY - PAST - NIGHT 151

The doors open, revealing: CHARLES. Standing again. Walking. But as he enters Cerebro--

HE TRANSFORMS INTO RAVEN. She goes to the controls for Cerebro. She opens them up, pauses for a moment.

RAVEN
I'm sorry, Charles.

And she DESTROYS CEREBRO, ripping the cables apart, SHATTERING THE HELMET. It crashes to pieces.

Raven walks away, with Cerebro dying, sparking behind her. As she departs-- *

152 EXT. MONASTERY - FUTURE - DAWN 152

The X-JET returns, landing in the courtyard.

153 INT. MONASTERY - INNER SANCTUM - FUTURE - DAY 153 *

Magneto, Xavier, and Rogue move fast. Storm and Bishop turn, see them. Kitty looks up weakly. *

KITTY
Where's...Bobby...?

Rogue looks back at her, emotional.

ROGUE
I'm sorry, Kitty.

Kitty sinks back, all her energy starts to fade, but--

153 Rogue grabs Kitty's wrist. Kitty's skin goes pale, veins bulging, as ROGUE TAKES HER POWER. 153

The energy surges through Rogue into Logan. We PUSH INTO his face as the light flares around him and-- *

154 INT. XAVIER MANSION - LOGAN'S ROOM - PAST - DAWN 154

Logan takes a huge gasp, as he snaps awake. He rises from bed, gathers his senses. And hears:

FOOTSTEPS pounding down the hall. He goes out to see--

155 INT. XAVIER MANSION - HALLWAY - PAST - DAWN 155

Hank moves quickly down the hall, clearly troubled.

LOGAN

Hank... Hank? What's going on?

He trails Hank, who pushes through the door to--

156 INT. XAVIER MANSION - XAVIER'S OFFICE - PAST - MORNING 156

Hank enters. Charles looks up, immediately sensing--

CHARLES

She's gone.

157 INT. XAVIER MANSION - CEREBRO - PAST - MORNING 157 *

The door opens, the wheelchair rolls in, with Logan and Hank behind Charles. They go to Cerebro and see:

It is destroyed.

Hank tries to turn on the power, but it's dead, wires still sparking. Charles looks around. *

CHARLES *

We can't track her now. *

But Logan steps up. *

LOGAN *

We know where she'll be. *

They look at him. *

LOGAN (CONT'D) *

Washington. Trask will be there. *
Out in the open. That's where *
she'll make her move. *

Charles nods, quiet-- *

CHARLES *

In front of the whole world. *

LOGAN *

Hank, get the jet ready. *

But Hank doesn't move. *

HANK
What if Erik's there?

LOGAN
I'll take care of Erik. Just get
the jet.

Hank shakes his head.

HANK
It's made of metal. If he sees us
in that thing, he could crush it
like a tin can.

LOGAN
Fine. I'll drive. Five minutes,
outside.

161 INT. XAVIER'S ROOM - BATHROOM - PAST - DAY 161

Charles splashes water on his face, readying himself. He runs
a hand through his hair, notices--

A few strands of hair coming out, he sees more in the sink.
He looks into the mirror, a little unnerved.

LOGAN (O.S.)
Things will change.

Charles looks back, sees Logan stepping into the doorway.

LOGAN (CONT'D)
After today, the future is gonna be
different.

He takes a step closer.

LOGAN (CONT'D)
But I want you to promise me
something. No matter what happens
today. Promise me one thing won't
change...

Charles looks at him, not sure where this is going.

LOGAN (CONT'D)
The X-Men. You put us together. We
were a good group. Cyclops,
Storm...Jean. We went through a lot
together, so...you'll do that,
yeah, you'll find us again?

Charles considers, the weight of that responsibility.

CHARLES
I'll do my best.

LOGAN
That'll be enough.

He taps the wall.

LOGAN (CONT'D)
Let's go.

He heads out. Charles takes one more look in the mirror, and--

INT. HOTEL ROOM - PAST - DAY

We see someone else preparing for the day:

ERIK.

He puts on a coat, looks out the window, sees--

The dome of the CAPITOL BUILDING in the distance. He stares out, his eyes steel, a warrior before battle.

As he heads out, his coat flutters, almost like a cape, and we see the Capitol from another perspective--

162 INT. OVAL OFFICE - PAST - MORNING

162

The President looks out the window. TRASK stands close to him. The room is full of GENERALS and AIDES.

NIXON
This isn't gonna be like goddamn Paris, right? We got every eyeball in the world watching.

TRASK
Sir, the Sentinels are already in place. If they decide to attack, we'll be ready. We'll show the world we can protect them.

Nixon nods, a little unsure, and we CUT TO--

164 EXT. MONASTERY - FUTURE - NIGHT

164

Snow flutters on the mountain-top. The X-JET sits parked. We move toward the plane, swooping under it, where we see...

Something BLINKING in the snow. It's the SENTINEL HAND that was ripped off during the aerial battle. The circuitry flickers, sending a MESSAGE.

164 As it BEEPS menacingly, we hear: 164

REPORTER (V.O.)
Thousands of people will be here
today...

*
*

165 EXT. WASHINGTON DC NATIONAL MALL - PAST - DAY 165

Flags flap in the breeze. The mall is teeming with people.

REPORTER
They've come from all over the
world to witness history, along
with news crews from at least fifty
different countries.

*
*

The crowd surges toward a STAGE at the foot of the CAPITOL
BUILDING. In the masses, we see--

Logan's CAR pulls up. He emerge with Hank. They open a door,
help Charles into his chair. He looks out at all the faces.

*
*

CHARLES
Even more than I feared...

*
*

LOGAN
Split up and search.

They head in different directions to search the crowd.

Charles wheels himself forward. He takes cover with other men
in wheelchairs, VIETNAM VETERANS. One of them looks over.

*
*

VIETNAM VETERAN
Fourth Infantry at Tet. Took a
Bouncing Betty, wiped out most of
my troop. What happened to you?

*
*
*
*

He motions to the chair. Charles considers.

*

CHARLES
Friendly fire.

*
*

VIETNAM VETERAN
Worst kind.

*
*

Charles nods, thinking about Erik. He looks out at the crowd,
puts a hand to his head, and we see--

*
*

HIS POV DARTS THROUGH THE THOUSANDS OF FACES, MINDS. He
slows, trying to process it all,

*
*

CHARLES
So many voices...

*
*

The Vietnam Vet looks over at him, just another guy who lost his mind in the war. As Charles searches the crowd-- *

Logan and Hank move through the masses. Logan sees--

The PRESIDENTIAL MOTORCADE pulls up. The PRESIDENT is escorted by SECRET SERVICEMEN toward the stage. TRASK trails. The crowd pushes forward for a better look, and we CUT TO-- *

168 EXT. MONASTERY - WALLS- FUTURE - NIGHT 168

A few mutants man the wall of the monastery. We recognize JAMES WARPETH PROUDSTAR. He hears something with his enhanced senses. He looks into the distance and sees-- *

DOTS ON THE HORIZON.

He narrows his eyes, using his enhanced vision to ZOOM like binoculars. He sees the dots are:

SENTINELS. TWENTY OF THEM. More than we've ever seen.

169 INT. MONASTERY - INNER SANCTUM - FUTURE - NIGHT 169 *

Xavier can read Warpath's mind. He looks up, stricken.

XAVIER

There are twenty Sentinels heading this way.

Everyone freezes.

BISHOP

They found us.

Storm looks to Blink, motions to Logan.

STORM

Can you teleport him out of here?

BLINK

Not while he's in that state. It would wake him.

XAVIER

We need more time.

Storm steps forward, looks to Bishop.

STORM

Give me every soldier you've got. We'll hold them off as long as we can.

As this ragtag army rises together, heading for their final battle, we hear a voice--

TRASK (V.O.)

Today is an historic day...

170 EXT. CAPITOL BUILDING - PAST - DAY 170

Trask addresses the vast crowd. Nixon, Bill, and the Generals stand behind him. In the crowd, everyone watches, except for--

Logan, Hank, and Charles. They keep searching the masses.

TRASK

Today we are united not by faith or flag, but by something far greater.

Charles keeps whipping through faces, minds--

TRASK (CONT'D)

170 Today we stand as Homo Sapiens, 170

facing the greatest threat in the history of our species. What the world witnessed in Paris was not an isolated incident. These people are part of a growing population of humans with mutated DNA, "mutants" if you will...

EXT. MONASTERY - WALL - FUTURE - NIGHT

Storm stands on the wall with Bishop, Jubilee, Blink, Proudstar, other mutant soldiers. They see--

The Sentinels get bigger in the distance.

STORM

Everybody take cover. And hold onto anything that's not locked down.

Storm's eyes go white, and WIND STARTS TO WHIP UP AROUND HER. Then it BLOWS TOWARD THE SENTINELS, turning into--

A HURRICANE.

It hits the Sentinels, BLOWING them back, as we CUT TO--

EXT. DC - CAPITOL BUILDING - PAST - DAY

Charles continues to move through the storm of voices, minds, until he hears a FAMILIAR VOICE--

CHARLES (V.O.)

Raven...

WE SEE: RAVEN MOVING THROUGH THE CROWD TOWARD THE STAGE. *

She slows for a moment, as the speech continues in the background, all sound now focused on-- *

CHARLES AND RAVEN HAVING A TELEPATHIC CONVERSATION. She speaks softly under her breath-- *

RAVEN *

I thought you said you'd never get in my head.

CHARLES (V.O.)

You left me little choice. Please, Raven, stop now. I don't want to use my power against you. *

She continues toward the stage. *

RAVEN *

Why don't you use it against them?

CHARLES (V.O.)

Because that would give Trask exactly what he wants. And so will you, if you walk into his hands. He needs you, Raven, to seal our fate.

RAVEN *

He can't do that if he's dead. *

171 She TRANSFORMS into a DC POLICE OFFICER, crossing the barricade. 171 *

CHARLES (V.O.)

Raven, stop now, or I will stop you.

She keeps moving, sliding out a GUN, almost there.

CHARLES (V.O.)

Raven...

He focuses, ready to freeze her, but...

His eyes flutter, sensing with dread--

CHARLES

Something is happening...

Logan hears something. He turns. Then everyone else hears it:

A loud CRACKING sound. Like ice. Only it's MARBLE.

Heads turn toward the opposite side of the mall:

172 EXT. THE LINCOLN MEMORIAL - PAST - DAY 172

The massive Lincoln statue is CRACKING, revealing the thin metal skeleton under the stone. The metal twists and--

THE STATUE RIPS OFF ITS BASE.

It comes FLYING OUT OF THE MEMORIAL, shattering columns, tumbling across the REFLECTING POND--

SMASHING INTO THE BASE OF THE WASHINGTON MONUMENT. The obelisk CRACKS, SPLITTING. It starts to tumble down, but--

173 EXT. WASHINGTON MONUMENT - PAST - DAY 173

The top of the monument FREEZES in the air, the METAL CAP glistening in the sun. Charles goes cold.

CHARLES

Erik...

And now we see him:

ERIK stands at the base of the Washington Monument, with one arm controlling the tip of the monument, TURNING IT AROUND-- *

SO IT FACES THE CAPITOL. HE HURLS IT TOWARD THE BUILDING.

174 The crowd scatters, mass panic, as-- 174

The top of the Washington Monument comes CRASHING into the Capitol Building, destroying the dome.

175 EXT. CAPITOL BUILDING - PAST - DAY 175

Secret Servicemen rush the President off the stage.

SECRET SERVICEMAN *

Sir, we need to get you to the *
White House! *

Trask looks to Bill in the chaos--

TRASK

Activate the Sentinels! Now!

EXT. OTHER SIDE OF CAPITOL BUILDING - PAST - DAY *

On the other side of the Capitol, we see the familiar CRATES, *
guarded by SOLDIERS. The crates slide open, and-- *

EXT. CAPITOL BUILDING - PAST - DAY *

FIVE SENTINELS COME FLYING OVER THE CAPITOL. *

The crowd looks up, seeing these massive machines: *

EIGHTEEN FEET TALL. Polymer bodies. Deadly. *

The SENTINELS fly toward Erik, but when they reach him, they suddenly-- *

FREEZE. Hovering around him.

177 EXT. WASHINGTON DC NATIONAL MALL - PAST - DAY 177

Trask and Bill are rushing with the Secret Service toward the motorcade, but Trask slows, confused. *

TRASK

What are they waiting for?! Why aren't they firing?! *

BILL

They should have fired already! I don't know what's wrong! *

The Sentinels TURN OUTWARD, toward the crowd, the city.

Erik gives a cold smile. *

ERIK

They answer to a higher power now.

He controls them. *

Trask sees it, stunned. Charles, Logan, and Hank watch.

CHARLES

Don't do this, Erik.

177 But Erik can't hear his voice. He controls a NEWS CAMERA, 177 which floats toward him. He looks into the camera.

ERIK

I have a message for your President: these weapons you built to destroy us will bring about your own destruction. Your monuments will soon make way for ours. *

(a beat)

We are the future now. Not you.

With that, he controls the Sentinels in the sky, turning them *
against the humans. As the crowd flees, the President and *
 Trask are pushed into the motorcade, racing away. *

Charles looks up, as the Sentinels begin their attack on *
 Washington. And we CUT BACK TO-- *

179

EXT. MONASTERY - WALLS - FUTURE - NIGHT

179

Storm's eyes are white, the wind blows, but-- *

The SENTINELS start to push through the hurricane, too strong *
 to stop. The mutants all brace for battle. *

BISHOP *
 READY! HOLD THIS WALL! *

The first line of Sentinels ATTACKS, clashing with the mutant *
 army as we CUT BACK TO-- *

EXT. DC NATIONAL MALL - PAST - DAY *

The Sentinels attack the city, all orchestrated by Erik. *

Logan and Hank move through the mayhem. Charles searches *
 faces and minds, but there's too much chaos. *

In the action, we see a couple familiar faces: *

A few of the MUTANT SOLDIERS FROM SAIGON. They use their *
 powers against the Sentinels, try to help people. *

As the attack continues, we INTERCUT-- *

THE MONASTERY IN THE FUTURE and NATIONAL MALL IN THE PAST. *

Both under siege by a deadly pack of Sentinels. *

Logan sees SHRAPNEL flying toward a pack of people. He steps *
 in the way, takes the shrapnel to his back, saving them. He *
 winces, healing, and he catches a glimpse of-- *

A SECRET SERVICEMAN rushing to a follow-vehicle for the *
 Presidential motorcade. The Serviceman has a familiar LIMP. *

He sees Logan through the crowd. Their eyes lock for a *
 moment, and the Serviceman's eyes FLICKER YELLOW. It's RAVEN. *

He leaps into the car with the other Serviceman, and they *
 take off, trailing the motorcade toward the WHITE HOUSE. *

LOGAN *
 I got her! *

Logan makes his way back to Charles. Hank joins them.

LOGAN (CONT'D)

180 She's in the President's motorcade. 180
They're heading to the White House.

ACROSS THE MALL: *

Erik sees the motorcade taking off. He gathers the Sentinels into formation. He RISES UP, hovering between two Sentinels, leading them toward the White House. *

Logan, Charles, and Hank get into their car to give chase. Logan leans on the horn, trying to clear the street. *

As they trail Erik and Sentinels, we CUT TO-- *

EXT. MONASTERY - WALL - FUTURE - NIGHT *

The mutant army keeps fighting the Sentinels, but-- *

The Sentinels are taking the upper hand. Jubilee is blasted off the wall. Bishop FIRES his gun, but the Sentinel TWISTS around the stream of energy, and BLOWS Bishop back. *

Storm fights valiantly, she fires BLASTS OF LIGHTNING. She hits one, two, three, but-- *

The fourth Sentinel gets her, KNOCKING her off the wall, FALLING WITH HER, KILLING HER IN MID-FLIGHT and-- *

THUD. Storm lands hard. Her eyes wide, white, and... *

Dead. The snow falls on her lifeless body. *

185 INT. MONASTERY - INNER SANCTUM - FUTURE - NIGHT 185 *

Xavier darkens, feels Storm's death. *

XAVIER *

Storm.... *

Magneto hears the name, knows what it means. He rises, heads for the door, marching into battle, as we CUT BACK TO-- *

187 EXT/INT. WHITE HOUSE - PAST - DAY 187 *

Nixon, Trask, Bill and others are rushed into the OVAL OFFICE. They roll back the rug, rip open a trapdoor in the floor, heading down into an underground bunker. *

Nixon pauses, goes to the desk to grab his famous TAPE-RECORDER, taking it down with him. *

As the second wave of Secret Servicemen arrive, we see-- *

RAVEN among them (disguised as her Secret Serviceman). She slows for a moment, looks out the window to see-- *

EXT. WHITE HOUSE - PAST - DAY *

Erik lands on the White House lawn. *

ERIK *

Where are you...? *

He raises a hand. *

183 EXT. DC STREETS - PAST - DAY 183 *

Logan's car bears down on the White House. They see the Sentinels spreading out to surround the house. *

INT. WHITE HOUSE BUNKER - PAST - DAY *

Nixon, Trask, and others are shuttled into the underground nuclear bunker. The last man down is-- *

The familiar Secret Serviceman (Raven). He starts to make his way toward Trask, but-- *

Suddenly, Trask hears something BEEP. He pulls out a familiar device, the same TARGETING MECHANISM from Paris. It gets louder as the Secret Serviceman gets closer. *

TRASK *

There's one of them in here. *

Bill turns, sees the Serviceman, and notices-- *

The man's limp. Bill pulls out that TASER DEVICE. He is just about to fire at Raven, she's trapped, when suddenly-- *

THE BUNKER STARTS TO SHAKE. Then-- *

The taser and EVERYTHING METAL IS RIPPED UP TO THE CEILING. All guns, clips, even Nixon's tape recorder. *

EXT. WHITE HOUSE - PAST - DAY *

Erik controls the metal bunker. He focuses, and start to RIP THE METAL BUNKER OUT OF THE GROUND. *

EXT/INT. DC STREET - PAST - DAY *

Logan, Charles, and Hank hold tight as the ground shakes. Cars SWERVE, CRASH. *

Logan SMASHES to a STOP, stuck in the pile-up, as-- *

EXT. WHITE HOUSE - PAST - DAY *

The BUNKER comes SMASHING OUT OF THE GROUND, landing with deafening impact at ERIK'S FEET. *

EXT. WHITE HOUSE STREET - PAST - DAY *

Logan, Charles, and Hank climb out of the car. They are twenty feet away from the White House. They see-- *

The METAL BUNKER SITTING ON THE WHITE HOUSE LAWN. Erik stands facing the bunker, wearing his helmet. *

CHARLES *

If you can get that helmet, I can stop him. *

Logan and Hank move quickly toward Erik. *

EXT. WHITE HOUSE - PAST - DAY *

Erik RIPS the heavy metal door off the bunker. Nixon, Trask, and the Secret Serviceman look out, seeing Erik. *

NIXON *

What do you want to stop this madness...? *

ERIK *

There's someone hiding among you... *

All of the Sentinels shift their aim toward-- *

The familiar Secret Serviceman. He steps forward, and TRANSFORMS INTO RAVEN. She stands defiantly. *

RAVEN *

I'm not hiding. *

Erik looks at her, with emotion. *

ERIK *

I'm sorry, my dear, it's not personal. *

Raven looks back at him. *

RAVEN *

It never was, was it? *

The Sentinels raise their hands to fire, but-- *

Raven's eyes flick to the side. Erik follows them to see-- *
 LOGAN AND HANK INCOMING. *

Erik waves a hand, sends one of the Sentinels toward them. *

ERIK *
 Do what you were made for. *

As the Sentinel heads for Logan and Hank, we CUT BACK TO-- *

EXT. MONASTERY - COURTYARD - FUTURE - NIGHT *

Magneto steps through the courtyard, sees dead bodies in the *
 snow. He looks up at the Sentinels breaching the wall. His *
 eyes shift around, searching for a weapon, and we CUT BACK TO- *

EXT. WHITE HOUSE - PAST - DAY *

The Sentinel bears down on Logan and Hank. Hank makes a *
 decision, takes deep breaths to get his heart racing, and-- *

HE TRANSFORMS INTO BEAST. *

HANK *
 I'll keep it busy. You stop him. *

Hank LEAPS UP, grabbing the Sentinel, FIGHTING IT. It FIRES *
 at Logan, BLASTING him, but Logan HEALS, keeps coming. *

Erik raises a hand to stop him, but-- *

LOGAN *
 Left my dog-tags at home. *

No metal on him. As Logan and Erik start to collide-- *

EXT. MONASTERY - COURTYARD - FUTURE - NIGHT *

The Sentinels head toward Magneto, but he raises a hand, and-- *

HE LIFTS THE X-JET OFF THE GROUND. *

EXT. WHITE HOUSE - PAST - DAY *

Hank fights the Sentinel, a brawl of beast and machine. *

Logan SLAMS into Erik. They fight. The Sentinels dip around *
 them, one of them CRASHES to the lawn. *

With Erik battling Logan, Raven turns back toward Trask. Bill *
 moves for his taser, but-- *

Raven moves faster, FLIPPING toward him, KICKING the taser away. She keeps moving, scooping a gun off the ground, and-- *

She aims the gun at TRASK'S HEAD. She cocks the trigger and-- *

CHARLES (V.O.) *

Raven... *

He's in her head. She pauses for a moment, and we CUT AROUND-- *

THE BATTLES IN PAST AND FUTURE. *

EXT. MONASTERY - COURTYARD - FUTURE - NIGHT *

Magneto RIPS THE X-JET APART, HURLS METAL PIECES AT THE SENTINELS, KNOCKING THEM BACK. We INTERCUT his battle with-- *

EXT. WHITE HOUSE - PAST - DAY *

Hank continues to battle his Sentinel. He LEAPS around the blasts, agile, acrobatic. *

Logan and Erik fight. Logan SLASHES him. Erik goes down. *

Charles speaks to Raven, who holds the gun tight. *

CHARLES (V.O.) *

If you pull that trigger, you're no better than Erik. *

RAVEN *

So why don't you stop me? *

CHARLES (V.O.) *

Because I believe in you, Raven. I know who you are. Maybe you forgot, but I remember... *

And her mind fills with the MEMORY that older Xavier gave to his younger self. We see it flicker in Raven's eyes. *

She slows, seeing her younger self, the hope, light-- *

EXT. MONASTERY - FUTURE - NIGHT *

Magneto swings the metal shards of the X-Jet at the Sentinels, but there are too many of them, and not enough metal. He starts to lose ground. *

EXT. WHITE HOUSE - PAST - DAY *

Hank gets HIT by the massive hand of the Sentinel. He struggles to stand. *

Logan knocks Erik down, reaches for his helmet, but-- *

Erik looks up, and sees something behind Logan: *

The shattered SENTINEL, the METAL inside. And we see: *

THE METAL FROM THE SENTINEL MELTS OUT... *

SWIMMING ACROSS THE GROUND TO...LOGAN'S FEET.

Logan gets his hands on Erik's helmet, but he feels-- *

METAL GRABS HIS LEGS, snaking up his body to ENCASE HIS ARM.
Logan tries to shake it off, but--

IT PUNCTURES LOGAN'S SKIN, ENTERING HIS BODY.

Logan HOWLS in agony. *

FROM ACROSS THE LAWN: *

Hank sees it. He goes FULL BEAST, more fierce and feral than
ever. He LEAPS UP at the Sentinel, and RIPS OFF ITS HEAD.
Then he LEAPS toward Erik, as-- *

Erik performs surgery on Logan, FILLING HIS BODY WITH METAL,
just like he did with the Sentinels. *

ERIK

So much for being a survivor.

Erik sees Hank leaping at him. Raven sees it, the full Beast. *

And right before he SLAMS into Erik-- *

Erik raises his other hand, and HURLS four sets of HANDCUFFS
at Hank, wrapping around his wrists and ankles, PULLING him
apart like a rack. He suffers, as-- *

Erik uses his other hand to LIFT LOGAN WITH THE METAL IN HIS
BODY. And Erik HURLS LOGAN THROUGH THE AIR. *

195 EXT. MONASTERY - COURTYARD - FUTURE - NIGHT 195 *

Magneto struggles with the Sentinels. They KNOCK away the
metal parts. Then one of them HEATS UP, and-- *

BLASTS THE X-JET ENGINE. It EXPLODES, KNOCKS Magneto. As
Magneto goes flying back through the air-- *

196 EXT. WHITE HOUSE - PAST - DAY 196 *

Logan flies back hundreds of feet and lands with a deafening
THUD, cratering the earth around him as-- *

197 EXT. MONASTERY - COURTYARD - FUTURE - NIGHT 197 *

Magneto hits the ground with bone-crushing impact. He tries to rise, as the Sentinels swarm forward. *

EXT. WHITE HOUSE - PAST - DAY *

Erik focuses on Hank, hanging there with arms and legs drawn apart by the cuffs. *

ERIK *

I'll never understand it. You fight for your own extinction. *

Hank strains, pained, just able to say-- *

HNK *

I'm...fighting...for...her. *

The words resonate with Raven. She looks at Hank. She sees Charles sitting helpless. She looks at the gun in her hand. *

Erik starts to pull Hank apart, his blue flesh stretching. *

ERIK *

You think there's a world where you two could live the way you were made? You think they'll ever see you as anything but a Beast...? *

Hank can't answer, too pained, dying. But they hear-- *

VOICE (O.S.) *

Yeah, I do. *

It's RAVEN'S VOICE. *

She's right behind Erik. He turns as-- *

RAVEN RIPS HIS HELMET OFF HIS HEAD, EXPOSING HIM TO-- *

RAVEN *

CHARLES! *

Erik reaches for her throat but--

Charles reaches out from the ground-- *

FREEZING ERIK.

Hank drops, the cuffs fall lifeless, and--

Charles focuses his power on Erik's mind, using Erik to--

CONTROL THE SENTINELS.

207 CHARLES MAKES THE SENTINELS RAISE THEIR HANDS-- 207 *

AIMING AT EACH OTHER. They blast each other, EXPLODING, *
raining down to the ground, landing harmlessly around the *
White House Lawn. As they crash to earth-- *

INT. MONASTERY - INNER SANCTUM - FUTURE - NIGHT *

Magneto crashes through the doors. The mutants look up. *

He HURLS everything metal against the doors. It all goes *
flying into the doors, fusing together to form the FINAL *
BARRIER. As the Sentinels start BANGING on those doors-- *

209 EXT. WHITE HOUSE - PAST - DAY 209 *

The Sentinels lay in smoking ruins. Sirens blare, soldiers *
surface, incoming. Erik has just enough power to speak-- *

ERIK
If you let them...have me...I'm as
good as dead.

Charles nods, knows it's true. He looks out and--

FREEZES EVERYONE IN THE MALL. The soldiers, civilians. The
entire mall is frozen around them.

CHARLES
Unlike you, I don't kill my
enemies.

ERIK
Is that what we are now? Enemies..?

Charles looks at Erik, and UN-FREEZES him.

CHARLES
That's up to you, Erik.
(motions to helmet)
But we'll hold onto that, just in *
case. *

Erik steps toward Charles, as-- *

212 INT. MONASTERY - INNER SANCTUM - FUTURE - NIGHT 212 *

Xavier comes to Magneto, holds him in the corner. His old *
friend is dying. The Sentinels keep banging on the doors. *

MAGNETO

All those years fighting each other. What I wouldn't give for a precious few of them back.

212 Xavier looks at his old friend, emotional. 212

XAVIER

Perhaps we'll have a second chance.
Perhaps we all will.

He looks toward Colossus, Kitty, Rogue. And--

BOOM. The Sentinels CRASH THROUGH THE DOORS. They attack the last lien of mutants.

213 EXT. WHITE HOUSE - PAST - DAY 213

With the world frozen around them, Erik steps up to Charles. Hank and Raven are there.

ERIK

How do you know they won't come for her? How do you know she won't fall into the wrong hands?

RAVEN

I'll be somewhere safe.

Charles knows what she means. So does Erik.

ERIK

And if they come to your house, with all their mettle, all their might?

CHARLES

I feel a great swell of pity for the poor soul who comes to that house looking for trouble.

Erik motions toward TRAK, who is frozen, alive.

ERIK

And what about him? You're just going to let him walk away?

Charles shakes his head.

CHARLES

When the President comes to, he'll have seen the same thing we did in Paris. He'll know Trask is a traitor to their race too.

(MORE)

CHARLES (CONT'D)
 (a thin smile)
 I know one maximum security prison
 that has a vacancy.

Erik looks at Charles, impressed. But--

ERIK
 You know I won't stop fighting for
 what I believe.

Charles nods.

CHARLES
 Nor will I. Wherever you wage your
 war, I will always be there.

Erik gives a distant smile, almost comforted by that.

ERIK
 Well then, till the next round.
 Goodbye, old friend.

He turns to go.

214 EXT. MONASTERY - FUTURE - NIGHT 214

Xavier holds Magneto in his arms, as mutants fall.

XAVIER
 Goodbye, old friend.

215 EXT. WHITE HOUSE LAWN - PAST - DAY 215

Charles watches Erik walk away.

CHARLES
 Goodbye...

216 EXT. MONASTERY - FUTURE - NIGHT 216

Magneto breathes his last words.

MAGNETO
 ...old friend.

Magneto dies in Xavier's arms.

EXT. WHITE HOUSE - PAST - DAY

Hank and Raven help Charles to his feet. He looks at them.

CHARLES
 Come on. Let's go home.

Home. Raven looks at Charles, smiles. *

RAVEN *
Okay, Professor. *

For the first time, Charles doesn't protest the word. As they *
leave, leaning on each other for support, we CUT TO-- *

INT. MONASTERY - INNER SANCTUM - FUTURE - NIGHT *

The Sentinels bear down on Rogue and Logan. *

EXT. DC - PAST - DAY *

The world un-freezes. The crowd looks around, sees-- *

The Sentinels laying in ruins. *

Nixon and his men step out of the bunker. They blink in the *
sunlight. No sign of Charles, Erik, Raven, or Hank. *

GENERAL *
Where the hell did those things go? *

NIXON *
I don't know. But a couple of those *
"things" just saved our lives. *

He slowly look over at TRASK. *

NIXON (CONT'D) *
Take Dr. Trask into custody. *

Trask looks at Nixon, surprised. Bill steps away, leaving *
Trask very much alone. As men converge on him, we CUT TO-- *

INT. MONASTERY - INNER SANCTUM - FUTURE - NIGHT *

The Sentinels FIRE A BLAST OF ENERGY AT ROGUE AND LOGAN. It *
hits Rogue first, engulfing her, and then we see-- *

LOGAN'S EYES FLUTTER. And for the first time since he was put *
in Kitty's spell, we see-- *

HIS EYES OPEN. The second they do, he is suddenly in-- *

INT. A ROOM - DAY *

Logan lays in a bed. Bathed with warm sunlight. He looks at *
his bed, clothes, trying to make sense of it. *

He goes to the door, a little woozy. He steps out to-- *

221 INT. HALLWAY - FUTURE - DAY 221 *

The hallway is instantly familiar. The wood panelling of--

221 THE XAVIER MANSION. 221

Logan walks down the hall, the world hazy around him. He drifts forward, the house teeming with life, students.

He passes STORM, alive. She is going over a textbook with a STUDENT. Logan keeps moving, reeling, trying to focus. *

He passes a CLASSROOM, where he sees a grown-up BEAST teaching biology class with MYSTIQUE. Both of them blue.

Logan keeps going, catching a glimpse of KITTY and COLOSSUS walking hand-in-hand. And he sees...

BOBBY and ROGUE, just a hazy shot from behind. Perhaps we notice that Rogue no longer has the white streak in her hair.

Logan is finally snapped into focus by a voice, a voice he hasn't heard in many years--

VOICE (O.S.)
Logan...Logan...?

He turns, sees--

JEAN
Logan, are you okay...?

JEAN GREY stands there, alive.

LOGAN
Jean...you're...here.

JEAN
Where else would I be?

He has no answer. He just drifts toward her, raises a hand to her face, as if to make sure she's real, and--

Logan's wrist is GRABBED by--

SCOTT
Whoa, easy pal.

Logan turns, sees SCOTT "CYCLOPS" SUMMERS, territorial as always. Logan gathers himself.

LOGAN
Guess some things never change.

He smiles.

LOGAN (CONT'D)
It's good to see you, Scott.

221 Scott is surprised by the sentiment.

221

JEAN
Logan, is everything alright...?

Logan looks at her, looks at the school.

LOGAN
Yeah...yeah...
(with meaning)
I think it is.

A moment, a look between them, and--

XAVIER (O.S.)
Let's get to class, people.

They turn. PROFESSOR XAVIER comes down the hall.

XAVIER (CONT'D)
Wouldn't want to be late. Time
waits for no man...or mutant.

*

They head to their respective classes. Logan watches them go,
the X-MEN back together. He smiles, quietly--

*

*

LOGAN
You made good on your promise.

*

*

Charles looks over at him.

*

XAVIER
Logan, don't you have a class to
teach?

*

LOGAN
A class. To teach.

XAVIER
History.

*

Logan gives a wry smile.

LOGAN
Actually, I could use a little help
with that.

*

XAVIER
What exactly do you need help with?

Logan looks at him.

LOGAN

Pretty much everything after 1973.

Xavier slows, looks at Logan, seeing into his mind. FLASHES
of another life, another path. *

XAVIER *

That's quite a lot to cover. *

LOGAN *

I've got time. *

Xavier gathers himself, nods. *

221

XAVIER

221

Well then, let's begin... *

They start to head off together, these two silhouettes moving
away from us. As they walk into the sunlight-- *

XAVIER (CONT'D)

What's the last thing you
remember...?

We transition back to SUNLIGHT SLASHING THROUGH TREES IN-- *

222

EXT. DC WOODS - PAST - DAY

222

Logan's body lays in the woods. A pack of SOLDIERS finds him.
They check his vitals.

SOLDIER

We got him. He's alive, sir.

They turn to see: BILL emerge. He looks at Logan.

BILL

Amazing...the damage he took...just
amazing.

Logan's eyes flutter open, semi-conscious, in pain. Bill
leans over him, shines a light in his eyes. *

BILL (CONT'D) *

Do you know where you are? *

LOGAN *

No. *

BILL *

Do you have any idea what happened
to you...? *

Logan looks up, hazy. *

LOGAN *
Yeah... I took some really bad *
acid. *

Bill looks to the soldiers. *

BILL *
Load him into the truck. *

SOLDIER *
Yes sir, Captain Stryker. *

And we realize for the first time: BILL is CAPTAIN WILLIAM *
STRYKER, the greatest enemy mutants will ever know. *

SOLDIER 2 *
We'll need to log it. What do you *
want us to put on the report? *

BILL
Just put down X.

The beginning of Weapon X. They load Logan's body onto a *
truck. As the doors snap shut, we SMASH TO-- *

EXT. DESERT - NIGHT *

Desert, far as the eye can see. We swoop over dunes, mesas, a *
few mountains on the edge of the world, and we find-- *

224 EXT. DESERT HOUSE - PAST - NIGHT 224 *

A ramshackle house in the middle of nowhere. This is the home *
of the world's most wanted fugitive. *

225 INT. DESERT HOUSE - PAST - NIGHT 225

Erik sits eating dinner alone. He puts his plate away, drinks
down his water. The glass is empty. Erik heads out to--

226 EXT. DESERT HOUSE - WELL - PAST - NIGHT 226

Erik goes to a well, uses his powers to work it. As he pours
water into his cup, he looks up at the sky, the endless
expanse of stars. And...

He senses something up there. His eyes narrow, focus on a
shooting star. He sees it drop out of the sky and--

CRASH TO THE EARTH WITH A FLASH OF LIGHT.

227 EXT. CRASH SITE - PAST - NIGHT

227

Erik moves toward the crash site. He looks down into the smoking crater, and sees--

An ALIEN FORM rising out of it. Towering, terrifying, with a twisted metal face and dark pits for eyes. This is:

APOCALYPSE.

APOCALYPSE

I have crossed rivers of time to
find you.

Their faces are close. Erik is stunned.

ERIK

Who are you?

Apocalypse leans forward.

APOCALYPSE

I am...your future.

Apocalypse MERGES with Erik, power coursing through his body.

Erik SCREAMS, the energy blasting out of him, shockwaves slamming into the mountains in every direction--

LEVELLING THEM with a power greater than any we've witnessed.

Erik slowly looks out, sees he's standing in the middle of a BLAST RADIUS that stretches for MILES.

His eyes flicker, sensing the possibilities. A smile starts to curl his lips, as we--

*

CUT TO BLACK.

*