

RED WORLD

an original screenplay

by

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SECOND BRUCKHEIMER PASS

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FADE IN:

EXT. THE CITY - DAY

Cobalt blue LIGHTNING flashes. Black clouds block out most of the sun's rays.

Slow, wide-bodied HOVERCRAFT creep through the dark sky, transporting the ELITE to their offices.

A BLIMP flashes "WORK, OBEY, ADVANCE" on its digital screen.

Millions of COMMUTERS on BICYCLES and assorted VEHICLES flood the packed 10FWY.

In the distance, the coastline no longer holds water, now only a vast desert stretching to the horizon.

Over credits, insert:

LOS ANGELES, THE FUTURE

CLOSER ON THE 10 FWY

The vehicles surge forward. An imposing TRANSPORT CARRIER parts the traffic like a shark through a school of fish.

IN THE BACK OF THE CARRIER

A dozen SOLDIERS - WARRIOR CASTE - ride in the open back. Suited up in black fatigues, well-worn and muddied, these guys are grunts - knee deep in whatever shit this world has to offer. We end up on one in particular: 1402.

1402 has intelligent eyes set into a handsome, distinctive face. He sways to the rhythm of the rumbling transport.

1402 (V.O.)

Someone once described the beginning as the point at which there is nothing. I am thirty three, but for all intents and purposes, I was born today.

The transport merges up the transition ramp to the 405 North.

1402 (cont'd)

I live in a time when ten billion inhabit the planet. There are no borders, no countries, no wars. There's only one division: Names and Numbers. You're born a Number, but if you excel and contribute significantly to The System, you can earn a position in the Elite. Only the Elite have Names.

1402 looks to downtown. Giant MONOLITHS dwarf the buildings of old Los Angeles, stretching high into the polluted sky.

Beyond that, as far as the eye can see, endless miles of steel and concrete - a city devoid of trees and foliage.

1402 (V.O.) (cont'd)

I am 1402. This is the story of how I earned my Name, and how that journey marked the beginning, and the end, of my world.

EXT. DILAPIDATED WAREHOUSE - DAY

A section of the city abandoned to rust and time.

1402 and the other warriors flow out of the transport with smooth precision.

The men check their SEEKERS, a weapon that resembles a Colt .45 on steroids. Then they form a semicircle around their --

SQUAD LEADER, who holds a picture - a mug shot.

ON THE PICTURE

A MAN (30), crew cut, chiseled face, scar down his right check. Intense, dark eyes.

SQUAD LEADER

(re: picture)

68729. The one who illegally calls himself Aidan. Guilty of sabotage, murder, sedition. He needn't be taken alive.

INT. WAREHOUSE DOOR - CONTINUOUS

The door slams inward, BLOWN off its hinges. Light illuminates a dark interior as 1402 and the others quickly move inside, fanning out in a well-practiced ritual.

The warehouse is massive, cluttered with the remnants of a factory that hasn't been operational in years.

The warriors pause, letting their eyes adjust to the dim interior. Around them, SOUNDS of rustling and scurrying, like rats looking for places to hide.

1402 directs the warriors toward the sound. They round a corner where --

Three SUBVERSIVES find themselves facing 1402 and his squad.

1402

Don't move!

The Subversives drop the makeshift EXPLOSIVES they're carrying and flee into the bowels of the massive factory.

A WARRIOR locks onto Subversive #1 with his seeker. He fires. A SMART-PROJECTILE barks from it.

PROJECTILE'S POV

It hurls toward Subversive #1, who disappears around a corner. The projectile reaches the corner and does something odd: it CHANGES DIRECTION, staying locked onto its target.

The projectile closes fast --

STRIKING the subversive - BAM! - blowing him off his feet.

The other two subversives reach a stairwell just as two more projectiles explode above them.

1402 examines Subversive #1. He's dead.

DOWN THE STAIRWELL

The fleeing Subversives sail down the stairs.

1402, right on their tail, spins down a flight and finds -- a dead end. Just an old steel drum full of rancid water and oil. The other warriors join him.

WARRIOR #2

(checks tracking device on arm)

I'm not getting anything.

The warrior's scan for a hidden door. Can't find one.

1402 looks at the patchwork of steel panels that make up the floor. He has idea. He knocks the steel drum over.

The oily water runs across the metal floor, then drains through the edges of one of the steel patches -- a TRAP DOOR.

ON THE TRAP DOOR

It blows inward with a small explosion, revealing a spiral stairwell. Seeker in front, 1402 starts down.

INT. BASEMENT - CONTINUOUS

1402 enters a massive basement. It's dark. Water dripping.

1402 moves forward, ten WARRIORS behind him spreading out.

The place is filled with more EXPLOSIVES and BOMB MAKING MATERIALS. Then --

WEAPON FIRE erupts around them.

Several take slugs as twenty SUBVERSIVES attack in force. Some have ancient pistols, but most have staffs and swords.

Seekers explode, taking out subversives. The fighting is intense and fierce, moving quickly to hand-to-hand combat.

The warriors fight methodically and brutal. The subversives with a crazed fervor.

In the mayhem, 1402 spots AIDAN (33), the subversive leader from the mug-shot. Aidan kills a warrior with a thin sword, fleeing toward the rear of the basement.

1402 dodges a subversive, flattening him with a round house.

Nearby, a projectile explodes into a stack of papers. A FIRE quickly spreads, FILLING THE AIR WITH BLACK SMOKE.

1402 fights his way toward Aidan, who climbs a ladder on the far side of the room. The other subversives sacrifice themselves hoping to ensure his escape.

1402

(into radio)

Target is headed to the roof.

WARRIOR

(to 1402)

Behind you!

1402 barely dodges a swinging staff. He flips a second assailant and is stabbed in the shoulder by a third.

In a blinding move, 1402 disarms him, breaks his arm, and sends him crashing to the floor.

Another WARRIOR engages the two other subversives, allowing 1402 to pursue Aidan.

WARRIOR (cont'd)

(off Aidan)

Get him! Hurry!

1402 starts up the ladder as flames engulf the basement. He bursts onto --

THE ROOF --

immediately ducks, barely avoiding Aidan's sword.

Aidan swings again and clips 1402, causing him to drop his seeker. 1402 counters with a kick, knocking Aidan's sword away.

1402 strikes again, but Aidan grabs his leg and falls backward, cart-wheeling 1402 into the air.

1402 finds his feet. Aidan, tiger stance, ready to fight.

WARRIOR (VIA RADIO)

Do you have him!?

1402 doesn't answer. He circles Aidan, waiting. Then --

Aidan attacks. They fight hand-to-hand in quick, furious martial arts moves, each strike escalating the action.

AIDAN

I'm not the enemy. They've only taught you to believe I am.

1402 ignores him, focuses on the battle; on each moment, each strike. He throws a drop kick, followed by a combination. Aidan blocks them all.

Smoke chokes from the stairwell as the roof catches fire.

Below them, EXPLOSIONS rock the building as the subversive's bombs are engulfed in the fire.

Aidan steps it up a notch. 1402 takes several hits, forced closer and closer to the edge of the roof. But then he side-steps a kick, rolls, and comes up --

holding his seeker. He points it at the unarmed Aidan.

AIDAN (cont'd)

You serve a System that's corrupt. Like all Numbers, you're a pawn for the Elite.

1402

The System serves everyone.

AIDAN

No. The System is a lie.

1402 hesitates. He can't pull the trigger. Warriors can be heard (O.S.) coming up the steel ladder behind them.

Aidan sees his opportunity to escape. Lightning fast, he moves for his sword. But not fast enough.

1402 fires, blasting him. Aidan falls -- DEAD.

Behind 1402, out of the billowing smoke, several warriors emerge. 1402 looks at Aidan's corpse - betraying no emotion - as the warriors surround him, an instant celebrity.

EXT. THE CITY - STREETS - SUNSET

Head-to-toe, top-to-bottom - NUMBERS - everywhere.

Crumbling buildings cast long shadows as 1402, his wounds bandaged, rides a bike through the chaotic, crowded streets.

He maneuvers past a field full of Numbers sparring with wooden swords, training for acceptance to the Warrior Caste.

ABOVE HIM, a man-hole sized robotic SECURITY DRONE hovers past, keeping close watch over the Numbers.

ON A DIFFERENT STREET

1402 pulls up to a STREET VENDOR who sells cardboard-looking PROTEIN BARS, bottles of brownish WATER and other sustenance.

VENDOR

I could set my watch by your arrival.

1402

Any word?

VENDOR

(secretive)

I've heard the crops failed again. No oranges this cycle.

The Vendor packs protein bars into a bag. Then, from under the counter, he brings out a small, fragile lily.

VENDOR (cont'd)

(re: flower)

The price has doubled.

1402 locks eyes with him, but nods "okay." The Vendor carefully adds the flower to the bag. Then he runs a SCANNER over 1402's hand. The sale beeps "approved."

The Vendor smiles a few teeth short of a grin.

VENDOR (cont'd)

The System smiles on you, my friend.

1402 hugs the bag and rides precariously into the current of bicycles.

EXT. AFFECTION HOUSE - DAY

1402 parks his bike outside a dilapidated building.

IN THE PARLOR

1402 is greeted by MADAM 69569, an aging Number in a dress which barely contains her sagging, albeit generous, cleavage.

MADAM 69569

Right on time.

1402 gives her the groceries, keeping the lily.

MADAM 69569 (cont'd)

My only barter customer, very peculiar
you are. Pleasure is System approved.

(almost a whisper)

Why not try one of my girls?

Several beautiful half-naked NUMBERS surround 1402. He looks over Madam's shoulder to a CAMERA monitoring the room.

1402

(a harsh whisper)

I rely on your discretion.

MADAM 69569

I can keep a secret, but you intrigue my
girls. The Warrior who barterers to bring
his own Number to our affection house.

(off Pleasure Numbers)

Have your choice, on the house.

1402 isn't interested.

1402

Is she here?

MADAM 69569

(disappointed)

... Of course she is.

Under the watchful eye of the camera, Madam leads 1402 up the stairs. Just as they crest the stairs, they reach a blind spot between cameras. Madam hurriedly slips 1402 into a --

SIDE ROOM

Madam moves a board, revealing a ladder.

MADAM 69569

I still don't know why I risk my life to help a Warrior.

1402

You help me because it's right.

MADAM 69569

No. I help because I wish it was me you were coming to visit.

1402 starts up the ladder, clutching the lily.

MADAM 69569 (cont'd)

(calls after him)

Intimacy is an addiction, 1402. You'd do well to simply pleasure yourself like a normal Number. There's no risk in that.

1402

And no reward.

Madam grins as 1402 climbs through the hole in the ceiling.

INT. ATTIC - CONTINUOUS

In a room lit by candlelight, delicate HANDS pour steaming tea into paper cups, placing them on a table covered with PUZZLE PIECES.

IN A CRAWL SPACE

1402 ascends, the SOUNDS of sex echoing through the walls.

IN THE ATTIC

1402 emerges into a small room where 34521, a striking woman (27), waits for him. It's evident that she's not a Pleasure Number, but an educated and intelligent woman.

1402 quietly gives her the lily.

1402

You look beautiful.

She blushes. He removes his weapons belt. Takes off his jacket. His muscled and angular body fills his T-shirt.

She leads him to the table.

34521

I found a new puzzle. From an urchin in Slate sector.

1402
You should be careful. We monitor Slate
closely.

34521
I was careful.

They sit. 1402 unwraps protein bars. He hands one to Lily.
The candlelight plays off her face.

They sip tea and start sorting through the puzzle pieces.

1402
How is work?

34521
Everything is in overdrive. Director
Phale now personally oversees each Time
shipment.

1402
What could be that important?

34521
I don't know. But the shipments are
increasing. There are even rumors of a
permanent bridge.

1402
A bridge to where?

34521
Only the Elite know such things.

DISSOLVE TO:

34521 pours the last of the tea. The puzzle takes shape:
picture of a late Twentieth Century city landscape.

1402 connects a few more pieces and sees that a heavy rain
falls over the puzzle's city. At the puzzle's bottom, in
BLOCK LETTERS: SEATTLE.

1402
Seattle... what is Seattle?

34521
It must be the city's name.

1402
Do you see blue for the sky?

34521

(looking)

No. Maybe pieces are missing.

1402 takes a closer look at the image. SEES the rain.

1402

Look. It's raining.

34521

Rain. I can't remember the last time it rained.

1402 and 34521 reach for a piece at the same time. Their hands touch. They pause, letting their fingers intertwine.

She stares at him, realizing that something is bothering him.

34521 (cont'd)

Is something wrong?

1402 looks down for a moment, then meets her gaze.

1402

I killed a man today. The subversive, Aidan.

34521

Are you okay?

1402 nods yes, pauses. Then --

1402

I've never killed before.

34521

You were doing your duty. He was a subversive.

1402 looks at her oddly.

1402

Intimacy is illegal for Numbers. You and I here, together. Some might call us subversive.

34521

It's different. We're not blowing people up.

1402 nods, unconvinced. He adds another puzzle piece. We see the Seattle skyline (circa 2002), the Space Needle at its center.

34521 (cont'd)
 What a strange city.
 (re: *Space Needle*)
 Must have been a transport of some kind.

1402
 I wonder where it went.

34521
 Some place far away.

"Lily" slowly leans closer to 1402. Their lips only inches apart. Then they kiss deeply, passionately, and we --

CUT TO:

INT. THE VERTICALS - NIGHT

An immense warehouse. THOUSANDS of male NUMBERS are housed in identical hutches set into the walls like CATACOMBS.

The hutches are lit only by CANDLES and the glow of MONITORS.

1402 climbs a ladder to his hutch seven stories high.

1402'S HUTCH. Sparse and practical: a bed, open shelves, and a monitor that continually plays SYSTEM PROGRAMMING.

SYSTEM PROGRAMMING (ON MONITOR)
 A healthy Number knows his routine:
 sleep, exercise, commute, and work.

We see a MONTAGE of happy NUMBERS: asleep in hutches; exercising with martial arts; and performing jobs from lab techs to garbage collectors.

The slogans, '**Work,**' then '**Obey**' flash across the screen. At the end, the Number's grey clothes transform into the deep red of the Elite with the slogan '**Advance**' underneath.

Suddenly, a LOUD EXPLOSION in the distance. 1402 bolts up.

EXT. VERTICAL'S ROOF - CONTINUOUS

A building in the distance, engulfed in FLAMES.

1402 and a growing crowd watch flames rise into the dark sky. Hovercraft with SPOTLIGHTS buzz the area like angry hornets.

NUMBER
 The subversives are becoming more active.
 Aidan is bold.

1402 looks at the Number.

1402
Aidan is dead.

Then he walks off.

INT. THE VERTICALS - DAY

Six a.m.: the CENTRAL ALARM sounds. 1402 and the other Numbers wake and climb down the ladders.

EXT. WARRIOR CASTE HEADQUARTERS - DAY

A monolithic building with no windows - like a huge dagger stabbing at the sky.

AT THE ENTRANCE

1402 places his arm beneath a scanner. A BLUE LIGHT illuminates a HOLOGRAPHIC IMPRINT - a TATTOO - that runs the length of 1402's arm: 1402795j8e17t56hg00763i8.

A LASER then scans an IMPLANTED CHIP in his palm, buzzing its approval. The entry door pops open.

DOWN A CORRIDOR

1402 passes several WARRIORS who slap him on the back. When he turns the corner he runs right into --

SYN (33), CHIEF of the WARRIOR CASTE. He's muscled and deadly. If eyes were knives, Syn's are stilettos.

1402
Chief Syn.

Silence. Then --

SYN
Your actions yesterday will garner much attention. But you are a warrior, your oath is to die as one.

Syn looks down the hall at --

FOUR ELITE GUARDS, dressed in spotless green leather, head right for them. Even seasoned warriors step aside - these guards are obviously at the top of the food chain.

SYN (cont'd)
Remember my words, 1402.

Syn moves on as the Elite Guards surround 1402.

ELITE GUARD

Come with us.

EXT. SKY - DAY

1402, the Guards surrounding him, flies in a hovercraft toward a colossal dome -- the TIME RESEARCH FACILITY.

INT. TIME RESEARCH FACILITY - DAY

The facility is the antithesis of everything we've seen in this world: impeccable and organized. White walls, white floors - a clean, sterile environment.

1402 is led down a hallway. In his dirty warrior fatigues, he's clearly out of place.

INT. DIRECTOR PHALE'S OFFICE - DAY

1402 is led inside an immense office with the trappings of System success: a fruit bowl, a painting, and a collection of ancient weapons (swords, pistols, etc.) that line the walls.

The guards leave him with an IMPOSING FIGURE, back turned, looking out at a --

PANORAMIC CITY VIEW: lightning, hovercraft, concrete, steel. Below, hundreds of NUMBERS repair a crumbling building, like ants swarming over a rotten apple.

IMPOSING FIGURE (O.S.)

You are the one who killed him?

1402

Aidan?

DIRECTOR PHALE (40), head of the Elite, turns. Imagine Stalin as a scientist. That's Phale.

PHALE

He had no Name. He was a Number.

1402

Forgive me. I thought -

PHALE

You thought wrong.

Phale almost stares through 1402, who keeps silent. Less words equal less risk.

PHALE (cont'd)

I'm surprised you're alive. He'd killed many.

1402

I was not alone, Director. I had help.

1402's words hang in the air. Finally Phale points to a viewing screen on his desk.

PHALE

Your file is spotless. Every task you've been given, you've accomplished. Everything asked of you, you've done.

(beat)

What are your goals, 1402?

1402

Warrior Caste are above ambition. We protect The System.

Phale strides past 1402.

PHALE

Come with me.

IN A HALLWAY

1402 follows Phale.

PHALE

For years we pursued him. It's ironic that when he's finally dead, his petty rebellion has become the least of our priorities.

They stop as two Elite GUARDS open a heavily guarded air lock. Phale turns to 1402.

PHALE (cont'd)

I'd like to show you our priority.

INT. GATEWAY LAB - CONTINUOUS

1402 moves into the huge lab. It's dark, no personnel.

Then 1402's EYES widen, focusing on something. He stares at the room's center, MESMERIZED.

PULL BACK TO REVEAL:

THE KNOX GATEWAY: a thirty foot tall, thirty foot wide, SILVER RING that dominates the center of the immense room.

MASSIVE COOLANT TUBES run in, out, and around the ring, like arteries surrounding a heart. Steam flows from its base.

At the center of the ring is a luminous, swirling mass of anti-matter.

PHALE

The Knox Gateway. History's greatest achievement. A portal through Time.

(beat)

You've heard of it?

1402

... Yes.

PHALE

How?

1402

There are rumors.

PHALE

Yes, I suppose there are.

1402

Director, can I ask why you brought me here?

PHALE

I'm reenforcing the Elite Guard. Pulling worthy candidates from areas normally excluded... like Warrior Caste.

1402 listens closely.

PHALE (cont'd)

Tomorrow, four Elite Guards will escort a component from our research labs in Bursae Sector to this facility.

Phale looks him directly in the eye.

PHALE (cont'd)

I'm giving you the opportunity to be one of those guards... to become Elite.

(beat)

Being a Warrior, it's a choice you must make. Do so by morning.

1402 is speechless, dumbfounded by the offer. Elite Guards suddenly appear and escort 1402 out.

We stay with Phale, who turns and exits --

INT. CORRIDORS - CONTINUOUS

Phale walks down a long hallway lined with ELITE GUARDS. He reaches a fortified DOORWAY that spirals open, revealing --

A MASSIVE HANGAR

The hanger contains row after row of HOVERCRAFT and WEAPON CACHES. It's a frenzy of activity.

Above them, a large DIGITAL CLOCK counts down from: 94 hrs, 16 minutes.

Phale overlooks the fleet. An ELITE COMMANDER approaches.

ELITE COMMANDER

The PDUs are ready, Director. The final test was flawless.

PHALE

Show me.

AT A COMPUTER CONSOLE

Phale puts on a set of GOGGLES. He's transported digitally to --

EXT. A DESERT CITY - DAY

Looks like the surface of the moon. Salt flats from horizon to horizon. A bright, oppressive sun.

In the middle of the flats is a small city. Dozens of NUMBERS fill the streets, going about their daily work.

Suddenly, a HOVERCRAFT streaks overhead, ejecting a silver OBJECT that catches the light -- a PARTICLE DESTABILIZER UNIT (PDU) -- a fancy name for a weapon of mass destruction.

The PDU tumbles toward the ground. Numbers look up, curious. When it strikes, there is a BRILLIANT FLASH.

The whole landscape shakes violently as a BRIGHT WAVE OF LIGHT explodes, expanding outward in concentric waves.

When the wave reaches the Numbers, they instantaneously disappear as the wave vaporizes their organic tissue.

As the wave continues outward, we hold on the buildings and structures - which were completely unaffected by the blast. Only the Numbers are gone - as if they'd never existed.

BACK WITH PHALE - who removes his goggles, pleased.

ELITE COMMANDER

By zero hour, PDU-loaded hovercraft will
be deployed over all specified cities.

PHALE

Excellent.

Phale walks off.

EXT. STADIUM - DAY

HUNDREDS OF WARRIORS practice JOAJOACORA (jo-jo-kar-ah), a
fighting style that combines martial arts and kick boxing.

Using WOODEN SWORDS, 1402 and TRAINER 55789, a white-bearded
teacher, exchange a blinding series of thrusts and blocks.

1402 and the Trainer are so well-practiced that conscious
thought is no longer needed to flow from one technique to the
next. It's pure, instinctual fighting.

1402 blocks strike after strike until the Trainer knocks him
down with a round-house.

TRAINER

Do you know how I kicked you?

1402

With your foot?

The Trainer grins.

TRAINER

You react to my attack, never initiating
contact. To defeat your opponent, you
must strike first.

Syn appears from O.S.. He walks directly for 1402. Before
1402 can react, Syn knocks him on his back.

TRAINER (cont'd)

(to Syn)

Always quick to attack, 2707.

SYN

My name is Syn, Trainer.

TRAINER

A pity you don't train here anymore.
1402's defensive style would compliment
your aggression. A worthy match.

SYN

I don't train with subordinates.

TRAINER

Yes, defeat might embarrass you.

Syn pushes the Trainer aside and removes his weapons belt.
Syn squares off: 1402 takes a defensive stance, nervous.

SYN

Phale wants to make you Elite. Does that
please you?

1402

I didn't -

Syn strikes 1402 in the chest. 1402 tries to speak, but is
robbed of breath.

SYN

You refuse to answer?

1402 cartwheels backward, coming up in a tiger stance.

1402

I didn't seek advancement.

Syn throws a kick. 1402 blocks it. 1402 goes on the
offensive: kick, punch, foot sweep.

Syn evades 1402's attacks, but with greater effort than he'd
care to admit. Syn moves closer.

SYN

Warriors must stay above ambition.

1402

I can't refuse Phale, he'll kill me.

SYN

At least you'd die with honor.

Syn fakes a kick, moves in close and scores a hit to 1402's
abdomen. While 1402 recoils, Syn flips him, keeping 1402's
left arm extended backwards, locked from the wrist down.

Syn twists 1402's arm further, on the verge of snapping it.

SYN (cont'd)

Our existence is a difficult one, 1402.
We live between the high and the low -
the thankless middle that supports both
ends. But that's our fate, and it's an
honorable one.

Syn lets 1402 fall to the ground.

SYN (cont'd)

Make the right choice.

INT. AFFECTION HOUSE - NIGHT

1402 stands at a small attic window. He looks out over the
dark city through the cracked shutter.

1402'S POV

The streets are still packed with Numbers. Some huddle
around trash fires for warmth; bartering in the streets;
children sword fighting with sticks.

34521 (O.S.)

What are you thinking?

1402 turns. 34521 sits at the small table behind him.

1402

If you could choose a Name, what would it
be?

34521

Tyler, after Edwin Knox's wife.

1402

But I always bring you a lily.

34521

Yes, Lily. And your Name would be Edwin.

1402

Edwin Knox. Your hero.

34521 "LILY"

The greatest scientist who ever lived.

1402

Not Einstein?

34521 "LILY"

Einstein did great card tricks, Knox was
the true magician. Come sit down.

1402 doesn't.

34521 "LILY" (cont'd)
What's bothering you?

1402
... They want to make me Elite.

34521 is stunned for a moment.

34521
But you're a Warrior?

1402
The offer comes directly from Phale.
She jumps up. Tears in her eyes.

34521
You can chose a Name... and a wife.
1402 doesn't share her enthusiasm.

34521 "LILY"
What's wrong?
1402 turns again to look out the window.

1402
The System survives because warriors stay
outside of it, enforcing its rules
without participating in its rewards.
One warrior's advancement weakens the
whole caste.

She turns him around, pleading.

34521 "LILY"
You don't have a choice. He'll kill you
if you refuse. Do you understand that?

1402 nods "yes."

34521 "LILY" (cont'd)
One way or the other, your days as a
warrior are over.
(beat)
Promise me. Promise me you'll say yes.

1402 stares directly at her. He finds his answer.

CUT TO:

INT. WARRIOR CASTE HEADQUARTERS - SYN'S OFFICE - MORNING

1402 stands in front of Syn. Lays his weapons on Syn's desk.

Syn just stares, burning with anger.

IN THE HALLWAY

As 1402 leaves, other warriors stare at him, deathly. He moves on down the hall, alone, a pariah to his own caste.

INT. TRANSPORT HOVERCRAFT - DAY

1402 rides in a HOVERCRAFT with other ELITE. The craft glides above the multitude of bicycles on the freeway.

INT. UPGRADE STATION - DAY

CLOSE ON A X-RAY OF 1402'S HAND. A SURGICAL PROBE enters the frame, finds his implanted CHIP and extracts it.

TECH 44512 (O.S.)

Your chip is a rare implant. It was delivered by Elite Guards. You must be important.

The automated arm grabs the NEW CHIP and implants it.

1402

No more so than you.

INT. TIME RESEARCH FACILITY - ELITE GUARD LOCKER ROOM - DAY

1402 puts on the green leather of the Elite Guard. He stares at himself in the mirror as if looking at a stranger.

Then he puts on a SHIELD GENERATOR - a smooth, 4-inch device that wraps around his left wrist. It melds to the contours of his wrist and forearm - becoming almost invisible.

Then 1402 fastens on his weapons belt. He walks out, joining THREE ELITE GUARDS.

EXT. BURSAR SECTOR - DAY

1402 and the other guards enter a heavily guarded lab.

INT. LAB - CONTINUOUS

CLOSE ON THE SPATIAL CIRCUIT -- a distinctive, elaborate COMPUTER CHIP. Technicians delicately place the circuit inside a foam-lined titanium case.

TECHNICIAN

Be very careful. This bit of wire and silicon represents the cumulative knowledge of all science.

1402 and the three guards pick up the case.

TECHNICIAN (cont'd)

It makes all things possible.

INT. ELITE HOVERCRAFT

1402 and the three guards ride in a hovercraft. The spacial circuit's titanium case between them.

INT. TIME RESEARCH FACILITY - CORRIDORS - DAY

1402 and the others carry the case through the corridors of the Time Research Facility.

INT. THE GATEWAY LAB - CONTINUOUS

The lab is now occupied and active. The Gateway glows majestically as it readies for activation.

A TECHNICIAN leads them to a conveyer where they set the titanium case beside other CRATES slated for shipment.

1402 spots 34521 "Lily" at a terminal just ten feet away. Seeing her relaxes him.

PHALE (O.S.)

I see you made the right decision, 1402.

1402 turns to find Phale.

1402

Yes.

INTERCOM (O.S.)

Prepare for temporal displacement.

In the b.g., the Gateway flares brighter; a swirling, swooshing, rhythmic SOUND increases in intensity.

Phale approaches the titanium case. He opens it, carefully removing the chip, cradling it like a baby.

PHALE

Only two such circuits exist. You four will escort this one safely to its destination.

Phale places the chip back inside the titanium case.

1402

Where are we taking it?

Then, a BLINDING FLASH. The lab SHAKES violently as the Gateway is activated.

PHALE

To the past.

The guards are STUNNED. 1402 more so than the others. "Lily" overhears. Her face goes white.

The Gateway glows a BRIGHT SILVER. As each second passes, its luminosity increases ten fold.

1402

When will we return?

PHALE

You won't. You are needed there.

The conveyer belt engages, rolling CRATES into the PULSATING LIGHT where they disappear. Phale reads 1402's hesitation.

PHALE (cont'd)

Why do you hesitate?

1402

Director. I feel I may be better utilized in this time... in our world.

PHALE

Your feelings are irrelevant. I'll decide how you best serve the Elite.

Phale waves to four TECHS.

PHALE (cont'd)

Prepare them.

The TECHS swarm 1402 and the other guards. They add protective gear to their weapons suits.

1402 and "Lily" lock eyes. The regret of his decision written on his face. Phale notices, finds the exchange odd.

INTERCOM (O.S.)

Fifty seconds.

1402 pushes the tech away.

1402
Director?

Phale faces him. An angry impatience surfacing.

1402 (cont'd)
I respectfully request that another go in
my place.

A beat. Everyone quiets. Phale walks closer. "Lily" tries hard to hide her growing fear.

PHALE
You will go or you will die.

1402 doesn't move. Phale flashes anger and in one swift motion grabs a seeker from a guard, levels it at 1402.

1402 is still conflicted, unwilling to back down. Phale tenses on the seeker's trigger. "Lily" steps forward.

"LILY"
(to 1402)
GO!

Phale focuses his glare on her. Now he understands.

PHALE
... I see. You don't want to leave her.
1402 pauses, afraid to answer.

PHALE (cont'd)
Correct?

1402
Yes.

Phale turns to "Lily", aims the seeker, and SHOOTs her.

1402 (cont'd)
No!!!

"Lily" is blown backwards. Lands hard, blood everywhere.

1402 runs to her. Lifts her into his arms. But she's
already DEAD. An eerie silence. Phale looms over them.

PHALE
Now there's nothing to keep you here.

1402 goes berserk. He sends Phale reeling with a reverse round house to the head, SPLITTING HIS CHEEK OPEN. In the b.g., guards rush toward them.

INTERCOM (O.S.)
Sixteen, fifteen....

Phale lifts himself from the floor, blood runs down his face.

PHALE
Kill him!

The guards attack 1402, who strikes out in blind rage.

Then Phale nails 1402 with a flying jump kick, sending him sprawling to the floor.

1402 barely gets back up. More guards rush him. He fights with fury, but for every blow he lands, they score three.

1402 is thrown into some boxes. He leaps forward, flips over Phale, and lands just as --

Phale connects with another kick squarely to his chest. 1402 FLIES BACKWARD and tumbles into --

THE GLOWING KNOX GATEWAY

With a FLASH and BURST OF ENERGY, 1402 penetrates its blazing center. Then the Gateway closes and --

He's gone.

SMASH CUT TO:

CHAOS

1402 rockets through the Space-Time Continuum. REALITY BENDS as matter deconstructs and folds in upon itself. COLORS flash, chaos engulfs reason, a million VOICES scream out.

1402 watches his arm burn white hot and turn to dust. His body decomposes around his screaming skull as he instantly --

INT. OUTPOST CONTROL - DAY

-- SLAMS onto a cement floor. Crates lie scattered around him. 1402's completely disoriented.

AEGIS (O.S.)
I am Aegis. Welcome to Outpost Control.

1402 feels for the voice. AEGIS (45), stern, broad-shouldered, RED CLOTHING. He pulls 1402 to his feet.

1402 scans the gigantic receiving area. SEES the spatial circuit's distinctive titanium case.

AEGIS (cont'd)

I was told four guards were escorting the circuit?

1402

(playing dumb)

They sent only me.

AEGIS

Hmm. Come this way. Fhang will brief you.

Aegis leads 1402 into an air lock. Technicians follow, carrying the spatial circuit's titanium case.

INT. WAR ROOM - CONTINUOUS

They enter a room where FHANG (35), a methodical, cold-blooded Elitist, waits for them.

FHANG

I am Fhang. I will brief you.

Fhang presses a button. Two computer-projected 3-D HOLOGRAMS OF EARTH materialize at the center of the room.

FHANG (cont'd)

As you are aware, we've successfully penetrated the Time Barrier. For years we've been sending equipment to this time, piecemeal, preparing this facility for zero hour.

1402

Zero hour?

FHANG

The System's rebirth.

AEGIS

Using a second Gateway in this world, we'll create a corridor through Time - a bridge to this era. Our armies can then cross en masse.

PULSATING LIGHTS branch out from each 3-D world and form a BRIDGE OF INTERTWINING LIGHT between the two earths.

FHANG

The Elite will conquer this period,
instituting a new System.

The two models of earth meld together, turning a solid blood red.

FHANG (cont'd)

Most of the current inhabitants will be removed, but some will be left to become the new Numbers.

The hologram simulation continues, showing massive explosions over the surface of the planet.

FHANG (cont'd)

Our world is dead. It can no longer support its population.

AEGIS

Current estimates predict a total ecological collapse within ten years.

(beat)

This is our world now. The Elite's world.

1402

The other Gateway -

AEGIS

(interrupting)

Knox hasn't finished it yet.

1402

(realization)

... Edwin Knox?

FHANG

His prototype is almost complete. The technology you escorted here will make it operational.

AEGIS

Unfortunately for Knox, it was the one piece of the puzzle he could never solve.

An ALARM SOUNDS, interrupting the moment. Fang checks his computer console.

FHANG

Another shipment.

AEGIS
 Impossible. Nothing is scheduled.
 (to 1402)
 We'll return shortly.

Aegis and Fhang exit.

1402 looks at the rotating 3-D hologram of earth and his own reflection within it. He makes a decision.

1402
 (to himself)
 I must find Knox.

He opens the titanium case and takes the spatial circuit.

INT. OUTPOST CONTROL - CONTINUOUS

STEAM engulfs the staging area. Out of the vapor emerges --

SYN AND THE HOUNDS, a tracking & recovery team. The Hounds are meaner than dirt and known as:

TEKO -- master fighter and expert in 21st Century culture;

SHAIL -- a dark-skinned, sinewy weapons and Tech expert;

and RANTES -- a muscled and deadly behemoth.

They all wear black leather, thin goggles, and are armed to the hilt. Syn steps forward, removing his goggles.

SYN
 Aegis?

AEGIS
 Yes.

SYN
 The guard who came before us -

AEGIS
 He arrived safely.

SYN
 He is a fugitive.

OUTSIDE THE WAR ROOM

Syn and the Hounds slide into position. Aegis and Fhang wait further down the hall.

Syn draws his seeker, then nods. Rantes RIPS the door off its hinges. The Hounds rush inside. But --

1402 is gone. Aegis enters. He shrinks when he sees that the spatial circuit's titanium case is empty.

AEGIS

He must not escape this facility.

INT. HALLWAYS - SAME

1402 passes a room filled with personnel lockers.

INSIDE - he rifles through the lockers and finds a present-day canvas workman's jacket.

DOWN THE HALL

1402 wears the jacket. He runs his hand beneath a scanner. The entry door opens.

EXT. OUTPOST CONTROL - DAY

1402 can't believe his eyes:

A 747 flies overhead, giant CRANES unload FREIGHTERS, and DOCK WORKERS load CARGO onto waiting SEMI TRUCKS.

IT'S A WHOLE NEW WORLD. IT'S LOS ANGELES, 2002.

1402 steps outside and sees that Outpost Control is disguised to resemble the other WAREHOUSES around Long Beach Harbor.

A voice snaps 1402 from his stupor.

GUARD (O.S.)

Why are you outside?

1402 turns to see two GUARDS dressed as dock workers. Their jackets are identical to his, but he still wears the green leather pants of the Elite Guard.

The guards move closer, sensing something is wrong.

1402 breaths deep, then decks the first guard. The second draws a seeker from his jacket, but 1402 knocks it away.

Guard #2 throws a punch. 1402 ducks it, but the guard scores with the second. 1402 blocks the third punch, drops to his knees, leg-sweeps him.

Behind 1402, the entry door whirs to life. He turns to see -- three more GUARDS.

He bolts toward a chain link fence - twenty feet tall with barbed wire lining the top. The guards tear after him.

He doesn't make it far. Three dock workers - more GUARDS in disguise - block his path. The odds are overwhelming.

GUARD (cont'd)
(*listening to an ear piece*)
Take him alive.

The guards don't hesitate. They come at him fast and hard. 1402 rolls to his side, avoiding the first two.

He comes out of the roll and receives a deafening blow to his side. Before he can recover, another guard catches him with a reverse crescent kick. 1402 staggers back. Then --

He's tackled. They strong arm him and start to bind his wrists.

1402
AAAHHHH!

1402 breaks free, spinning back to his feet, throwing a combination of kicks and punches. He moves with an added grace, speed, and power we haven't seen before, cutting through them with veracity.

1402 runs for the fence. When he reaches it, he LEAPS UP -- pushing off the fence, spinning back toward a telephone pole. Using his momentum, he springs back and forth between the pole and the fence until he crests the barbed wire.

ON THE OTHER SIDE

1402 drops down, landing in a barrel roll to break his fall.

EXT. LONG BEACH STREETS

GUARDS race down from the main entrance. 1402 sprints into the busy traffic, across Pier Blvd.

Cars swerve and slam on their breaks. The guards close fast. Suddenly, 1402 disappears on the far side of the blurred traffic. When the traffic breaks, 1402 is gone.

REVERSE ANGLE

1402 dangles from the side of a MASSIVE DUMP TRUCK barrelling down the road. Using all his strength, 1402 swings up and over its side.

IN THE BACK

1402 lands in rough gravel.

EXT. 405 FWY

The dump truck turns and drives up onto the freeway.

1402 stands in the bed of the truck, the wind whipping around him, looking out at the city, a free man in a new world.

EXT. OUTPOST CONTROL - DAY

Syn and the Hounds exit the facility. They see the half dozen defeated guards sluggishly gaining their feet.

Syn leaps onto a nearby truck. He scans the city: a scattered URBAN LANDSCAPE that tapers off into the wide expanse of the PACIFIC OCEAN.

TEKO

How do we find him?

SYN

We track his chip.

INT. OUTPOST CONTROL - CONTROL CENTER - DAY

A large control center with rows of TECHS on sophisticated computers. They monitor everything from news channels to intercepted U.S. spy satellites.

Shail uses the CENTRAL VIEWING SCREEN to track 1402's chip. It vectors through a detailed schemata of Los Angeles, instantly locating the dump truck, zeroing in, tracking it.

SHAIL

Found him.

SYN

(to Fhang)

Vehicles. Where are they?

INT. MASSIVE HANGAR - DAY

An empty hangar the size of a small stadium. It's sectioned off for rows of hovercraft that are conspicuously absent. Instead, there are only a few VEHICLES draped in white tarps.

Fhang removes a tarp, revealing a modern-day black GMC SUBURBAN. At least on the surface.

FHANG

No hovercraft yet. You'll have to settle for this.

INSIDE: An array of high tech computers and viewing screens. The Hounds jump in. Doors slam shut. Teko behind the wheel.

SYN

Go.

EXT. OUTPOST CONTROL

The Suburban's tires squeal out of the facility, cornering tightly onto a busy street, causing several cars to swerve.

EXT. 5 FWY OFF RAMP - WITH THE DUMP TRUCK

The dump truck down-shifts, exiting the freeway.

INSIDE THE CAB

The DRIVER sips from his coffee thermace.

SUDDENLY:

The suburban shoots from a side-street, directly in its path.

The driver slams on his brakes and blares his horn. The dump truck fish-tails as two tons struggle to stop - just inches from the suburban.

The DRIVER - three hundred pounds of muscle - leaps out.

TRUCK DRIVER

What the hell's wrong with you!?

In a blinding move, Syn downs him. The Hounds quickly surround the dump truck.

IN THE BACK

Syn and the Hounds leap into the huge back, seekers ready: but it's empty.

Syn looks around, then finds a small CHIP, covered in blood, amidst the white gravel. He picks it up.

SYN

He is smart... very smart.

(beat)

Suggestions?

SHAIL

No resources, no allies. His ability to blend into this environment will be limited.

TEKO

This is an era of selfishness and fear; no one will help him. We should prepare and take him quietly when he surfaces.

SYN

Agreed.

Syn spins his seeker into his holster.

CUT TO:

EXT. BOYLE HEIGHTS - MARKET DISTRICT - DAY

CLOSE ON 1402'S HAND, which is wrapped with a makeshift bandage. He walks through east LA market district, mesmerized by this new world.

1402'S POV

An ICE CREAM TRUCK, muzak playing. CHILDREN run to greet it.

A LATINO MAN sits on a front stoop, playing some rhythmic guitar. Two LATINA WOMEN sway to the music.

A COUPLE walk a pit bull with a spiked collar. It passes 1402, barks. 1402 moves away and bumps into a small KID (8) eating ice cream. The kid notices 1402's hand.

KID

Hey, you're bleeding.

1402 looks at his hand, which drips blood. He looks to the kid. Nods. He spots a small market across the street.

INT. MAMACITA'S MARKET - DAY

1402 enters. Mamacita (48) is behind the counter. She's big: big personality, big hair, big heart. She argues with CRAZY RAY, a man holding a stack of lotto tickets.

MAMACITA

You can't return lotto tickets, Ray.

CRAZY RAY

I wanna pick new numbers.

MAMACITA

We go through this twice a week. You lost. Tickets ain't defective. You want to play again, buy more tickets. It ain't rocket science.

Crazy Ray grumbles and heads for the door.

1402 casually wanders the little store's aisles, blown away by the variety of goods.

He finds a roll of gauze. When Mamacita looks away, he slips it into his jacket. He walks toward the counter where Mamacita eyes him suspiciously. It's as if she just knows.

Just then TWO GUNMEN burst into the store. One grabs Mamacita roughly, the other aims his gun at 1402.

GUNMAN

Empty the register!

Mamacita is calm, she's been through worse. She empties the register, resigned. As she does, she pulls a twenty in the far right slot - SILENT ALARM.

GUNMAN (cont'd)

Now the safe!

MAMACITA

This ain't 7-11! We don't have a safe.

The gunman cocks the gun. Puts it to her temple.

GUNMAN

The safe, bitch. NOW!

Now Mamacita is scared. 1402 can see her fear.

MAMACITA

There is no safe!

1402 steps forward. The second gunman tenses.

GUNMAN #2

You want a cap!? Step back!

Like a Cobra's strike, 1402's hand flashes out, twisting the man's gun away.

Then 1402 goes vertical - striking gunman #2 in the chest with both feet. The other gunman turns and swings his gun around, firing. BAM! BAM!

1402 dodges the bullets, inhumanly fast. He leaps over the counter, slamming a fist into his jaw. Gunman #1 falls, out.

Gunman #2 is up again. He lunges at 1402, who spins around with a brutal elbow to the man's jaw. Then an upper cut. He hits the ground.

Now both gunmen lie on the floor, unconscious. A beat. Mamacita shoots a harsh look at 1402.

MAMACITA

Are you crazy? You could've been killed.
Could've got me killed too. You
should've let 'em take the money.

1402

It wasn't their's. It's your's.

Mamacita picks up the money. Puts it back in the register.

MAMACITA

Yeah? So's whatever's in your jacket.
But that don't seem to bother you.

1402 looks caught. He removes the gauze from his jacket.

1402

I'm sorry. My hand is... I had nothing
to pay for it with.

She takes note of his bleeding hand and his cuts and bruises.

SIRENS wail in the distance. 1402 looks worried.

MAMACITA

You in some kind of trouble?

1402 nods - yes. Mamacita thinks, then huffs. She opens the door to the back.

MAMACITA (cont'd)

Go on upstairs. I'll be up when the cops
are gone.

As 1402 does, he grabs one of the gunman's revolvers.

INT. MAMACITA'S PAD - ABOVE THE STORE - LATER

1402's alone in the kitchen, there's a somberness to him, having had time to digest the last few hours events.

On the wall is a large CATHOLIC CROSS, as well as a picture of a LATINO MAN in an Army uniform. The picture intrigues 1402. Then --

Tires screech (O.S.). 1402 moves to the window. Looks out.

Two POLICE CARS drive off. Behind him, Mamacita enters.

MAMACITA

Cops are gone.

1402

Cops?

MAMACITA

La Policia. LAPD. The Lawmen.

1402

The one's who enforce the laws?

Mamacita grins. Decides 1402's probably crazy.

MAMACITA

That's right.

1402

That's what I was, in my city.

Mamacita gives him a skeptical look.

MAMACITA

You don't look like any cop I ever seen.

1402

What do I look like?

MAMACITA

Trouble.

(beat)

Let me take a look at that hand.

Mamacita motions for him to sit. He does. She wipes the wound clean with alcohol. Begins to bandage it.

MAMACITA (cont'd)

(off wound)

Christ. How'd you do this?

1402

It's a long story.

MAMACITA

(shrugs)

They all are. When you first fell in love, first fell out, first time someone let you down, first moment when you realized your parents weren't God, the moment you realized God might not exist. Welcome to life. Nothing but a bunch of long stories.

1402

Who's God?

Another strange look from Mamacita.

MAMACITA

You know when something bad happens to you, and you ask "why?"

(1402 nods)

God's the one you're asking.

1402's eyes return to the picture of the Latino man in uniform.

MAMACITA (cont'd)

That's my husband, Eduardo.

1402

(off uniform)

Was he a warrior?

MAMACITA

Mechanic in the Army. Didn't make much of a soldier. Too gentle.

1402

Where is he?

Mamacita remembers. But doesn't want to.

MAMACITA

Christmas Eve. I was driving... A truck ran a light, came out of nowhere... Another long story.

1402

I'm sorry.

MAMACITA

I am too. Everyday of my life.

She finishes the bandage, tying it off. 1402 winces.

1402

What if you had a second chance, to go
back to the moment before, to not drive
that night. Would you?

Mamacita glances at the picture.

MAMACITA

Who wouldn't?

A pregnant pause.

1402

I need to find a man. A scientist, Edwin
Knox.

LATER

Mamacita sits in the kitchen, alone. She's on the phone.

MAMACITA

(into phone)

Knox. That's right, Edwin Knox.

(beat)

Alright, thank you.

She hangs up. Then calls into the other room.

MAMACITA (cont'd)

How do they fit?

1402 enters wearing khaki pants. And he's traded his jacket
for a plaid long sleeved "chollo" shirt. He looks cool.

1402

They feel huge. So much room.

MAMACITA

They fit fine. Where's your other
clothes?

1402 pulls a pant leg up. Still wearing his weapons suit.

1402

I mustn't take it off.

MAMACITA

You're one weird dude.

1402 looks out at the setting sun.

1402

I need to leave soon.

MAMACITA

The guy you're looking for teaches at Cal Tech. Some kinda of big deal scientist.

1402

How do I get there?

Mamacita picks up the phone.

MAMACITA

My cousin Ernest. What's so important about this guy, anyway?

1402

He's my second chance.

INT. OUTPOST CONTROL - NIGHT

Steam engulfs the staging area.

Aegis, Fhang, Syn, and the Hounds flank a dozen guards who have assembled for what looks to be a formal occasion.

Then a BLINDING FLASH, and out of the vapor emerges --

PHALE

He strides forward. All of the assembled guards - even the Hounds - are intimidated, leaning away from Phale's energy... everyone but Syn.

PHALE

(to Aegis)

Do you have the circuit?

AEGIS

(nervous)

Welcome, Director. We -

PHALE

Do you have it!?

AEGIS

... No.

Phale flashes anger. Then walks across the receiving area. He motions for Syn to follow.

PHALE

You must find him and retrieve the circuit undamaged. It's too complicated to re-engineer.

SYN

It's a large city, Director. It will take time.

PHALE

Not if you know where he'll go.

SYN

And you know?

PHALE

Yes. He was in love with the woman. He disobeyed my orders, which resulted in her death. He'll want to save her by using a Gateway to return. That's why he took the circuit: it makes a Gateway work.

(beat)

And there's only one place in this time where he can find one.

INT. EDWIN KNOX'S LAB - DAY

A FOCUSED MAN sits hunched over at a bench soldering tiny metal components into a computer's mother-board.

In the b.g., a phone rings incessantly.

FOCUSED MAN

Someone going to answer that?

The man shifts and we land a more favoring view of --

EDWIN KNOX (40), tan, handsome, bright eyes. He wears a white lab coat over a Hawaiian shirt.

We pull back further and see --

DR. THOMAS SOUNART (38), glasses, goatee; along with STANTON (28) and REED (32), two graduate research assistants, hard at work on some type of focused laser contraption. They all ignore the phone.

TOM

Stanton, answer it.

STANTON

Hold on. I almost have this laser coupling. Reed?

REED

Just a sec.

Reed fiddles with something. You can tell these four men do nothing but obsess over their work - or, more precisely, over Edwin's work.

EDWIN

Someone's gotta answer the damn phone!

TOM

Probably Chancellor Davis - again - reminding us about the press conference.

EDWIN

Is that today?

All three men stop working and look at Edwin, worried.

EDWIN (cont'd)

Joke. I'm prepared.

Tom sighs, gets up, answers the phone.

TOM

Hello? Yes, Chancellor. We know. We'll get him there on time. Thanks.

Tom hangs up, walks to Edwin. Edwin doesn't look up.

TOM (cont'd)

You bring the wool suit? Wool says reliability.

EDWIN

Yes.

TOM

You wow them now and we'll be funded for a long time to come.

EDWIN

I know.

Tom stares at Edwin. Edwin finally looks up.

EDWIN (cont'd)

Will you relax. I'll be fine.

Tom relaxes, looks over Edwin's shoulder.

TOM

We're close, aren't we?

We follow Edwin and Tom's gaze to reveal --

A primitive version of the KNOX GATEWAY.

EDWIN (O.S.)

As close as we're ever going to be.

It's gigantic, magnificent and nearly complete.

CUT TO:

EXT. MAMACITA'S MARKET - DUSK

The sun sets. 1402 and Mamacita stand next to what can loosely be described as a cab. It's a converted V-6 Chevy Nova, one of thousands of illegal taxis that operate in LA.

Mamacita leans in the window to --

ERNEST (30), Mexican, black eyes, black hair, heavy accent. Hardworking and honest.

MAMACITA

Take care of him, Ernest.

ERNEST

Chill, Mama. I got him.

1402

Why are you helping me?

MAMACITA

You didn't have to help when those men robbed my store, but you did. And I don't have to help you now, but I am. Sometimes the world works that way.

Mamacita smiles.

MAMACITA (cont'd)

Good luck.

INT. CAB - MOVING

1402 is preoccupied. Ernest doesn't notice. He's a talker.

ERNEST

You ever been fishing?

1402

There aren't many fish left where I'm from.

ERNEST

I hear that, esse. Pollution's a bitch. Every year you got to go further out to catch anything.

(beat)

My father and his father before him, they were fisherman in Oaxia. Fish up the ying. I use to go with'em. Dorians, albacore, yellow tail - fucker's practically jumped in the boat. To fish all day and be paid for it - that's my dream - all I ever wanted.

1402

Why don't you?

ERNEST

Got to have a boat. And one that's legal. So I'm driving this cab, saving money, fixing up this old tub down in Pedro on the weekends.

(beat)

You got one?

1402

A boat?

ERNEST

No, esse. A dream.

1402

I had one. There was a woman -

ERNEST

No, man. Not one that involves a lady. Everybody's got one of them. A man's dream - una cosa que solamente hombre para le hacer, you know? Something you wanted so badly you could taste.

1402 watches the passing city lights flick by.

1402

When I was a boy, I wanted to be a hovercraft pilot. Not the wide-bodied transports, but the sleek L-5 Elite Class Attack Cruisers. I'd sneak to the edge of the airfields and watch them sweep in off the desert. They were amazing.

Ernest gives him an odd look.

ERNEST

Where'd you say you're from?

EXT. CAL TECH - NIGHT

Ernest's cab pulls up. In the b.g. are NEWS VANS and a crowd of STUDENTS, JOURNALISTS and EGG-HEADS. 1402 exits the cab.

Ernest pulls a CARD and hands it to 1402.

ERNEST

Day or night. You need a ride, call me.

Ernest gives 1402 the jive hand shake. 1402 tries to follow along, can't. Ernest gives him a smile and --

ERNEST (cont'd)

Take care, esse.

-- drives off.

1402 approaches the crowd outside the auditorium. He stops in front of a large placard.

FULL SCREEN - THE PLACARD

A large PICTURE of Edwin and the caption: DR. EDWIN KNOX - ON THE THEORY OF SPACE-TIME DISPLACEMENT.

INT. CAL TECH AUDITORIUM - BACK STAGE - NIGHT

Tom stands with Stanton and Reed. CHANCELLOR DAVIS (63) distinguished, steps through the curtain. We get a glimpse of an auditorium filled with a few hundred people.

CHANCELLOR DAVIS

Where's Edwin? We start in five minutes.

TOM

He's on the way.

CHANCELLOR DAVIS

He'd better be.

EXT. CAL TECH CAMPUS - NIGHT

Tall elms cast menacing shadows as Edwin, clad in a grey wool suit, hurries through the winding campus.

Edwin walks past a statue of Einstein. He nods to it.

EDWIN

Wish me luck.

After Edwin passes, a FIGURE steps out of the shadows --

Syn. Teko moves next to him, then Shail.

INT. AUDITORIUM - BACKSTAGE - NIGHT

Edwin walks in. Tom, Stanton and Reed are waiting.

EDWIN

Chancellor have a coronary yet?

Tom straightens Edwin's tie.

TOM

Close.

STANTON

I'll tell him you're here.

Stanton pocks his head through the curtain, motions to the Chancellor, "he's here."

BACKSTAGE

Edwin swats away Tom's busy hands, which work to straighten his collar.

EDWIN

Enough, alright. Go sit down.

IN THE AUDITORIUM

Tom, Reed, and Stanton move to the front row as the Chancellor steps up to the podium.

CHANCELLOR DAVIS

Good evening. Not since a patent clerk in Geneva penned an idea known as Relativity has anyone so astounded the scientific community. From his research at JPL in Applied Physics, to his work with the great Stephen Hawkins, Dr. Edwin Knox has transformed the way we view our world and the physical laws that govern it.

(over applause)

It's my pleasure now to introduce a man whose upcoming book will further revolutionize....

BACKSTAGE

Edwin looks out at the crowd.

VOICE (O.S.) (OVER)

Dr. Knox?

Edwin turns to find --

1402 standing in the wings, shrouded in shadows.

EDWIN

Yes?

1402 steps into the light.

1402

I need your help, Doctor. I need your Gateway.

Edwin stares at him, bewildered.

EDWIN

How do you know about my Gateway?

1402

Because I used it to come here... from the future.

IN THE AUDITORIUM

CHANCELLOR DAVIS

I give you the most promising researcher of our day, the author of The Theory of Space-Time Displacement, Dr. Edwin Knox.

Applause. All attention focuses on the red satin curtain. Unfortunately, Edwin doesn't come out.

BACK STAGE

1402 blocks Edwin's path. Tom comes backstage and instantly recognizes 1402 as a threat.

TOM

Edwin? Is everything okay?

Tom moves aggressively toward 1402, who simply decks him. Tom falls to the floor, out cold.

This provokes a visceral reaction from Edwin. With surprising speed, he grabs 1402 and hurls him into the wall.

1402 recovers, ducks a punch, then spins behind Edwin, locking his shoulder. But Edwin throws his head back, knocking 1402 in the face.

Edwin spins around, throws a punch, which 1402 easily deflects. Others can be heard approaching. There's no time for this: 1402 draws the .38 he took from the robbery.

INT. STAIRWELL - CONTINUOUS

1402, gun pressed to Edwin's back, forces him down the stairs and through a side exit door.

EXT. COURTYARD - NIGHT

Obscured in shadows and fog. 1402 stops and lowers the gun.

Edwin is pissed and scared. He tries to remain calm, but the anxiety shows on his face. The two men stare at one another for a moment, unsure of what to say.

1402

Doctor, I'm not here to hurt you. I need your help -

SYN (O.S.)

Step away from him, 1402.

1402 and Edwin turn. Standing in the mist is Syn. Teko and Shail appear behind him.

In their leather weapons suits, the Hounds look like motherfuckers. Edwin unconsciously steps closer to 1402, who suddenly doesn't seem so menacing.

BACK INSIDE THE AUDITORIUM

Stanton and Reed find a woozy Tom on the ground.

REED

Call the cops! Hurry!

Stanton runs off.

CUT TO:

INT. POLICE CRUISER - NIGHT

OFFICER TYLER ROSE (27), an intelligent, appealing female cop. She steps into her car after a traffic stop.

RADIO

60-47, 60-68, 60-43. 207 in progress.
Suspect described as -

Tyler jumps into her car, slams it into drive.

TYLER
(into radio)
60-43, 10-7.

Off her wailing sirens, we move --

BACK TO:

EXT. CAL TECH - SAME

1402 and Edwin move slowly toward the brick wall behind them. Syn and the Hounds creep closer.

SYN
Give me the circuit or die.

1402
You'll kill me anyway.

Syn grins. Says nothing. 1402 and Edwin now literally have their backs to the wall. The Hounds creep closer.

Just when they're about to attack, a group of STUDENTS come barreling out the side door, crossing in front of the Hounds. 1402 sees his chance.

1402 (cont'd)
(to Edwin)
Follow me. You don't, and you die.

1402 leaps over the wall. Edwin instinctively follows.

SYN AND THE HOUNDS

push through the students and follow. Shail tracks 1402 with his seeker, locking on. But Syn stops him.

SYN
We can't damage the circuit. Take him by hand.

OUTSIDE THE LIBRARY

1402 and Edwin run across the campus with the Hounds right behind them. In the b.g., the shrill of police's SIRENS.

1402 races for the library. He jump-kicks through a window.

INSIDE

Four stories. Dark, empty. Just rows and rows of book shelves. A few tables scattered in between.

1402 and Edwin race for the maze of bookshelves and move into the depths of the room. Edwin stops, faces 1402.

EDWIN

Who the fuck are those guys?

1402

Lower your voice.

(beat)

Look, I made a mistake in my time. I need your Gateway to return -

EDWIN

You're joking, right? You want me to believe you're from -

Behind them, the door CLICKS OPEN. They quiet.

AT THE DOOR

The Hounds enter. Syn looks to Teko, points up the stairs.

Teko moves up the stairs to check the upper floors.

Syn and Shail spread out into maze of shelves, weapons drawn, footsteps echoing on the tile floor.

ON 1402 - who notices an EXIT across the library. That's when 1402 does something odd.

He takes out the spatial circuit and palms it where Edwin can't see it --

1402

(whispers)

Doctor, run to that exit. They'll kill you without a second thought.

-- then slips it into Edwin's coat, unnoticed. Edwin pauses, stares at 1402.

EDWIN

Who are you?

1402

... Go.

Edwin pauses a beat, then he races to the door.

ELSEWHERE

Syn moves through the aisles; stops, listens: nothing.

Syn rounds a corner, spots a FIGURE, fires. A projectile flies from his seeker and explodes into --

a statue of Copernicus. It shatters, falling to the floor in pieces.

Syn moves further through the shelves, stepping over the plaster chunks of the smoldering statue.

SYN
(calls out)
There is no escape, 1402.

SHAIL moves down another aisle, cautious. WE PAN UP to SEE --

1402 laying flat on the shelves above him. As Shail passes, 1402 stands, quiet, like an animal of prey.

Then he JUMPS. Shail HEARS it. Turns to see 1402's boot smash into his face.

SYN hears a distant THUD. He lifts his wrist communicator.

SYN (cont'd)
(into communicator)
Teko?

TEKO (O.S.)
Here.

SYN
Shail?
(nothing)
Shail?

Still nothing. Then a SOUND behind him.

Syn pivots to find a SHELF toppling toward him. Impossibly fast, Syn kicks off the FALLING SHELF and scales up the shelf behind him. Instantly, he's --

STANDING ON TOP OF A BOOK SHELF, near --

1402, who pulls the revolver. Fires. BAM! BAM!

Syn whips his right arm. Instantaneously --

a BRIGHT BLUE ENERGY SHIELD shoots from his wrist. When the bullets hit the shield, they lose all momentum, hanging in the air for a moment -- then fall harmlessly away.

Syn leaps at 1402, kicking 1402's gun away, then drilling him in the gut. 1402 gasps for breath.

SYN (cont'd)
You keep making the wrong choices.

Syn steps closer.

1402
Killing Aidan was the wrong choice. I'll
correct that.

SYN
No. You'll be dead.

Then Syn attacks in a whirlwind of kicks. His foot work is amazing - each strike brings him closer to 1402.

Overwhelmed, 1402 cartwheels backwards, slamming his feet into Syn's chest - then using that momentum to FLIP ACROSS THE AISLE onto the neighboring shelf.

Syn leaps after him.

WHAM! Syn strikes 1402 in the back, forcing him to stop and fight. They exchange a breakneck series of blows. Each blocking and counterattacking as 1402 tries to escape.

BOOM. 1402 catches Syn's chest exposed and lands a brutal punch. But -- WHAM! 1402's hit from behind by --

Teko. Teko's kick sends him right into Syn, who pulls him close, face to face.

SYN (cont'd)
Your fighting's improved. Desperation
suits you.

BAM! He head-butts 1402. 1402 answers with a stunning roundhouse. But Teko attacks as well and 1402 finds himself facing two deadly opponents.

KICK, PUNCH, FOOTSWEEP. The three warriors fight brutally with fast, accurate, powerful strikes - all the while leaping from bookshelf to bookshelf - an amazing balancing act blended with surreal martial arts.

But 1402 is losing. He can't defeat them both.

As each bookshelf FALLS into the next, 1402 - followed by Syn and Teko - barely manage to leap from shelf to shelf. Until -

they run out of bookshelves. No where to leap, 1402 vaults toward a HANGING LIGHT FIXTURE. He somersaults through the air, barely grabbing hold, pulling himself up.

Syn quickly leaps across, grabbing a fixture too.

They quickly scale it and pull themselves up onto a WALK-WAY traversing the ceiling of the massive library.

Teko leaps and grabs on to the second story banister. Now he's up too.

Below them, all the shelves have toppled. From outside --

SIRENS. Lots of them. 1402 backs into an alcove. Two reading tables and a larger window behind him.

Syn in front of him, Teko to his left. No escape.

Teko draws his STUN STICK, a futuristic taser / cattle prod from his belt. It's tip crackles with ELECTRICITY. THEN --

OFFICER (O.S.)

Drop the weapon!

They all turn. At the stairs, an LAPD OFFICER, gun drawn. He looks at the bizarre, glowing weapon in Teko's hand.

OFFICER (cont'd)

(into shoulder mic)

60-18! Code thirty! McCarthy Library.

(to Teko and Syn)

DROP THE WEAPONS!

Syn glances at Teko, then lowers his seeker. The officer is young, nervous.

Teko starts to drop the stun stick, but quick-draws his seeker -- blasting a hole through the Officer -- killing him.

In that instant 1402 makes a tough decision: he turns and races for the WINDOW: four stories high, but no other choice.

AT THE WINDOW

It shatters as 1402 bursts through it -- free-falling -- toward the pine trees that surround the building.

1402 hits the top of a tree, tumbling, breaking through its upper branches. Then, miraculously, the limbs start to break his fall.

1402 grabs one, swinging down like an Olympic parallel bar performer, flipping, grabbing another - now in control of his descent. He drops down branch to branch with precision.

1402 lands with a thud. Covered in needles and scraps, but intact. He steps from the trees and is surrounded by --

FIVE COPS. One of them is Officer Tyler Rose.

TYLER

Freeze!

OFFICER #1

Don't move!

TYLER

On the ground! NOW!

Beat to hell and exhausted, 1402 complies.

The cops rush him. Knees in his back. 1402 looks up at the window, but Syn and the Hounds are gone.

EXT. CAL TECH - NIGHT

1402 is in the back of a squad car, handcuffed. Outside --

POLICE CARS line the street. Their red and blue lights bounce off the buildings, dancing through trees and the gathering SPECTATORS.

Across the way, a FIRE TRUCK sits outside the library. OFFICERS mingle as FIREMEN inspect the damage created by the Hounds. An ambulance attends to Tom.

TYLER stands with Edwin and --

SGT. JACKSON (45), a no-nonsense, no-bullshit cop who's seen and done it all. He's also Tyler's former Training Officer.

Edwin still seems shaken, dazed by the events.

JACKSON

You don't know him?

EDWIN

Never seen him before in my life.

As they talk, Tyler marks notes in her book.

JACKSON

Never on campus?

EDWIN

No.

JACKSON

Wasn't a student?

EDWIN

I said I don't know him.

TYLER

He said he's from the future?

EDWIN

Yes.

JACKSON

And he wanted you to what?

EDWIN

Help him go back... to correct a mistake he'd made.

JACKSON

Nut.

Edwin stares at 1402 in the back of the car.

EDWIN

How does he know so much about me? About my research?

JACKSON

He's probably an obsessed fan who downloaded your entire life off the net. Then he created some whacked scenario he tried to play out tonight. We get it all the time in LA. Only difference is, he killed a cop.

EDWIN

Then who were the others? The one's after him.

TYLER

There could be a million reasons why someone wanted him dead. And I guarantee you, none of them would make any sense.

JACKSON.

Shit people do never makes sense.

Edwin seems more convinced, but not fully.

JACKSON

You're going to have to come downtown. You can ride with me.

EDWIN

I'll ride with her, if that's alright.

Tyler looks to Jackson, who shrugs.

JACKSON
Suit yourself.

NEARBY - PARAMEDICS attend to Tom. Stanton and Reed talk to two POLICEMEN. Edwin walks over.

EDWIN
(looks to Tom)
How you feeling?

TOM
Headache. Are you okay?

EDWIN
Nothing a fifth of scotch won't cure.

TOM
You want me to follow you downtown?

EDWIN
No. I'll probably be a few hours. I'll
call when I'm done.
(to Stanton and Reed)
Can you guys go to the lab? Make sure
everything's okay?

STANTON
No problem.

Edwin looks at the whole scene: the cops, firemen, media.

EDWIN
What a clusterfuck.

INT. TYLER'S PATROL CAR - MOMENTS LATER

THE DOOR OPENS - it's Edwin. He slips into the front
passenger seat. Now he and 1402 are alone in the car.

EDWIN
You said you made a mistake?

A beat.

1402
I killed a man, which began a chain of
events that lead to the death of the
woman I love, and my being forced into
this world.

(MORE)

1402 (CONT'D)

If I can return to that moment and not kill him, I'll undo everything that's happened since... I can save her. You can help me do that.

Edwin thinks. Then faces 1402 through the black steel cage.

EDWIN

You know what I think? I think you're a fucking head case. And I don't believe a damn word you're saying.

1402

(beat)

You will, Doctor... soon.

EXT. 110 FWY - NIGHT

Tyler's patrol car races down the winding freeway.

INT. PATROL CAR - CONTINUOUS

Tyler driving. Edwin thinking. 1402 nervous.

EDWIN

How long have you been a cop?

TYLER

Five years. Right out of college.

EDWIN

You like it?

TYLER

Lots of bad people outside. Still an old boys network on the inside, but mostly it's great. You like being a scientist?

EDWIN

Lots of research. Boring most of the time. Can't stand the politics. But mostly it's great.

Tyler glances at 1402 through the rear view. He's perfectly still. WE PAN DOWN to SEE --

he's slipped his legs through his cuffed arms. Now his hands are in front of him. His concentration is so intense, his movements so precise that they go undetected by Tyler.

EXT. PATROL CAR - NIGHT

Tyler exits off the third street ramp, turns down Olive, headed toward a desolate part of downtown. They're the only car around. The city seems abandoned.

INSIDE THE CAR

Tyler and Edwin continue their conversation.

EDWIN

Why a cop?

TYLER

My Dad was a cop. It's in my blood.

EDWIN

He must be proud.

TYLER

He was killed when I was nine. But I think he would've been.

(beat)

What about your parents? They must be beside themselves. Their son growing up to be a famous scientist.

EDWIN

My Dad was an oil worker, and my Mom, a mom. I'm not sure they even understand what I do. Sometimes I'm not even sure myself.

TYLER

The burden of genius. At least you're happy.

Edwin looks at her.

EDWIN

Mostly.

OUT OF NOWHERE:

A BLACK MASS of STEEL suddenly runs the opposing light at 70 M.P.H. and --

SMASHES into the patrol car.

METAL and STEEL cave in. Glass shatters, flies everywhere. AIRBAGS EXPLODE. The sound is deafening.

Tyler, Edwin and 1402 are vaulted around as the car careens off a telephone pole, rolls onto its side, and flies over a dirt embankment above the LA river.

ROLL, ROLL, ROLL, ROLL. The car turns over and over.

INSIDE

Like being in a washer on spin cycle. Everyone is thrown around. As this happens, we SEE the spatial circuit fly from Edwin's coat, UNNOTICED. Finally --

the car comes to a rest, upside down, halfway down the embankment. The sound of hissing STEAM and metal settling.

Tyler is barely conscious. A trickle of blood runs down her forehead. She manages to grab the radio's mic.

TYLER
(into radio)
60-43... Code 30.

Then Tyler passes out.

RADIO (O.S.)
60-56. 60-06. Air unit one. Code 30.
3rd and Olive. All units respond -

AT THE TOP OF THE EMBANKMENT --

THE HOUND'S SUBURBAN pulls into view - not a scratch on it.

Syn, Teko and Shail step out, draw their seekers. Below them, the patrol car is a smoldering mound of crumpled metal.

Rantes drives off toward an access road that runs beneath the patrol car.

BACK IN THE SQUAD CAR

Tyler's unconscious. 1402 kicks futilely at the back door. Edwin struggles to unhook his seat belt.

1402
Doctor.
(holds up his cuffed hands)
The keys.

Edwin pauses.

1402 (cont'd)
Hurry! They're coming!

Edwin grabs at Tyler's waist, searching her belt for keys.

DISPATCHER / TYLER'S RADIO
60-43? 60-43?

1402'S DOOR

is ripped OPEN. It's Edwin. He and Edwin stare at one another for a second, then Edwin unlocks his cuffs.

1402 steps out of the back. They use the car for cover. Sixty feet above them --

THE HOUNDS

are getting close. The steep angle of the embankment and its unstable surface slow their progress... but they're coming.

ON THE ENGINE

Leaking FUEL forms a puddle beneath the car. A SPARK near the plugs. Now a hose is on fire - a hose that runs across the puddle of fuel. A time bomb.

Edwin sees the small flame from the engine hose.

EDWIN
Shit.
(off flames)
We have to get her out.

1402 looks at the glow from the engine. He leaps into the front seat and tries to wrestle Tyler free, but she's tangled in her seat belt.

Then he SPOTS Tyler's BOOT KNIFE. He grabs it.

THE HOUNDS

are close. Only twenty feet away. They still can't see Edwin shielded behind the car. But Edwin can SEE them.

EDWIN
(harsh whisper)
Faster.

1402 cuts the seat belt. That's when we HEAR a --

SWOOSH! FLAMES erupt in the engine.

Edwin looks up -- the HOUNDS are practically there. In the distance --

a POLICE HELICOPTER approaches, SEARCHLIGHT sweeping the ground.

BACK ON SYN

who moves cautiously. Using hand signals, the Hounds fan around the car. Then they pounce:

Shail in front, Teko over the top, Syn from the back. But --
1402, Edwin, and Tyler are gone.

Syn's eyes survey the surrounding bush. Nothing. He looks up at the approaching helicopter. Sirens (O.S.) grow louder.

TEKO
(off helicopter, sirens)
We must avoid local authorities.

Syn continues to stare into the brush. Anger rising.

SYN
(to the night)
I know you're here! DO YOU HEAR ME!?

IN THE BRUSH -- only forty feet away. 1402 and Edwin crouch low. Tyler stirs. 1402 puts a hand over her mouth.

RANTES pulls up on the access road in the suburban.

THE HELICOPTER is close, its spotlight almost on them.

TEKO
Syn?

Syn breaks from a hunter's trance and heads for the suburban.

EDWIN'S POV

Edwin glimpses the interior of the Hound's vehicle: VIEWING screens, tracking systems, weapons caches. It looks like the interior of an Apache helicopter.

EDWIN
Holy Christ....

If there were any doubts left in Edwin's mind, they're now gone.

HELICOPTER'S POV

It races over the embankment, its searchlight landing on Tyler's car. The Hound's suburban is no where to be seen.

DOWN IN THE BRUSH

1402
Come on. Let's get out of here.

Edwin looks at Tyler. She'll be okay. He and 1402 slip into the night.

IN AN ALLEY - DOWNTOWN - LATER

A POLICE CRUISER'S SPOTLIGHT scans an alley. After it passes, 1402 and Edwin step out from behind a dumpster.

EDWIN
(off cops)
Why are we running? They can help us.

1402
They think I killed one of their own.
You really think they would listen?

Edwin doesn't answer. 1402 reaches into Edwin's jacket.

EDWIN
What?

1402
The circuit. I slipped it in your jacket earlier.

EDWIN
What circuit?

1402 can't find it. Panicked, he practically frisks Edwin.

1402
It's what makes your Gateway work.

But it's gone. His face falls.

1402 (cont'd)
(thinking)
It must have fallen out in the accident.
(beat)
We have to go back.

EDWIN
The place will be covered with cops.

1402 thinks.

1402
Where will they take the vehicle?

EDWIN

To an evidence yard? Dust it for prints
or something? I don't know.

1402

... She'll know.

EDWIN

She's a cop. She'll arrest your ass.
And mine too at this point.

A beat.

1402

We don't have a choice. We have to find
her.

EXT. THE CRASH SIGHT - SAME

ON THE BUMPER OF AN AMBULANCE - Tyler's arm is bandaged.
Cuts and scraps on her face. Overhead, NEWS COPTERS circle.

JACKSON

(off copters)

Piranha are already circling. Media's
going to have a field day with this one.
How you feeling?

TYLER

Like shit.

JACKSON

You remember anything?

TYLER

A flash of light. The car tumbling.
Never saw it coming.

Tyler's squad car is hauled up the embankment by a tow truck.
Firemen doused the fire. Only the engine burned.

The right side is crushed, looks like a semi hit it.

JACKSON

(off car)

You're lucky to be alive. Guy who hit
you must have been drunk out of his mind.
Ran the light. Then left you to die.
Asshole.

Tyler thinks about it. Doesn't make sense to her.

TYLER

It wasn't a four-eighty. Someone hit us on purpose.

JACKSON

What are you talking about? It was a hit and run and future boy took the opportunity to split.

TYLER

With Knox?

JACKSON

Looks that way.

Tyler points to her squad car.

TYLER

His door was opened from the outside. Knox would've had to open it. And he was uncuffed. Knox again. Why? Why help someone who just attacked you?

JACKSON

He could've had a gun on him.

Tyler pats her gun, still in its holster.

TYLER

No, he was clean. Someone's after him. Maybe after Knox too.

JACKSON

You don't really believe that, do you?

Tyler leans against the ambulance.

TYLER

I believe we don't know who we're dealing with - but they kill cops, and aren't shy about making noise.

Jackson sizes her up. Decides she's still a little woozy.

JACKSON

Tyler, go home, get some rest. Tomorrow'll be a long day.

TYLER

Shit's going to hit the fan, isn't it?

JACKSON

You totalled your vehicle and lost a suspect. Accident site is like Rosewell: no evidence, no answers. Your suspect's a cop killer and officially a kidnapper. I'd say shit already hit the fan.

(beat)

I'll do what I can to shield you, but brass is gonna come at you hard. It's going to be a long couple a'days.

Jackson signals a beat COP.

JACKSON (cont'd)

(to beat cop)

Drive her home.

He then rubs her shoulder and walks off. Tyler stops him with one last thought.

TYLER

They cut me out of the car.

Jackson turns.

TYLER (cont'd)

Why? If he already killed one cop, why risk his life to save me?

JACKSON

If you're looking for answers, you went into the wrong business. Go home.

NEWS HELICOPTER'S POV - LIVE NEWS BROADCAST

We're watching a shaky, bird's eye view of Tyler's demolished squad car and the police personnel that surround the area.

NEWSCASTER (O.S.)

- the crash is connected to the slaying of an officer earlier tonight in Pasadena. Famed physicist, Dr. Edwin -

They flash a picture of Edwin and surveillance video of 1402.

NEWSCASTER (cont'd)

- Knox is thought to have been in the vehicle. Police believe Dr. Knox is being held against his will.

We pull back from the TV and find ourselves in --

INT. TOM'S LOFT DOWNTOWN - NIGHT

A spacious loft that's half-apartment, half-lab. A great view of downtown. Dr. Tom Sounart, Edwin's colleague, watches the live broadcast.

TOM

Shit....

The doorbell rings. Tom moves to the door. Opens it and finds -- Edwin. He steps inside.

TOM (cont'd)

Edwin! Where -

That's when he sees 1402. Tom tries to slam the door. But 1402 stops it with his foot.

EDWIN

It's okay, Tom.

1402 pulls his foot away. Tom's nervous, unsure what to do.

TOM

Edwin, what the hell's going on?

Edwin looks to 1402.

EDWIN

You're not going to believe this.

LATER

Edwin sits with Tom at the kitchen bar, their conversation heated. In the b.g., 1402 stands outside on a balcony, looking down at the city, contemplative.

TOM

You can't be serious!? That's insane.

EDWIN

Why's it insane, Tom? We've devoted our lives to proving it's possible. If what he says is true, his presence here proves we were successful... It means the Gateway works.

Tom thinks. Tries to find a way out of this situation.

TOM

Assume what he says is true. What are we supposed to do about it?

EDWIN

I don't know. Help him.

TOM

Help him!? He's wanted for murder, Edwin. That's called aiding and abetting. Translation: jail.

EDWIN

Tom, we've worked together for five years. In that time we've done things most people would consider impossible. But it doesn't mean they didn't happen. Trust me on this. Okay?

Tom sighs, not completely convinced.

EDWIN (cont'd)

(off computer)

I need you to jump on Big Brother and find a cop's address.

TOM

A cop. I can't hack LAPD without raising flags. Too well protected.

EDWIN

Cop's are people too. She'll have DMV records.

ON TOM'S BALCONY - OVERLOOKING THE CITY

Eating an orange, a sliver at a time, 1402 stares out at the city lights. Edwin joins him.

EDWIN (O.S.)

That's your third one.

1402 turns to Edwin.

1402

Fruit is a prized possession in my time, normally reserved for the Elite.

1402 looks out at the city.

1402 (cont'd)

There're so many lights.

EDWIN

No lights in your world?

1402

Not many.

EDWIN

How do you know so much about me?

1402

I don't know much about you at all, Doctor. But a woman I knew was a disciple of yours. I don't think there was ever a time we were together when she didn't mention your name. She worked on your Gateway....

(1402 remembers)

She was killed in front of it.

EDWIN

You loved her?

1402

Very much.

Edwin thinks for a moment.

EDWIN

Why are they here?

A beat.

1402

My world is dying, depleted of its resources. The Elite look to this era as a new home. They're here to take it.

Edwin is bowled over.

EDWIN

Why not ask for our help? There might be a way to fix what's wrong.

1402

The Elite don't ask, they take.

Edwin thinks for a long moment.

EDWIN

We can't just let it happen.

1402

They can't invade without the circuit. That's why they've been so relentless in their pursuit.

(MORE)

1402 (CONT'D)

If we find it, you can return me to the future and then destroy it. That would stop them.

EDWIN

No, it wouldn't. Your returning will just set things in motion again. If you save her, that means you never come back here. I won't know about the invasion - no one will - so we'll have no chance to stop it. You'll actually ensure that it happens.

(beat)

You can't go back.

1402

My destiny is to save her. I am going back, Doctor.

The men hold their gaze. Then --

TOM (O.S.)

Got it.

Tom rushes onto the balcony.

TOM (cont'd)

She lives in Silverlake.

1402 and Edwin share a long stare. Now at odds, but unable to proceed without one another.

INT. TYLER'S HOME - NIGHT

A small cottage in Silverlake. Sparse. Withering plants. Ikea decor. The house of someone who visits their place rather than lives in it.

In blue jeans and a tank top, Tyler watches TV on the couch, drinking a beer, recovering.

Tyler hears a NOISE (O.S.). She gets up, moves to the dining room table where her holster is slung over a chair.

She draws her gun and moves down the hall, tense. Floor creaks mixed with her breathing. At her bedroom, she pushes the door open, gun ready: the room's empty.

She continues down the hall, turns the corner, spins to find: nothing. Just an empty kitchen.

TYLER

(to herself)

Get a grip.

She turns back around and heads back into --

THE LIVING ROOM

-- where 1402 and Edwin are waiting.

EDWIN

We need your help.

Tyler's stunned a beat, but she goes into police mode, leveling her gun at them.

TYLER

Both of you! On the floor, hands behind your heads! NOW!

They hold their position.

EDWIN

Look, he didn't kidnap me!

She steps forward, cocks her gun.

TYLER

DO IT!

Tyler speaks with absolute authority. Edwin goes down to his knees. 1402 doesn't move.

EDWIN

You were in the car. You know what happened.

She's not listening. 1402 is the threat. She holds his gaze unflinchingly. The tension rises.

TYLER

(to 1402)

GET DOWN!

EDWIN

Will you let us explain!

1402 steps toward her. She tenses, ready to shoot.

EDWIN (cont'd)

(to 1402)

Stay still! She'll shoot!

1402

She's a warrior, Doctor. Words won't convince her.

1402 keeps coming. His eyes focused on her trigger finger.

1402 (cont'd)

Go ahead.

Tyler hesitates.

TYLER

I swear I'll shoot! STOP!

1402 doesn't. He eyes her trigger finger. She has no choice: BAM! BAM! The shots are deafening.

Instantly, 1402 motions with his left wrist. A BRIGHT BLUE ENERGY SHIELD shoots from his shield generator.

The bullets hit the shield and stop, suspended in the air. 1402 catches the bullets in his right hand.

Then, just as quickly, the shield is sucked back into his wrist. Tyler stands there, mesmerized. Edwin too.

1402 drops the bullets. They land harmlessly on the floor.

TYLER (cont'd)

Jesus....

Tyler lowers her gun, dumbfounded.

1402

Your vehicle. Where is it?

TYLER

... Evidence yard.

1402

Can you take us there?

CUT TO:

INT. JACKSON'S HOME - NIGHT

Jackson in a recliner watching NIGHTLINE. His son MALIK (11) is asleep on the couch. The phone rings. Jackson answers.

JACKSON

Yeah?

INT. TYLER'S JEEP - SAME

Tyler on a cell. 1402 in the passenger seat. Edwin in back.

INTERCUT AS NEEDED

TYLER

Jackson, it's Tyler. I need something.

JACKSON

You on a cell? Aren't you 'spoused to be in bed?

TYLER

I couldn't sleep. Listen, my car? What yard did they take it to?

JACKSON

What does it matter?

TYLER

Jackson, what yard? Rampart or Boyle?

Jackson leans up in his chair. A concerned look on his face.

JACKSON

Rampart. Hey, you alright?

TYLER

I'm fine. Don't worry.

Tyler hangs up. But something's off and Jackson knows it.

EXT. RAMPART EVIDENCE YARD - NIGHT

A SECURITY GUARD in a booth. Sips his coffee. Watches ESPN.

Tyler knocks on the window. Badge up. The guard opens the glass partition.

TYLER

Unit 60-43. Involved in a crash earlier.

(off 1402 and Edwin)

I'm supposed to escort Forensics.

GUARD

It's a little late, ain't it?

EDWIN

Sarge is all over us about this one.

Wants answers now.

Tyler tenses. The guard nods. Checks his log.

GUARD

60-43's in garage 14. All the way to the back.

He buzzes them through the steel gate.

INSIDE THE YARD

A sea of beaten up cruisers. 1402, Edwin and Tyler walk through the stacks of demolished cars.

TYLER

(to Edwin)

By the way, a Sergeant wouldn't have given the order to come here. It would've come from a Detective or a Watch Commander.

EDWIN

Oh. Sorry.

TYLER

Just let me do the talking, okay?

They turn the corner. Now facing a line of huge garages. A large #14 atop of one. They move to it. Press the garage button. The large metal door slides up to reveal --

INT. GARAGE - SAME

-- Tyler's smashed black and white.

EXT. EVIDENCE YARD - THE GATE - SAME

The guard watches highlights on a small television. Lakers. Kobe hits another one. No surprise.

A tap on his window. He looks up. Smiling at him is --

Dr. Tom Sounart.

INT. TYLER'S PATROL CAR - SAME

1402's inside the cruiser. He checks beneath the seats, under the mats. Can't find it. Then his hand slides across something -- the spatial circuit.

1402

I have it.

1402 climbs out of the car. Edwin examines the circuit, spellbound by its futuristic form.

EDWIN

What does it do?

TOM (O.S.)
It allows the Gateway to reactualize
matter.

Everyone turns. Tom stands at the garage door. He drops the black bag he's holding. Edwin is completely confused. Tyler nervous. 1402's wary.

EDWIN
Tom? What are you-

TOM
The circuit's the missing link, Edwin.
The problem you could never solve. As
1402 knows, we solved it for you.

EDWIN
We?

1402
The Elite. He's one of them.

Edwin's thunderstruck. Tyler reaches into her jacket and grabs her .9.

SYN (O.S.)
Lower your weapon.

Standing behind them -- Syn, Teko and Shail. Seekers out,
aimed right at them. Tyler drops her gun.

SYN (cont'd)
Kick it away.

Tyler does. The gun slides across the floor.

EDWIN
I don't believe this.

TOM
What's not to believe? I was sent to
expedite your research. Why do you think
you've made so much progress in these
last few years?

Edwin's face contorts, a building rage at Tom's betrayal.
Tom SEES it in his face.

TOM (cont'd)
Don't be mad, Edwin. You and I are going
to be working together for years to come.
In fact, your Gateway's already been
recovered.

1402 and Edwin look defeated.

SYN
(to 1402)
The circuit.

1402 hesitates. Thinks about an escape.

SYN (cont'd)
(to Teko)
Kill the woman.

Teko raises his seeker.

1402
No!

1402 holds the circuit out to Tom. Tom takes it.

TOM
Thank you.

Tom opens his black bag. Pulls out a protective case and slides the circuit in. Then places the case back in the bag.

TOM (cont'd)
(re: 1402 and Tyler)
Kill them.

Shail and Teko aim their seekers at 1402 and Tyler. Edwin looks on, horrified. The Hounds look to Syn for approval.

Syn nods - do it. Tyler closes her eyes. Then -- A SHOTGUN BLAST!!

Shail is blown backwards -- DEAD.

Syn and Teko swing towards the sound. Standing there --

Jackson.

Smoke drifts from the barrel of his H&K sawed-off.

1402 takes advantage of the distraction by diving to the floor and in one smooth motion (1) grabs the black bag holding the circuit, (2) KICKS Tyler's .9 up into her hands and (3) comes up with Shail's SEEKER. But --

JACKSON
(to 1402)
Don't move!

TYLER
Don't shoot him Jackson!

Syn instantly flicks his wrist. A small METAL BALL - a SPHERE GRENADE - drops from his sleeve, into his palm.

Syn hurls the metal ball. It strikes the wall just above Jackson and --

EXPLODES! DEBRIS showers down.

Then the shit goes down:

Jackson returns fire. 1402 as well, Tyler with her .9.

EDWIN
(running for cover)
Shit!!!

Syn uses his shield. The slugs and projectiles reach it, suddenly dropping to the ground.

JACKSON
(off Syn's shield)
What the....

But there's no time for thinking: Teko goes vertical, jumping off Tyler's car to a loft above. Tom runs out the entrance.

1402 FIRES again. Syn dives behind the car, the projectile barely missing him.

1402
Come on! Move!!

1402 fires a continuous stream of projectiles, allowing Edwin and Jackson to retreat.

Tyler backs him up by emptying a full clip to keep Syn and Teko down.

EXT. EVIDENCE YARD - NIGHT

They race for safety behind a stack of wrecked cars.

JACKSON
What the hell's going on!?

EDWIN
We're in deep shit. That's what going on.

Syn and Teko race from the garage, rolling out in formation. Landing knees bent, seekers up.

SYN
 (into wrist)
 Rantes, move in.

1402 AND THE OTHERS

1402
 We have to lose them. Fast.

JACKSON
 There's four of us. Only two of them.

1402
 They could kill twenty of us. Your
 appearance was unexpected. We got lucky.
 We won't get lucky again.

In the b.g., the Hound's suburban crashes through the front
 entrance. Syn and Teko move closer.

1402 and others jump from stack to stack of demolished cars.
 Tyler looks over the fence and to the street. SEES a man
 hole cover. Then turns to the others.

TYLER
 I know where we can go.

INT. ELECTRICAL TUNNEL - NIGHT

Darkness. The man hole is ripped open. 1402, Edwin, Tyler
 and Jackson drop into an electrical bracketing tunnel, one of
 thousands that run for miles beneath Los Angeles.

The tunnel is six feet high, maybe four feet around. Dim
 bulbs, fastened every ten feet, run its full length.

Rubber coils house thousands of electrical lines that snake
 their way up and down the tunnel.

They race off.

ON THE STREET ABOVE - MINUTES LATER

Syn and Teko reach the man hole, cautious. Syn pulls a
 SHADOW DRONE from his belt - a discus half the size of a
 frisbee. He twists a knob.

The drone sparks to life. He drops it down the hole --

IN THE TUNNEL

The shadow drone HOVERS. Makes a fluttering noise. We SEE
 it SCAN the area: nothing.

ON SYN

He presses two keys on his wrist. He and Teko pull THIN VISORS from their chest pockets and put them on.

SYN & TEKO'S POV

Now they can SEE - DIGITALLY - what the drone SEES: THE INSIDE OF THE TUNNEL.

SYN
(off tunnel)
It's clear.

Syn and Teko drop into the tunnel. The drone floats in front of them, its engine fluttering.

Syn moves a control on his wrist and the shadow drone zooms ahead - out of sight - tracking 1402 and the others.

1402 AND THE OTHERS

have covered a lot of ground quickly. They round a bend and reach a JUNCTION where FOUR tunnels meet. An open space in the middle. The ceiling rises fifteen feet above them.

They rest a moment, panting.

Jackson pulls a .38 from his ankle. Throws it to Edwin.

JACKSON
You know how to use it?

Edwin nods. 1402 hears something. Not sure what it is.

JACKSON (cont'd)
Now is someone gonna tell me what the fuck's going on?

1402
Quiet.

POV OF THE DRONE

Three feet above the ground. Searches a bend. Nothing. Then up the tunnel. Finds heat signatures. Follows.

SYN'S VISOR / HIS POV

The drone relays the IMAGES to Syn.

WITH 1402

Still listening, quiet. The others listen too. Then they hear it. A FLUTTERING in the distance.

1402

Shit!

EDWIN

What's that!?

1402

Shadow drone.

JACKSON

Shadow drone? What's a -

1402

It tracks heat signatures, digitally relaying the trail to the Hounds.

(beat)

We can't escape it. We have to destroy it here.

EDWIN

How?

1402

I don't know. It can avoid most projectiles, and it fights back.

Tyler and Jackson survey the space. FOUR tunnels. Fifteen foot ceiling. A metal ladder runs up the side to a coupling box. They both have the same thought.

TYLER & JACKSON

Crossfire.

BACK WITH THE DRONE

It floats down the tunnel. Now at a corner. Turns. Up ahead - the JUNCTION.

DRONE'S POV

INCANDESCENT footprints in that direction. Dripping water. Roaches scurry across the wall.

In the distance, we can hear the heavy echo of Syn and Teko's boots thump, thump, thumping through the tunnels.

AT THE JUNCTION

The drone emerges from tunnel #1. It scans the area: nothing at first, then a faint glow in tunnel #4.

Hidden behind a concrete wall - Edwin. The drone rotates in Edwin's direction. That's when all hell breaks loose:

JACKSON steps out from tunnel #2, unloads his H&K.

The drone takes evasive action, dodging the blasts with precision.

TYLER clings to cables along the ceiling of tunnel #3, firing her .9. EDWIN fires from behind the concrete in tunnel #4.

But the shadow drone adapts perfectly, dodging the crossfire at a frenetic pace - and FIRING BACK.

Small projectiles explode into the concrete walls, ripping through electrical cables, scattering the group.

Edwin tries to retreat, but shrapnel catches him in the thigh, sending him to the floor, screaming in pain.

Tyler exposes herself, drawing the drone's fire away from Edwin. While --

BAM! Jackson's shotgun knocks the drone off balance. But it recovers and FIRES at Jackson, who dives for safety. As he lands, his HANDCUFFS fly loose, clanging to the floor.

WITH SYN AND TEK0

They can SEE the fire fight in their visors and hear it echo from a short distance away. They move fast.

BACK IN THE JUNCTION

The group is losing. The drone seems to handle all they can throw at it. Then -- FROM ABOVE

402 jumps from the METAL LADDER - FIRING Shail's seeker. TWO PROJECTILES rip into the drone.

It EXPLODES as 1402 lands on top it.

SYN AND TEK0

rip off their visors, their eyes burning from the feedback of the drone's explosion.

AT THE JUNCTION

The drone smolders under 1402's feet. Tyler and Jackson rush to Edwin, whose leg is bleeding. They help him up.

TYLER

(to Edwin)

Can you walk?

Edwin puts weight on his leg, but it collapses.

EDWIN

I can limp.

The thump of the Hound's boots grow louder.

1402

Get him to safety. I'll slow them down.

The Hounds boots come closer.

1402 (cont'd)

Go!

Edwin, Tyler, and Jackson race up one of the tunnels.

1402 holds his ground. Realizes the black bag is still slung over his shoulder. Should have given it to them.

THIRTY FEET AWAY

Syn and Teko stop. No 1402 in sight. Syn points up the adjoining tunnel. Teko races up it.

Syn inches forward, seeker sweeping. Expecting an ambush.

As Syn draws closer, he SEES something to his right - it's what's left of the shadow drone, smashed.

SYN

(into wrist communicator)

Teko, this way.

Syn enters the junction, looking up, anticipating an attack from above, but 1402 is nowhere to be seen. Then --

Syn is jerked downward, like the victim of a shark attack unexpectedly yanked underwater.

SYN'S POV

Lying flat in the mud - 1402. He knocks Syn's seeker aside, kicks him in the gut, and sends him crashing against the tunnel wall, dazed.

1402's now on his feet. He charges Syn, who spots --

JACKSON'S CUFFS

In one fluid move, Syn rolls to the ground, grabs them, cuffs one end to his wrist, and clips the other end to 1402's wrist just as the men collide.

Now they're chained together.

Syn smiles. 1402 pales. Then -- Syn strikes! A fist right to 1402's face.

1402 counters with a body blow, then he kicks off the side wall, flips over Syn, locking Syn's arm against his body.

But Syn kicks off the metal ladder, goes airborne, corkscrews, lands in front of 1402, and uses his momentum to slam him into the wall.

Dazed, 1402 deflects another punch, then pulls Syn into him, a knee straight into his gut. As they fight, the bag slung over 1402's shoulder flies off, landing against the wall.

1402 AND SYN exchange a whirlwind of blows, the handcuffs keeping them close. Then --

1402 spots his seeker, he cartwheels for it, twisting Syn's arm. Syn is forced to cartwheel with him. Upside down, 1402 grabs the seeker.

Syn comes down hard on 1402's wrist, preventing him from aiming it. Now it becomes a contest of strength and will.

1402 tries to point the seeker at Syn, who tries to force it back toward him.

Syn head butts him, but he's not deterred. They spin and twist, bashing off the tunnel walls, the seeker FIRING intermittently as they struggle.

PROJECTILES

blast into the ceiling, sending cement cascading down around them. The blasts begin to weaken the whole structure.

In the distance, we HEAR Teko coming -- fast.

1402 has to act. He flips his seeker into the air, twists his arm free of Syn's grasp, then miraculously grabs the seeker mid-air.

He fires instantly - at their wrists, blowing the handcuff's chain in half.

Now they're free.

1402 kicks Syn in the chest, putting distance between them.

Teko enters from tunnel #1. 1402 blasts a couple of rounds at him. The distraction allows --

Syn to drop a SPHERE GRENADE into his hand. Just as he throws it, 1402 kicks his hand, sending it up into the already unstable ceiling.

KA-BOOM. An EXPLOSION lights up the tunnel, the powerful blast knocks them off their feet.

The tunnel collapses in a CAVE-IN.

THE SMOKE CLEARS

Syn lies on the ground, motionless. DEBRIS scattered around him. A pause... maybe three heartbeats.

1402 (O.S.)
Syn, are you alive?

Syn slowly comes to and sees 1402 through the exposed STEEL WIRE INFRASTRUCTURE that has fallen down, SEPARATING THEM.

1402 spots the black bag containing the spatial circuit on Syn's side of the collapsed tunnel. He tries to reach it through the wire mesh, but can't.

SYN
(off circuit)
It seems you've lost.

1402
(through the wire mesh
separating them)
There's more to what's happening here
than you know.

SYN
I don't care. My mission is you.

Teko stirs in the b.g.

1402

Your oath is to protect The System. But the Elite are on the verge of destroying it. They will invade this time, leaving our world to die - the Numbers, the Warriors - eight billion blown out like a candle.

SYN

The lies of a traitor.

1402

If you return that circuit, you ensure the death of the very thing you're sworn to protect. Why do you think Phale wants it so badly?

SYN

... I am loyal to The System.

1402

But the Elite aren't. Open your mind, Syn. I speak the truth.

Syn spots his seeker in the rubble. He moves closer to it.

SYN

Run, 1402. Run while you can, because I will kill you.

Syn dives for his seeker, rolls up, and fires at -- nothing. 1402 has disappeared.

Syn stands. Behind him, Teko stumbles up.

Syn reaches for the black bag, throws it over his shoulder. When he does, he SPOTS something of the ground.

FULL SCREEN - ERNEST'S CARD

The card reads: NEED A RIDE? CALL DAY OR NIGHT. 323 445 6678. Syn picks it up and slips it into his pocket.

DISSOLVE TO:

INT. TUNNEL - LATER

1402's made it to Edwin, Tyler, and Jackson. Edwin's leg bleeds freely at this point.

TYLER

(off Edwin's leg)

We need to get him to a hospital.

JACKSON

No hospitals.

(off 1402)

Every cop in LA is looking for him.

TYLER

Jackson, he'll bleed to death.

EDWIN

It's not that bad. We just need a place to patch it up.

1402

I know where we can go.

1402 starts to lead the group, but he's stopped by Edwin.

EDWIN

Where's the circuit?

1402

... They have it, Doctor.

(beat)

Let's go.

CUT TO:

INT. MAMACITA'S APARTMENT - NIGHT

Mamacita's asleep. A pounding at the door wakes her. She throws on a bathrobe and heads into the living room.

Steps to the door. Another knock.

MAMACITA

Who is it?

1402 (O.S.)

It's me, 1402.

Mamacita huffs, unlatches the door. She opens it to find -- 1402, Edwin, Jackson, Tyler. They look like hell.

MAMACITA

(to 1402)

I see you made some friends.

INT. MAMACITA'S - LATER

Mamacita and Tyler clean Edwin's leg wound, who's in some serious pain. Mamacita peppers on a white substance.

MAMACITA

Flour. It'll cauterize the wound.

EDWIN

Yeah, great. Can you just hurry.

Mama pours a little extra alcohol on it. Edwin winces in sharp pain.

MAMACITA

Done.

Mamacita stands and walks to the kitchen. Tyler starts to bandage Edwin's leg.

TYLER

We have to do something. We can't just wait around for it to happen.

EDWIN

What can we do now? They have the circuit.

TYLER

There's got to be someone. Something. Maybe we should call the military?

EDWIN

And tell them what? That people from the future are going to invade the world?

Tyler considers the absurdity of trying to find help. No one would believe them.

IN THE KITCHEN

Mamacita puts on another pot of coffee. Jackson sits at the small table, dumbfounded by the night's events.

MAMACITA

You believe him?

JACKSON

I don't know. I just don't know.

MAMACITA

You're a cop. You can tell if he's lying.

JACKSON

My mind says he is, my gut says he isn't. That's some rock and a hard place.

MAMACITA

Well, I say go with your gut.

IN THE LIVING ROOM

Tyler looks out the window. The boulevard's still hopping: CARS honk, a few PEDESTRIANS cross the street, the city sprawls into the distance.

TYLER

(off city)

It's all going to go away, isn't it?

EDWIN

I don't know.

1402 walks in from the bathroom, interrupting the moment. He's cleaned himself up. Jackson enters from the kitchen.

1402

How's your leg?

EDWIN

Better than it was.

Then Edwin remembers.

EDWIN (cont'd)

My colleagues, Stanton and Reed. They were at the lab.

1402

Then they're gone. I'm sorry.

Edwin's head falls, expecting that answer. 1402 looks to Jackson.

1402 (cont'd)

Weapons. Where can we get them?

TYLER

This in LA. We can get them anywhere.

JACKSON

Saturday night specials ain't gonna cut it. We need some heavy shit.

(beat)

I'll get 'em for us.

EXT. MAMACITA'S - NIGHT

Jackson exits the little market. He pulls his jacket's collar up attempting to ward off the chill.

TYLER (O.S.)
Jackson?

Jackson turns. Standing in the market doorway is Tyler.

TYLER (cont'd)
You're coming back, aren't you?

JACKSON
(beat)
Yeah. I'm coming back.

Jackson gives Tyler a smile. Then he walks off.

CUT TO:

INT. OUTPOST CONTROL - WEAPONS ROOM - NIGHT

Syn, Teko, and Rantes are in an armory of wall to wall weapons: seeker rifles, advanced stun sticks, small grenades, and a dozen weapons we haven't seen before.

Phale enters with Fhang. All activity comes to a halt.

PHALE
Syn, 1402 is of no consequence now that we've recovered the circuit. You are confined to the Outpost.

SYN
My orders are to capture him.

PHALE
Your orders have been changed.

Phale exits, letting his statement stand. Fhang right behind him. Syn and the Hounds follow them into the --

HALLWAY - ON THE MOVE

SYN
Director, he's still a fugitive and a threat to this facility.

PHALE
The Outpost is invulnerable. Besides, he'll die with the rest of this city.

SYN
Die with the city?

Phale stops, turns.

PHALE

Within nine hours most of the inhabitants of this world will be dead. Our mission now is evacuating the Elite to this era.

SYN

I was never briefed on any such mission.

PHALE

You're a Warrior. You're only told what you need to know.

SYN

And what of those in our world?

PHALE

(beat)

The System's survival is more important.

Syn unconsciously moves his hand closer to his seeker.

SYN

The System's or the Elite's?

Phale gives Syn a "don't fuck with me" look.

PHALE

Our world is dead, Syn. This era offers new hope.

Syn inches his hand even closer to his weapon. Phang tenses. The Hounds step back, unsure how to react.

SYN

The Elite have no authority to take such action.

PHALE

The Elite are the authority.

SYN

No. The System is.

A long beat. The tension is unbearable.

PHALE

Stand down, Syn.

Syn thinks. Wants to put a projectile in Phale's head. But he relaxes his hand. Acquiesces.

PHALE (cont'd)

All things must evolve, Syn. Change for
The System was inevitable. Be glad that
you're a part of it.

Phale walks on. Fhang lingers a moment, trying to stare down
Syn. It doesn't work. Syn's eyes practically devour him.

FURTHER DOWN THE HALL - Fhang catches up to Phale.

FHANG

(re: Syn)

He should be killed.

PHALE

He's a Warrior. He obeys authority. And
I'm the authority.

They near an air lock. It slides open. They move into --

INT. THE MASSIVE HANGAR

The giant and once empty hangar, is now filled with ELITE
GUARDS and HOVERCRAFT.

EDWIN'S GATEWAY sits in the corner - NOW OPERATIONAL.

More GUARDS and EQUIPMENT filter through its swirling center.

At the core of the activity is the process of loading dozens
of tall, titanium encased PDUs (PARTICLE DESTABILIZER UNITS)
onto the waiting hovercraft.

Phale stands with Fhang, overlooking his legions, content
with their progress.

PHALE

Syn will become an asset. We'll need his
skills to train a new caste of Warriors.

FHANG

He's not Elite. He is now a threat.

Phale glances at Fhang. Then stares out over the army.

PHALE

Look below you, Fhang. *There are no more
threats.*

CUT TO:

INT. PARKER CENTER - DOWNTOWN - NIGHT

Jackson makes his way down a brightly lite corridor in Police Headquarters. He nods and says hello to passing detectives.

FOURTH FLOOR

Jackson steps off an elevator. Then he heads to a thick metal door at the end of the hall. Stenciled on the door is:

SPECIAL WEAPONS AND TACTICS UNIT

INSIDE - a lone man occupies a desk, RAMIREZ. He smiles at Jackson as he walks through the door.

RAMIREZ

Jackson, my man. What's up?

JACKSON

Not much, not much. How you been?

RAMIREZ

Ass's still above ground.

JACKSON

Yeah. Yeah.

Jackson seems nervous, preoccupied.

RAMIREZ

You okay?

JACKSON

Listen, we known each other for what, eleven years?

RAMIREZ

At least.

JACKSON

And in that eleven years, I ain't pulled any shit on you, right?

RAMIREZ

None, man. None.

JACKSON

So if I did, you know there'd have to be a damn good reason, right?

RAMIREZ

Sure. You alright -

Ramirez doesn't get a chance to finish. Jackson clocks him hard, knocking him out.

A CABINET

Jackson swings it open. Grabs two bags. Walks past the unconscious Ramirez. On a board, KEYS. He takes them.

INT. GARAGE - CONTINUOUS

Jackson, now in black fatigues, slips into a SWAT VAN. In back - a small ARMORY. He slips the key into the ignition, starts it, and he's gone.

CUT TO:

INT. OUTPOST CONTROL - NIGHT

A control booth above the massive hangar. Four TECHS behind panels. Phale studies what's happening below.

Elite Guards load the last of the hovercraft with PDUs.

Hovercraft begin to take off in waves. As they clear the massive hangar door and enter the dark sky, they CLOAK, suddenly becoming invisible.

Fhang enters. Phale senses his presence.

PHALE

How long?

FHANG

The last craft will be over its target in eight hours. At that point, detonation can happen by your command.

An ALARM interrupts the moment. A TECH brings up the Outpost's schemata on the VIEWING SCREEN.

TECH

Perimeter breach. North east section.

PHALE

How can that be!? It's impossible to get in.

TECH

Not in, sir. Out.

EXT. OUTPOST CONTROL - NIGHT

Syn flips over a barbed wire fence, a small crate in his hands. BEHIND HIM, half a dozen GUARDS rush out a side door.

Syn kneels down and opens the crate. Pulls out a SILVER STEEL PIPE the size of a mini-baseball bat. He twists cap -- a BEEPING sound... like a countdown.

He then casually hurls the pipe in the direction of the oncoming guards.

He calmly walks toward SAN PEDRO BLVD.

Behind him --

KA-BOOM! A FIREBALL rises sixty feet in the air.

ON THE STREET

A MAN in a GMC YUKON skids to a halt. He steps out, fixated on the fireball swelling high into the sky.

Syn walks past him.

MAN

Holy shit! What happened?

SYN

(without stopping)

Your car was stolen.

Syn steps into the Yukon, slams the door, floors it. Smoke billows from the screeching tires.

MAN

HEY! That's my car!!

CUT TO:

EXT. MAMACITA'S - NIGHT

Jackson backs the SWAT van into a garage behind Mamacita's.

FROM THE WINDOW

Mamacita looks down at the SWAT emblem on the side of the van. Then she looks to 1402.

MAMACITA

I knew you were trouble.

BACK TO:

INT. OUTPOST CONTROL - HANGAR - NIGHT

Teko and Rantes in front of a hovercraft, weaponed up, joined by six muscled ELITE GUARDS. Phale stands before them.

PHALE

Find Syn and kill him. Do it fast.

The Hounds and the guards step aboard the hovercraft.

Phale spies the digital clock: 7hrs, 45 min and counting. He turns to Fhang.

PHALE (cont'd)

I want all PDU's ready in three hours.

Phale stomps off.

CUT TO:

INT. MAMACITA'S HOUSE - NIGHT

In the living room, WEAPONS spread out like Christmas presents: three Bennili sawed-offs, two Mac 10's, four steel blue .45's, a box of concussion & smoke grenades, etc.

Tyler slides her loaded .9 into a shoulder holster. Jackson follows suit.

EDWIN

(to 1402)

You really think we can do this?

1402

We have to try.

Just then -- a knock at the door. Everyone tenses, grabbing their guns, nervous.

ERNEST (O.S.)

It's me, Ernest.

Everyone relaxes. As Mama unlocks the door --

it's forced open. Ernest is thrown inside, bruised. Before anyone can react --

Syn steps in, covering them with his seeker.

1402 notices a drop of BLOOD fall to the carpet - it's from Syn's bandaged left hand, where he's removed his chip.

He and Syn make eye contact. Suddenly --

Jackson PULLS his .9. But Syn SHOOTS it out of his hand.
Jackson's gun rockets against the wall.

Jackson shakes the pain out, but he's fine.

1402

(re: Jackson)

You didn't kill him?

SYN

We'll need his help.

1402

His help?

SYN

To destroy the Gateway.

LATER

1402, Syn, Edwin, Tyler, and Jackson are deep in conversation, Mamacita's in the kitchen with Ernest.

SYN

The Outpost is equipped to repel a full assault from present-day military. Even with the right weapons, a direct assault is futile.

TYLER

Then how do we get in?

SYN

Phale won't allow my treason to go unpunished. He'll have sent the Hounds to find me. They're the only ones able to go in and out of the facility.

1402

... So we become the Hounds.

SYN

Yes. I reconnect my chip, and they'll come right to us.

1402

We can't fight them in the city. Local authorities will interfere again.

SYN

We can't fight them anywhere. This time they'll bring extra guards.

(MORE)

SYN (CONT'D)

We need an isolated place to draw them to
- a place to ambush them.

EDWIN

I know a place. But we'll need a boat to
get there.

1402 looks to Ernest.

ERNEST

Ahh shit....

EXT. SAN PEDRO HARBOR - NIGHT

A small schooner, Ernest at the helm, chugs out into the
harbor. It's a beat-up boat, but functional.

1402 looks to the deck below where Edwin, Tyler, and Jackson
sit, watching the waves. Syn is off by himself.

ERNEST

(to 1402)

Not the kind of fishing I had in mind,
esse.

1402

I guess not.

(beat)

You haven't asked me.

ERNEST

Asked you what?

1402

What's going on.

ERNEST

That's 'cause I got the feeling it ain't
good. I don't want to know. Ignorancia
es felicidad. I figure whatever's going
down could fuck up my dreams. If I'm
about to get hit by a bus, I'd rather not
see it coming?

1402 nods, then walks to the FRONT OF THE BOAT where Syn
stands alone. Syn finally breaks a long awkward silence.

SYN

You realized our mission is to stop the
Elite... not to save her?

1402

(beat)

Yes.

SYN

You're making the right choice.

CUT TO:

INT. HOVERCRAFT - NIGHT

The Hounds cruise methodically, scanning the city with various equipment - intercepting police chatter, etc.

TEKO

Anything?

RANTES

No.

Suddenly, A BLIP appears on the viewing screen. The tracking system runs across a schemata of LA, moving off the coast.

RANTES (cont'd)

I have him.

EXT. PACIFIC OCEAN - CONTINUOUS

Ernest now ALONE in his boat. He cruises back towards the harbor. In the distance, he HEARS a rumbling that sounds like an approaching tidal wave.

Then Ernest SEES it -- a massive ROOSTER-TAIL of sea-water -- created by the engines of the cloaked hovercraft.

SWOOSH! The giant rooster-tail swamps Ernest and his boat. He watches the rooster-tail move on toward the horizon, knowing what created it isn't of this world.

ERNEST

Good luck, esse.

INT. HOVERCRAFT - NIGHT

Through the front window, Teko watches as they approach a mammoth abandoned OIL DRILLING PLATFORM.

EXT. OIL PLATFORM - CONTINUOUS

The Hovercraft descends with a deafening roar, decloaking, and landing on the platform's helipad.

The main door opens. Teko, Rantes, and six Elite Guards flow out of the hovercraft with smooth precision.

It's quiet. No movement. Nothing. The platform has multiple levels, hanging rusted chains, metal stairs, dark shadows -- a million places to hide.

Below, the dark waters of the Pacific swat incessantly at the GIANT PYLONS of the rusted platform.

Teko uses a hand-held TRACKING DEVICE. He moves forward, following a signal. The others shadow him, seekers sweeping.

BELOW DECK

Teko, Rantes, and the four guards move swiftly into the darkened hull of the platform, fanning out in a well-practiced ritual.

Teko puts a hand up and they all slow, following him down a long, dark corridor.

Suddenly, something JUMPS from a doorway. Teko turns to fire at --

A large SEAGULL. It SQUAWKS angrily, then flies up toward the entrance. They continue on until they reach --

A STEEL DOOR

Rantes wheels the door open. They enter a dining room - now only a collection of trash and old tables.

A faint light comes from the KITCHEN AREA. They pause at the crack of Syn's voice (O.S.).

SYN (O.S.)

We enter here, exposing the facility's rear guards to -

Teko and the others communicate with hand signals, slowly edging towards the door. A beat. Then --

They KICK the swinging doors OPEN -- SEEKERS BLAZING.

A FIGURE IN BLACK is blown backwards. Teko moves forward to SEE that the dark figure --

isn't Syn, but old towels jammed into Syn's overcoat -- a makeshift DUMMY. On its chest is Syn's re-enabled Elite chip and his wrist communicator, which plays a recording.

SYN'S VOICE (O.S.)

We enter here, exposing the facility's -

A panic rushes over Teko's face as he realizes their mistake.

TEKO
The hovercraft.

The Hounds and guards storm back up the stairs at break-neck speed. They flow onto the deck in time to see --

THE HOVERCRAFT TAKING OFF

TEKO
No!

Then something odd - a large SILVER BALL drops from the hovercraft's tail. Bounces off the deck --

TEKO (cont'd)
... Syn.

-- and EXPLODES.

WIDE ANGLE - the oil rig goes up in flames.

INT. HOVERCRAFT - SAME

Syn and 1402 pilot the craft. Tyler and Edwin sit in its rear seats.

Syn glances at a digital counter on the crafts instrument panel: 5hrs. 45 min.

SYN
We have six hours. We should land and coordinate a clear assault plan.

1402 punches up a digital map. His eyes focus on Catalina.

EXT. EMERALD BAY - CATALINA ISLAND - NIGHT

A secluded beach on northern Catalina. The hovercraft lands in a flurry, kicking up sand everywhere.

Its main door lowers as the huge machine comes to rest.

EXT. HOVERCRAFT - LATER

The moon is full. The night is clear and perfect.

Edwin and Tyler sit on the hovercraft's door. Tyler changes the bandage on Edwin's leg.

Edwin winces in pain as she removes the strips of gauze.

TYLER
Sorry. So your Dad worked out there?

EDWIN

Yeah. Worked for Gulf his whole life.
When I was a kid, he'd take me out with
him.

TYLER

To an offshore drilling platform?

EDWIN

It was a different world then. The
shifts were two months long. It was the
only way I'd see him in the summer. It
was great place to be as a kid.

Tyler finishes with the bandaging.

TYLER

Done.

EDWIN

Thanks.

She smiles, then looks off across the water. The waves pound
rhythmically on the shore.

TYLER

Sounds like you've had a pretty
interesting life?

EDWIN

So far.

TYLER

Where's the woman? That would kind of
complete the package, wouldn't it?

EDWIN

Just haven't found her yet.

(beat)

What about you?

TYLER

Same. But I'll keep looking. He's bound
to be out there somewhere.

EDWIN

I'm sure he is.

INT. HOVERCRAFT - WITH SYN

Syn shaves his head with a sharpened knife, his eyes cold and
distant. Jackson watches him.

JACKSON
What are you doing?

SYN
Preparing for the day of my death.

Jackson and Syn share a quiet understanding. Jackson's hand unconsciously plays with his wedding ring.

SYN (cont'd)
(off ring)
You have a family?

JACKSON
Yeah.

Syn finishes shaving, wipes his now bald head clean.

SYN
If you go, you probably won't come back.

JACKSON
I know.

Syn looks at him, his eyes showing respect.

INSIDE THE HOVERCRAFT - LATER

Up front, 1402 readies the hovercraft. Edwin, Tyler, and Jackson now wear ELITE GUARD UNIFORMS.

WEAPONS are spread on a table in front of them - a few from the police armory, but mostly from the hovercraft.

SYN
Seekers are our primary weapons. When locked on, its projectiles track the target, making escape nearly impossible.

Syn picks up a seeker rifle, slams in a clip, locks it home.

SYN (cont'd)
Fundamentally, the weapons are not much different than your own. Think of them that way and you should have no problems.

Syn hands the rifle to Jackson.

JACKSON
Now that's what I'm talking about.

Then -- an ALARM interrupts. Syn joins 1402 in the --

COCKPIT

From over the radio.

TECHNICIAN (O.S.)
Hovercraft 56YSA. Over?

SYN
(to 1402)
What's happening?

1402
They're trying to raise the Hounds. We
have to respond.

TECHNICIAN (O.S.)
Craft 56YSA. Over?

They look at the communications monitor. The Elite TECH
trying to raise them can be seen on screen.

1402 kills the monitor, keeping audio only. He nods to Syn,
who reaches for a headset.

SYN
Hovercraft 56YSA. Go.

TECHNICIAN (O.S.)
I have no visual, 56YSA.

SYN
Displays are down. Audio good. Go.

TECHNICIAN (O.S.)
56YSA climb to elevation 12500. Zero
Hour a go at Twenty hundred hours.

Their eyes dart to the clock - 1955 HOURS.

1402
(to Syn)
You said we had five hours.

SYN
Phale must have moved the time line up.

Off 1402's horrified expression, we cut to --

EXT. LOS ANGELES - NIGHT

Typical Los Angeles night: slight breeze, a few stars, lots
of lights, lots of traffic.

ABOVE THE CITY

A SILVER OBJECT is ejected from AN ELITE HOVERCRAFT. It tumbles downward. Then --

A GIGANTIC FLASH

A concentrated point of EXPLODING LIGHT flashes brilliantly, expanding out in concentric waves.

DOWNTOWN

A group of PARTIERS exiting a hotel look up for a moment, blinded by the approaching light.

As the light sweeps past them -- they DISAPPEAR. Not blown to dust, simply vaporized.

A SOCCER FIELD

PLAYERS jockey for position. A FORWARD fires the ball at the GOALIE. The goalie leaps to stop it as the wave hits him.

The wave of light passes - the players are gone. The ball soars unencumbered into the goal.

FREEWAY

The wave sweeps over and turns the traffic into a collection of Matchbox cars - no drivers. They crash into each other, flipping off the sides, piling up.

THIRD STREET PROMENADE

Late night shoppers see the approaching light. It sweeps into them - everyone dematerializes.

Now the promenade looks like a street after a parade - remnants of a crowd, but no life whatsoever.

EXT. BEACH

The wave of light sweeps out from the coast, closing fast.

The hovercraft takes off, jamming high into the sky. It shakes as the wave approaches, like blasting to the moon.

Just as the blast wave starts to swallow the craft, it dissipates, losing steam, dying out. The hovercraft zooms free.

INT. HOVERCRAFT

SILENCE. Only the humm of the engines. Syn's patched into reports from hovercraft around the world.

IMAGES come through of earth's major cities - all void of life - blank slates ready to be filled by the Elite.

EDWIN

... We're too late.

EXT. SKY ABOVE LOS ANGELES

The hovercraft descends into a silent city, landing on Wilshire Blvd. in front of the La Brea Tar Pits.

1402 exits the craft, followed by Edwin, Tyler, Syn and Jackson.

STANDING IN THE MIDDLE OF WILSHIRE

The city lies dormant. Empty streets, a few cars haphazardly piled on the roads. A half dozen car alarms are all we hear.

Traffic lights change from green to red, no drivers to care.

A dry wind blows past them. No one says a word.

1402 surveys the desolate municipal, face to face with the destruction.

1402

They are murderers... nothing more.

Jackson's eyes tear up.

JACKSON

My wife... Malik....

Tyler places an arm around him, takes another look around the lifeless city, the magnitude of what's happened sinking in.

TYLER

They're gone. Everybody's gone....

Edwin still stares into the city, hoping it's all an illusion, or maybe just a dream.

Something seems to build inside him. Then he lets it go.

EDWIN

No... No!

We follow his voice AROUND LA:

Santa Monica, Hollywood, Los Feliz, Glendale, Compton - No life anywhere, everywhere vacant and dead. Then back to --

EXT. WILSHIRE BLVD

Edwin now silent. He collapses on the nearby bus bench, overcome. 1402 steps closer to them.

1402
We haven't lost.

Jackson laughs, angry and pained.

JACKSON
We haven't lost? There's no more fucking city, asshole!

1402
It still exists... in Time.

Edwin lifts his head. 1402's words resonate.

EDWIN
All we have to do is find it.

1402
Rather than destroy the Gateway here, we return to before the Elite took it. If we destroy it then, we prevent this from ever happening.

The wisdom of this sinks in.

SYN
We also have an edge. They think we're all dead. We can return to Outpost Control without suspicion.

INT. HOVERCRAFT - NIGHT

Syn pilots the hovercraft to Long Beach Harbor.

IN THE BACK - the group prepares - double-checking weapons.

AT A CONSOLE

Edwin sits in front of a MONITOR displaying a digital map of the galaxy. On another screen is a complex series of equations and numerical sequences. Tyler steps behind him.

TYLER
(off the monitor)
Stars?

EDWIN
(off the screen)
That's Orion. Like all stars, it's dying at a predictable rate. You measure its current intensity, using that to determine the future and the past. Ten years ago it would've been exactly this much brighter, thirty years in the future it'll be this much duller. You break that information into a numeric equation, then you have your destination... Gateway's calibrated.

TYLER
The stars are our guide. I like that.

Edwin completes his calibration, burns it onto a DISK.

Then the hovercraft starts to slow, descending to a lower altitude.

IN THE COCKPIT

Through the window, Syn and 1402 look down at Long Beach harbor, which has been transformed:

Outpost Control resembles an ant hill with the entire colony flowing to the surface, spreading out in all directions:

The vast parking lots around the facility are filled with rows and rows of HOVERCRAFT, VEHICLES and ELITE GUARDS - the typical organized chaos of an invading army's forward area.

Legions of Elite Guards and Techs flow out of a massive hangar door on the side of the facility.

Edwin, Jackson and Tyler stare through the window, amazed.

TYLER
Look at all of them.

Over the radio:

TECHNICIAN (O.S.)
Hovercraft 56YSA, land two at row nine three down. Go.

SYN
(into headset)
56YSA.

JACKSON
What the hell does that mean?

SYN
(pointing below)
Means we land there.

EDWIN
In the middle of 'em?

SYN
It works in our favor, Doctor. There's
anonymity in a crowd.

EXT. HOVERCRAFT - OVER LONG BEACH HARBOR

Descending. Syn rotates into a landing position, falling
into sequence behind other returning hovercraft.

INT. HOVERCRAFT

The hovercraft touches down with a slight jolt as the
hydraulic landing gear settle into place.

The group grabs their weapons. Syn inspects their uniforms,
making slight adjustments to ensure authenticity.

1402 looks them all.

1402
Ready?

They all nod. 1402 opens the craft's door.

EXT. OUTPOST CONTROL

A flurry of activity: TECHNICIANS load supplies onto
hovercraft; vehicles flow in and out of the massive hangar
doors.

1402 and the others exit their hovercraft, quickly
assimilating into the furious movement around them. They
angle through the crowd, moving toward the massive hangar.

SYN
(off hangar)
The Gateway is in the far corner.

1402 nods at an ELITE COMMANDER who passes. The others follow suit.

TYLER

What do we do? Just walk right in?

1402

That's exactly what we do.

Syn looks at Jackson and Tyler.

SYN

If we encounter resistance, it's only important that Edwin and 1402 get through. Do you understand?

They understand.

AT THE HANGAR DOOR

Troops and equipment are moved out at a steady pace.

ELITE GUARDS holding SEEKER RIFLES stand on both sides of the entrance. Unlike the frenzied crowd, the guards are focused on who's moving in and out.

1402, Syn, and the others move against the current. Syn notices the guards tracking them.

SYN

Trouble.

1402 senses their suspicion. He moves directly toward the guards, who fan out slightly as he approaches. 1402 stops before the LEAD GUARD. A tense moment before 1402 steps forward with authority.

1402 snatches the rifle from the guard's grasp. The guard isn't sure how to react.

LEAD GUARD

What are you doing?

1402 doesn't answer. He inspects the rifle, then hands it back and moves down the line, inspecting others.

1402

We've had reports of defective casings.
We lost an entire squad when a rifle
exploded in transit.

The guards look at their rifles, worried.

1402 (cont'd)
 (to Syn)
 Looks okay.
 (to Lead Guard)
 Continue.

1402, followed by the others, step past the guards and enter the hangar.

INT. HANGAR

Massive. Seems larger than before. In the mass of bodies and equipment, it's hard to see what's happening. Up ahead --

BEHIND A HOVERCRAFT - IN THE FAR CORNER - is an intermittent bright flash of LIGHT accompanied by a loud buzz.

SYN
 (off flashing light)
 The Gateway.

They angle toward it. They pass TROOPS, GUARDS, WORKERS, TECHS. Several times workers make eye contact with 1402, then look away. 1402 expects an ambush, but it never comes.

The bright flash grows closer - just beyond a large TRANSPORT HOVERCRAFT. The anticipation of seeing the Gateway reads on all their faces. Then --

ELITE COMMANDER (O.S.)
 You!

The group stops. They turn to find an Elite Commander.

ELITE COMMANDER (cont'd)
 (to 1402, off his uniform)
 What are you doing here? Your unit should be in transit to -

Syn steps forward, cutting him off.

SYN
 Commander, we have a confidential message from Director Phale.

The Commander is all ears. Syn motions for him to step --

BEHIND SOME CRATES

SYN
 (whisper)
 Subversives have infiltrated the complex.

ELITE COMMANDER

What? Why haven't I been informed -

Syn nails him with a elbow. The man crumbles, unconscious.

SYN rejoins the others. 1402 nods - well done. Ten yards ahead, the bright flash continues.

The group slips around the hovercraft, slowing drawing their seekers from their holsters.

The FLASH grows BRIGHTER. They round the corner of the hovercraft, seekers raised, to find --

A TECHNICIAN WELDING. The Gateway is gone.

SYN

... It was here.

JACKSON

Shit.

EDWIN

This plan is starting to suck ass.

They quickly holster their seekers.

SYN

Now that the fleet is through, they probably moved it too a more secure environment.

1402

The receiving area. Where we first came through.

SYN

Yes.

TYLER

Where the hell's that?

SYN

On the far side of the facility.

EDWIN

How're we supposed to get there?

ELITE COMMANDER (O.S.)

You aren't.

THE GROUP TURNS - standing there is the Elite Commander Syn just decked. Flanking him are three GUARDS, rifles in hand.

ELITE COMMANDER (cont'd)
(to guards)
Kill them if they move.

Syn and 1402 share a glance. They have to act, quickly.
Jackson notices, looks to Tyler, worried.

ELITE COMMANDER (cont'd)
(into wrist communicator)
Seal the facility. I need a security
detail in the forward hangar -

An ALARM BLARES as the hangar doors start to close.

SUDDENLY:

Jackson DRAWS HIS SEEKER and charges the commander, firing wildly, his body between the guards and the others. The guards swing their rifles at him, opening up.

Jackson's action allows 1402 to roll, draw his seeker and shoot the commander, who goes down. A guard goes down too.

But Jackson takes two projectiles to the chest, blown backward. He lands on the floor - DEAD.

TYLER
Jackson!

ON THE FAR SIDE OF THE HANGAR

Dozens of GUARDS draw their weapons, hurrying toward the fire fight.

TYLER is at Jackson's side.

TYLER
Jackson? Jackson....

Edwin shoots two more guards who round the hovercraft, then he pulls Tyler to her feet.

EDWIN
(to Tyler)
We gotta get out of here.

1402 AND SYN -- now holding projectile rifles -- open up as more GUARDS round the hovercraft. The whole hangar lights up like a Christmas tree, projectiles exploding everywhere.

Syn spots the DOOR CLOSING behind them. The approaching mass of guards will quickly overwhelm them.

SYN

The door!

TYLER AND EDWIN stutter step behind them, a step ahead of death. Tyler yanks a few POLICE FLASH GRENADES from her jacket. Pulls the pins, throws them.

A FLASH blinds the approaching guards. Then smoke fills the space, giving them some cover.

1402 AND SYN break for the DOORWAY right behind Tyler and Edwin. Unfortunately, the door's closing fast.

Behind them - a wall of GUARDS rush through the smoke, converging in a wedge formation.

Edwin and Tyler reach the doorway. Edwin pushes Tyler through, then tries to stop it from closing, can't.

EDWIN

(to 1402 and Syn)

Come on!

Finally, Syn slides under the closing doorway. 1402 slides too, comes up short, but Syn's arm shoots out and pulls him through just as it slams shut.

INT. HALLWAY

Syn blasts the door's control panel. Seconds later the door starts to buckle as a barrage of projectiles strike it from the other side.

SYN

It won't hold long.

THROUGH A MAZE OF HALLWAYS

Syn leads the group forward. RED LIGHTS FLASH and SIRENS BLARE. Oddly, they encounter no organized resistance. Finally --

They round a corner. Fifty feet up is the air lock that leads to the receiving area.

SYN

Still no guards. Strange.

O.S., they HEAR STOMPING boots. The group speeds up, running for the air lock, but --

BEHIND THEM

A METAL BLAST DOOR suddenly closes off the narrow hallway they just came down, trapping them in front of the air lock.

HYDRAULIC ENGINES (O.S.) come to life. The hallway expands. The walls stretch and the ceiling rises.

1402

They're creating a fire zone.

SYN

Smart. Give your enemies no where to hide, then eliminate them.

IN FRONT OF THEM, they HEAR movement behind the air lock.

1402, Syn, Edwin and Tyler level their seekers at the door. A pause, then the air lock opens.

FHANG AND FIVE ELITE GUARDS ARMED WITH SWORDS sprint out of the air lock - shields extended.

EDWIN

Shit!

Edwin and Tyler open fire, but the guards permanent shields render the projectiles ineffective.

Now we understand the use of swords. Projectiles can't penetrate SHIELDS -- STEEL CAN.

A GUARD SWINGS at 1402 who drops to avoid the sword, then he spins, knocking the feet from beneath his assailant.

He grabs the attacker's SWORD and blocks a blow from another guard.

Fhang and the guards close ranks. Syn yanks a steel rod off the wall.

FHANG

(to 1402 and Syn)

Your rebellion ends here.

1402

Our rebellion hasn't even begun.

Together, 1402 and Syn ATTACK.

1402 leaps at two guards to his right, striking the first in the shoulder. The second swings -- 1402 ducks.

Syn takes Fhang and the two guards to the left. His steel rod impacts the first and strikes the knee of the second. Syn brings up the steel rod to block him, but Fhang's sword slices it in half.

Fhang thrusts a death blow at Syn, but Syn side-steps it, avoiding it by millimeters. Without missing a beat, Syn flips in the air, kicks up a fallen guard's sword, and catches it.

1402 blocks a kick from a guard, then he flips backwards, coming up in the tiger position.

EDWIN and Tyler stay out of the fray, firing randomly, but the guard's shields are impenetrable.

1402 slices a guard, but another strikes him in the shoulder. He staggers back, bleeding, continuing to block blow after blow as he fights two men at once.

SYN and Fhang fight furiously, exchanging an intense series of strikes, SWORDS sparking -- two masters dueling with equal amounts of hate, passion, and vengeance.

1402 rebounds against his attackers, one of whom turns to attack Edwin and Tyler. 1402 steps between them, slicing a guard in the stomach.

The other guard catches 1402 off-balance and thrusts cleanly into his side. The guard pulls his sword out, THRUSTS again.

TYLER

1402!

Tyler steps between the guard and 1402. The sword PIERCES HER SHOULDER.

EDWIN

Tyler!?

Tyler falls, bleeding. Edwin grabs a fallen sword and strikes down the remaining guard. Then goes to Tyler's side.

EDWIN (cont'd)

(gently lifting Tyler)

Jesus. Are you okay? Tyler?

FHANG downs Syn with a viscous kick.

1402 finds his feet, reaching for a sword. From out of nowhere, FHANG APPEARS and kicks him in the chest, sending him into the wall, hitting hard.

For a moment, 1402 is stunned, defenseless.

Fhang delivers a round house to 1402's jaw. He falls hard. Fhang stands above him, ready to deal a death blow. But --

SYN appears and --

DRIVES HIS SWORD into Fhang's chest. Fhang falls over, dead.

Syn looks over at the group: 1402 bleeds freely, Tyler's right side is crimson red, Edwin is stained by her blood.

SYN

Excellent. I assumed we'd be dead by now.

BEHIND THEM:

The blast door OPENS and it's like someone released a tornado. A dozen GUARDS advance, weapon's blazing.

Syn -- a seeker rifle in each hand -- frantically fires, forcing them back.

1402 hurries to the air lock and runs his hand beneath the scanner, forgetting he removed his chip. The doors stay closed. Edwin moves to the scanner.

EDWIN

I can rig it!

1402 grabs a dead guard and --

1402

Don't bother.

-- swipes the dead man's hand beneath the scanner.

THE FIRE FIGHT intensifies as the guards push forward.

WHAM! Syn is hit in the shoulder, spinning to the ground. But he continues to fire from the floor.

A projectile explodes beside Tyler just as the air lock open.

Tyler jumps through. 1402 and Edwin pause, laying down cover fire for Syn, who barely holds off the guards.

SYN

Leave me!

1402 and Edwin hesitate.

SYN (cont'd)

Go!

1402 and Edwin rush inside. As the door closes, 1402 locks eyes with Syn.

SYN (cont'd)

Make my death stand for something.

The door seals shut, leaving Syn to his fate.

INT. AIR LOCK

1402 FIRES his seeker into the air lock's scanner, disabling it. 1402 looks to Tyler, then Edwin. They all share an unspoken thought: death may wait on the other side.

Then the OUTER DOOR opens, revealing --

EDWIN'S GATEWAY

Majestic. Its vibrant BLINDING LIGHT and rhythmic, pulsating SOUND dominate the receiving area.

Edwin moves toward it, astounded his creation actually works.

TYLER

It's... amazing.

PHALE (O.S.)

Indeed it is.

The battle-weary trio turn to see Phale and a half dozen ELITE GUARDS, WEAPONS in hand.

The guards encircle them. Following 1402's lead, Edwin and Tyler drop their seekers. They clink to the floor.

Phale walks toward 1402 through the circle of guards.

He stops two feet from 1402. They stare each other down for a beat. Then Phale back-hands him.

Tyler and Edwin move to help, but the guards react, striking them with the butt of their rifles. They collapse.

Blood runs from 1402's nose. Phale towers over him.

PHALE (cont'd)

Did you really think you'd succeed? A single warrior against the entire Elite?

Phale launches a foot into 1402's abdomen, sending him flying. Tyler and Edwin are forced to watch, helpless.

Before 1402 can get up, Phale kicks him in the face, hard. He kicks him again, mercilessly. 1402 lays there, immobile, as his blood collects around him on the floor.

PHALE (cont'd)

And for what? To save those who inhabit this time? What do you owe them?

1402 tries to stand but Phale swings his fist hard, smashing him across the face.

PHALE (cont'd)

They're divided, greedy, filled with irrational prejudices, recklessly destroying their planet and each other. The System will bring order and control. We're the answer to the questions they've created.

1402

No, Director. You're the sickness they'll become.

Phale leans down close to him and pulls his seeker, placing it against 1402's skull.

ON EDWIN - a small SPHERE GRENADE drops from his sleeve into the palm of his hand. Unseen. A gift from Syn.

Tyler SEES this and nods, "do it."

PHALE

starts to pull the trigger, just as --

EDWIN

hurls the sphere grenade at --

THE GUARDS - KA-BOOM! The explosion kills five of the guards, knocking everyone off their feet.

TYLER dives, grabs a fallen guard's rifle and spins, connecting the gun's stock to the skull of the remaining guard. He drops - out cold. She then goes for Phale --

but he regains his senses and drops Tyler with a smashing kick to her kidneys, just as --

EDWIN lifts a seeker. Phale kicks it away, pounding Edwin to the ground with a brutal punch. Phale turns to face --

1402, now on his feet.

1402

The Gateway, Doctor.

Edwin slowly stands, grimaces in pain. He moves for the Gateway's controls, taking out the disk.

PHALE

You can't stop what's already happened.

1402

Maybe... But I can at least kill you.

Phale's face fills with anger. He STRIKES, but 1402 ducks, countering with a knee to Phale's gut.

Then WHAM! 1402 drives his elbow into Phale's face. For the first time, Phale appears stunned.

But Phale recovers, answering with a SPINNING KICK, slamming 1402 to the floor. 1402 rebounds, STRIKING his palm upward into Phale's nose. Blood runs down Phale's face.

1402 (cont'd)

You're bleeding, Director.

Phale and 1402 circle one another, looking for a weakness.

Then they attack. The two men fight brutally.

Their moves are so fast that the RED of Phale's suit and the BLACK of 1402's blur together in front of the pulsating Gateway, like some living abstract painting.

Tyler tries to help, taking a swing at Phale with a recovered sword. Phale blocks it with his left foot, kicks her in the face with his right, sending her back to the floor.

Edwin's in the b.g. working on the Gateway.

Phale strikes again with a deadly move, but 1402 twists free and SLAMS an elbow into Phale's chest. 1402 spins again, landing a solid hit to Phale's jaw. Phale drops, then kicks himself up, as does 1402.

They go at it hard. Fighting toe to toe, all their skills in use, blow after blow after blow... like animals.

1402 drives Phale back with a sweeping HEAD KICK. ANOTHER ONE. Phale staggers, a CRIMSON TIDE of blood flowing down his face. 1402 circles him like a tiger waiting ready to strike.

Then, with BLINDING QUICKNESS, 1402 runs, does a complete spin in the air and lands a lethal kick to Phale's neck.

Phale falls - DEAD.

1402 lands upright. He stumbles toward a nearby weapon's shipment and rips open a large container, revealing --

a case of the SILVER STEEL BOMBS that Syn used earlier. 1402 picks one up, then --

turns to face the Gateway. It flares BRIGHTER as Edwin finishes his calibrations.

1402 is motionless, staring into the rotating prism of light. Tyler rises from the floor and reaches for his arm. He looks at her. Then to Edwin.

1402 (cont'd)
(off Gateway)
Is it ready?

EDWIN
... We'll find out.

Now standing together. 1402, Edwin, and Tyler walk into the Gateway's rotating light. They disappear and we --

SMASH CUT TO:

CHAOS

They rocket through the Space-Time Continuum. REALITY BENDS as matter deconstructs and folds in upon itself. COLORS flash, chaos engulfs reason, a million VOICES scream out.

Edwin watches his arm burn white hot and turn to dust. Tyler's body decomposes around her screaming skull.

INT. EDWIN'S LAB - CAL TECH - **TWO DAYS EARLIER**

Stanton and Reed hard at work. The primitive Gateway - almost complete - stands dormant in the b.g.. The phone is ringing. Finally Reed picks it up.

REED

Hello? Don't worry, Chancellor. He's knows it's tomorrow night.

SUDDENLY:

A huge ELECTRICAL DISTURBANCE as the lab surges with ELECTROMAGNETIC ENERGY. A PORTAL opens and 1402, Edwin, and Tyler drop through it, slamming onto the floor.

Stanton and Reed are motionless, the donut in Stanton's mouth drops to his desk. They slowly stand as a bloody and battered 1402 finds his feet. Edwin and Tyler by his side.

STANTON

Holy shit....

1402 twists the cylindrical bombs cap - activates it. The beeping begins. He drops it in front of the Gateway.

Edwin faces Stanton and Reed, both too stunned to speak.

EDWIN

Don't ask.

EXT. CAL TECH - NIGHT

An EXPLOSION rocks the campus.

1402, Edwin, Tyler, Stanton and Reed watch as a fire consumes the lab. SIRENS wail in the distance.

Edwin looks to 1402, who's barely standing.

EDWIN

We need to get you to a hospital.

Tyler moves between them. They walk off, all blood and guts, but alive. Stanton and Reed stare after them.

STANTON

Hey, Professor? Why'd we just blow up the lab?

DISSOLVE TO:

EXT. JACKSON'S HOUSE - DAY

Suburbia. Kids riding bikes. Adults mowing green lawns.

Tyler walks across a yard strewn with toys. Rings the door bell. A beat. The door opens, revealing --

Jackson.

JACKSON
Hey Tyler, what's up?

Tyler smiles, then grabs him, giving him a bear hug. He doesn't understand why, he hugs her back.

JACKSON (cont'd)
You okay?

TYLER
I'm just glad to see you, Jackson.

Off his confused smile, we cut to --

EXT. JPL - DAY

SIX MONTHS LATER

1402 and Tyler walk along a concrete walkway headed toward a massive building.

INT. BUILDING - CONTINUOUS

they walk further down a corridor, then enter --

INT. **EDWIN'S NEW LAB** - JET PROPULSION LABORATORY - DAY

The ceiling is glass, the room lit by brilliant light. Edwin, Stanton and Reed are there, obsessing over what looks like a SOLAR PANEL. 1402 and Tyler enter.

TYLER
Morning guys.

EDWIN
Hey. Good morning.

Stanton half-looks up, keeps working. Reed ignores them.

STANTON
We almost have this solar cell working.

REED
A few adjustments and we're there.

Tyler looks at Edwin.

TYLER
(off Stanton and Reed)
Are they always like that?

EDWIN

Always.

Edwin looks to 1402, whose mood is somber.

EDWIN (cont'd)

(beat)

You leaving?

1402 nods. Disappointment registers on Edwin's face, but he does his best to mask it.

EDWIN (cont'd)

Come on. I'll walk you out.

EXT. LABORATORY - DAY

1402 standing in front of a powerful, deep red KAWASAKI 650.

EDWIN

Where you going?

1402

I don't know. I just want to look
around, go someplace where it rains...
Not a lot of rain where I'm from.

1402 slips on a black leather jacket, gets on the bike.

1402 (cont'd)

Where's Seattle?

EDWIN

North.

1402

... Maybe I'll start there.

1402 starts the motorcycle. He nods to them one last time,
then reeves the engine and rides off.

WE HOLD a beat as Edwin and Tyler watch him go.

TYLER

You think we'll ever see him again?

Edwin thinks about it.

EDWIN

Yeah. We'll see him again.

DISSOLVE TO:

EXT. LOS ANGELES - DAY

Monday morning in Los Angeles: millions of COMMUTERS pack the 10FWY.

AIRLINERS descend toward LAX.

In the distance, the Pacific Ocean hugs the shoreline, glimmering in the warm sun.

CLOSER ON THE 10 FWY

The cars surge forward, slowly. We move closer -- thousands become hundreds, hundreds become dozens, until we focus on a MOTORCYCLE weaving through the traffic: 1402.

1402 (V.O.)

Someone once defined the beginning as the point at which there is nothing. I am thirty three, but for all intents and purposes, I was born today.

(beat)

I live in an age when four billion inhabit the world. There are many borders, many wars, many divisions. But there is also freedom... for now.

1402 guns it, racing up the transition ramp from the 10FWY East to the 405 North, weaving between the more timid commuters, and then we --

FADE TO BLACK

THE END