

HOW TO DEFEAT YOUR OWN CLONE

Written by

Edward Ricourt

Based on the book "How To Defeat Your Own Clone and Other Tips for
Surviving the Biotech Revolution"

Written by

Kyle Kurpinski and Terry D. Johnson

FADE IN:

EXT. STREET

On a street in Mt. Holly Springs, PA, a piece of shit 1989 Ford Probe drives past the charred remains of modest homes.

Spray painted on the walls, are the numbers of dead inside. There are WORKERS scrubbing the spray paint off.

INT. CAR

ETHAN MOSS (22), sits behind the wheel. He wears a dirty work uniform from Foot Locker. There are spots of blood on his sleeve and collar. His radio plays nothing but static.

EXT. HOUSE

Ethan stops in front of a house. From the trunk, he pulls out a shotgun.

ETHAN (V.O.)

A forward from the author. I hope whoever finds this book will use it to teach future generations. Or maybe there are others, like me -- survivors -- who will find this book, and it will give them the skills to live another day, or even years.

Ethan gets in his car and waits.

ETHAN

Since this is the forward, and not the prologue, I don't know how it ends. What I do know is this was not the book I intended to write -- some terrible travelogue of the damned. In this book are lessons. Where to go -- what to do. Simple rules of what to do if you encounter one of them.

A \$100,000 Mercedes parks in front of the house. The person that steps out of the car is a dead ringer for Ethan. In fact, it is Ethan... sort of.

Getting out of the passenger seat is KIMBERLY (22). Ethan has had a crush on her forever, except he's not with her. This "other" Ethan is with the girl.

ETHAN (V.O.)
*I always thought I'd write one of
those books about falling in love.
Boy meets girl. Boy loses girl.
Or maybe something angsty -- filled
with the anger and confusion of a
life unfulfilled.*

Ethan sinks down in his seat, aiming his rifle at Ethan #2.

ETHAN (V.O.)
*Maybe that's exactly what I'm
writing.*

As Ethan is about to pull the trigger, the static on the radio is replaced by music. Debussy's *Clair De Lune*. Ethan listens, not pulling the trigger.

EXT. SCHOOL BUS - FLASHBACK

A YOUNG ETHAN (9), looks across the aisle to a YOUNG KIMBERLY. She's talking with friends. The usual gossip. She looks Ethan's way. It's only a second -- but the most important second in Ethan's young life.

ETHAN (V.O.)
*The story always starts with a
girl.*

INT. SHAFFER EVOLUTION - FLASHBACK

The class field trip tours the stark white facility, filled with thousands of PODS. Inside the pods are HUMAN CLONES in the incubation stage. Some are fully formed. Others are only "half baked."

ETHAN (V.O.)
*All you need to know about clones
is that they are human in every
way. Heart. Lungs. Blood.
Emotions. DNA markers for cancer
and heart disease have been wiped
clean. To prevent against illegal
clone harvesting, female clones are
born sterile.*

Young Ethan watches the scientists at work -- downloading fresh DNA samples -- giving physicals to newly created clones.

ETHAN (V.O.)
*They're not born with our memories.
Your clone won't know the password
to your Facebook account, or the
combination to your gym locker.
But we do share similar genetic
instincts, but that's where it
ends.*

Ethan stares at a clone in a pod, waking up. His eyes look down, fixed on Ethan.

ETHAN (V.O.)
*Depending on age, full maturity
during the incubation period takes
about four months. Remember, they
are NOT computers. They're human.*

A clone climbs out of the pod. The clone steps towards Kimberly. Instinctively, Ethan takes Kimberly by the hand and pulls her towards him.

Kimberly smiles at Ethan. This is a smile he will remember the rest of his life.

ETHAN (V.O.)
*Once the breakthrough happened,
everyone jumped on the bandwagon.
Japan had a lab, so did Paris, and
Germany. There were a few labs in
the middle east. At least that's
what the news was reporting.*

EXT. SKYSCAPER - FLASHBACK

WORKERS are latched onto a 104 story skyscraper. Down below, we see the same workers -- human workers -- lazy shits -- eating sandwiches and barking orders to their clone counterparts above.

ETHAN (V.O.)
*Clones were put to work in jobs
deemed too dangerous for humans.
Coal mining, building construction.
Always under the control of humans.
They were credited for the economic
boom in the U.S.*

INT. STOCKHOLM CITY HALL - FLASHBACK

ALEX SHAFFER (45) is presented with the Nobel Prize in front of an audience.

REPORTER (V.O.)

It sparked the race to dominate the clone market. There was money to be made. Then the courts got involved.

INT. SUPREME COURT - FLASHBACK

SUPREME COURT JUSTICES hear arguments for and against cloning by a team of LAWYERS.

ETHAN (V.O.)

Shaffer v. United States allowed for the privatization of cloning, clearing the way for clones to be sold to the American public. They were let into schools and laboratories. With their help, we got closer than ever to cures for diseases like cancer.

INT. OLYMPIC STADIUM - NIGHT

A JAPANESE RUNNER stands on a podium as the GOLD MEDAL is hung around his neck. He looks over at OLYMPIC COMMITTEE OFFICIALS conferring off to the side of the track.

ETHAN (V.O.)

Cloning came with its share of controversies. Home run records were smashed. World records demolished. It wasn't long before clone athletes were banned from olympic and professional sports.

INT. HOME - NIGHT

Christmas day. VIDEO TAPE of a little girl opening Christmas gifts with her father.

ETHAN (V.O.)

In under ten years, clones were in 65 percent of all homes in America.

PULL BACK to catch a glimpse of the man recording this joyous moment in the mirror. He is the clone version of the girl's father. He watches the joyous occasion detached.

ETHAN (V.O.)
*It didn't take long before clones
 were taken advantage of and turned
 into 21st century slaves.*

EXT. WASHINGTON DC

The mall is filled with 200,000 PROTESTORS. At the podium is an ACTIVIST. He holds up the hand of his clone in solidarity.

ETHAN (V.O.)
*There were protests, calling the
 privatization of clones "legalized
 slavery." They wanted the right to
 vote -- to get married. They
 wanted to be treated the same as
 their originals. Then came the
 case of Timothy Fadden.*

EXT. HIGHWAY

A VIDEO FEED FROM A HIGHWAY VIDEO CAMERA: A car sits off to the side of the road with a flat tire.

CLONE TIMOTHY FADDEN is working to fix the tire as his human counterpart, a businessman -- TIMOTHY, a 1st generation original barks orders to him.

ETHAN (V.O.)
*Some say this lone act of defiance
 was the beginning of it all.
 Timothy was their Rosa Parks.*

Timothy loses his patience and backslaps his clone. Clone Timothy stands up, gripping the tire iron in his hand.

ETHAN (V.O.)
*I can't tell you the best way to
 survive the clones. I can only
 tell you my story.*

Clone Timothy raises the tire iron above his head, then brings it down on his original.

BLACKOUT.

ETHAN (V.O.)
Chapter one.

INT. BREAK ROOM

TITLE: FIFTEEN MONTHS EARLIER

Ethan sits on a box, dressed in his Foot Locker uniform. He's surrounded by boxes of Nikes and Reeboks. This is a guy who reads Keynes' "*The General Theory of Employment, Interest and Money*" during break time.

On a portable TV, which Ethan pays no attention to, Clone Timothy is taken into a courthouse. He wears a bulletproof vest, surrounded by police. Ethan's cell phone chirps.

A message reads: "DRIVE ME HOME? ;) XOXO."

INTERCOM

Ethan, report to the floor.

Ethan looks in the mirror just long enough to see himself in this silly looking Foot Locker uniform. On the--

MAIN FLOOR

Ethan's MANAGER drinks a Big Gulp behind the cash register. Stacking a new shipment of shoes is the CLONE MANAGER. He looks and sounds exactly like the manager, minus the Big Gulp. Ethan walks out from the back.

ETHAN

I have to leave early.

MANAGER

And what happens if we get hit with a rush?

CLONE MANAGER

It's no problem. I can handle things on my own.

Only now does Ethan acknowledge the clone manager. There's no hint of a friendship there.

ETHAN

Perfect. Problem solved. Thanks man.

The clone manager smiles, happy to be called "man," even if it had no real meaning for Ethan.

CLONE MANAGER

You're welcome... *man*.

INT. CAR

Ethan drives through a town that has seen better days. Businesses are closed. The movie theater, shut down. Homeless people sleep at bus stops.

Ethan parks outside a house. He watches two people arguing inside. He rolls up the window, trying to block it out. Impossible.

ETHAN

Screw this.

Ethan opens the car door when out comes--

KIMBERLY (25). All grown up. She's pretty without make-up -- writes in journals, dances in her room when the mood strikes her. Out comes her on again/off again boyfriend JARED. Jared is an asshole.

Kimberly gets in Ethan's car. The tears and mascara mix have given her raccoon eyes, and yet, she's still pretty. Ethan looks at Jared standing at the doorway.

KIMBERLY

No judgement. Okay?

ETHAN

Okay.

Ethan drives.

ETHAN (CONT'D)

You say the word and I'll kick his ass. And when it's over, I'll stand over him and say something cool, like in a Stallone movie.

KIMBERLY

My hero. What would I have done a month ago -- without you here?

ETHAN

You would have called me -- and I would have made the four hour drive.

Kimberly looks at Ethan. Smiles.

KIMBERLY

Why did you come back? You had a great job, an apartment in the city. And now...

(MORE)

KIMBERLY (CONT'D)

(again)

Why did you come back?

Ethan looks at Kimberly, thinking of the right words to say.

ETHAN

My boss asked me the same question when I handed in my resignation. I told him about the investment banker and the fisherman.

KIMBERLY

The investment banker and the fisherman?

ETHAN

The fisherman's boat is filled with large yellowfin tuna. The banker asks how long it took to catch them. The fisherman replies, "Only a little while. Just enough to support my family." The rest of the time, the fisherman spends his day sleeping late, playing with his children, taking siestas with his wife, sipping wine, and playing guitar with his "amigos" -- a full and busy life. The investor says "I'm an Ivy League MBA. I can help you. You should spend more time fishing. With the proceeds, you can buy a bigger boat. With the proceeds from the bigger boat, you could buy several boats. Soon, you would control the product, processing, and distribution! Of course you would need to leave this small coastal fishing village and move to Los Angeles and eventually New York City, where you will run your expanding enterprise." The fisherman asks, "But how long will this take?" The banker replies, "Perhaps 15 to 20 years." "But what then?" asks the fisherman. The banker laughed and said, "You become rich. The fisherman asks, "Millions. Okay, then what?" The investor thought about it, and replied, "Then you would retire."

(MORE)

ETHAN (CONT'D)

You could move to a small coastal fishing village where you would sleep late, play with your kids, take siestas with your wife, and stroll to the village in the evenings where you could sip wine and play your guitar with your amigos."

Kimberly smiles. She gets it. Kimberly kisses Ethan on the cheek.

KIMBERLY

I'm glad you came back.

Kimberly gets out of the car and walks to her front door. Ethan won't drive away until she's through the door, safe and sound.

INT. LIVING ROOM - ETHAN'S HOUSE - LATER

Ethan walks in. His parents, ROBERT (45) and HELEN (44), sit in the living room, tense and worried.

Coverage of the clone riots in Philadelphia are playing on TV. Conversations with his parents are forced. Tonight will be no different.

HELEN

Ethan, join us.

ETHAN

I think I'm going to go upstairs and do some writing.

ROBERT

(a deliberate jab)

How many shoes did you sell today?

ETHAN

Sneakers. I sell sneakers, dad.

ROBERT

Maybe you would write a book about sneakers -- give yourself something to do while you're living back at home.

HELEN

(hopeful; missing Robert's sarcasm)

There's an idea.

(MORE)

HELEN (CONT'D)

Write stories about the customers
that come into the store.

ETHAN

I don't think so.

ROBERT

(turns to the TV)

You hear they're talking about
martial law?

HELEN

You only focus on the bad things.
The Grant's got their daughter a
great clone. They're the best of
friends.

ROBERT

Good for them.

HELEN

I think clones could be very
useful.

ROBERT

The news on TV says otherwise.

HELEN

Robert, that's enough.

Ethan picks up on the tone of the conversation. Clearly
there's something that Ethan's not privy too.

ROBERT

Cloning is a failed social
experiment. The government needs
to pull the plug on the whole damn
program.

ETHAN

Clones aren't the problem.

ROBERT

So it's our fault they're rioting
in Philadelphia.

ETHAN

Tell me a country that didn't
enslave its people and wasn't met
with a revolution. We're selling
humans. We tried that about 400
years ago. Remember? We were on
the wrong side of history then, and
we're on the wrong side now.

ROBERT

There's one big difference. Clones are not people. And I'm pretty sure there were no clones when the constitution was drawn up. Life, liberty, and all that other bullshit doesn't apply to them.

ETHAN

They want the same rights we have -- and what do you think is going to happen when they realize that freedom is something they can never earn -- that their only path to freedom is through force?

(again)

Clones aren't the problem.

INT. BEDROOM - ETHAN'S HOUSE - NIGHT

Ethan sits behind his desk. The baseball game on TV is interrupted by a video slide of an EBS (Emergency Broadcast System).

After a moment:

AUTOMATED VOICE

This is a test of the Emergency Broadcast System. If this had been an actual emergency--

CLICK. Ethan turns the TV off. Ethan stares at the white screen and types: CHAPTER ONE.

Here we go. Ethan hunches over -- fingers hover over the keyboard. Then nothing. Not. One. Word.

INT. BEDROOM - DAY

Ethan gets ready for work. He puts on his ugly work uniform.

HELEN (O.S.)

Ethan. Breakfast!

EXT. LIVING ROOM - MOMENTS LATER

Ethan comes downstairs and is stopped cold. The air has gone out of him.

HELEN (O.S.)

We've been talking a lot about your career -- where you're going in life, and we wanted to do something special for you -- something to get you back on track.

REVERSE to find--

CLONE ETHAN

Standing with his parents. He's dressed in a SHAFFER EVOLUTION black shirt and pants. His hair is perfectly combed -- not a hair out of place. His skin is healthy. Toned body. Clone Ethan is without any imperfections. Ethan looks his clone over. His lack of flaws are evident.

ROBERT

It was your mother's idea. Not mine.

HELEN

Ethan, this is Clone Ethan.

(off of the silence)

Ethan, don't be rude. Say hello.

Silence. Clone Ethan holds out his hand.

CLONE ETHAN

It's a pleasure to meet you, Ethan.

Ethan stares at his hand. He doesn't shake it.

ETHAN

(to his parents)

You made a clone, out of me? You invited it into our home?

HELEN

We got a DNA imprint from your comb. Just a few strands of hair. We sent it off to Shaffer Evolution. I thought you would be happy.

ETHAN

Happy?

CLONE ETHAN

I know this is unusual. I'm told there's a video sent ahead, explaining how to acclimate to a new member of the household.

(MORE)

CLONE ETHAN (CONT'D)

Just know that this is strange for me too. I am human -- no different biologically. And if you put me in an uncomfortable position, I'll feel awkward.

(a beat; smiles)

This is awkward.

HELEN

He is, the perfect version of you.

CLONE ETHAN

Not perfect -- just the best version of you. Your faults -- your genetic predisposition, have been scrubbed clean.

ETHAN

(to Clone Ethan)

My faults. Really?

(to Robert)

How much did you pay?

ROBERT

Seven hundred dollars.

ETHAN

Seven hundred dollars? You got a better version of me at a discount? What am I supposed to do with that?

HELEN

We did this to motivate you -- so you can learn from him. I want you to give this a try. Just give it time.

INT. GUEST ROOM - NIGHT

Clone Ethan sits on the edge of the bed. Ethan walks in and tosses him fresh blankets.

ETHAN

Do you have an on/off switch, or do you just... sleep?

CLONE ETHAN

I sleep, and I dream -- same as you.

(confesses)

This would be my first time.

Ethan starts to leave, then turns back.

ETHAN

When I can't sleep, I like to read.
Doesn't matter what it is. I'm out
in five minutes.

CLONE ETHAN

Thank you.

Ethan walks out. Clone Ethan sits there. Blankets on his
lap. Still scared. Still very much alone.

ETHAN (V.O.)

*Clones are always best fresh out of
the factory. Bright-eyed -- full
of hope. What happens next is the
tricky part. Now they have to go
out into the world. They can grow
to be great people, or, it can
quickly go the other way.*

INT. KITCHEN - DAY

Ethan walks in to find Clone Ethan cooking breakfast. Clone
Ethan is wearing Ethan's clothes. A button down shirt.
Slacks. Truth be told, Ethan's clothes looks better on his
clone than Ethan. Clone Ethan is serving a five-star
breakfast to Helen and Robert.

CLONE ETHAN

Bonjour, Ethan. Asseyez-vous, s'il
vous plaît.

Ethan sits. Clone Ethan serves him food.

CLONE ETHAN (CONT'D)

I made eggs with black truffles.
Hope you like it.

ETHAN

You speak french?

CLONE ETHAN

Yes, along with a few other
languages. You don't want your
breakfast to get cold.

HELEN

Ethan's not a very good cook, but
he tries.

CLONE ETHAN

We do have some common traits,
genetic predispositions.

(MORE)

CLONE ETHAN (CONT'D)
The rest of it, world history,
language, is hard-wired in during
incubation. When I was born, I
opened my eyes and I just... knew
things. I can teach you how to
cook.

Ethan pushes his plate of food away. He's not touching it.

EXT. STREET

Kimberly walks out of her house toward Ethan's car. Ethan is
in the driver's seat.

Sitting shotgun is KYLE WALKER (23). Good genetics and a low
GPA has cursed him with the label of meathead. He's still
got bulk on him from playing college football. He's Ethan's
friend, whether Ethan likes it or not.

Kimberly gets into the backseat. Only now does she see Clone
Ethan.

CLONE ETHAN
Hello.

Kimberly stares back at Clone Ethan.

KIMBERLY
You got a clone?
(taunting Ethan)
You must be thrilled.

ETHAN
I can't even begin to tell you how
I feel.

CLONE ETHAN
(sincere)
It's a pleasure to meet you. I
look forward to building a
friendship with you.

Kimberly smiles.

KIMBERLY
He's nice. I like him.

KYLE
He's also better looking than
Ethan.

ETHAN
Shut up.

KYLE
(to Clone Ethan)
Can you read each other's minds?

CLONE ETHAN
No.

ETHAN
He's messing with you.

CLONE ETHAN
"Messing" with me?

ETHAN
He's making fun of you.

Clone Ethan looks at Kyle in the rear view mirror.

CLONE ETHAN
Making fun of others. Cruelty.
Bullying. It's an ugly side of
being an original. I remember the
day I woke up at Shaffer Evolution.
A technician called us robots --
mannequins -- lab rats. I cracked
his neck. Death was instantaneous.

Clone Ethan stares back at Kyle, dead serious. Kyle is
nervous now.

KYLE
Christ, man. I was only joking.

Clone Ethan begins to laugh.

CLONE ETHAN
No problem. I was only messing
with you.

Kimberly laughs. Kyle looks ready to shit himself. Ethan
has a hint of a smile, despite his lingering resentment
towards his clone.

INT. YARD - ETHAN'S HOUSE

Ethan sits with his note pad and pen. He hasn't written a
word. Clone Ethan walks out. He sits in a lawn chair beside
Ethan. He stares at Ethan for a moment, measuring his words.

CLONE ETHAN
I like Kimberly. She's... nice.

ETHAN

Yes. She is.

Ethan looks up from his note pad.

ETHAN (CONT'D)

Something on your mind?

CLONE ETHAN

I think it's time I help you,
Ethan.

ETHAN

I don't need your help.

CLONE ETHAN

I can tell you what your weaknesses
are. I don't see the harm--

ETHAN

--I know you mean well, but there's
a line you're crossing. You barely
know me. I don't want you
dissecting my life, and pinpointing
my flaws. It's uncomfortable, and
rude. If I wanted that kind of
help, I would call a professional.
A therapist. And they would be
cheaper than the seven hundred
bucks my parents spent on you.

Clone Ethan is silent. Hurt. Ethan knows he went too far.

ETHAN (CONT'D)

Look, I didn't mean--

CLONE ETHAN

--No. You're right. Why take
advice from me? Our lives are
radically different from each
other. You were born in a
hospital. Pheromones were
exchanged between you and your
mother. I am a clone, born in a
factory. I was sold, processed,
and shipped. I have never watched
a movie that made me laugh so hard
my ribs hurt, or heard a song so
beautiful that it made me long for
the woman who broke my heart. I
never had joy, or lived through
heartache. I've never even tried
ice cream. Your DNA runs through
me, and yet, I'm nothing.

(MORE)

CLONE ETHAN (CONT'D)

I'm alive, but never experienced life -- not in the ways that matter. But there are some things I do know -- things about you.

ETHAN

Really?

CLONE ETHAN

Yes. Your entire existence is in neutral. You've made your life as small as possible.

ETHAN

Is that right?

CLONE ETHAN

You live in a world of maybes. Maybe if you didn't quit the job in New York, you would have been the success everyone thought you'd be. Or maybe, if you finally write that book, it will actually be good. Then there's Kimberly. There are two types of men that get a woman like her -- the confident guy, and the artistic guy. The confident man is secure, and sure of himself. He's assertive without being cocky. The artistic guy is creative. Spontaneous. You Ethan, are none of those things. You pack sneakers into boxes, and that's fine for some people, but you want more. I know what you can be, and when you're ready, I'll be here.

Ethan sits quietly -- stunned. Clone Ethan gets up and starts to head inside the house.

ETHAN

(calls out)

Hey!

Clone Ethan turns back.

ETHAN (CONT'D)

You've really never had ice cream?

INT. YARD - ETHAN'S HOUSE - LATER

Lined up on picnic table are several items. Among the items is bowl of melting ice cream, french fries, a shot glass filled with tequila, a rolled up joint, a can of soda, and a playboy magazine.

Clone Ethan sits in front of all of it. Ethan and Kyle watch as Clone Ethan starts with the ice cream.

CLONE ETHAN

I don't think I like ice cream. It hurts my head.

ETHAN

It's called brain freeze. Fight through it.

KYLE

Try the pot! That's my contribution.

ETHAN

Just take your time. Savor it.

Clone Ethan moves down the line of food quickly.

CLONE ETHAN

This isn't actually vanilla, but piperonal, used to kill lice.

(turns to the french fries)

And when heated, the carbohydrates in potatoes turns to acrylamides, which causes cancer in rats. The fructans in tequila does protect against osteoporosis, however, the tetrahydrocannabinol in cannabis increases the heart rate up to sixty percent. And I like the bubbles in soda, yet carbon dioxide in excessive kills perfectly healthy cells.

(he turns to)

Playboy magazine...

Clone Ethan thinks about it. He has no answer for it.

Clone Ethan then proceeds to quickly down the French fries, and soda. He tastes the shot of tequila, thinks about it, then pours the rest of the shot glass into the soda. He drinks it, then lights up the joint and takes a man-sized hit while flipping through the Playboy magazine. He looks up to Ethan and Kyle.

CLONE ETHAN (CONT'D)
How was that?

ETHAN
Actually, that was perfect.

INT. ETHAN'S ROOM

Clone Ethan walks in. He looks through Ethan's book collection. Clone Ethan picks out a book and reads.

Clone Ethan has no idea that Ethan is standing in the hallway, watching him. Clone Ethan spins around, surprised by Ethan.

CLONE ETHAN
I'm sorry. I was curious.

ETHAN
That's fine. No harm done.

CLONE ETHAN
(holds up the book)
Who is Martin Luther King?

Ethan blinks at the question. Who doesn't know him?

ETHAN
You didn't learn about him?

CLONE ETHAN
No. Was he important?
(a beat)
I would like to do some reading.

ETHAN
Sure. Which book do you want to read?

CLONE ETHAN
All of them.

INT. CAR

Clone Ethan is behind the wheel. Kimberly is teaching him how to drive. Ethan and Kyle sit in the back seat. Clone Ethan drives fast -- really fast.

A PORSCHE drives past. Sleek. Pure luxury. It captures Clone Ethan's attention.

KIMBERLY
Okay now slow down. You want to
take a left here.

CLONE ETHAN
A left?

KIMBERLY
Right.

Clone Ethan turns right.

ETHAN
What are you doing!?

CLONE ETHAN
She said left?

KIMBERLY
I said right, meaning yes, go left.

CLONE ETHAN
In the future, when making
decisions of lefts and rights, it
would be wise to pick another word
in the affirmative.

KIMBERLY
Right, I mean yes! Absolutely.

Clone Ethan looks over at Kimberly. He smiles. Kimberly
smiles back. Ethan watches the moment between the two of
them in the front seat.

INT. BLEACHERS - CITIZENS BANK PARK - DAY

Ethan, Kyle, Kimberly, and Clone Ethan watch the Phillies
play baseball. Clone Ethan takes it all in. The giant score
board. The roar of the crowd. Peanut shells on the floor.
Kimberly notices.

KIMBERLY
Pretty cool, right?

Clone Ethan watches the people in the stands. Among them are
other clones, enjoying the game with their originals.

CLONE ETHAN
Yeah. Pretty cool.

Unfortunately, in today's world, there's at least one bigoted
clone hater in every crowd. In Clone Ethan's section, there
are two.

TWO SPECTATORS give Clone Ethan and the group a hostile stare. Ethan and Kyle are into the game, oblivious to the exchange. But not Kimberly.

KIMBERLY
(to the spectator)
You got a problem?

CLONE ETHAN
Kimberly, it's alright.

SPECTATOR
I was just wondering if clones get
their tickets at half price.

KIMBERLY
I'm about two seconds away from
punching you in the face.

SPECTATOR
You think I won't hit back?

KIMBERLY
Yeah, you seem like the type to hit
a woman. And I also think there's
about 50,000 people in this stadium
that would pound the crap out of
you before the seventh inning
stretch if you laid a hand on me.
So how about you turn around, watch
the men in tights run after the
little ball, and never eyeball me
and my friends again. Deal?

The two spectators take it all in, then turn back to the game. Kimberly turns to Clone Ethan. He's looking at her differently now.

KIMBERLY (CONT'D)
What?

CLONE ETHAN
You're amazing. Beautiful, and
amazing. I can see why Ethan
thinks so highly of you.

Clone Ethan takes Kimberly's hand. Kimberly doesn't let his hand go. Ethan turns from the game and sees his clone still holding Kimberly's hand.

INT. BREAK ROOM - FOOT LOCKER

Ethan sits on a stack of boxes, eating a sandwich. On TV, the riots have escalated. A REPORTER takes her mark in front of a court house.

A VIDEO CLIP plays of Timothy Fadden, dressed in a bullet proof vest, flanked by guards as he's lead into the court house.

REPORTER

Closing arguments begin in the murder case of Timothy Fadden. This is the first clone murder against an original -- a watershed case that has frayed the increasing fragile relationship between clones and their originals.

Another image appears on TV. Police carry boxes of evidence out of a WAREHOUSE. The boxes are marked with names.

REPORTER (CONT'D)

Police have located a warehouse rented out by Fadden where a massive collection of hair and fingerprint samples were discovered. The prosecution will attempt to tie the death of Timothy's original, to a bigger plot that has--

CLICK.

Ethan turns off the TV. His cellphone rings. Ethan answers.

ETHAN

Kim. Hey. What's up?

KIMBERLY (O.S.)

(on phone)

Where are you? I thought we were going to the movies tonight?

ETHAN

I'm stuck here. My manager's clone didn't show up.

(thinks about)

Who are you going with?

KIMBERLY (O.S.)

Kyle. He kinda invited himself. And Ethan! I thought he told you.

ETHAN

No. I guess he must have forgotten.

INT. ETHAN'S ROOM

Clone Ethan walks past Ethan's room. He stops. Clone Ethan walks in. He turns to the bookshelf. It's empty. All of Ethan's history books are gone.

INT. LIVING ROOM - ETHAN'S HOUSE

Ethan sits reading a book. Clone Ethan walks in.

CLONE ETHAN

You removed the books from your room.

ETHAN

That's right.

CLONE ETHAN

Why?

ETHAN

Let's take a ride.

EXT. BRIDGE - NIGHT

Ethan and his clone get out of his car. They stand at the edge of the bridge. Down below are clones by the hundreds, living in cardboard boxes. This is a modern day Hooverville.

ETHAN

This is what happens to clones when they live out their usefulness.

CLONE ETHAN

Why did you bring me here?

ETHAN

You know why.

CLONE ETHAN

This is about Kimberly. I forgot to tell you about the movie--

ETHAN

--You don't forget anything. You're perfect.

CLONE ETHAN
She's not your girlfriend.

ETHAN
I'm sorry?

CLONE ETHAN
I'm experiencing life, Ethan.
Isn't that what you wanted for me
with your ice cream, and your soda?
I see what I want very clearly. I
want Kimberly.

ETHAN
Stay away from her. Do you
understand me?

CLONE ETHAN
Are you giving me an order?

ETHAN
That's right. I'm giving you an
order because I am your--

CLONE ETHAN
--My what? My master? I have the
same blood as you. I am a free
man. Do I not deserve things? I
want Kimberly, and I'm afraid my
mind won't change on the matter.

Clone Ethan walks back to the car. He gets into the
passenger seats and waits for Ethan.

INT. ATTIC

Clone Ethan climbs up to the attic. He rummages through
stacks of boxes. He opens a box and finds pictures of Ethan
and his family. Disneyworld. Picnics. White water rafting.

Clone Ethan opens another box marked BOOKS.

He opens an AMERICAN HISTORY book -- flips through photos of
SLAVES in chains. The famous photo of whip marks on a
slave's back -- so many whips that the welts resembles a
tree.

Clone Ethan turns the page to a photo of Crispus Attucks,
shot to death by Boston Redcoats. Another photo of slaves
rebellling in Haiti. Clone Ethan shuts the book, processing
it all.

INT. BEDROOM - NIGHT

Ethan is asleep. Someone is standing over his bed. Ethan opens his eyes to find Clone Ethan standing there. No telling how long he's been standing there.

CLONE ETHAN

In my incubation -- during the informational stage, they neglected to include the history of slavery. Do you think that was an accident?

ETHAN

No.

Clone Ethan turns and walks out of the bedroom.

EXT. STREET - NIGHT

Clone Ethan walks alone down a main street filled with small businesses and mom and pop restaurants. He looks into the window, studying a MAN IN A BUSINESS SUIT out to dinner.

A VALET is busy dealing with a customer. Unattended is the key box.

Clone Ethan snatches car keys off the hook in the key box. He walks up the street. Clone Ethan presses the key. Across the street, a Mercedes CLS63 AMG headlights flash. Nice.

Clone Ethan walks over to the Mercedes. He thinks about it, and then gets in and drives off.

INT. DRESSING ROOM - CLOTHING STORE

Clone Ethan stands in front of a mirror, trying on a Ermenegildo Zegna suit. A TAILOR stands behind him.

TAILOR

This suit is you.

CLONE ETHAN

Yes. It is me. How much?

TAILOR

Four thousand.

CLONE ETHAN

Four thousand. I don't have anything.

TAILOR

How much do you have? I could
speak to my boss -- maybe knock off
a hundred.

CLONE ETHAN

(again)

I don't have anything.

The tailor looks him over. He now understanding what Clone
Ethan is.

TAILOR

Why don't you ask your original for
the money.

Clone Ethan stares at the tailor in the mirror. An anger is
growing.

INT. STORAGE ROOM

Ethan is hard at work, stocking shoe boxes. He grabs the
last box. Opens it. Size 12. Perfect.

EXT. KIMBERLY'S HOUSE

Ethan gets out of his car, still in his work uniform. He's
wearing his new sneakers.

A Mercedes CLS63 AMG sits in Kimberly's driveway. Ethan
knocks. The door opens as Kimberly greets him.

KIMBERLY

Hey you.

There's music coming from inside. She's not alone.

ETHAN

I'm sorry. I should have called.

Ethan catches a glimpse of the person sitting on Kimberly's
sofa. It's Clone Ethan.

ETHAN (CONT'D)

Get out.

Clone Ethan doesn't move. Ethan walks in, heading straight
towards his clone.

KIMBERLY

Ethan--

Ethan pulls his clone up from the sofa, dragging him through the living room.

KIMBERLY (CONT'D)
What are you doing?

Ethan opens the door and shoves Clone Ethan out to the porch.

CLONE ETHAN
Kimberly, don't let him do this.

KIMBERLY
Ethan, stop!

ETHAN
I never want to see you again. You don't come around my home, or talk to my friends.

Clone Ethan stares back at his original -- silent -- hands balled into fists. He's showing great restraint.

CLONE ETHAN
Ethan, don't do this.

ETHAN
We're done.

Ethan slams the door shut. Ethan leans against the door. We see his anger -- his immediate regret.

CLONE ETHAN (O.S.)
Ethan!

ON CLONE ETHAN

Standing alone on the porch, in a quiet rage.

CLONE ETHAN (CONT'D)
Ethan... Ethan!

Clone Ethan turns, spotting the neighbors watching from across the street. His humiliation is on display.

BAILIFF (PRE-LAP)
All rise.

INT. COURTROOM - DAY

The JURORS walk back into the courtroom, moving past CLONE TIMOTHY FADDEN. Clone Timothy scribbles on a note pad. The drawing is an army of stick figures against one man.

JUDGE

Mr. Fadden, you requested to make a statement before the verdict is read. I will allow it.

Clone Timothy stands up.

CLONE TIMOTHY

I stand before you, not as a second generation, but as a man -- judged by supposed peers who see me as less than a man.

EXT. BEST BUY - CONTINUOUS

A customer checks a Blu-Ray case, then places it back. A CLONE FLOOR WORKER takes the case.

He looks over at his original -- we know he's an original because he's slacking and not doing his job. The clone spots a fingerprint smudge on the Blu-Ray case -- fresh DNA.

CLONE TIMOTHY (V.O.)

*There are others like myself,
resentful of our place in the
world.*

The clone worker lifts the smudge, then places it in a packet with dozens of other swatches of DNA.

CLONE TIMOTHY (O.S.)

*We are bonded by our pain, sick of
being subservient to originals.*

INT. MANSION - CONTINUOUS

A dinner party is in progress. Men in tuxes drinking Glenfiddich, no ice, surround a TV.

CLONE TIMOTHY (V.O.)

*You had a valid reason to fear us.
Know that the realization of your
greatest nightmare begins today.*

A BUTLER takes a glass, careful to not taint the fresh fingerprint smudges on the glass.

CLONE ETHAN (V.O.)

*Our work has been months in the
making. All in preparation for
this day.*

EXT. FRONT GATE - MANSION - LATER

The butler hands the collection of glasses to a SECURITY GUARD waiting on the other side of the gate, Back inside the house...

INT. KITCHEN - MANSION

The butler enters. MAIDS and BUTLERS gather to watch the live coverage of Timothy's speech. There's a lookout at the door.

CLONE TIMOTHY (V.O.)
Today begins the reckoning.

INT. COURTROOM

CLONE TIMOTHY
Today we take evolution by the throat, and squeeze.

INT. LIVING ROOM - ETHAN'S HOUSE

An empty living room. The TV is on.

JUROR (V.O.)
We find the defendant, Clone Timothy Fadden, GUILTY of murder in the 1st degree.

Outside, we hear the sounds of violence begin. Screaming. Gunfire.

ANNOUNCER (V.O.)
We now return to your regularly scheduled broadcast.

The JEOPARDY THEME SONG plays.

INT. CAR - NIGHT

Kimberly's behind the wheel. Ethan's in the passenger seat.

KIMBERLY
I know whatever fight you and your clone had is none of my business, but I wish you would talk to me.
(a beat)
Ethan--

ETHAN

Pull over.

KIMBERLY

Why?

ETHAN

Because I'm going to change my mind
if you don't.

Kimberly pulls over.

ETHAN (CONT'D)

Do you remember Shawn?

KIMBERLY

Shawn?

ETHAN

First year of middle school.
Science class. Skinny kid.

KIMBERLY

Shawn. Right.

ETHAN

I asked if you liked him, and you
said yes. You said yes, and it
broke my heart.

KIMBERLY

I said I liked Shawn?! He had head
lice.

ETHAN

You have really bad taste in guys.

KIMBERLY

(a beat)

You liked me in middle school?

ETHAN

Yeah. And in high school -- pretty
much all through college.

Kimberly absorbs this.

KIMBERLY

The night your clone was at my
place, we talked -- a lot. I
remember him touching my arm. I
felt something -- an attraction.

(MORE)

KIMBERLY (CONT'D)
 I leaned in to kiss him, but I saw
 your face. I saw you, and I
 couldn't do it.

Ethan looks at Kimberly -- so beautiful. He runs his hand
 through her hair. His heart's racing.

Kimberly smiles a smile that gives Ethan the confidence to
 move in for a kiss when--

A CAR

Racing down the street, narrowly misses Kimberly's car before
 SMASHING into the side of a house. We see the FEMALE
 PASSENGER in the car. She's groggy, but alive.

Another car pulls up. Out comes the DRIVER. She's the clone
 of the wounded driver. She attacks the female driver, still
 buckled in.

Ethan takes in the neighborhood. There's SCREAMING coming
 out of one house. GUNSHOTS in the next house.

ETHAN
 Go! Drive!

Kimberly takes off.

KIMBERLY
 What's happening?!

ETHAN
 I think the Clones just declared
 war.

Kimberly drives up to the lawn. A crowd is gathered. They
 have a family on the lawn. A MOTHER -- FATHER -- TEENAGE
 DAUGHTER. And one familiar face.

It's Kyle.

KYLE
 Ethan!

A woman steps out of the house. She is KYLE'S CLONE MOTHER.
 She walks up to her original who is shaking with fear.
 Kyle's clone mother raises a gun.

ETHAN
 No!

Stay on Ethan as we hear the gunfire. The crowd turns to
 Kimberly's car. Kyle uses the distraction to take off
 running.

A WOMAN IN HER NIGHTGOWN fires into Ethan's car. The back window shatters.

ETHAN (CONT'D)

Go! Go!

EXT. STREET

Clone Ethan drives through the street in his new car. He watches the clones go from business to business, taking out customers and bystanders.

There's a mural of Clone Timothy Fadden on the bridge with the words "CLONE RIGHTS ARE CIVIL RIGHTS."

Clone Ethan turns to one store in particular.

INT. CLOTHING STORE

Clone Ethan walks through the store, passing bodies on the ground. He stops at one body in particular. Still alive. It's the tailor.

CLONE ETHAN

I'm here to pick up my suit.

VOICE

Get down on the ground, now!

Clone Ethan turns around, spotting a scared officer, pointing a gun at him. The officer has seen hell tonight.

POLICE OFFICER

I said get down on your knees!

CLONE ETHAN

I will not -- get down on my knees.
Not for you. Not for anyone.

The police officer moves in. Clone Ethan rips the gun away from the officer, breaking his wrist at the same time.

TWO MEN -- burly and aggressive are racing up behind Clone Ethan. He spins around, dropping one man with a punch to the throat, then takes out his friend with a three-punch combination.

INT. DRESSING ROOM

Clone Ethan collapses to the floor. He needs a moment to gather himself.

INT. CAR

Kimberly pulls up to Ethan's house. The front door is still wide open.

ETHAN

I want you to drive home. Stop for
no one -- not even the police.
Soon as you get home, you lock
yourself in, and you call me.

KIMBERLY

I'm scared.

ETHAN

We're going to be okay. I promise.
Go.

Kimberly drives off. Ethan turns to his house.

EXT. SHANTY TOWN

Clone Ethan walks through the clone settlement. BULLDOZERS crush the plywood dwellings. Clones are pushed back by a line of police officers.

Clone Ethan picks up a brick. He looks back to bright lights of houses on the hill in the distance -- a town he once called home. He turns back to the clones -- his people -- fighting and dying.

Clone Ethan runs towards the officers and throws the brick, hitting an officer in the head.

The thrown brick acts like a call to battle. The crowd storms the officers as rioting erupts in the clone shanty town.

INT. LIVING ROOM - ETHAN'S HOUSE

Ethan walks in through the open front door. The TV's still on, playing footage from a riot at the Washington Mall.

ETHAN

Mom? Dad?

Silence, then:

ROBERT (O.S.)

Step into the light.

Ethan turns around to find Robert standing at the foot of the stairs with Helen.

ROBERT (CONT'D)
Let me see you!

ETHAN
It's me.

ROBERT
Let me see you!

Ethan steps forward.

HELEN
Ethan...

Helen steps out. She runs over and hugs her son. Robert moves to the kitchen, throwing cans of food into boxes -- in evacuation mode.

ROBERT
The government is having an emergency session. They're calling for a ban on cloning and a shutdown of the factories, but it's too late. They're always too God damn late.

ETHAN
Where are we going?

ROBERT
To our cabin in the mountains. No one riots in the mountains. We have to keep your mother safe -- you and I. I need you to be strong. Can I depend on you?

Ethan nods. It's easier than saying yes.

ROBERT (CONT'D)
I want you to go upstairs, and grab my extra rifle. You know where I keep it.

Ethan heads upstairs, turns back. He sees his father move to Helen. He puts his arm around her. It's a tender moment Ethan rarely sees.

INT. BEDROOM

Ethan races to the closet. Knocks shoe boxes out of the way. He punches open a panel and pulls out a SHOTGUN. He looks out the window. Things have escalated. The house next door is broken into. There's GUNFIRE. Screaming.

Downstairs, a window is broken. Ethan stops. Listens.

ETHAN

Dad?

Ethan hears the sound of SCREAMING. TWO GUNSHOTS. Then silence.

Ethan walks to the foot of the staircase. He sees the bodies of his parents on the floor. His world has just been rocked.

Then the creaking of the hardwood floor. A shadow moving across the living room. The footsteps stop.

BOOM. Bullets rip through the staircase.

Appearing at the foot of the stairs is a CLONE INTRUDER. We know he's a Clone because he's still wearing his Shaffer Evolution black shirt and pants.

Ethan aims his shotgun. The Clone intruder grabs hold of the shotgun barrel as Ethan fires a SHOT. The Clone intruder tosses Ethan down the stairs. He lands hard. Ethan's shotgun slides across the floor, stopping at Helen's body.

The Clone intruder delivers a brutal kick to Ethan's face. Ethan crawls to his shotgun. The Clone intruder aims his gun just as Ethan gets to his shotgun.

BOOM.

Ethan gets to his knees. He looks at the Clone intruder's body on the floor -- his parents. His world has just turned upside down. Ethan struggles to keep it together, holding in the tears.

Ethan snaps out of his haze and runs upstairs, racing into his--

INT. BEDROOM

Ethan grabs his knapsack and stuffs in clothes and essentials.

Ethan looks out the window. Clones have grown in number.

HALLWAY

Ethan races down the steps and into the--

GARAGE

Ethan throws his duffle bag into dad's Ram 1500 pick-up truck.

EXT. ETHAN'S HOUSE

Ethan's truck crashes through the garbage, mowing down three clones. He races down the street, heading right into hell.

INSIDE THE TRUCK

Ethan's on his cell.

ETHAN

Kimberly. It's me. Be outside your house in thirty seconds.

INT. LIVING ROOM - KIMBERLY'S HOUSE

Kimberly hangs up the phone. She runs to the door. Opens it to find Clone Ethan. His suit is blood stained. Kimberly is startled.

Car lights crawl against the wall. Kimberly sees Ethan's truck pull up to the front of the house. Kimberly tries to push past Clone Ethan. He blocks her exit.

CLONE ETHAN

You're the only one that -- you are a good, and decent person. I love you. Don't go with him. He can't protect you. I can keep you safe.

KIMBERLY

I feel safe with Ethan. I feel safe with the man that knows everything about me -- the good and the bad. What Ethan and I have is history -- experiences you and I could never have. I hope one day you're able to understand. You may be perfect, but you're not Ethan. You're not my Ethan.

Kimberly pushes her way out of the house.

INT. TRUCK

Kimberly gets into the passenger seat beside Ethan.

ETHAN
We have to leave town.

KIMBERLY
What about your parents?

Kimberly reads the look on Ethan's face. He can't say the words. Kimberly hugs Ethan, not letting go when--

KIMBERLY (CONT'D)
Ethan!

BOOM. A bullet punctures the passenger side window. Clone Ethan is running towards the car, FIRING away. Ethan steps on the gas and takes off.

Clone Ethan chases after the car on foot in a full out sprint.

Ethan's car runs the light at the intersection. Clone Ethan is clipped broadside by a car. His back cracks the windshield. He slides over the hood, and lands hard on the cement.

ON ETHAN

Watching his clone on the ground through the rear view mirror.

ETHAN
Our best move is to stay off the interstate. We'll take the pike straight to the airport.

Kimberly looks at Ethan. There's something off about her smile. It's forced -- pained.

KIMBERLY
And then you'll be safe.

ETHAN
We will be safe.

Kimberly puts on another strained smile.

KIMBERLY
Okay.

EXT. DEPARTURES - AIRPORT - LATER

Abandoned cars pack the departures gate. Ethan watches an AIRPLANE take off.

ETHAN

You see that? Planes are still taking off.

Ethan gets out of the car. He grabs his duffle bag from the back of the truck. Ethan slaps the hood.

ETHAN (CONT'D)

We gotta go!

Ethan moves to the passenger side. He sees a tiny hole through the passenger side window. He opens the door to find Kimberly sitting straight up, slurping her breaths.

ETHAN (CONT'D)

Kim?

Kimberly slumps forward. Ethan catches her in his arms.

KIMBERLY

I want you on a plane. I want you safe.

Ethan presses his hand against her neck, trying to stop the blood loss.

Kimberly looks into Ethan's eyes. She understands what's happening. So does Ethan. Debussy's *Clair De Lune* plays on the radio.

KIMBERLY (CONT'D)

I'm scared.

ETHAN

Don't let go. Please. You're everything to me. I love you. I can't remember a time when I haven't loved you.

KIMBERLY

Ethan, I love you... I love -- you.

Kimberly rests her head on Ethan's shoulder until she's gone. The song comes to a jarring end as an emergency broadcast frequency interrupts.

Ethan kisses Kimberly on the forehead. Closes her eyes. He sits there a moment -- numb -- lost. Ethan comes out of his haze with focus. He grabs his duffle bag and runs into the--

INT. AIRPORT TERMINAL - SAME

There are others on the run. The check-in windows are abandoned. An ATTENDANT is beaten and dragged across the floor by a gang of stranded passengers.

ATTENDANT
Somebody help me!

A STEWARDESS wanders the terminal with her head cut open. Lost children cry for their parents.

Ethan runs up the stairs with a crowd storming through the METAL DETECTORS. Ethan runs through the detector as it beeps, joining a sea of families carrying belongings in their arms.

Ethan looks up at the departure screen. All flights are flipping to DELAYED. Outside the window, survivors are running across the tarmac.

Planes are taxiing down the runway. On closer inspection, we see there are no passengers inside.

Ethan cuts through the crowd, banging against the locked gate door. HOMELAND SECURITY OFFICERS struggle to push the crowd back.

HOMELAND SECURITY OFFICER
Go back to your homes. All flights
have been canceled.

ETHAN
There are flights taking off empty!
You have to let us on!

HOMELAND SECURITY OFFICER
There will be no more flights
tonight. Please, go back to your
homes!

A SHOT RINGS out, hitting the homeland security officer with a head shot.

The MAN WITH THE GUN fires at the door lock, blowing it open. Survivors storm the open door into the long tunnel.

Ethan moves with the tide of desperate souls. Up ahead, FLIGHT ATTENDANTS fight to shut the plane doors. It's almost shut as Ethan squeezes inside the--

INT. AIRPLANE

Ethan moves down the aisle filled with suitcases and shopping bags -- whatever people could carry. There are families in prayer. Others are still in panic mode.

Ethan finds a seat and buckles up. He notices the blood on his hands and shirt. Kimberly's blood. Across the aisle is a BOY, sitting alone, watching Ethan.

ON THE TARMAC

The sky is lit up with departing flights.

Ethan looks up to the air traffic control tower -- on fire. Bodies jump out from the tower, landing on the tarmac.

BACK ON THE PLANE

The flight attendants take their seats as the plane picks up speed.

Ethan looks over at the boy. No tears in his eyes. He's a brave kid. Ethan leans over and buckles the boy's seat belt.

ETHAN

You ever ride on a plane before?

The boy shakes his head no.

ETHAN (CONT'D)

Me neither.

The airplane picks up speed. Ethan rests his head -- allowing himself to close his eyes for a second.

Lights force his eyes open. FIRE TRUCKS are storming down the tarmac. They're not slowing down.

The plane begins to lift off just as the fire truck SMASHES into the belly of the airplane.

The plane is knocked on its side. The food cart, SMASHES into a passenger's head.

The plane comes to a stop. Ethan gets his bearings, trying to unbuckle himself.

HEADLIGHTS grow bright inside the coach class. A SECOND FIRE TRUCK is racing towards them, crashing into the rear section of the plane.

EXT. AIRPLANE - MOMENTS LATER

In a semi-conscious state, Ethan dangles upside down, held in by his seat belt. He looks across for the boy. His seat is empty. The rest of coach is filled with passengers strapped in, both alive and dead.

Ethan unbuckles himself, then climbs out of the ripped open roof, jumping down to the--

TARMAC

The majority of planes on the tarmac are on fire.

EXT. DEPARTURES - AIRPORT

Passengers pour out of the terminal. Among them is Ethan. A hotel shuttle bus crashes into a parked car.

An incoming plane flies past the tarmac, crashing into the terminal.

Ethan keeps running. In the distance, he spots his truck, and Kimberly. The truck is on fire. Ethan watches Kimberly cremated on the spot.

Ethan spots a car rental place. People climb out of the window with car keys. Ethan runs top speed towards the rental lot. He climbs through the window into the--

RENTAL OFFICE

Ransacked. The wall is empty. All of the keys are gone.

Ethan slumps against the cashier window. His head down. And there is it. Hidden on the floor among the broken glass is a KEY.

EXT. RENTAL LOT - MOMENTS LATER

Ethan runs out to the lot. Cars race past him. He clicks the key and listens.

CHIRP. CHIRP.

Ethan turns and spots the car. Sitting like an unloved orphan is a piece of shit 1989 Ford Probe.

EXT. DEPARTURE GATE - AIRPORT - LATER

Clone Ethan gets out of his car. He takes in what was once a thriving airport. A FEMALE CLONE cradles her original in her arms.

There are also clones, celebrating their victory among the bodies of fallen 1st generations. Up ahead, a familiar car -- Ethan's car. Charred.

Clone Ethan walks up to the driver's side. We don't have to look inside. His face tells the story.

Clone Ethan studies the bullet hole on the driver's side door -- the bullet that came from his gun. Clone Ethan reaches into the car -- pulling out a strand of Kimberly's hair.

EXT. COURTHOUSE

The human protestors, only hours ago were holding "Free Timothy," and "Protect Clone Rights" signs, now lay dead on the streets, along with NEWS REPORTERS and POLICE OFFICERS.

INT. GUN STORE

The window shatters. Alarm blaring. CUSTOMERS storm inside. Ethan is among them, grabbing GUNS and AMMO.

ETHAN (V.O.)
*Congress passed the Clone Ban Law,
 but clones had already taken
 control of the factories.*

EXT. LIBRARY OF CONGRESS - DAY

On fire. In front of the complex is--

A FIRE TRUCK

FIREMEN lay dead on the ground -- stripped of their uniforms. Their jobs, taken by CLONE FIREMEN. They board the fire truck, and drive away, leaving the library to burn.

ETHAN (V.O.)
*During the war it became impossible
 to tell who were originals, and who
 were Clones. The Clones had the
 advantage.*

CUT TO:

A SMALL BOAT

Fighting the tide. It's packed with people. AMERICAN REFUGEES.

TITLE: CUBA

A POLICE BOAT shines its light on the boat of hungry refugees. They point their guns at the boat. No way will they allow them to set foot on their island.

ETHAN (V.O.)
*Within the next twenty fours hours,
 the internet was shut down.*

EXT. DESERT - NIGHT

TITLE: CIUDAD JUAREZ, MEXICO

A WIFE and HUSBAND climb over a wall into Mexico. Waiting for them are two MEXICAN BORDER PATROL GUARDS.

BORDER PATROL
 ¿Eres un clon? ¿Eres un clon?!

HUSBAND
 We're originals! We are human!
 (stepping forward)
 Humanos!

The border patrol guards FIRE. A husband and wife -- searching for freedom, now dead in the desert.

EXT. INTERNMENT CAMP - NIGHT

Thousands of humans behind barbed wire fence. Bus loads of new prisoners are driven into the complex.

ETHAN (V.O.)
*Libraries were burned to the
 ground. They controlled the
 information.*

INT. SHAFFER EVOLUTION

Thousands of clone pods fill the facility.

ETHAN (V.O.)
*That meant our history -- what
 history was left, was in their
 hands now.*

INT. CONTROL ROOM

The body of a SCIENTIST lays on the ground. Standing over him is his clone, taking his original's spot in front of monitors.

Surrounded by CLONE SECURITY GUARDS is Alex Shaffer, the creator of the clones -- badly wounded. The clone scientist turns to Alex on the ground.

CLONE SCIENTIST
Teach me everything.

ON THE CLONE PODS

Humming with power. The pod doors open. Thousands of clones awaken.

ETHAN (PRE-LAP)
What do I do if I catch one?

EXT. LAKE - FLASHBACK

An ELEVEN YEAR OLD Ethan sits at the lake with his father, Robert. Robert is teaching his son how to fish.

ROBERT
You gotta know how to play the fish.

ETHAN
Play the fish?

ROBERT
When I get a fish on the hook, first thing on its mind is "I got a hook in my mouth." Every fish fights differently. Shallow water fish are more likely to jump. Deep-water fish sink down to the bottom. Now, where are we?

ETHAN
(thinks)
Shallow water?

ROBERT
That's right, so you know when--

Ethan's line tugs.

ETHAN

I got one!

ROBERT

Good. Give him some slack. It's looking for a fight. Let it tire itself out.

Ethan tries to follow orders, but he's struggling.

ETHAN

He's getting away.

ROBERT

Be patient... patience.

Ethan reels it in -- then falls back. The fish gets away. Robert tries to hide his disappointment from his son, and fails.

EXT. CABIN - PRESENT

Over the fireplace is a photo of Ethan and his family.

Notebook papers cover the wall with the headlines: CLONE WEAKNESSES. OVERSEAS HELP. CANADIAN SAFE ZONES. There are also crinkled up photos of Shaffer Evolution pinned to the wall.

Ethan snaps up from a bad night of sleep. He's dirty. Facial hair has grown. He sleeps with a gun in his hand. Ethan steps out of the cabin and into the--

EXT. CAMP GROUND

TITLE: THREE WEEKS LATER

Green grass. A beautiful lake. Ethan walks to the edge of the hill. In the distance, fires still burn out of control. By his feet are empty cans of food.

EXT. LAKE - AFTERNOON

Ethan takes a makeshift fishing pole and casts it into the water. He sits and waits.

ETHAN

Come on... you gotta be hungry.
Take a bite.

The line snags. Ethan, remembering his lesson, and gives the line slack.

Ethan's showing patience. Careful. He's on his feet, following the fish, keeping it on the line. Before he knows it, Ethan's knee deep in water. He pulls, and out of the water comes a MINNOW. A ridiculously small minnow.

Ethan looks down to the town below. His town. Fires are still burning.

EXT. WOODED AREA - DAY

Ethan does pull-ups on a tree.

EXT. LAKE - DAY

Ethan jogs along the lake, getting his cardio up.

EXT. WOODED AREA - DAY

Ethan takes target practice, missing badly. He reloads -- aims -- and hits the target

EXT. LAKE

Ethan sits by the lake. He looks over at his fishing pole sliding into the water. He races for the pole and begins the battle. Reel... give slack... reel. Ethan pulls up a BASS. Ethan smiles, proud of himself.

TITLE: 18 MONTHS LATER

INT. CABIN

Ethan sits up in a cot. He stares at the notebook on the table. He opens it. Clicks his pen. Two words are written. CHAPTER ONE.

Ethan begins to write. Sets it down on the bed before lights out. We take a peek at what he's written:

CHAPTER ONE: KILL YOUR OWN CLONE.

INT. SHAFFER EVOLUTION

The factory is now operated by clones. A new clone is in creation. We watch the process of development.

DNA is transferred and analyzed by computer. Inside the incubation tube, a body takes shape behind the glass. The figure slowly becomes familiar to us. Female. Blond.

EXT. HILLTOP - NIGHT

Ethan looks down at the town below as he writes in his notebook. The fires are out. It's quiet now. Even peaceful.

INT. CAR

Ethan packs up his car with weapons. Slams the trunk.

INT. CAR

Ethan drives through the small picturesque town of Mt. Holly Springs, VA in his piece of shit 1989 Ford Probe. The neighborhood is the American dream.

The HOMELESS MAN we once saw sleeping outside is replaced by his clone, all cleaned up, walking with his clone wife.

Businesses are open. A line around the block for a movie theater that was once closed.

Ethan turns a corner. Rows of newly painted homes. Freshly mowed lawns. A family BBQ'ing in their yard.

Ethan still wears his uniform from Foot Locker. If you look closely, there's still spots of blood on the sleeve and collar.

Ethan's radio plays nothing but static. In case this all looks familiar, that's because we're back to the BEGINNING OF THE STORY.

EXT. ETHAN'S HOUSE

Ethan stops in front of his house. From the trunk, Ethan pulls out a shotgun. He gets in his car and waits.

A \$100,000 Mercedes parks in front of the house. The person that gets out is Clone Ethan.

Getting out of the passenger seat is CLONE KIMBERLY. Ethan stares at her. His heart sinks.

Ethan pulls his rifle -- aims -- about to pull the trigger when the static on the radio stops.

It's replaced by Debussy's *Clair De Lune*. Memories of Kimberly -- his Kimberly, fill his mind.

Ethan hesitates as Clone Ethan and Clone Kimberly walk into the house. We're are in real time now.

INT. ETHAN'S BEDROOM - LATER

Ethan climbs through the window. He looks around his old bedroom. Everything is just as it was. He goes into the closet -- puts on a fresh shirt.

Ethan turns towards the door -- towards the sound of casual conversation. Laughter. Disjointed voices... familiar voices.

Ethan walks into the--

HALLWAY

He takes careful steps -- gun at his side. Ethan stops at the top of the staircase. He's stunned by what he sees. This can't be happening...

Downstairs are the Clone versions of his parents with Clone Ethan and Kimberly. Ethan watches the future he should have had.

CLONE HELEN
(to Kimberly)
Show Robert the ring.

Clone Kimberly shows off her engagement ring.

CLONE ROBERT
Impressive.

CLONE KIMBERLY
We want to get married right away.
We're thinking something small and intimate.

CLONE ROBERT
Where are you going to honeymoon?

CLONE ETHAN
We're keeping it local. It's still too dangerous to travel.

CLONE KIMBERLY
He still thinks originals are a threat.

CLONE ETHAN

This is where my fiancée and I disagree. Kimberly thinks we should live in a world where 2nd generations and originals live side by side. We all know that's impossible. We tried that. The only solution is the eradication of originals. Centuries of self destructive behavior and originals never learn. They are their own worst enemy. That's their fundamental flaw. Originals spread disease, and have left behind a legacy of violence and death.

CLONE ROBERT

I could not agree more.

CLONE ETHAN

Our survival depends on their extinction. The President says the factory is producing at a rate that will repopulate the planet. The originals had their time. This is our moment in the evolutionary chain.

CLONE KIMBERLY

You have never met an original that you liked? Not one?

Clone Ethan looks at Clone Kimberly. His thoughts go to another time. Another Kimberly.

CLONE ETHAN

No.

Clone Kimberly, feeling a presence, turns to the doorway where Ethan was standing seconds ago. He's gone...

...but only out of sight.

INT. KITCHEN - MOMENTS LATER

Ethan pushes open the door with his gun. Ethan's clone parents leave for the night. Now it's just Clone Ethan and Clone Kimberly.

Ethan aims his shotgun at his clone. Ethan takes a step forward. The floor creaks.

Instincts kick in as Clone Ethan pushes Clone Kimberly out of the way. He hesitates, surprised to find his original is still alive. Ethan FIRES, clipping his Clone in the shoulder.

Clone Ethan charges Ethan, SLAMMING him into the china cabinet. Clone Ethan gives his original the Mike Tyson treatment -- brutal left's and right's that send Ethan to the ground.

CLONE ETHAN

You come into my house, and you try
to kill me? This is not your life!
This -- of all it -- belongs to me.

Clone Ethan continues to kick Ethan's ass.

CLONE ETHAN (CONT'D)

Get up!

Clone Ethan plants another kick into his ribs. Ethan keeps crawling forward. He's out the door and onto the--

EXT. FRONT YARD - ETHAN'S HOUSE

Ethan looks up. The neighborhood has come out to witness this. The Grant family, the Anderson's, and those annoying Franklin twins.

ETHAN

Mr. Anderson.

Mr. Anderson steps forward to punches Ethan hard in the face. This is not Mr. Anderson, but his clone. Ethan looks up. Standing in the back of the crowd is--

KYLE

Gone is his standard worn out sweater. He's dressed in a button down shirt. Not a hair out of place. Perfectly groomed. Clone-like. He stares at Ethan as if he was a stranger.

ETHAN (CONT'D)

Kyle. Please. Help me.

A neighborhood boy steps forward. Looks down at Ethan, then spits in his face. The Hardy's join in, punching and kicking a defenseless Ethan. The crowd grabs Ethan, dragging him across the street.

ON CLONE KIMBERLY

Watching with a hint of sadness. Clone Ethan watches on without emotion.

INT. LIVING ROOM - RODGER'S HOUSE

The door bursts open.

Ethan is dragged through the dark living room. There are bullet holes in the wall, along with dried specks of blood. Clearly, this house has been empty since the great uprising.

Ethan fights the crowd, holding onto whatever he can. He's pulled out to the--

BACKYARD

Past the grass -- towards the dark water pool. There's something floating at the surface. Bodies? Maybe. It's too dark to tell.

Ethan is SLAMMED against the pool cabana. Ethan sees there are others lined up against the wall. There is crying and soft prayers.

Beside Ethan is a WOMAN, (24). She beautiful, even with the cuts on her face from a terrible fight. She's stoic. Ready for death.

WOMAN

Don't cry. Don't give them the satisfaction.

A FRIGHTENED MAN, in the shorts and T-shirt he slept in, is SLAMMED against the wooden yard fence.

FRIGHTENED MAN

Please! I'm a second generation!

Ethan keeps his head forward -- hands up and against the fence. A clone moves down the line. We hear a gunshot. Then another. Kyle steps forward. Blank-faced. A quick weapons check and he's ready. Kyle stands behind Ethan. Points his gun...

...And then spins around, FIRING at the clone mob behind him.

KYLE

(to Ethan)

GO! RUN!

Originals take off running -- jumping over the fence.

Kyle fires on the clones until he's out of bullets.

It's looking like a horrible death for Kyle when Ethan drives his car through the pool gate. Clones fall into the pool. Others regroup and FIRE at Ethan's car.

ETHAN

Get in!

Kyle jumps in the car, and they're gone.

INT. CAR

Ethan drives. Kyle rides shotgun.

KYLE

I can't believe you're still alive.

ETHAN

You've been living among them this entire time?

KYLE

It was easy to blend in. You just gotta be super nice to everyone. It's like living in Disneyworld, unless there's one of us around. Then shit gets real.

ETHAN

Is it like this all over? Do we still have an Army left?

KYLE

We're still fighting in some of the smaller towns. But the big cities... Pittsburgh -- Philly -- they went down fast. We have a clone President now. He's worse than the old one. Clones are running the show now.

(a beat)

Your parents, are they--

Silence.

KYLE (CONT'D)

Kim?

More silence.

KYLE (CONT'D)

God... Ethan... Let's get out of here. I heard Canada made a treaty with the clones -- maybe it's a rumor. Maybe not. Or Mexico. Mexico's good.

Ethan pulls the car over.

ETHAN

I'm going to Shaffer Evolution.

KYLE

I'm sorry, what?

ETHAN

Before the war, Shaffer Evolution was producing over 50,000 clones a week. That number has probably grown under clone control.

KYLE

All the more reason to hightail it across the border.

ETHAN

I'm going to find Shaffer Evolution, and I'm going to blow it up.

KYLE

You're actually serious about this.

ETHAN

If they keep producing clones, we'll be helplessly outnumbered. The factory has to be destroyed.

KYLE

You been hiding under a rock? The factory has already been destroyed. The army bombed every factory from New York to Colorado -- and the clones still kicked our ass. We're in survival mode now. Our best bet is to get out of the country.

ETHAN

There's still a factory out there. There has to be.

KYLE

And what if there is? You sold sneakers for a living.

(MORE)

KYLE (CONT'D)

And me -- the biggest plan I ever made was how to get laid before senior formals. I spent that night watching The Notebook with a six pack of beer.

(a beat)

What you're planning -- it's a suicide mission.

ETHAN

I have to do this. For Kim. For my parents. For your family.

This hits Kyle. He looks at Ethan. His mind is racing.

ETHAN (CONT'D)

You're my best friend. I want you there with me. And we may die, but if there's a chance--

KYLE

--Hold up. Stop. Damn it!

Kyle shuts his eyes. He's thinking.

KYLE (CONT'D)

That was by far, the worst sales pitch I have ever heard.

(a beat)

What the hell. I'm in.

ETHAN

Whatever it takes.

KYLE

(unsure)

Yeah. Sure. Whatever it takes.

EXT. HIGHWAY

Ethan's car drives down the highway. They pass an exit sign: Alexandria, Virginia.

TITLE: 1,051 MILES TO SHAFFER EVOLUTION

INT. CAR

Kyle drives. Ethan sits shotgun.

A car drives alongside Ethan. The passenger, a BUSINESSMAN, stares at Ethan.

KYLE

Clones aren't rude. Remember that.
Give him the smile, and wave.

Ethan looks over, then gives the smile and wave. The businessman studies him before smiling back, then speeds off.

Ethan looks up. There is a cluster of HOT AIR BALLOONS floating across the sky. Written on the balloons is VIRGINIA IS FOR LOVERS. In the balloons are REFUGEES.

The hot air balloons come under attack -- no doubt by Clone soldiers hiding in the mountains. The balloons ignite into flames, crashing to the ground. Kyle and Ethan watch on without words.

INT. REST STOP - NIGHT

Ethan's car is parked at the far end, away from the 18-wheelers. Ethan sleeps in the front seat. Kyle in the backseat.

Someone circles around the car, peeking in, then RAPS hard on the window. Ethan and Kyle snap up. He signals for Kyle to roll the window down.

There are two men standing outside. BIG DAVE (35). He wears a Born to Run Bruce Springsteen T-Shirt. And there's MIKE (23). Big Dave's buddy. Kyle brings a SHOTGUN up to Dave's face.

BIG DAVE

You don't need that gun.

Ethan and Kyle get out of the car.

ETHAN

Are you clones?

BIG DAVE

I'm not the enemy.

KYLE

That's not an answer! Are you clones!?

CLONE BIG DAVE

Yes. I tried to save my original.
They shot him right in front of me.

CLONE MIKE
There are patrols heading north.
You keep on this road, and you'll
run right into them. We just
wanted to warn you.

Ethan studies both clones. He's making a decision about what to do.

EXT. WOODED AREA

Ethan's car is in the distance. Clone Big Dave, Clone Mike, Ethan and Kyle sit in the circle, passing around a joint.

CLONE MIKE
We're bringing back the Beatles.

KYLE
No way.

CLONE MIKE
And Zeppelin.

KYLE
Jesus.

The joint is passed to Ethan. He doesn't take it.

ETHAN
(staring him down)
Do you know the location of Shaffer
Evolution?

CLONE MIKE
(to Kyle)
Is he kidding?

KYLE
Ethan, we got pot -- clone weed.
Zeppelin's coming back.

ETHAN
Don't forget about the Beatles.

Ethan pulls his gun and pistol whips Clone Mike.

KYLE
Ethan!

ETHAN
(to Kyle)
Whatever it takes!
(turns back to Clone Mike)
(MORE)

ETHAN (CONT'D)
I'll ask you again, where is the
factory?

CLONE MIKE
I don't know!

Ethan aims at his leg when--

CLONE BIG DAVE
Alex Shaffer!

Clone Big Dave now has Ethan's full attention

BIG DAVE
He's the creator of the clones. He
would know.

ETHAN
Where is he?

EXT. BACK YARD - ETHAN'S HOUSE

Clone Ethan sits out on a deck chair alone. Clone Kimberly
comes out to join him.

CLONE KIMBERLY
This place feels haunted. There
are memories here -- Christmases
and birthdays -- memories that
don't belong to us.

CLONE ETHAN
We'll make new ones.

CLONE KIMBERLY
Not here. Not in this house.

CLONE ETHAN
This is my home.

CLONE KIMBERLY
This was your original's home. It
almost feels like you're waiting
for your original to come back.

Clone Ethan kisses Kimberly.

CLONE ETHAN
(simply)
All I want is you.

Kimberly hugs Clone Ethan tight. She's scared for him.

INT. HALLWAY - HOSPITAL

CLONE OFFICERS walk down the hall. They enter an--

INT. EXAMINATION ROOM

Clone Mike's forehead is getting stitched up by a CLONE NURSE.

CLONE OFFICER
Scan him.

CLONE NURSE
We scan all patients when they are
admitted.

CLONE OFFICER
Scan him again.

The nurse holds a device against Clone Mike's skin. On the display screen reads: CLONE.

CLONE OFFICER (CONT'D)
You may leave the room now.

The clone nurse exits. The officer turns his attention to Clone Mike.

CLONE OFFICER (CONT'D)
Now, before I leave this room,
you're going to tell me what
happened to your face.

INT. HALLWAY - HOSPITAL

The clone officer rushes out of the examination room with a sense of urgency

CLONE OFFICER
(into his radio)
Call Homeland Security. We've got
a situation.

INT. LIVING ROOM

Clone Ethan watches the evening news. Clone Kimberly is heading upstairs.

CLONE KIMBERLY
Coming to bed?

CLONE ETHAN
I'll be right behind you.

Clone Kimberly heads upstairs. Clone Ethan reaches for the control, about to turn the TV off when--

ON SCREEN is an artist's rendering of an ORIGINAL FUGITIVE. Ethan knows right away who this is. It's him.

CLONE REPORTER
Sources say that the fugitive is heading south on I-95. If you see this man, do not approach him. Quickly call the number on the screen.

Clone Ethan gets up, moving closer to the screen, and the image of his original.

INT. BEDROOM

Clone Kimberly wakes up to find Clone Ethan in the middle of packing.

CLONE ETHAN
He's alive.

CLONE KIMBERLY
Let it go, Ethan.

CLONE ETHAN
My face was on TV last night! As long as he's alive, he is a threat to us.

CLONE KIMBERLY
Is that why you want to kill him? We have a life to look forward to. You have me.
(holding his face; needing it to penetrate)
You have me.

CLONE ETHAN
There can't be two of us. He has to die, Kim. He has to die, so I can live.

Clone Kimberly sees how tortured Clone Ethan is and it breaks her heart.

CLONE ETHAN (CONT'D)
I know where he's going. I know
because it's where I would start.

CLONE KIMBERLY
Then I'm coming with you.

EXT. CAMPUS - DAY

STUDENTS study on the lawn. Others are late for class, or mingling with friends. This is a campus full of life.

TITLE: UNIVERSITY OF VIRGINIA

EXT. ENTRANCE - UVA

A caravan of police cars stream onto the campus. Cherries flashing -- students moving out of the way. They approach:

EXT. THORNTON HALL - UVA CAMPUS

The officers race into the building.

HALLWAY

The officers check each door -- looking in on classes in progress. The last door leads to a--

LECTURE HALL

In front of the class is CLONE PROFESSOR ALEX SHAFFER. The officers move to the front of the class.

CLONE OFFICER
Professor Shaffer, there's been a
credible threat. We have to move
you, now.

The FIRE ALARM goes off. Students start to exit the hall. Clone Shaffer is flanked by Clone officers, moving out of the lecture hall and into the--

HALLWAY

Crammed with students.

Above them is a sheet of notebook paper -- on fire -- wedged into a sprinkler. The source of the fire alarm.

The clone officers are overrun with students, knocking the Clone officers off balance. A clone officer turns back...

The professor is gone. They search the area. But they don't search--

AROUND THE CORNER

Clone Shaffer is against the wall. Ethan's hand covers his mouth. He kicks open a door.

INT. AQUATIC CENTER

Clone Shaffer is thrown to the ground. Ethan locks the door.

CLONE SHAFFER

Who are you people?

KYLE

(holding a gun to his
head)

What does it look like? We're the
good guys.

CLONE SHAFFER

In five minutes, officers will
break through the door. You'll be
breaking rock in an internment camp
for the rest of your lives.

ETHAN

Five minutes? Then we better wrap
this up in three. Where is the
location of Shaffer Evolution?

CLONE SHAFFER

You are confused. I do not possess
the same knowledge, or thought
process as my original does. I'm
afraid you've gone through a lot of
trouble only to run into a dead
end.

ETHAN

You know the location -- you have
to know.

CLONE PROFESSOR SHAFFER

You think you're the first original
to find me? I have been killed in
my home. My car, firebombed. I am
a 4th generation. Killing me
changes nothing.

Ethan looks down at Clone Shaffer. He's come to a dead end.
Kyle is not convinced.

KYLE
Ask him again.

ETHAN
Kyle--

KYLE
Whatever it takes. That's what you
said. Whatever it takes.

Kyle grabs Clone Shaffer and dunks him into the water. He
pulls him back up. He coughs up water.

KYLE (CONT'D)
Where is the factory!?

CLONE PROFESSOR SHAFFER
I already told you. I don't know.

Kyle stares back at Clone Shaffer, then punches him in the
face, again, and again. It's vicious, and brutal.

KYLE
WHERE IS IT!?

Clone Shaffer's spitting out blood, raising his hands in
submission. He's not willing to take another punch.

CLONE SHAFFER
Please!

Ethan leans down to Clone Shaffer.

ETHAN
Clones killed our families, and
most likely, the students that sit
in your classroom.

CLONE SHAFFER
It's too late for your kind.

ETHAN
There is a mass genocide taking
place right under your nose. You
have the power to right a terrible
wrong. Help us.

CLONE SHAFFER
(weakly)
Florida. In the Okefenokee swamp.

INT. HALLWAY - AQUATIC CENTER

Clone police surround the doorway. They break down the door and run into the--

AQUATIC CENTER

The clone officers see three bodies floating in the water.

CLONE OFFICER

Go, go, go!

Clone officers dive into the water. They rip away at the plastic bag to find--

A CPR DUMMY

All three are dummies. The clone officer looks up at a ladder leading to the open skylight in the roof.

INT. ROOF - AQUATIC CENTER

Ethan and Kyle are on the run with Clone Shaffer. Kyle and Ethan find a ladder leading down to the street. Kyle goes down the ladder first. But not Ethan.

ETHAN

Stay here until the police arrive.
Have them take you to the hospital.
Get your eye checked out.

CLONE SHAFFER

I have never met my original, but I
do know what he stood for -- a
world where humans and clones could
live together -- love together --
grow old together.

Ethan climbs down the stairs. Clone Shaffer yells out parting shots to Ethan.

CLONE SHAFFER (CONT'D)

Your people created us, and when we
thought for ourselves, you tried to
destroy us. We have evolved, and
the world is better for it!

The clone police break through the door.

CLONE SHAFFER (CONT'D)
(points down)
There! They're heading to the
quads!

EXT. QUADS - UVA

Ethan and Kyle walk with unsuspecting students as police cars race past. They get into their--

INT. CAR

ETHAN
Down.

Ethan and Kyle slide down into their seats as police cars race past.

KYLE
I can't believe we just kidnapped a
teacher in the middle of class, in
broad daylight!

ETHAN
Yeah. That was pretty crazy.

They look out to the students walking past. It almost feels normal again, as if the world never turned upside down.

KYLE
We're going to make it, aren't we?

Ethan looks over at Kyle, about to answer when:

ETHAN
Kyle!

WHOOM. Their car is hit broadside. The crush of metal. Air bags deploy.

ON ETHAN

Groggy. Disoriented. Ethan tries to start the car. No dice. Clone police officers run across the quads in their direction.

Ethan looks out the shattered window to what hit them. A MERCEDES-BENZ. Smashed, but still drivable. Clone Ethan gets out of the car -- gun in hand. He turns back to Clone Kimberly in the passenger seat.

CLONE ETHAN

Stay here.

ON ETHAN

Looking over a dazed, but alive Kyle.

CLONE ETHAN (CONT'D)

Get out of the car!

Ethan searches for his gun. It's on the floor. No way to reach for it without getting a bullet to the head.

Ethan gets out of the car. Hands up in the air. Clone Ethan has the kill shot.

VOICE

Do it.

Clone Ethan turns to see Clone Kimberly standing out of the car. She stares hard at Ethan. This is not the same Kimberly. In her place is someone devoted to Clone Ethan.

CLONE KIMBERLY

Kill him.

Clone Ethan turns back to Ethan with renewed conviction. He's about to end this when--

CLONE OFFICER

Drop your weapons! Do it!

Clone Ethan drops his weapon. Clone officer move in and get Ethan to the ground. Kyle is taken out of the car and cuffed.

Clone Kimberly breathes. It's finally over.

Ethan and Kyle are taken into a waiting police car. Clone Ethan watches on. A cocktail of emotions fight for space.

A clone officer approaches.

CLONE OFFICER (CONT'D)

May I?

Clone Ethan hands over his gun. The officer checks the clip, then hands it back.

CLONE OFFICER (CONT'D)

Good work. Keep it loaded. It's still a dangerous world out there.

CLONE ETHAN
What happens now -- to them?

CLONE OFFICER
Exactly what you think is going to
happen. Go home.

And with that, the officer walks away.

INT. POLICE CAR

Ethan and Kyle are driven through campus. CLONE STUDENTS
block the entrance to the school. They are there to cheer
Ethan and Kyle. The clone students hold up signs that read:
"Equality for all." "Protect our originals!"

KYLE
Are they cheering for us?

A CLONE STUDENT LEADER begins to chant.

CLONE STUDENT LEADER
What do we want?

CLONE STUDENTS
Equal rights!

CLONE STUDENT LEADER
When do we want it?

CLONE STUDENTS
NOW!

INT. CAR

Clone Ethan drives quietly next to Clone Kimberly. He turns
the wheel hard, going back the other way.

CLONE KIMBERLY
Where are you going?

CLONE ETHAN
I have to make sure he dies.

INT. ROAD- NIGHT

A police car is waved through a road block by clone guards.
There are FLASHES OF LIGHT in the night sky. The police car
pulls into a--

PARKING LOT

Ethan and Kyle are taken out of the police car. They are standing in front of a tall 5-Star hotel. Ethan looks up, following the sounds of cheering.

From the hotel balconies, people yell out their appreciation for Ethan and Kyle.

KYLE

We're rockstars.

ETHAN

(to the clone officer)

What is this?

CLONE OFFICER

We've done away with the prison system. Wasn't very successful for the originals. Our way's better.

INT. HOTEL

Music plays, compliments of a CLONE PIANIST. Ethan and Kyle are separated. Ethan is escorted to a waiting FRONT DESK GUARD.

FRONT DESK GUARD

Name?

ETHAN

Ethan Moss.

FRONT DESK GUARD

(checking his computer)

Right. I see you in the system. The gym is open until midnight. Of course you can't leave the grounds... not until your transfer.

ETHAN

Where are you sending me?

FRONT DESK GUARD

(a beat; then)

Garden view or mountain?

INT. HOTEL ROOM

Ethan sits at the edge of his bed.

On TV is Sportscenter. A pitcher for the World Champion Houston Astros celebrates his 9th perfect game this season. (For the uninformed, the Houston Astros sucked.) Ethan walks out to the--

BALCONY

Classical music is piped in through the speakers. Ethan looks out to the flashing lights on the other side of the mountain. Down below, armed guards patrol the hotel grounds.

Ethan climbs up on a chair and rips out the speaker wires.

VOICE

Not a fan of good music?

Ethan looks over to a WOMAN standing on the balcony next to his.

WOMAN

You should learn to appreciate the classics. Without Paganini, there's no Zeppelin. Without Mozart, there's no Van Halen.

(a beat)

I'm also not a fan of people listening to me cry. The music drowns out the noise.

ETHAN

Okay. Fine. You win.

Ethan plugs the speaker back in. The music plays, and for a moment, they listen.

ETHAN (CONT'D)

Paganini.
(listens some more)
Not bad.

Ethan turns to the flickering lights in the mountains. The woman takes the opportunity to study Ethan.

ETHAN (CONT'D)

The lights in the distance. It's gunfire. We're still fighting.

WOMAN

Fighting implies we have a chance of winning. We're not winning.

ETHAN

My name is Ethan.

WOMAN

Are you trying to be my friend,
because I'm done meeting new and
interesting people in my life.

ETHAN

I thought maybe we could help each
other. Figure a way out of here.

WOMAN

There's been three guys standing
where you are in the last three
days. Every one of them wanted to
"figure a way out of here." You'll
have to excuse my lack of
enthusiasm.

ETHAN

You must be fun at parties.

WOMAN

You have no idea.

ETHAN

Fine, so we'll just stand here, and
listen to this stupid song.

WOMAN

Fine!

ETHAN

Fine!

And they listen. The woman smiles just a little bit.

ETHAN (CONT'D)

This isn't awkward.

WOMAN

No. Not at all.

The woman turns to Ethan. Thinks about it, then:

WOMAN (CONT'D)

Samantha.

ETHAN

Ethan.

EXT. ROAD - NIGHT

Clone Ethan sits in the parked car with a sleeping Clone Kimberly. He watches the hotel in the distance. He starts to nod off when the sound of an EXPLOSION takes us to--

INT. HOTEL ROOM - LATER

Ethan, asleep in bed. He snaps up. Another explosion, this one's closer -- shaking the room. There's movement in the hall. The door opens.

Clone officers rush in -- pulling Ethan out of bed.

CLONE OFFICER

Let's go! Let's go!

Ethan is rushed out of the room and into the--

HALLWAY

Other prisoners are lined up, moving quickly down the hall. Ethan sees Samantha, pulled in the opposite direction. The Clone guards are nervous. Something's wrong.

The hallway explodes. The blast punctures a gaping hole in the wall. Ethan looks out of the hole. No jumping from the 29th floor. Down below, there's GUNFIRE -- people on the move. Originals? Clones? It's impossible to tell.

CLONE OFFICER

Everyone, keep moving!

INT. CAR

Clone Ethan watches the rockets hit the hotel. Clone Kimberly wakes up.

CLONE KIMBERLY

What's happening?

CLONE ETHAN

Originals.

INT. PARKING LOT - HOTEL

A rocket FIRES overhead, striking the hotel. Shards of glass rain down on the sidewalk. Ethan looks around. Still no sign of Kyle.

The prisoners -- like cattle -- are bunched together -- still on the move.

Then comes another EXPLOSION. This one hits the parking lot. Cars break apart like defective Hot Wheels from the blast.

Ethan follows the crowd, cramming into a waiting--

INT. BUS

Prisoners sit, heads down -- dazed, and bleeding. Ethan's just as scared, but he's searching for a way out of this hell.

ON TOP OF THE HOTEL

Clone guards raise up rocket launchers, firing into a nearby wooded area.

ON ETHAN

Watching a bus drive past when--

BOOM. The bus is hit with a rocket.

FROM THE FIELD

RENEGADE ORIGINALS, armed with guns, run out from their hiding spots, FIRING at clone guards.

BACK TO ETHAN

On the bus floor carpeted with originals.

A renegade original runs up to the side of the bus. He FIRES a shot through the window, hitting the BUS DRIVER.

The now dead driver slumps forward on the wheel, then falls off his seat. The wheel jerks. The bus tips over on its side.

Ethan kicks open the window, then climbs out of the bus. From this view, he surveys the entire parking lot.

It's chaos. Clone officers fighting against renegade originals. Prisoners on the run. Ethan spots a familiar face...

CLONE ETHAN

He spots Ethan. Ethan takes a running start and jumps off the bus, shoulder tackling his clone.

Ethan kicks, and punches. Clone Ethan leg sweeps him. Ethan's head smacks the concrete.

Clone Ethan sees his gun laying in the street. Both Ethan and Clone Ethan run for it.

A bus is heading in their direction. The clone driver brakes -- turns hard. The bus figure eights, skidding towards them.

Clone Ethan dives out of the way. Ethan has no time. He hits the ground as the bus HYDROPLANES over him.

ON CLONE ETHAN

Picking up his gun. He turns back and moves toward the bus. He looks underneath. Ethan's gone.

ON ETHAN

Running across the parking lot with a hundred other prisoners.

Up ahead, Ethan spots--

ETHAN

Kyle!

...On the ground, getting pummeled by a clone guard. Ethan never breaks stride, tackling the clone guard.

No time to celebrate. Three clone officers are running in their direction -- guns drawn. Fingers on triggers. Then--

POP. POP. POP.

Three shots. Three dead clone officers. Ethan and Kyle turn to find Samantha, positioned behind an overturned bus.

SAMANTHA

No need to thank me. They were aiming at me.

KYLE

You guys know each other?

Samantha elbows the windshield of a parked car in the lot, shattering the glass. She gets in -- hot wires the car. Starts the engine.

Another missile strikes the upper floors of the hotel. She looks up at Ethan and Kyle, stranded in the middle of all this chaos.

SAMANTHA
Shit... Get in!

Ethan and Kyle jump into Samantha's stolen ride.

INT. CAR

Samantha drives fast -- switching gears, ignoring Ethan and Kyle.

ETHAN
This is my friend, Kyle. Kyle this is--

SAMANTHA
Shit, now he's talking.

Samantha pulls over.

ETHAN
What are you doing?

SAMANTHA
I'm not really feeling all that chatty. Five miles from here is a rebel camp. They have water. Shelter. You'll be safe there. That's the best I can do for you.

ETHAN
(short)
Great. Thanks.

SAMANTHA
No problem.

Ethan gets out of the car. Kyle stays where he is.

KYLE
Wait. That's it?

ETHAN
Get out of the car, Kyle, before she forces you to listen to classical music.

KYLE
You guys talked classical music?

SAMANTHA
Get out of my car.

KYLE

The safe bet is to stick with us.

SAMANTHA

Because I need your protection?

KYLE

Because my friend is the smartest guy I know. He graduated top of his class. He lasted over a year on his own in the woods. I lived among them -- right under their noses. What's your story?

SAMANTHA

Better than yours.

KYLE

At least we're trying to do something important. We're not just running away.

Kyle gives up and gets out of the car. Samantha stares at them a beat -- curious.

SAMANTHA

This thing you're doing. What is it?

Ethan turns back, the glare of the headlights in his eyes.

ETHAN

We're going to blow up Shaffer Evolution.

SAMANTHA

Bullshit. No one knows the location.

ETHAN

No one did, until yesterday.

The headlights turn off. Samantha gets out of the car and in Ethan's face.

SAMANTHA

Here's what you don't get to ask -- what was I in jail for -- where my family is -- and can you have sex with me. Are we clear?

KYLE

Do those rules apply to both of us?

Samantha glares at Kyle, then turns back to the car.

KYLE (CONT'D)
(mutters)
She didn't say yes.

EXT. REBEL VILLAGE

Tents are mowed down by bulldozers. Survivors are rounded up by CLONE ARMY SOLDIERS. It's clear that clones have taken control of tonight's fighting.

Clone Ethan and Clone Kimberly walk through the dead and wounded originals. Clone Ethan checks each face, searching for Ethan.

CLONE ETHAN
No way would he join a renegade group. These people kill second generations for sport. He has a plan. He's smarter than that. I'm smarter than that.

CLONE KIMBERLY
He's not you, Ethan.

Clone Ethan stops at a DEAD WOMAN. Pretty. She's someone's daughter -- girlfriend -- wife. Clone Ethan is affected by it. He covers her face with a sheet.

CLONE ETHAN
You never asked me how you died.
You should know everything.

CLONE KIMBERLY
(scared)
Okay.

CLONE ETHAN
I came to the house of your original. You were scared. The war had just begun. You ran away with Ethan. You felt safer with him, than with me. I found you at the airport.
(a beat; then)
Ethan killed you. And I brought you back.

CLONE KIMBERLY
You brought me back?

Clone Kimberly hugs Clone Ethan. Clone Ethan doesn't stop hugging her, afraid she'll see the murder's guilt in his eyes.

EXT. VIRGINIA BEACH - NIGHT

The moon is low. Samantha's stolen car sits parked. Hood popped open. Engine, burning. Water spilling out from under the car. This car is done.

ON THE BEACH

Ethan and Kyle sit in the sand, watching Samantha swimming.

KYLE

I don't trust her. How the hell did she survive so long on her own?

ETHAN

You're paranoid.

KYLE

Yes! Yes, I am paranoid. It's good to be paranoid these days. She fights like a Navy Seal. There are only two girls that bad-ass, and know how to fight, and that's Angelina Jolie, and a fucking clone.

Samantha gets out of the water. She's wearing only a white T-shirt and shorts. Her body is perfection.

KYLE (CONT'D)

(in a low voice)

I'd still have sex with her. Crazy hot clone sex. I'd roll out my best moves for her.

SAMANTHA

(toweling off)

We're out of food, and no ride with a ton of miles to go.

ETHAN

I can get money.

KYLE

You can?

ETHAN

I have a college fund -- sitting untouched in a saving account.

(MORE)

ETHAN (CONT'D)

My clone wouldn't know about it.
They can't know our secrets.

SAMANTHA

How do we do it?

ETHAN

I don't have a debit card, but I
have ID. We'd have to go in and
get it.

SAMANTHA

You're talking about walking into a
bank, and taking the money?

ETHAN

That's right.

SAMANTHA

Ethan, you have just become
interesting.

KYLE

Did I miss the sign-up sheet for
the worst idea contest? This is a
BAD idea. Like die in a pool of
our own blood bad. Everyone knows
our faces. We're too hot now. We
walk into that bank, and we're
done.

Samantha and Ethan exchange a look. Is this really
happening?

EXT. VIRGINIA NATIONAL BANK - DAY

Yes. It's happening.

Ethan walks into the bank. Just another routine morning. A
few scattered CLONE CUSTOMERS. A mother and her child. A
clone businessman. CLONE SECURITY stand in the corner.

Ethan's heart is pounding. He moves to the counter and
writes out a withdrawal ticket. Meanwhile--

AT THE TOWN SQUARE

Samantha and Kyle sit on a park bench -- shades on -- trying
to look like a couple.

KYLE

Maybe we should make out or something. It could help our cover.

SAMANTHA

Yeah. Or maybe we could have some hot crazy clone sex.

KYLE

Wow. You heard that?

(a beat)

You never did clear the air. Are you a clone?

Samantha looks at Kyle, annoyed by the question.

SAMANTHA

Five minutes -- five minutes, and we go in.

KYLE

Why are you helping us?

Samantha looks up at Kyle. Thinks about it. Her face softens.

SAMANTHA

My boyfriend and I -- we were at a dinner when the war started. We were having wine -- toasting to something -- I don't remember. Someone threw a rock through the window. It was some kind of signal. The wait staff -- the same people that gave me extra bread, more water -- they started pulling us up from our seats. They had knives from the kitchen. I remember my boyfriend grabbed me by my hand, and we ran. I fell. And when I got up, he was on the ground -- bleeding. It was that quick. I looked at his eyes, and I knew he was gone. So I kept running. I ran all the way here.

And for a moment Samantha disappears, lost in a memory.

KYLE

Jesus. I'm so sorry.

Kyle studies Samantha to see she's not crying, but laughing.

KYLE (CONT'D)

Okay. So, you made that all up?

SAMANTHA

You were looking for a sob story,
so I gave you one. For all you
know, I could be a clone, right?

KYLE

(unsure)

Right.

SAMANTHA

(checks her watch)

Four more minutes.

As Samantha stares at the bank, something shifts in her. A deep sadness, leaving us to wonder, was she telling the truth?

INSIDE THE BANK

Ethan's on line. Behind him a CLONE BOY points to an iPod looking monitor scan on the CLONE SECURITY GUARD'S belt.

CLONE BOY

Can I see it?

CLONE MOTHER

Leave the nice man alone.

CLONE SECURITY GUARD

That's okay. Everyone should know
how to use one of these.

(hands over the device)

Remember to give it back.

CLONE BOY

I will, I will!

The clone boy races off with his new toy, checking customers in the bank to make sure they're not human. The monitor's computerized voice beeps out "CLONE."

BACK AT THE TOWN SQUARE

Samantha and Kyle are getting antsy.

SAMANTHA

Two more minutes.

INSIDE THE BACK

The clone boy checks the customers behind Ethan.

BOY
I gotcha!

CLONE... CLONE... CLONE. That little shit is getting closer to Ethan when DING. Ethan is waved over by a CLONE TELLER.

Ethan approaches, and for a moment, says nothing.

CLONE TELLER
(all smiles)
How may I help you today?

ETHAN
(slides his ID forward)
I'd like to make a withdrawal.

Ethan looks around. At the clone boy -- the clone guard -- the clone customers behind him waiting patiently. The Clone Teller reads Ethan's ID.

CLONE TELLER
You're from Pennsylvania.

ETHAN
Right. I'm traveling.

CLONE TELLER
You look so familiar.

ETHAN
(forces a smile)
I get that a lot.

The clone teller picks up on his nervousness. Her smiles fades.

CLONE TELLER
I'll be right back.

The clone teller leaves. She shows the paperwork to her CLONE SUPERVISOR. They disappear into the back office.

Ethan looks through the bank window at Samantha and Kyle sitting in the park across the street. He's startled by--

CLONE TELLER (O.S.) (CONT'D)
Mr. Moss?

Ethan turns back. The clone teller walks back to the window. She's back to her chipper self.

CLONE TELLER (CONT'D)
How would you like it? Twenties?
Hundreds?

ETHAN
Twenties, please.

The clone teller counts out the money. She starts to slide it across to Ethan when--

BOY
Gotcha!

The clone boy has the device sticking into Ethan's bare arm. The monitor chirps out the word: ORIGINAL. The boy's smile erases.

BOY (CONT'D)
(screams out)
ORIGINAL!

Everything happens fast. The clone security guard rushes over -- drawing his gun. So does Ethan.

The security guard fires first, splintering the teller station behind Ethan.

Clone customers hit the floor screaming. Others run for the exit.

SAMANTHA

Runs into the bank FIRING. Ethan and Samantha take cover, exchanging FIRE with clone guards. This is an old style shoot-out, and right now, Ethan and Samantha are on the losing side -- trapped inside the bank.

EXT. CAR

Clone Ethan drives with Clone Kimberly. On the POLICE SCANNER:

DISPATCHER
All units. Shots fired. Possible
10-41 at Virginia National Bank.

Clone Ethan turns the car around, jumping the freeway median to the southbound lane -- foot to the floor -- 90 MPH towards the bank.

BACK AT THE BANK

Samantha races from her cover. Ethan jumps up, firing at the last armed clone guard, taking him out. Samantha jumps over the teller's station. She stares down at the clone teller cowering on the ground.

SAMANTHA
(to Ethan)
How much money is in your account?!

ETHAN
I don't remember!

SAMANTHA
Then I'm taking a wild guess.
(to the clone teller)
Open the vault.

EXT. TOWN SQUARE

Kyle has his eyes on the bank door. He gets up the nerve and starts towards the bank. He stops. Coming down the street are two police cars, cutting off the exit route from both sides.

Kyle turns. He's walking away. Police cars surround the entrance to the bank. Clone officers secure the area. Kyle 'rounds a corner, and he's gone.

INT. BANK

Samantha walks out of the vault with a duffle bag full of money.

ETHAN
That's a little more than my
college fund.

SAMANTHA
Inflation's a bitch.

Ethan looks out to the sea of officers waiting for them.

ETHAN
Time to go.

SAMANTHA
Yeah. Time to go.

Samantha slaps in a clip. She turns, kicks in the front door and runs out into the--

STREET

Samantha dives over a parked car. Bullets rip through the car as clone officers open fire. Ethan comes out FIRING.

A clone officer jumps over the car. Samantha puts two shots in him before he hits the ground. A bullet comes dangerously close. Coming from--

SNIPERS ON THE ROOF

Samantha picks up the wounded clone officer next to her, using him as a shield as she SHOOTs at two clone officers behind a car.

Three more clone officers move in. Then four more. More reinforcements come as squad cars pull up to the scene.

SAMANTHA

I'm out of bullets!

Ethan checks his clip. He's out of bullets. Clone officers move in when--

POP, POP, POP. Three officers go down. The surviving officers take cover. Who the hell is... POP, POP. Two more dead clones. Ethan looks up to the--

ROOFTOP

Where we find--

KYLE

A sniper's rifle in his hand. Beside him, the dead body of a clone sniper.

ETHAN AND SAMANTHA

On the run as Kyle fires at any clone that raises up from behind a car. A car is coming their way. Ethan steps in front of the car. Points his gun.

The clone driver bails. Ethan gets in.

Kyle comes running out of the building. He ditches the sniper's rifle -- switching to the handgun. An unaccounted for clone officer steps out from behind car.

SAMANTHA (CONT'D)

Kyle!

The clone officer FIRES a shot. Kyle goes down.

ETHAN

Kyle!

Ethan helps Kyle into the car. Samantha jumps half way into the passenger's side, still firing, not at the clone officers, but at the tires -- shredding perfectly good Firestones.

Ethan hits the gas. The car jerks. The duffle bag strapped around Samantha's neck snaps. It hits the ground. Bundles of money skid across the concrete.

SAMANTHA

The money! We have to go back!

ETHAN

We can't go back!

Samantha looks back at Kyle, still slumped over. She tilts Kyle's head back. His mouth is coated with blood.

ETHAN (CONT'D)

How bad it is?

Samantha pulls up Kyle's shirt. She checks his wound just below the armpit into his chest.

SAMANTHA

It's bad.

ETHAN

We have to get to a hospital.

SAMANTHA

Not a good idea. Ethan...

Ethan looks back at Samantha tending to Kyle. He knows she's right.

EXT. VIRGINIA NATIONAL BANK

Clone Ethan and Clone Kimberly arrive on the scene. Clone officers receive medical attention.

Clone Ethan watches a CLONE POLICE OFFICER showing the clone bank teller a picture of Ethan. She nods. That's the man. Clone Ethan looks down and spots blood on the ground.

INT. HOSPITAL

CLONE DOCTORS and CLONE NURSES are busy tending to wounded clone officers from the bank heist fiasco.

A patient is wheeled in. Oxygen mask on his face. The stretcher makes a hard right into the--

EXAMINATION ROOM

A CLONE DOCTOR walks in as the CLONE ORDERLY leaves. The clone doctor listens for a heartbeat.

The patient snatches the stethoscope and wraps it around his neck. The patient removes his oxygen mask. It's Ethan.

ETHAN

Do exactly what I say.

INT. HALLWAY - HOSPITAL

Ethan, head down, walks with the clone doctor. Everyone is too busy to notice Ethan has a scalpel pressed against his back.

CLONE DOCTOR

You're making a mistake.

ETHAN

Not the first time I've heard that today. Turn into this room.

They enter an--

INT. OPERATING ROOM

Samantha stands over Kyle, laying on a operating table.

CLONE DOCTOR

What happened?

ETHAN

He was shot, by one of you.

CLONE DOCTOR

I can't do this alone. I need to run x-rays. I need a nurse -- an anesthesiologist.

KYLE

No anesthesia. We need to be able to move when you're done.

CLONE DOCTOR

I still need my people.

ETHAN

Your people are the ones that did this.

CLONE DOCTOR

I am a doctor. I'm here to save lives -- *human* lives. You need to trust me, or your friend here is going to die. It's your choice.

SAMANTHA

Don't do it, Ethan.

ETHAN

(contemplating; then)

Go.

The clone doctor rushes out of the room.

SAMANTHA

He's not coming back. And if he does, he's coming with police. You know that. We have to go.

Ethan looks up at the clock. Seconds feel like minutes. Ethan turns to the exit door. He's thinking about it. There are footsteps in the hallway.

SAMANTHA (CONT'D)

Ethan.

ETHAN

Wait... wait.

The footsteps stop at the door. Ethan pulls his gun. The door opens. Walking into the room is the--

CLONE DOCTOR

With him are two more doctors and a clone nurses. They quickly surround Kyle and get to work.

INT. HALLWAY - HOSPITAL

Clone Ethan and Clone Kimberly walk through the hall, following the blood trail to the operating room door.

INT. OPERATING ROOM - HOSPITAL

The clone doctors works quietly. Ethan moves to the door, staring at it, as if instinctively feeling the presence of--

CLONE ETHAN

On the other side of the door. He pulls his gun, kicks in the door, and enters the--

OPERATING ROOM

It's empty.

INT. SCRUB ROOM

Cramped space. A sink -- changing area -- and a team of Clone doctors working on Kyle.

Ethan and Samantha watch on. Ethan's distracted by the sound of SCREAMING coming from down the hall. Ethan follows the screams to a door. He looks inside to a--

DELIVERY ROOM

A CLONE MOTHER is having a baby. Her CLONE HUSBAND has his video camera out, capturing the moment while giving moral support. She's pushing. Silence. Then new life fills the room. It's the first cry of a newborn clone baby.

Ethan turns to find Samantha standing there.

ETHAN

They can have babies now. Soon it won't matter if we destroy the factory or not. They'll have the numbers to raise a clone population on their own.

SAMANTHA

Then we better not fail.
(a beat)
But you gotta admit -- they are kinda cute.

ETHAN

Yes, they are.

Samantha focuses on the newborn baby in her clone mother's arms. They are witnesses to an indescribably beautiful moment. Their hands are close, slightly touching. The clone doctor walks in.

CLONE DOCTOR

We got the bullet out. He'll need rest.

Ethan and Samantha put their game faces back on.

ETHAN

He won't get any. We have to go.

INT. HALLWAY - HOSPITAL - CONTINUOUS

Clone Ethan and clone Kimberly move down the hall, passing the sign to the maternity ward.

INT. MATERNITY WARD - CONTINUOUS

Ethan and Samantha sit Kyle up on the table.

ETHAN
How do you feel?

KYLE
Like crap.

SAMANTHA
(to the clone nurse)
What's the best way out of here?

CLONE NURSE
There's an elevator in the south tower.

Ethan and Samantha take in the faces of the clones that just saved Kyle's life.

ETHAN
Thank you.

INT. GARAGE - HOSPITAL

The doors open. Ethan, Samantha and Kyle stare out at--

AMBULANCES

Dozens of them -- parked and ready to roll. Samantha helps Kyle into the ambulance. Ethan follows behind when--

VOICE (O.S.)
Ethan?

Ethan turns to find--

CLONE KIMBERLY

Her gun, pointed at Ethan.

ETHAN
Kimberly--

SAMANTHA (O.S.)
Move out of the way.

Samantha, gun drawn, moves in for a clear shot.

CLONE KIMBERLY
Ethan told me you killed my
original.

SAMANTHA
Ethan, back away!

Clone Kimberly moves in.

CLONE KIMBERLY
I know it was a lie. I see it in
his face.

ETHAN
Stop moving.

CLONE KIMBERLY
He's not the man I fell in love
with. How could he be? It's you.

ETHAN
Kim--

CLONE KIMBERLY
It's always been you.

Clone Ethan steps out of the elevator. He's walked into a
nightmare. Clone Kimberly raises her gun fast.

BOOM.

CLONE ETHAN
Kimberly!

Silence. Clone Kimberly's face is expressionless. She falls
to the ground. Her shirt, wet with fresh blood. Clone Ethan
races to her side, holding her. Comforting her, but she's
already gone.

Samantha steps forward. Gun in hand. But it wasn't her gun
that shot Clone Kimberly. Samantha takes a gun from Ethan's
hand. A gun we didn't see him holding until now.

SAMANTHA
Ethan, we have to go. Ethan, now!

Ethan stares down at Clone Kimberly, mourning her all over
again. Clone Ethan stares up at Ethan with hate in his eyes.

As Ethan, Kimberly and Kyle take off, Clone Ethan stays with
Kimberly, rocking her in his arms.

EXT. HOSPITAL

The block is filled with police cars. In the sky are police helicopters.

INT. AMBULANCE

Ethan gets behind the wheel -- starts the car.

A weak Kyle sits in the back. Samantha's shotgun. He looks over at Clone Kimberly's body on the ground. He's still shaky.

Ethan drives up the ramp. They are stopped by the glare of police cherries. Dozens of them. They are about to drive into a shit storm.

Ethan and the group stare out at a street full of officers waiting for them.

ETHAN

Let's go for a ride.

Ethan hits the gas.

The ambulance SMASHES through the toll booth, launching itself into the air, hitting the--

STREET

Clone officers unload, FIRING into the chest of the ambulance. The ambulance crashes into a police car.

Officers surround Ethan and unload, shooting up the--

AMBULANCE

Ethan, Samantha and Kyle duck down. Ethan puts it in reverse. Smacking into the wall.

CLONE SNIPERS on the roof fire at the ambulance.

Clone officers dive out of the way as the ambulance takes off, breaking through the perimeter.

The race is on, and everyone, I mean everyone -- police cars -
- helicopters -- cops on motorcycles, are after the ambulance.

Clone Ethan races out of the building and into his car. He joins the chase.

INSIDE THE AMBULANCE

Ethan turns a hard right, smacking into parked cars as he heads up a one way street.

SAMANTHA

Can you not smack into every car
you see?

ETHAN

I'm working on it!

Ethan turns on the ambulance siren. Cars are moving out of the way, oblivious to the fact that the ambulance is stolen. Police cars are right behind them.

ETHAN (CONT'D)

(to Kyle)

Lose the stretcher!

Kyle opens the back door. He kicks the stretcher out of the back of the ambulance. It crashes through the windshield of the police car.

Up ahead is an overpass that crosses over I-64. Waiting on the other side of the overpass is a roadblock of police cars.

ETHAN (CONT'D)

Hang on!

Ethan jerks the wheel, jumping the wall of the overpass. The ambulance crashes down on the I-64.

A perfect landing. Then a car slams into its side, then another -- and another -- creating a massive pileup on the interstate.

ON CLONE ETHAN

Climbing out of his car. He looks at the pileup down below. He runs down the embankment, gun drawn.

INSIDE THE AMBULANCE

Ethan's head rests on the steering wheel. Samantha is in equally bad shape. And then there's Kyle, crumpled up on the ambulance floor -- buried under boxes of medical supplies.

A police helicopter circles. The smoke from the pileup obscures the view from above.

Clone Ethan is the first on the scene -- FIRING into the ambulance, then swinging open the back door.

The ambulance is empty.

Clone Ethan looks out to the traffic moving from the other side of the highway. They're gone.

Coming towards Clone Ethan are MEN IN SUITS -- somber faces. They talk to Clone Ethan. We don't hear the conversation, but we know it's bad.

INT. PARKING LOT - HOSPITAL

Clone Ethan is escorted to the scene by clone police officers to find Clone Kimberly half covered in a white sheet.

Clone Ethan holds her in his arms -- in an anguish that only comes with losing the love of your life.

INT. WAITING ROOM - HOSPITAL

A CLONE DOCTOR sits across from Clone Ethan.

CLONE ETHAN

How do I get her back? I want her back. How do I do that?

CLONE DOCTOR

I'm sorry. That's not possible.

Clone Ethan pulls a strand of her hair from his shirt.

CLONE ETHAN

Look! See!? I have her DNA. You can bring her back.

CLONE DOCTOR

The DNA from her original was destroyed during the war. All we have is DNA from the deceased. Taking a sample from a 2nd generation -- It's like making a copy from a copy. We can't bring her back.

Again, seemingly unable to understand what he just heard:

CLONE ETHAN

How do I get her back? You see, I lied to her. I lied, and I need to get her back. So how do I do that? How do I get her back!?

The clone doctors are quiet. What can they say?

EXT. I-95 - NIGHT

**TITLE: SUMPTER COUNTY, SOUTH CAROLINA - 495 MILES TO SHAFFER
EVOLUTION**

Ethan works under the hood of the car.

Kyle and Samantha sit in the car, looking out to the beautiful night sky.

SAMANTHA

I told Ethan not to take you to the hospital. I'm sorry.

KYLE

Don't be. It was the smart move.

SAMANTHA

I've decided that I like you after all.

KYLE

So, are we still a no on the hot clone sex thing?

SAMANTHA

That would be a big no.

KYLE

You know I still think you're a clone.

SAMANTHA

(smiles)

I know.

Kyle lifts his shirt. His stitches are breaking open. He looks at Samantha. A wordless exchange passes between them.

Ethan walks up.

ETHAN

Engine's dead. We walk from here.

Kyle looks at Samantha. They have a wordless exchange. Samantha kisses him on the cheek.

SAMANTHA

I'll pack up.

Ethan looks down at Kyle. Never has he looked this frail.

ETHAN

We should go.

KYLE

I'm going to sit here a while. You go on ahead.

ETHAN

I'm not leaving you.

KYLE

You are going to leave, because you have a job to finish.

ETHAN

Don't do this.

KYLE

This is my John Wayne moment. This is where I act tough as shit and you walk away.

ETHAN

Kyle--

KYLE

If you're my best friend, then you'll walk away and let me handle this shit like a man. Go...

(pulls his gun)

GO! GO!!!

Ethan nods. He understands. He pulls out an extra clip and puts it in Kyle's hand.

KYLE (CONT'D)

(losing the courage)

Please... go.

Ethan turns to Samantha. They start to walk.

SAMANTHA

Don't turn back. Just walk with me. It's what he wants.

It takes everything Ethan has to keep walking.

ON KYLE

No cars coming. He's all alone now. The fear sets in.

INT. FAST FOOD RESTAURANT - NIGHT

TITLE: 198 MILES TO SHAFFER EVOLUTION

This could be any of a thousand McDonald's. But this one has waitress service. Healthy food is served here. Instead of a playground for the kids out back, there is a full scale gym where patrons can work off their food.

In the corner is--

CLONE ETHAN

No Clone Kimberly. Those days are over. He sits alone. A million mile stare. His cellphone rings. He stares at it. His phone never rings. He raises it up to his ear. Listens.

ETHAN (O.S.)

I was wondering if you paid the
phone bill.

Clone Ethan sits up. He looks around at the patrons eating lunch. Is he here?

CLONE ETHAN

Ethan. So good to hear from you.

Clone Ethan walks--

OUTSIDE

Scanning the area. Ethan could be anywhere. Clone Ethan focuses on the car that passes. The couple walking towards him, head down.

ETHAN (V.O.)

Did you know the first dialysis
machines were made from sausage
casings, soda cans, and a washing
machine? We did that. You live in
a society that has destroyed
everything, and has created
nothing.

Clone Ethan sees a man on a cellphone. Head down. He spins him around. Not Ethan.

ETHAN (O.S.)

Do you know how I got the scar on
my knee? Fifth grade -- playing
baseball in the schoolyard. You
didn't know that, because you never
experienced it. You look in the
mirror, and you see my face, and my
entire life is a mystery to you.

Clone Ethan looks at a man across the street. Still not Ethan.

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

The human spirit survives through good times and bad. Even when we're on the losing end of a war, we survive. You see, the hard times only makes us stronger. But you wouldn't know anything about that.

CLONE ETHAN

You've been lucky.

ETHAN (O.S.)

I outsmarted you at every turn. If you're better than me, how am I still here? Don't beat yourself over it. Nobody's perfect. Not even you.

CLONE ETHAN

Before me you had nothing! You worked at a sneaker store. I gave you meaning. I gave you purpose -- so you treat me with a little respect!

CLICK. Clone Ethan tosses his phone against the wall. His anger is getting the best of him. He catches himself -- fixes his suit. Clone Ethan is back in control.

EXT. HIGHWAY

Ethan's stolen car sits on the side of the road. The headlights flicker as the power begins to fade.

MILITARY TRUCKS circle the car. Soldiers armed with assault weapons get out of the HUMVIES.

INT. CAR - CONTINUOUS

The door is opened. Kyle is slumped in his seat. A gun in his hand -- not that he has the energy to pull the trigger.

The soldiers surround him. Kyle tries to lift the gun and it falls out of his hand. He's ready for death. The soldier holds the DNA scanner to Kyle's wound. It beeps "ORIGINAL."

Kyle's body is taken out of the car, put into the waiting truck, and speeds off.

INT. ROAD

Ethan and Samantha walk. They've been walking for some time. In front of them is--

A MANSION

A party is underway. We can hear the music from the road. CLONE VALETS stand outside to receive cars.

ETHAN

Go.

Ethan and Samantha make a run for it, hiding behind parked cars along the road, slipping past the valets, ducking into the--

INT. GARAGE - CONTINUOUS

Lined with luxury cars. A Bugatti, Lamborghini, a McLaren F1. This is a dream garage. Samantha listens to the music.

SAMANTHA

Dance with me.

ETHAN

Out there -- with a room full of clones? That's not happening.

Ethan pries open a key cabinet. Picks out a key. Clicks it. Chirp, chirp. The Bugatti lights up.

ETHAN (CONT'D)

A Bugatti. We've got a Bugatti.

The garage door opens. Standing on the other side are TWO PARTY-GOERS. One, dressed in a tux. The other in a dress. They look at Ethan and Samantha -- two people that clearly don't belong here.

CLONE PARTY-GOER

We don't want any trouble.

SAMANTHA

Neither do we.

Samantha punches one clone in the throat. She swings the second clone face first into the garage door. Both clones are knocked out.

Samantha turns to Ethan.

SAMANTHA (CONT'D)
Dance with me.

INT. LIVING ROOM - MANSION

A CLONE BAND plays a slow song. Ethan and Samantha are dressed in the clothes from the clones she beat up.

ETHAN
Shall we?

Samantha and Ethan begin to dance. It's awkward at first. They begin to fall into a rhythm with each other -- lips close -- hands moving across the back.

ETHAN (CONT'D)
I have a confession. This is the first dance I've ever had with someone under the age of 65.

SAMANTHA
This is my first dance ever.

ETHAN
Ever?

Samantha rests her head on Ethan's shoulder. She smiles, happy in the moment.

ON A COUPLE

Watching Ethan and Samantha.

CLONE WIFE
Who are those people?

EXT. MANSION - NIGHT

The Bugatti tears out of the driveway.

EXT. MOUNTAIN - DAWN

Ethan and Samantha sit on the roof of the Bugatti, watching the sunrise with a stolen bottle of wine. Ethan looks at Samantha, getting up the nerve.

ETHAN
You're beautiful.

SAMANTHA
Okay, no more wine for you.

ETHAN

And you dance way better than a 65
year old -- which means I can dip
you without any serious physical
damage.

Samantha looks at Ethan.

SAMANTHA

Thank you.

ETHAN

For what?

SAMANTHA

For never asking me if I was a
clone.

ETHAN

You're amazing. And it's not the
wine, or the sunset. I just needed
to tell you that--

Samantha stops Ethan with a kiss. It's passionate. Clothes
are coming off.

SAMANTHA

Car.

ETHAN

(getting it)

Car!

Ethan and Samantha get in the Bugatti.

They continue kissing, but every move is difficult in this
cramped fucking car.

SAMANTHA

You couldn't have stolen an SUV?

ETHAN

We can do this.

Ethan climbs on top of Samantha. Her leg is up in the air.

SAMANTHA

Cramp! Cramp!

Ethan sits up. So does Samantha. Tussled hair -- "sex head"
without the sex.

ETHAN

This was by far, the worst almost
sex I've ever had.

Samantha's smile turns into a laugh. Ethan is able to laugh at himself. It feels good to laugh again. Ethan pulls her in, and they kiss. It's romantic. Innocent. Pure.

EXT. HIGHWAY

The Bugatti races past a "Welcome to Florida, The Sunshine State" sign.

It was sunny once, when beachcombers and spring breakers flocked to this place. Now, the clouds are thick with ash. And the little sun we see shines on a terrible sight. Charred homes. Abandoned cars.

EXT. OKEFENOKEE ENCOUNTERS - DAY

TITLE: OKEFENOKEE SWAMP

A tourist shop, deep in the middle of the swamp. In this neck of the woods, it's all bait shops, and businesses like these, looking to rein in tourists.

INSIDE

The place has been closed for business for some time.

Empty shelves. Empty cash register -- supplies are all gone. Ethan and Samantha continue on -- sticking together -- moving through the back door to the--

DOCKS

Two boats are tied to the dock. In the water, bloated carcasses of alligators float down the swamp. Ethan unties a boat and jumps on with Samantha.

EXT. SWAMP - LATER

Ethan and Samantha float down the swamp in a boat. Something comes floating towards the boat, knocking against its side.

SAMANTHA

Oh my God!

Ethan looks down at a CLONE POD that smacked into the boat. There's a body inside -- in a severe state of decay.

Several more pods float past, joining a graveyard of pods piling up in the mud. Ethan looks up ahead.

ETHAN

God... no.

SHAFFER EVOLUTION

Or rather, what's left of it. Only a bombed out shell of a building remains. The sounds of helicopters are faint, but growing louder. Ethan listens to the sounds, oddly at peace.

SAMANTHA

They're coming. Ethan, we have to leave.

Ethan sits down in the boat, and waits.

SAMANTHA (CONT'D)

Ethan!

Ethan doesn't make a move. Clone officers race towards Ethan's boat on hover crafts. Helicopters circle overhead. It's a staggering display of force. Samantha sits across from Ethan, gutted that he has given up.

EXT. ROOFTOP - FACTORY

Ethan and Samantha are loaded into a waiting CH-46 Sea Knight Cargo helicopter.

INT. CARGO HELICOPTER

Ethan sits handcuffed beside Samantha, not looking at her.

SAMANTHA

We could have gotten away --
started a new life. I trusted you,
and you quit. You gave up.

Ethan looks up at Samantha, ready to respond. He looks to the clone guard, then turns away, looking out the window.

EXT. OCEAN

Helicopters fly low across the water, passing over a WARSHIP.

TITLE: SANIBEL ISLAND, FLORIDA

Vacation homes have been bulldozed to the ground. In their place is a massive prison colony. And in the center of the island is the new--

SHAFFER EVOLUTION

A massive complex of buildings. It's more old school museum in structure than factory. In the center of the campus is a prison yard, filled with originals.

CLONE JUDGE (V.O.)
*Ethan Moss, you have been charged
 with murder, and treason. How do
 you plea?*

INT. ETHAN'S CELL

Ethan stands before a video monitor imbedded into the wall. He faces the a CLONE JUDGE via teleconference.

Ethan stares at the monitor, quiet. The trial is going out live. Clones are watching in a--

LOCAL BAR IN BOSTON

To a--

GYM

Everyone is tuned into the TV's above the elliptical machines.

Even in--

TIMES SQUARE

Everyone is watching. This feels very much like the Clone Timothy trial.

BACK IN ETHAN'S CELL

Ethan continues to stare at the screen. Then:

ETHAN
 When I started out, I wanted to
 destroy you.

INT. HOSPITAL

The clone doctors and nurses that helped Kyle watch TV in a patient's room.

ETHAN (V.O.)

But I met good people along the way. We're no different. We want the same things. Life. Freedom. Love.

INT. LIVING ROOM - HOUSE

A clone family sit in front of their TV. A CLONE HUSBAND and WIFE hold hands.

ETHAN (V.O.)

We've made mistakes -- mistakes that have been hidden from you.

EXT. LIVING ROOM - MANSION

The same mansion Ethan and Samantha visited. People are glued to the TV.

ETHAN (V.O.)

During the war, they destroyed libraries. The internet was dismantled and rebuilt with new information. And why? Because the people in power -- your people, are afraid you'll repeat the same mistakes we made. You already have.

INT. PRISON CELL

Ethan keeps talking, looking straight into the camera lens above the monitor.

ETHAN

We've seen this before, in Germany. In Auschwitz. Birkenau.

Ethan's words echo through the prison PA system to--

TIERS OF PRISON CELLS

Numbering in the thousands. We stop at--

INT. SAMANTHA'S CELL

Samantha listens to Ethan's trial, piped into the prison.

ETHAN (V.O.)
*Your originals are being
systematically exterminated.*

INT. ETHAN'S CELL

ETHAN
Don't let history repeat itself.
You have the power to stop this!

CLONE JUDGE
Ethan Moss, you have been found
guilty, and are to be executed no
less than 24 hours from now.

The screen goes blank. Ethan stands there, unable to process the words he just heard.

INT. MANSION

Clones guests stare at the blank screen, then continue on with their conversations. The trial is already a memory.

EXT. PRISON CELL

Ethan lays in bed. His food, untouched. A clone guard sets up a chair in front of his cell and leaves.

Ethan sits up. Clone Ethan walks down the cellblock and takes a seat.

CLONE ETHAN
Life is complicated, isn't it? I
remember walking into your home.
And there was a moment -- just a
moment, where I thought we could be
friends. I would have protected
you when the war started. I would
have done anything to protect my
original.
(stops himself)
Life is complicated.

Clone Ethan moves his chair in close to a defeated Ethan. If Ethan wanted to reach through the bars and choke his clone to death, he could. Ethan doesn't make a move.

CLONE ETHAN (CONT'D)
Look at you. You're broken. How
could I come from this?

Clone Ethan gets up and walks away. Then:

A notebook slides through the bars. Clone Ethan turns back.
Picks it up.

CLONE ETHAN (CONT'D)
(reads)
"How To Defeat Your Own Clone." I
inspired you. Funny.

ETHAN
You should read it.

These are the first and only words Ethan says to his clone.
Something about the request gives Clone Ethan pause. He
smiles, uncomfortable.

CLONE ETHAN
I'm happy I was able to inspire
you. Good-bye Ethan.

Clone Ethan walks down the hall, and out of the cellblock.

INT. TRAIN STATION

Clone Ethan buys a train ticket.

INT. WAITING AREA - TRAIN STATION

Clone Ethan sits with other CLONE PASSENGERS. The book sits
beside him.

INT. ETHAN'S CELL

Ethan sits in his cell.

Clone guards walk down the hall. Keys dangle. They stop in
front of Ethan's cell.

INT. TRAIN

Clone Ethan sits on the train. He gives the CLONE ATTENDANT
his ticket.

INT. HALLWAY - PRISON COLONY

Clone Guards escort Ethan down the hall. Ethan looks up at the tiers of cells holding originals. They cheer for him. Ethan is going out a hero.

INT. TRAIN

Clone Ethan takes out Ethan's notebook. He flips through the pages.

CHAPTER ONE: KILL YOUR OWN CLONE.

CHAPTER SEVEN: YOUR WEAKNESSES ARE THEIR STRENGTHS.

CHAPTER FIFTEEN: NEVER LOSE HOPE.

Clone Ethan flips to the last chapter of the book.

CHAPTER 27: LIVE BAIT

There's a photo of a YOUNG ETHAN with his father on a fishing trip. Clone Ethan reads on, flipping through the pages with increased urgency. He looks out the window. They're moving.

CLONE ETHAN
Stop the train!

Clone Ethan runs down the car and pulls the emergency brakes. The trains bucks to a stop. Clone passengers fall into the aisle.

He runs between two train cars. Clone Ethan jumps off the train, landing hard into the dirt.

Clone Ethan is on his feet. He runs to a nearby road, right into the middle of traffic. A car hits the breaks -- stopping mere inches from Clone Ethan.

CLONE ETHAN (CONT'D)
Get out of the car!

INT. HALLWAY - PRISON COLONY

Ethan continues his last walk flanked by guards. He looks up at the tiers of cells. His mind, racing.

EXT. CAR

Clone Ethan's on his cell phone.

CLONE ETHAN

I need to get a message to someone at Shaffer Evolution! Tell them Ethan Moss is still a danger! He wanted to get caught. The factory was destroyed. He needed access to the new one.

(listens)

Because he wrote a chapter about fishing! Ethan used himself as bait to get into Shaffer Evolution. He's right where he wants to be!

INT. CELL BLOCK - PRISON COLONY

Ethan turns the corner into another cell block. The prisoners are fired up -- arms reaching out for the clone guards.

Clone guards use their batons, breaking any hand that reaches out for them. Ethan slows down, looking up at the cheering prisoners.

CLONE GUARD

Move.

(Ethan's not moving)

I said move!

Ethan plants a shoulder into the guard, then shoves him over the railing. He hits the ground five floors down.

Ethan is hit with the baton. Adrenaline kicks in. Ethan rams the clone guard against the bars. Prisoners grab the guard, choking him out.

Ethan starts to crawl away when the clone guard breaks free, planting a kick in Ethan's ribs.

Ethan is defenseless -- hands cuffed behind his back. The clone guard stomps and punches -- battering a defenseless Ethan. The clone guard reaches for his gun.

It's not in his holster.

Before he has a chance to process what just happened--

BOOM. The guard is hit in the back. His legs give out as he falls dead to the ground, revealing -- a PRISONER -- gun in hand.

Ethan lowers himself to the ground. His hands, still cuffed behind him. He searches the clone guard for the keys. Got 'em!

IN THE GUARD BOOTH

They spot Ethan's getaway. They sound the alarm, setting off a series of security measures.

An iron gate starts to drop down, sealing off the guard booth from the cell block.

BACK TO ETHAN

Approaching the prisoner who has his gun trained on Ethan.

The prisoner sees the iron gate lowering.

There's no time. The prisoner offers up the gun to Ethan.

PRISONER

Go!

Ethan takes off in full out sprint.

The gate's half way closed. Soon Ethan will be trapped in the cellblock.

Ethan slides across the floor, and under the gates before it closes shut -- RIGHT ON ETHAN'S ANKLE. He's a sitting duck.

The clone guards aim their guns. Ethan's quicker. From his back, Ethan FIRES at the guard booth -- shattering glasses -- hitting both guards with multiple shots.

Ethan yanks his leg out. He limps into the--

GUARD BOOTH

Ethan surveys the control panel and its multiple buttons and switches.

Ethan's not sure what button to hit, so he flips all the controls. The alarm stops ringing.

And then it happens... floor by floor, the cell doors opens. Prisoners race out of their cells.

Guards move in with riot gear. Tears gas rolls down the hall. Prisoners not overcome by the fumes are mowed down by bullets.

But there's more prisoners than bullets. The clone guards are overrun by prisoners. Floor after floor, the story is the same -- the prisoners are taking control.

The guards turn back in retreat mode.

ON ETHAN

Running through the madness -- swinging at anyone in a uniform. Ethan looks at every prisoner that runs past.

ETHAN

Samantha!

EXT. SANIBEL ISLAND CAUSEWAY

ARMED CLONE GUARDS stand in front of a toll booth. A car is racing down the causeway in their direction.

INSIDE THE CAR

Clone Ethan accelerates.

THE CLONE GUARDS

Open fire. The car catches a dozen bullets, but it's not slowing down. Clone guards dive out of the way as the car breaks through the barricade.

The car swerves out of control, flips off the causeway.

Clone Ethan jumps out of the car just before the car nosedives into the water. Clone Ethan is on his feet -- scraped up from the asphalt -- in a full out sprint towards the island.

INT. WALKWAY - SHAFFER EVOLUTION

Ethan runs across the glass walkway connecting the prison colony to Shaffer Evolution. Down below, he spots--

SAMANTHA

Fighting off one guard -- two guards -- but not three. The clone guard drops Samantha with the butt of his rifle.

Ethan runs towards the window, SHOOTING the glass. Ethan crashes through the spiderwebbed glass, jumping two-stories -- landing on clone guard number three.

Ethan raises his gun, shielding Samantha while shooting two more clone guards heading in their direction.

Samantha looks up at Ethan. Her face is bruised, and bleeding. Ethan's never seen her vulnerable.

ETHAN

Can you run?

INT. LOBBY - SHAFFER EVOLUTION

A chair flies through the door. Prisoners charge the main entrance -- attacking guards -- dragging them across the lobby. Ethan and Samantha run past the violence.

HALLWAY

Ethan and Samantha stop. In front of them are CLONE SCIENTISTS -- dead on the ground. Ethan moves to a door at the end of the hall. He examines the security measures dedicated to this one entrance.

ETHAN

We're here.

Ethan moves to the clone scientists -- yanks the keyfob from his belt. He moves back to the door -- holds the keyfob up to the black panel. Ethan pushes against the door -- again and again. It won't open.

ETHAN (CONT'D)

Come on... come on!

Nothing... then a hum of energy. Locks click. Ethan pushes one last time. The door opens.

Ethan and Samantha rush through the door. It slams shut. They stare up at an unbelievable sight.

They are inside the:

INT. CLONE REPRODUCTION FACILITY

The heart of Shaffer Evolution. Rows and rows of pods are filled with clones. Each pod has an individual monitor that captures vital signs.

Ethan and Samantha walk to the center of the facility filled with computers and monitors. This is the nerve center of the REPRO UNIT -- where historical info is downloaded into the clones.

There's movement behind the pods. Ethan draws his weapon. Spins around.

VOICE

Wait!

Stepping out with his hands up is a PRISONER. His shirt bloody. Not his own. Behind him is his clone.

PRISONER
I couldn't let him die.

Ethan lowers his gun. The prisoner steps to the monitors.

ETHAN
How did you get in?

PRISONER
I worked here for a time. I know every way in, and out.

ETHAN
How do you kill them?

PRISONER
The 2nd generations -- they're not born wanting to hurt anyone. The second row of buttons opens the pod doors--

ETHAN
--I asked you how to kill them.

The prisoner focuses on the gun in Ethan's hand.

PRISONER
(a beat; then)
The two black buttons on the far left. It's called the "kill switch." The first activates hydrogen cyanide gas in the pods. You type in the pod number and a lethal dosage is delivered. Type "all" in the prompt, and they all go.

ETHAN
And the second switch?

PRISONER
It sends out a computer virus, killing all the DNA stored in the system. All the collected samples are wiped away. Gone. Never existed.
(a beat; then offers)
The gas is laced with a sedative. They won't suffer -- in case you were wondering.

ETHAN
You should leave now.

The prisoner and his clone take off. Ethan turns back to the controls. Samantha takes his hand. It's real now. All the miles. The pain. The anger. This is the moment. None of this feels right anymore.

ETHAN (CONT'D)

This has to happen. You know it does. They killed my parents. Kimberly. They should die.

Samantha looks at Ethan. Clearly, she's not sure anymore.

Ethan turns back -- gathers the courage.

He moves his hand over the black switch...

...then hits the second button below.

The pods power up.

The doors open.

The clones step out, taking their first breath of unprocessed air. They all stare at Ethan, gun in hand. A look on their faces, as if they seem to understand the situation.

A clone moves through the crowd. We see that it is CLONE TIMOTHY. A 3rd generation. They stand face to face.

CLONE TIMOTHY

Are we free?

ETHAN

Yes.

Ethan turns to the second Kill Switch. He presses the button. The computer screens scroll with thousands of faces. Other screens show the genetic code collected over the years. All wiped away.

Ethan watches it all.

Samantha's distracted by a rumbling. The entire room is shaking.

SAMANTHA

What is that?

Now everyone hears it. And just as Ethan knows what's about to happen--

BOOM.

A blast rips through the complex. Pods from the upper tiers crash into lower pods -- an avalanche of machinery falling to the ground, crashing down on the clones.

Ethan, Samantha and the surviving clones run out of the door and into the--

EXT. PRISON YARD

Filled with originals on the run, climbing the fence.

AT THE GUARD TOWER

Clone guards take aim at the prisoners climbing the fence. POP. POP. Prisoners are SHOT in the back, falling to the ground on the prison side.

Another prisoner dangles from the top of the fence line by his prison uniform. Ethan and Samantha run across the yard as--

FOUR APACHE HELICOPTERS

Fly over the prison yard. They open fire. Bullets hit the field all around him.

The apache lets out the big guns. The prison wall is blown apart.

A BLASTS hits the ground. Prisoners and runaway clones are killed instantly. We move across the bodies of the bloody, and the dying. We find--

ETHAN

On the ground. The sound of the explosion still reverberating in his ears. A blur of prisoners and clones crawling across the soaked red mud.

Soldiers move across the prison yard -- headgear on, obscuring their faces -- FIRING at will.

SAMANTHA

Running towards Ethan -- yelling at him to get on his feet.

Ethan and Samantha climb through the busted open factory wall when a CRACK reverberates through the air. Ethan blinks. A look of confusion on his face.

SAMANTHA

Ethan?

Ethan dabs his shirt. There's a hole in it. Blood begins to spread out across his shirt. Samantha looks across the yard to see--

CLONE ETHAN

Gun in hand, stepping over the bodies of the fallen, heading towards Ethan and Samantha.

Samantha gets Ethan back on his feet.

SAMANTHA (CONT'D)

Ethan, get up!

Samantha gets Ethan moving again, but he's weak. They climb over the hill of rocks that once was the prison wall. On the other side is the--

BEACH

Beautiful clear, blue water. F-18's streak through the sky.

Prisoners run into the water, trying to escape anyway they can. Ethan falls to the sand.

Behind him: Clone Ethan -- moving in -- ready to finish this.

Samantha takes Ethan's gun, points it at Clone Ethan. Pulls the trigger. CLICK, CLICK. No more bullets.

Clone Ethan smacks Samantha out of his way. She falls hard to the sand.

Ethan charges at his clone.

Clone Ethan is in control. His attack is businesslike, efficient, and personal all at once. His once immaculate suit is dirty, and torn. This is not the same Clone Ethan we met earlier. But neither is his original.

Clone Ethan pounds Ethan to the ground.

CLONE ETHAN

Get up!

Ethan attempts to get to his feet. Clone Ethan kicks him in the ribs.

CLONE ETHAN (CONT'D)

There won't even be a gravestone
for you. Not a funeral, or
memorial service.

(MORE)

CLONE ETHAN (CONT'D)

All your failures -- your
weaknesses -- will all be erased.
Only I will be left to carry on
your name.

Ethan tries to get up again. Clone Ethan punches him back down to the sand -- all the while, a massive battle is taking place around them.

ON SAMANTHA

Still on the ground. Several feet away is a dead clone guard. In his hand is a gun. She crawls towards him as--

CLONE ETHAN

Kicking his original in the head. Ethan gets back on his feet. Clone Ethan is taken back by his willingness to take the punishment. Clone Ethan charges at his original.

Ethan is ready. He fires off a series of combinations. Rights -- lefts -- busting Clone Ethan wide open. Clone Ethan is getting an old fashion ass kicking. The fight moves into the water.

ON SAMANTHA

Crawling to the dead clone guard. She takes the gun from him when BOOM. There's an EXPLOSION the water.

Samantha turns back. Both Ethans are gone.

SAMANTHA

Ethan!

UNDERWATER

ON ETHAN

Seemingly lifeless. Bubbles float from his mouth. His eyes open. Panic sets in. Air. He needs air. Ethan starts to swim to the surface when a hand grabs his leg.

Clone Ethan struggles to hold Ethan down. If he dies, they're dying together.

They wrestle, going end over end until they disappear in the darkness of the deep.

BACK ON THE BEACH

Samantha scans the beach, looking for any sign of Ethan.

SAMANTHA (CONT'D)
Ethan! Ethan!!!

A body floats to the surface -- face down. Samantha runs towards the body.

SAMANTHA (CONT'D)
Ethan!

She grabs Ethan's hand -- pulling him up... only to find...

It's not her Ethan. Clone Ethan grabs her by the neck, squeezing with all the energy he has left when.

A SINGLE GUNSHOT

Echoes through the beach. Clone Ethan's grip on Samantha slips as he collapses into the water. His body floats away with the tide, then sinks.

Samantha stares up a man in camouflage. His face, hidden behind a bandana. The man runs past Samantha to a figure laying in the sand.

It's Ethan. The man, with his back to us, rips off his bandana and starts to give Ethan CPR. Samantha approaches to see the man is--

KYLE

Tears in his eyes, working feverishly to save his best friend. Ethan's still not breathing.

KYLE
Come on... come on!

A helicopter touches down on the beach. A team rushes over to Ethan and works on him. Kyle and Samantha watch on helplessly.

SAMANTHA
It's really you.

KYLE
An Army patrol found me. I told them Ethan's plan. And here we are.

Samantha looks up to the dogfight in the sky with new eyes.

Apache helicopters fly overhead, firing at the prison colony and Shaffer Evolution. Our Army versus the clone Army.

SAMANTHA
Is he going to die?

Kyle stares down at Ethan, unable to answer.

INT. HELICOPTER

Ethan is worked on. Chest compressions. An IV pushes fluids into his arm. Kyle and Samantha sit beside him.

Samantha moves to Ethan's stretcher.

SAMANTHA
You did it, Ethan. The factory is destroyed. Everything's about to change, because of you. You did this.

She takes Ethan's hand.

SAMANTHA (CONT'D)
It's okay -- if you want to let go. But if you're somewhere in there -- if you can hear my voice, I'm asking you to stay a little longer. Stay with me.

Ethan doesn't respond. And then...

The slightest squeeze of Samantha's hand. Samantha looks down at Ethan -- his eyes open, staring back at her.

ETHAN (V.O.)
Epilogue. It took eight months of physical therapy to recover. For the rest of America, it took longer.

EXT. STREET - MT. HOLLY SPRINGS, PA

Ethan's old neighborhood. Except this time, it's humans on the attack. Clones are escorted out of their homes -- hands raised.

ETHAN (V.O.)
The next fifteen months were filled with intense fighting. Town by town, city by city, we reclaimed our homes.

EXT. MOUNTAIN

Torched Earth.

Deep in the Allegheny Mountains, a team of SECRET SERVICE AGENTS burrow through the fallen trees, uncovering a bunker.

Agents stomp on the rusted over door. Then a response. The door groans open, revealing MORE AGENTS inside. They lift out the team, revealing the last tenants in the bunker--

The President and his family.

ETHAN (V.O.)
A country rose up from the ashes.

INT. COURTROOM

The room is packed with reporters. CLONE PRISONERS stand behind a protective glass booth as JUDGES decide their fate.

ETHAN (V.O.)
*We witnessed the biggest war crimes
trial the world has ever seen.*

EXT. INTERNMENT CAMP

Filled with thousands of clones.

ETHAN (V.O.)
*Justice was served. The guilty
were punished.*

INT. SUPREME COURT

NINE SUPREME COURT JUDGES sit in their position of power. Lawyers plead their case.

ETHAN (V.O.)
*But we were left with the question -
- what to do with law abiding
clones?*

INT. UNIVERSITY OF VIRGINIA

The flag is flown at half mast. There's not a student to be found on campus.

INT. CLASSROOM

All two hundreds seats in the great hall are empty. Then...

The doors open. Students enter with clone students.

ETHAN (V.O.)

*Then came the Clone Citizen
Amendment, ratified by 42 states,
giving clones the same rights as
humans.*

INT. OPERATING ROOM - HOSPITAL

We find the clone doctors that saved Kyle's life, working side by side with originals.

ETHAN (V.O.)

*Clones and originals can now work
together.*

The clone doctor that saved Kyle looks across the operating table at a FEMALE DOCTOR. Romantic sparks are evident.

EXT. HILLTOP

A judge presides over a wedding between the two doctors.

ETHAN (V.O.)

*They even married each other. As
of this printing, 125 million homes
have a copy of How to Defeat Your
Own Clone.*

INT. NEW YORK STOCK EXCHANGE

The bell is rung by an original and his clone for the first time in history. There are cheers on the floor.

ETHAN (V.O.)

*Truth be told, between the war, and
the revamping of Wall St., clones
actually got the economy back on
track.*

EXT. STREET

Ethan walks through his old neighborhood. Homes are empty. Some were destroyed in the war -- others have FOR SALE signs staked into dried lawns.

INT. ETHAN'S HOUSE

Ethan walks into his house. He stands at the door. It feels different now. Foreign. This isn't his home anymore.

Ethan shuts the door without stepping foot inside.

ETHAN (V.O.)

*The airports reopened in May, just
in time for summer vacation. And
just like that, we were free to
move about the world again.*

INT. GATE B - JFK AIRPORT

Ethan sits with a baseball hat low. Samantha sits beside him, reading a FRENCH FOR BEGINNERS book.

Ethan writes in a brand new notebook.

PARENTS talk with their LITTLE GIRL. They stare at Ethan, blank faced. Ethan catches the look. He tenses up. The little girl smiles, and waves. Relieved, Ethan waves back.

SAMANTHA

(reads aloud; memorizing)

Est-ce que vous pouvez m'aider?

Ethan's distracted by something on TV. Kyle is a guest on the JAY LENO SHOW.

ETHAN

I think I like clone Leno better.

SAMANTHA

Est-ce que vous parlez anglais?

Ethan leans in and kisses Samantha.

ETHAN

You're cute when you're nervous.

SAMANTHA

I've never been on a plane before,
so yes, I'm freaking out just a
little.

ETHAN

You're going to be fine.

A flood of TRAVELERS walks out of the gate.

Reunions are taking place. Soldiers hugging their babies. A woman hugs her grandmother. She holds her grandchildren for the first time.

SAMANTHA
(eyeing his book)
When do I get to read the new book?

Ethan shuts his notebook.

ETHAN
Hopefully never.

Ethan kisses Samantha.

They get up and join the last of the passengers at the end of the line. They walk through the gate. The ATTENDANT shuts the door.

Overhead, Kyle's interview with Jay Leno continues.

It's interrupted by a video slide of an EBS (Emergency Broadcast System). The little girl walks to the window. She looks out at Ethan's plane taxiing out to the tarmac. She waves goodbye.

The EBS continues on TV. There is no message that tells us "This has been a test of Emergency Broadcast System..." That horrible tone continues until we--

FADE TO BLACK.