

"Singularity"

Written by

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FADE IN:

EXT. PENTAGON BUILDING, BOSTON -- DAY

We're in a decaying, industrial neighborhood -- looking at a big, square, restored turn-of-the-century building --

The camera MOVES to a fourth-floor window -- the reinforced glass is frosted so we can't see inside -- but we see it DARKEN -- as

A MAN -- smashes through the window and descends in a shower of glass --

The man is ADAM-1 -- "1" -- a tough 30 -- keen intelligence -- he's also a posthuman (more about this later) -- which explains what happens next --

He regains his balance in midair -- transforms his ungainly exit into something graceful -- and lands in a 3-point stance --

INT. PENTAGON BUILDING, BOSTON -- CONTINUOUS

MP's -- open fire from the window --

EXT. PENTAGON BUILDING, BOSTON -- CONTINUOUS

1 is shot in the shoulder -- he stumbles as -- he's shot in the leg -- this should hurt like hell, but it doesn't, as -- he regains his stride and keeps running --

INT. PENTAGON BUILDING, BOSTON -- CONTINUOUS

A HUNDRED ARMED MP's -- scramble into action -- down corridors and stairs --

EXT. STREET -- CONTINUOUS

1 -- moving faster --

EXT. PENTAGON BUILDING, BOSTON -- CONTINUOUS

BLACK SEDANS -- whisk out of the building in pursuit --

INT. MOORE'S SEDAN -- CONTINUOUS

PAUL MOORE, the Assistant Secretary of Defense -- 50, a strong and rugged face -- his car, in the back of the pack --

EXT. STREET -- CONTINUOUS

MOORE'S POV -- the sedans halt in front of him --

Moore gets out of his car -- he follows 1's trail of blood -- until it ends abruptly in the middle of an intersection --

MP

We lost him -- he stopped bleeding --

Moore scans the empty roads in three directions -- he thrusts his strong chin forward -- he remains undeterred --

MOORE

(into phone)

Patch me through to Hodge --

EXT. VARIOUS LOCATIONS -- CONTINUOUS

1 -- ducks through an alley -- through a cruddy lot -- across a street -- to a highway service road along the Charles River -- he looks back, over his shoulder, and up at the sky -- he acts overly paranoid, if that were possible --

PULL BACK to REVEAL --

INT. HUB -- CONTINUOUS

We're looking at 1 on a bank of giant SCREENS --

PULLING OFF the screens --

-- into the HUB, a command surveillance center (more about it later) -- we SEE -- MEN at consoles tracking 1 -- their commander, HODGE, is just behind them.

HODGE (into phone)

He ran to the highway --

EXT. STREET -- CONTINUOUS

MOORE and his MP's -- a dozen black sedans -- resume the chase --

EXT. HIGHWAY SERVICE ROAD -- CONTINUOUS

SEDANS -- converge on 1 from multiple directions -- forcing him to hop the fence that skirts the highway --

EXT. HIGHWAY -- CONTINUOUS

1 -- reaches the highway -- desperate --

CARS -- whizzing past him --

MP's -- scaling the fence --

1 -- darts across the first lane of traffic -- CARS miss him by inches -- HORNS blare, the Doppler effect -- this is scary shit -- these cars are whizzing by him at full speed -- but 1 doesn't stop -- he moves with grace and precision -- doing the impossible -- he crosses the second and third lanes -- reaches the median -- he doesn't stop here, either --

The MP's watch him do the same damn thing again -- as  
Black sedans -- converge on the far side of the highway --  
MP's -- scale the fence -- outflanking 1 again --  
1 -- runs along the highway -- he has yet to break a sweat --  
he disappears under the Longfellow Bridge --  
MP's -- reach the bridge -- winded from the chase --

EXT. BRIDGE UNDERPASS -- CONTINUOUS

MP's -- search for 1 --

INT. HUB -- CONTINUOUS

ONSCREEN -- we SEE multiple views of the underpass and  
surrounding area -- but no sign of 1 --

LAHR, a wizard of a tracker -- is baffled -- then -- expanding  
the search --

ONSCREEN -- he finds 1 on the bridge --

PULL BACK off the screen -- to REVEAL --

INT. MOORE'S SEDAN -- CONTINUOUS

-- the image is also on Moore's handheld device --

EXT. LONGFELLOW BRIDGE -- CONTINUOUS

MP's -- hold back traffic --

INT. HUB -- CONTINUOUS

ONSCREEN -- 1 runs across the bridge --

INT. MOORE'S SEDAN -- CONTINUOUS

MOORE  
Take him out -- now --

INT. HUB -- CONTINUOUS

UAV (Predator) CONTROL SCREEN -- A HI-RES AERIAL POV -- of 1  
on the run -- being targeted --

EXT. SKY -- CONTINUOUS

A PREDATOR circles high overhead -- and fires a MISSILE --

INT. HUB -- CONTINUOUS

ONSCREEN, MISSILE'S POV -- swooping towards the bridge --

ONSCREEN -- 1 runs -- digging hard for the other side --

ONSCREEN, MISSILE'S POV -- the bridge growing larger -- 1  
nearing the midpoint -- looking up -- a beautiful white flash  
obliterates him --

EXT. LONGFELLOW BRIDGE -- CONTINUOUS

The blast crater --

INT. MOORE'S SEDAN -- CONTINUOUS

The last view we see is on Moore's device --

MOORE turns it off -- relieved -- weary -- we're not sure what  
to think -- did the good guys just win or did they just cover  
their ass -- ?

Plumes of black smoke rise in the distance --

FADE OUT:

FADE IN:

INT. BOSTON MARRIOTT HOTEL -- DAY

Title Card -- One Year Ago.

A run-of-the-mill hotel -- no frills. MOVING, we PASS --

- a row of conference rooms

- a few MARINES -- standing at attention in the hallway

- a GENERAL and his AIDE in conversation with TWO GEEKS

- the printed sign behind them reads: "DARPA -- Bridging  
the Gap, Powered by Ideas."

- another sign is handwritten in black Sharpie: "Do Not  
Discuss Classified Information."

We TURN a corner -- and reach the closed doors of the main  
auditorium. We HOLD on them. They're bright red.

A PLACARD says:

Dr. Grace Garber  
"Our Posthuman Future"

MOVING into the doors --

GARBER (V.O.)

I know hi-tech science makes a lot  
of people nervous --

INT. MAIN AUDITORIUM -- CONTINUOUS

DR. GRACE GARBER, 30, speaks at the podium. She's a brilliant scientist -- beautiful -- idealistic -- emotionally distant --

GARBER

They think the world would be a better place if we didn't fiddle with it --

REVERSE ANGLE: SCIENTISTS and MILITARY MEN -- mostly middle-aged -- listen in rapt attention.

GARBER (CONT'D)

And maybe they're right -- maybe we shouldn't play God --

The camera FINDS EDWARD PELHAM, 30. A scheming bureaucrat first, a gifted scientist second -- his ambition is tainted by a fatal eagerness to please --

GARBER (CONT'D)

But what if I told you that changing a single gene will double your life span -- what if I know which gene -- would you be interested -- ?

Above Garber, A VIDEO SCREEN shows lab footage of --

- a RAT that scales the side of its cage with a 10-pound weight tied to its body.

GARBER (CONT'D)

If I can double your strength overnight -- does that sound like something you might like -- ?

- a CROW bends a wire with its beak into the shape of a hook.

GARBER (CONT'D)

What if I said, I can make you smarter --

- the crow uses the hook to raise a tiny pail of food from inside an upright tube.

GARBER (CONT'D)

And not just a little smarter -- a whole lot --

- PIPPIN, a monkey, plays a computer game -- controlling the cursor with his mind, moving it as if it were a car, pausing at red lights, going at green ones.

GARBER (CONT'D)

What if I combined the power of your mind with the reach and data of the web -- would you like to be everywhere and know everything -- ?

- a SCHEMATIC DIAGRAM of Pippin's brain -- ZOOMING into this -- we SEE a NEURAL TRANSMITTER implanted here.

GARBER (CONT'D)

What if I said that what begins with rats and birds is all based on one idea -- we can reinvent our species --

- a SCHEMATIC DIAGRAM of the NEURAL TRANSMITTER. Crudely animated, we SEE it transmit brain waves to the computer.

GARBER (CONT'D)

-- build a better man --

- we SEE a SCHEMATIC HUMAN BEING -- enhancements to the brain, eyes, ears, skin, heart, biceps, bloodstream -- nearly every body part -- are labelled. It's captioned: A Posthuman.

GARBER (CONT'D)

-- not to make wars or to win them, but to end them for all time --

The audience fidgets -- suddenly uncomfortable --

GARBER (CONT'D)

-- to repair the earth -- end hunger -- cure disease -- to reinvent our way to a new golden age --

Now she's looking at a sea of scowls -- only Pelham, the conniver, smiles --

INT. HOTEL GARAGE -- CONTINUOUS

GARBER waits for her car -- she HEARS someone CLAPPING.

It's Pelham -- being snarky -- he's been waiting for her.

GARBER

Eddy -- what do you want?

PELHAM

The great, Grace Garber --

GARBER

Sorry, you can't have that.

PELHAM

You forgot -- I already have.

GARBER

You're right -- I did forget --

He draws closer --

PELHAM

Not today, okay -- ? Truce --

The VALET -- arrives with her car --

PELHAM (CONT'D)

Mack is stepping down -- he's too old --

GARBER

Who's running DARPA -- ?

(off his expression)

You -- ?

PELHAM

(yes, me)

It hasn't been announced.

GARBER -- assumes his promotion is bad news --

GARBER

-- they're about to pull my funding anyway -- now you can have the pleasure --

PELHAM

On the contrary, I'm prepared to throw a lot of money at you -- for starters, I'll double, even triple your existing grants --

Garber -- dubious --

PELHAM (CONT'D)

You may not believe this -- but I don't want anything --

Still dubious -- she gets into her car --

PELHAM (CONT'D)

Okay, okay, I do want something -- I want to see the future -- take us there, Grace -- no strings -- carte blanche -- make it happen --

GARBER

You're serious -- ?

PELHAM

Pure science -- no politics -- full autonomy --

GARBER

I won't make a super soldier or a weapon --

PELHAM

I wouldn't ask you to. I know how you feel. You want to fix the world.

(MORE)

PELHAM (CONT'D)

All right, how long will it take you  
at the rate you're going now -- ten  
years -- twenty -- if your funding's  
cut, never -- I'll funnel you the  
money -- you can do it in two --

GARBER -- hesitates -- still doesn't trust him --

PELHAM (CONT'D)

-- no peer review -- do it in one --

GARBER

You're serious --

PELHAM

-- as a heart attack -- this is your  
chance -- build a better man -- save  
the freaking world -- it's my dime --

EXT. BOSTON STREETS -- DAY

Establishing shots.

EXT. HARVARD SQUARE -- DAY

We're MOVING through the Square -- a human POV --

Title Card: Ten Months Later.

PULL BACK to REVEAL --

INT. INTERFACE -- CONTINUOUS

A SCREEN -- that displays scenes of the Square -- PULLING  
FURTHER BACK -- we SEE MULTIPLE SCREENS of different sizes  
floating in a cybervoid -- this is ADAM-1's GRAPHIC INTERFACE --  
his communications and control center -- we MOVE into a small  
screen that expands as the first one shrinks -- the new screen  
is for THERMAL IMAGING -- we SEE colorful, heat signatures  
of everything in the Square -- this combines with a SCHEMATIC  
OVERLAY and then instantly reverts to the visible spectrum  
of normal human eyesight.

EXT. HARVARD SQUARE -- CONTINUOUS

REVERSE ANGLE -- we SEE ADAM-1 -- walking in the Square --  
sporting a day's growth -- he could be somebody or nobody,  
your uncle or your cousin -- just another man -- his face  
reflects the fun he's having with his eyes --

1'S POV -- a TRAFFIC LIGHT turns GREEN -- then RED -- then  
GREEN -- within a few seconds.

1 is controlling it. No one seems to notice except a little  
KID, waiting on the corner with his mother. The kid's in a  
wheelchair.

They exchange a look -- then, to cheer the kid up, 1 makes a dramatic gesture towards an electronic BILLBOARD. The kid's face appears there like magic -- the kid is delighted. He tugs on his MOTHER'S arm and points at the billboard -- but now it shows what it did before. The kid turns back towards 1 -- the light changes again -- the kid's mother pushes him across the street -- the kid scans the Square for 1 but -- 1 is not here -- he's gone.

INT. BIO-REVOLUTION LAB -- DAY

MOVING -- with a frantic Garber -- through her lab, a hi-tech wonderland --

GARBER  
-- Feld -- !!!

GARBER -- looking everywhere -- turns a corner -- and comes face-to-face with FELD, 35, a research assistant. Feld has bad skin and a lousy attitude -- his eyes are always moving as if he were small prey or guilty of something.

FELD  
What -- ?

GARBER  
He got out again -- !

INT. SECURITY OFFICE -- CONTINUOUS

Garber and Feld review surveillance video on a bank of monitors, six across by three down (18 total screens).

ONSCREENS: 1 walks through the lab -- his movements track across the top bank of screens, the middle bank, and finally the lower bank -- locked doors open at his touch -- he times his movements to avoid being seen at every turn -- the elevator is there waiting -- his escape is effortless.

FELD  
It's not my fault -- he's like Houdini --

INT. KITTY O'SHEA'S -- CONTINUOUS

An Irish pub -- hard liquor -- hard men --

1 -- sidles up to the bar -- he is greeted by PEG -- a tough-minded waitress with a good soul -- she adores him --

PEG  
There he is -- hey -- you're right  
on time --

1  
How's it going -- ?

PEG

Fine --

1 -- points at a large jar filled with money --

1

How's the college fund -- ?

PEG

We got two takers --

1

Two -- ?

MOMENTS LATER

1 -- arm wrestles two men simultaneously -- one man with his right hand, the other with his left -- he makes a show of it -- grits his teeth -- grunts -- but these guys are skinny -- he winks at Peg -- and wins --

1 (CONT'D)

Pay the lady --

Peg collects the money. She gives 1 a peck on the cheek.

PEG

Thanks --

She stuffs the bills into the jar behind the bar.

1 -- happy -- flushed with pride --

1

Who else -- any other fools -- we're trying to raise money --

A BIKER rises to the challenge -- 300 pounds of bloated muscle -- he's followed by another BIKER -- equally as large --

1 (CONT'D)

Whoa --

MOMENTS LATER

1 -- arm wrestles the bikers in the center of a rowdy circle --

PEG -- handles the action -- covering all bets --

THE BIKERS -- using their weight -- are an inch from pinning 1's arms -- ROOTERS urge them on -- "go -- go -- go -- !"

Slowly -- inexorably -- 1 brings his arms upright --

THE BIKERS -- heave and grunt -- and look at 1 -- and know -- they're not going to win -- then --

GARBER -- appears in the doorway -- SEES it all -- groans -- she finds a line of sight to 1 --

GARBER  
 (whispers)  
 This is wrong -- it's unfair -- please --  
 just lose --

No one hears her above the din -- she can barely hear herself.

INT. INTERFACE -- CONTINUOUS

A SCREEN replays Garber speaking -- 1 ZOOMS into her lips -- amplifies her voice -- filters background noise -- so that he clearly hears her voice -- on "lose" --

INT. KITTY O'SHEA'S -- CONTINUOUS

SLAM -- the bikers PIN 1's hands -- their friends CHEER -- Peg and 1 exchange a look -- she's crestfallen -- he feels like a louse --

INT. KITTY O'SHEA'S -- MOMENTS LATER

1 AND GARBER -- share a table. She's displeased with him -- livid -- but trying not to show it.

GARBER  
 Why do you come here -- you're the  
 most --  
 (kills her to say it)  
 -- the single most -- advanced --

PEG -- slaps two whiskey shots on the table --

GARBER (CONT'D)  
 No -- no -- none for me and none for  
 him, either --

1 -- accepts the drinks.

1  
 For what it's worth, this is the  
 best part of my day --

GARBER  
 What is -- ?

1  
 Sitting here with you -- being scolded  
 like a schoolboy --

GARBER  
 Are you trying to be funny -- you  
 know, you're not invincible -- and  
 there are limits to your strength --  
 this isn't the place to test it --

GARBER -- hands Peg a credit card --

1 -- watches Peg swipe the card --

Garber -- looks around -- her evident displeasure conceals her curiosity --

1  
I like the look and feel of it. I  
like the smell --

GARBER  
-- the smell -- you mean the stench  
of stale beer -- ?

The tiny PRINTER spits out a RECEIPT.

1  
I also like the people -- and besides,  
you know what they say -- "All work  
and no play --"

Peg returns -- Garber signs the receipt -- then reads it.

GARBER  
"-- makes Grace a dull girl" --  
(facetious)  
-- thank you -- hacking Visa -- smart --  
but we don't belong here --

Garber leaves. 1 knocks back a whiskey -- winks at Peg --

1  
I'll make it up to you --

He follows Garber out.

INT. GARBER'S CAR -- CONTINUOUS

She stops at a red light -- looks at it -- keeps her eyes focused there. He does the same --

GARBER  
-- don't you dare.

They wait another moment. He chuckles at her determination to play fair. Finally, the light changes -- she drives on.

1  
The money's for her kid -- for

GARBER 1  
-- an operation -- -- an operation --

1 (CONT'D)  
-- how'd you know -- ?

She gives him a dubious look --

1 (CONT'D)

No -- it really is -- I checked --

GARBER

Even so -- you are meant for more --  
if you put your mind to it --

1

I can't cure cancer, Grace -- I can't  
feed the world -- I can't --

EXT. STREET -- CONTINUOUS

The car disappears around a corner.

INT. BIO-REVOLUTION LAB -- CONTINUOUS

Garber and 1 pass from one secured area to another. Many  
people work here -- 1 waves to them -- apprehended but untamed --

INT. 1'S QUARTERS, BIO-REV LAB -- CONTINUOUS

They arrive at 1's suite -- a spartan, cinder block enclosure.

GARBER

Home, sweet home --

1 slumps into a chair -- Feld takes a routine BLOOD SAMPLE.

GARBER (CONT'D)

You're depleted --

1

I could use a fix --

Garber injects him with a phosphorescent, blue SERUM.

1 (CONT'D)

What is that exactly -- ?

GARBER

Blue juice --

1

Really, why do I need it -- ?

GARBER

Get some rest -- you have more tests  
in the morning --

Garber and Feld exit.

INT. BIO-REVOLUTION LAB -- CONTINUOUS

Garber locks 1's door.

FELD

You didn't answer his question --

GARBER

He doesn't need to know --

FELD

You treat him like --  
(pausing)

GARBER

-- like what -- like he's a child --  
like I own his ass --

FELD

-- like you're afraid you'll lose  
control of him --  
(beat)  
You don't know -- do you -- ?  
(off Garber's look)  
-- why he leaves and comes back --  
why he does what he's told -- why he  
sits when you say sit and jumps when  
you say jump -- he's in love with  
you and he should know the truth --  
especially when he asks for it --

GARBER

I wish it was that simple --

EXT. LAB -- NIGHT

Establishing shot -- all quiet.

INT. LAB -- NIGHT

A rat runs on a wheel in its cage.

INT. 1'S QUARTERS, BIO-REV LAB -- NIGHT

1 runs on a treadmill -- 20 miles per hour -- 30 -- 40.  
Moving strong. Effortless. Incredible.

He takes a break -- sits -- barely winded --

INT. GARBER'S APARTMENT -- NIGHT

Small -- sterile -- with a stunning view --

GARBER curls up in bed -- half-dressed -- with her laptop.  
Her cell phone beeps. She has three voicemails from Pelham.

The polite first one: "It's Eddy, call me." She erases it.

The gruff second: "It's me again -- they wouldn't let  
me in your lab -- we really need to talk --" She erases  
it.

The pissed-off third: "You're acting like a child -- Grace, please don't force my hand -- " She erases it.

She plays high-def VIDEO of a NANOBOT on her laptop --

GARBER

That's a nanobot.

(Nanobots are molecular machines that look a bit like sperm, except their bodies are the color of ice and their tails are like whirling metal coils.)

The bot replicates itself until her screen fills with them.

GARBER (CONT'D)

(an impossible theory)

And that's a nanobot with cancer --

Now PHOSPHORESCENT BLUE SPECS bond with the bots -- the bots wither and die -- Garber stares at this -- she holds her breath -- until -- a new bot reappears -- it replicates and reconquers the screen.

GARBER (CONT'D)

(whispered disbelief)

It mutates, it's drug resistant --  
you're dying --

Suddenly an ALERT in the icon tray of her screen begins to FLASH. She waits another moment -- changes her mood and expression. Then --

GARBER (CONT'D)

What do you want?

ONSCREEN: her screen fades to white. Then -- in big black letters -- h o w ' d y o u k n o w ?

GARBER (CONT'D)

I still have a few tricks up my sleeve.

ONSCREEN: l e t m e s e e y o u

GARBER (CONT'D)

No.

ONSCREEN: y e s

Now we notice a flimsy band-aid stuck over the laptop's lens.

GARBER (CONT'D)

I'm not dressed.

ONSCREEN: an arty, grotesque image (e.g., a Witkin photo).

GARBER (CONT'D)

That's mature --

ONSCREEN: something less arty and more grotesque.

GARBER (CONT'D)

And that's disgusting, even for you.

ONSCREEN: I ' m l o n e l y

GARBER (CONT'D)

Go to sleep -- you need to rest --  
I'll see you in the morning --

ONSCREEN: what looks like a short circuit -- followed by  
data streaming into a black hole -- followed by:

I j u s t a t e y o u r d a t a

Garber checks -- her files are empty.

GARBER (CONT'D)

Adam, that's not funny.

ONSCREEN: y u m y u m

GARBER (CONT'D)

Put it back.

She groans -- and removes the band-aid from the lens.

INT. 1'S QUARTERS, BIO-REV LAB -- CONTINUOUS

1 -- smiles.

INT. INTERFACE -- CONTINUOUS

We SEE Garber through the lens on her computer.

1 (V.O.)

(to self; longingly)

There you are -- as beautiful as  
ever --

INT. GARBER'S APARTMENT -- CONTINUOUS

We SEE her files return.

GARBER

(re: the files)

-- thank you.

INT. 1'S QUARTERS, BIO-REV LAB -- CONTINUOUS

1

Is there something I should know about  
the blue juice -- ?

INT. GARBER'S APARTMENT -- CONTINUOUS

Garber closes down her programs.

GARBER

Good night.

She turns her computer off -- puts the band-aid back --

INT. 1'S QUARTERS, BIO-REV LAB -- CONTINUOUS

We're back with 1 in the solitary confines of his quarters. What will he do now -- what can he do -- ?

INT. INTERFACE -- CONTINUOUS

1 -- REPLAYS his foray into HARVARD SQUARE. There's the little kid -- the traffic light -- the "footage" is sped-up -- jumpy -- suddenly it FREEZES and becomes a 3-d simulation -- We MOVE INTO it -- our perspective shifts -- we SEE everything that 1's mind has recorded. We're in a living memory. MOVING through it, 1 finds PELHAM tucked away in here as Pelham takes a photograph of 1. Suddenly, other screens appear on 1's interface bringing scenes from other days -- Pelham is in each one -- lurking in the shadows --

INT. 1'S QUARTERS, BIO-REV LAB -- CONTINUOUS

1 reflects on this --

1

-- who is that -- ?

INT. INTERFACE -- CONTINUOUS

A facial recognition program compares a picture of Pelham to a gazillion others, until -- we get a match and a name -- Edward I. Pelham -- then 1 performs a Google search -- we SEE newspaper headlines -- Pelham named the head of DARPA -- Pelham quoted, "The future is now" -- then a photo of Pelham and Garber appears with a caption that says they're engaged --

INT. 1'S QUARTERS, BIO-REV LAB -- CONTINUOUS

1 snaps back to life.

1

-- what -- no --

He lays back in bed -- stares at the ceiling -- tries to wrap his mind around this.

1 (CONT'D)

-- she's not married --

He stares at the wall as -- the wall becomes Garber's bedroom -- it's all here -- including her -- a perfect simulation.

PULL BACK to REVEAL --

INT. INTERFACE -- CONTINUOUS

We're looking at a screen in 1's interface.

INT. 1'S QUARTERS, BIO-REV LAB -- CONTINUOUS

1 -- sees what he wants to see -- in his drab surroundings but oblivious to them.

1  
-- if she was, I'd know --

FADE OUT:

FADE IN:

EXT. UNITED METHODIST CHURCH, WASHINGTON, D.C. -- DAY

A stately church.

INT. CHURCH -- CONTINUOUS

Washington's hoi polloi listen to the PASTOR.

PASTOR  
How do we change Man so that he  
doesn't lie and cheat? The Bible  
says the problem is within us --  
within our hearts and souls.

EXT. CHURCH -- CONTINUOUS

A LIMO comes to a brisk stop -- it double parks beside a dozen others --

PASTOR (V.O.)  
Our problem is that we're separated  
from our creator. We've put too  
much faith in technology.

JIM KAMINSKI, 30 -- jumps out of the back seat. An elite soldier in a cheap suit -- he's all about the mission -- a young Ollie North.

PASTOR (V.O.; CONT'D)  
We need to have our souls restored --

Kaminski RUNS to the church.

SECRET SERVICE AGENTS stall his progress at the front door.

PASTOR (V.O.; CONT'D)  
-- something only God can do.

KAMINSKI

I'm an aid to Defense Secretary Wyatt --  
I have a message for Paul Moore.

The agents check his I.D. --

KAMINSKI (CONT'D)

His phone is off.

INT. CHURCH -- CONTINUOUS

Kaminski enters -- pauses at SEEING more people than expected --  
MOVES down the center aisle -- SEES --

PAUL MOORE, 50 -- in line to receive communion -- a military  
bearing -- everything tucked away --

Kaminski continues undeterred on an intercept course.

INT. LIMO -- CONTINUOUS

En route. MOORE -- displeased -- holds an envelope, coded  
Top Secret, that he hasn't opened yet.

MOORE

Do you even know what communion is?  
Barring acts of terror, I leave  
standing orders not to be disturbed  
in church.

A moment passes -- Moore remains annoyed.

KAMINSKI

Communion is an intimate encounter  
with our Lord -- sir -- my father is  
the pastor of the First Baptist Church  
of Knoxville, Tennessee --

MOORE -- realizing he may like this kid -- laughs --

MOORE

Bill chose wisely -- the son of a  
bitch --

Moore removes a NOTE from the envelope. It bears the insignia  
of the SECRETARY OF DEFENSE. It says, "Please attend this  
briefing on the Singularity. Kam can fill you in." It's  
hand signed "Bill" by William Wyatt, the Secretary himself.

MOORE (CONT'D)

You're Kam?

KAMINSKI

Kaminski, sir.

MOORE

Did you serve -- which branch -- ?

KAMINSKI

Marine Force Recon -- two tours --  
Anwar Province --

MOORE

And the Singularity -- is that a  
weapons system -- ?

KAMINSKI

No, sir -- not yet --

INT. BRIEFING ROOM, PENTAGON -- CONTINUOUS

PELHAM

The Singularity is when people and  
machines are combined in ways that  
forever changes what it means to be  
a person. Some folks refer to it as  
the rapture for nerds --

PELHAM briefs GENERALS and MANDARINS with a POWERPOINT. THE  
FIRST SLIDE we see shows the word "Singularity," and the  
acronym "G.R.I.N." --

G -- genetics  
R -- robotics  
I -- information technology including computers  
N -- nanotechnology

MOORE enters -- his presence does not go unnoticed -- he's  
the big fish --

PELHAM (CONT'D)

-- we won't be human anymore, not in  
the old sense of something born --  
instead, we'll be something born and  
made by these, the GRIN technologies --  
we'll create a new, enhanced version  
of our species -- a posthuman.

THE NEXT SLIDE shows a SCHEMATIC HUMAN BEING -- enhancements  
to the brain, eyes, ears, biceps, and bloodstream are  
labelled. It's captioned: "A Posthuman."

MOORE pales at this heresy --

PELHAM (CONT'D)

-- in other words, there will still  
be men who are just men, who are  
merely human -- and then they'll be  
men like this -- or should I say,  
like this --

THE THIRD SLIDE is the picture he took of Adam-1.

PELHAM (CONT'D)

-- who represent the next stage in human evolution -- his name is Adam-1 -- I know he looks like us -- but we pale in comparison -- he's faster, stronger, smarter -- he can receive and transmit thoughts -- he could sit here with you and me and see the furthest reaches of our galaxy simply by accessing the Hubble with his mind -- he can open doors, turn out lights, launch a missile, by thinking it --

The SOUND of Pelham' voice fades --

MOORE is reeling --

INT. INTERVIEW ROOM, PENTAGON -- CONTINUOUS

Moore waits -- he's got a print-out of the Posthuman Schematic --

DEFENSE SECRETARY WYATT enters with Kaminski in tow. After a moment --

WYATT

All right -- let me hear it --

MOORE

Off the record -- ?

WYATT

Vent --

MOORE

A man who's not a man -- who's something else -- who's more -- now I'm merely human -- tell me that I'm dreaming -- there's a line that you don't cross.

WYATT

And yet here we are -- on the other side of it.

MOORE

Did you sanction this -- who did -- ?

WYATT

No one sanctioned it. DARPA funded the research of one Dr. Grace Garber -- as near as I can tell -- she took the ball and ran with it.

MOORE

She took -- the ball -- and ran with it -- I don't understand --

WYATT

Pelham put her up to it -- now he  
can't get in her lab --  
(laughs; nervous)  
-- he came to us for help --

Kaminski, on Wyatt's cue, hands Moore a file --

KAMINSKI

-- his name is Adam-1 or Adam Wanofsky --

INT. ADAM'S CAR -- DAY (FLASHBACK -- 7 YEARS AGO)

ADAM WANOFSKY -- 23, drives in bumper-to-bumper traffic --

INT. WORKPLACE CUBICLE -- CONTINUOUS

WANOFSKY -- writes computer code -- he looks like a nerd --

KAMINSKI (V.O.)

-- he was a programmer in the civilian  
sector --

WYATT (V.O.)

-- a real wimp, I might add --

WANOFSKY -- loosens his tie -- beads of sweat glisten on his  
forehead -- he pales --

INT. BATHROOM -- CONTINUOUS

WANOFSKY -- vomits in the toilet --

KAMINSKI (V.O.)

-- seven years ago, he contracted  
MCS -- that's Multiple Chemical  
Sensitivity --

INT. HOSPITAL -- CONTINUOUS

WANOFSKY in bed -- breathing oxygen -- already pathetic and  
wasting away --

KAMINSKI (V.O.)

-- it made him allergic to everything --

A SERIES OF SHOTS

KAMINSKI (V.O.; CONT'D)

-- pollen --

We SEE -- pollen -- in a field of flowers --

KAMINSKI (V.O.; CONT'D)

-- dust --

We SEE -- dust -- in the air -- on a desk -- on fingertips --

KAMINSKI (V.O.; CONT'D)  
 -- pets -- pet fur -- dander --

We SEE -- dogs and cats -- on sidewalks -- in driveways --  
 on windowsills --

KAMINSKI (V.O.; CONT'D)  
 -- and VOC's -- which are the fumes  
 that rise from gas and paint --

We SEE -- a gas station -- rush hour exhaust fumes -- a house  
 painter --

KAMINSKI (V.O.; CONT'D)  
 -- even cows and trees produce VOC's --  
 there's no known cause for this --

We SEE -- cows in a field -- TREES on Main Street, USA --

WYATT (V.O.)  
 -- it's a bullshit disease --

INT. HOSPITAL -- DAY

WANOFSKY -- confined in a bubble --

KAMINSKI (V.O.)  
 -- he lived in a bubble for six years --

WANOFSKY -- at a vast computer console --

KAMINSKI (V.O.; CONT'D)  
 -- and he lived online -- he learned  
 to hack his way into anything --

WANOFSKY -- working a keyboard -- like a maestro -- then he  
 bleeds from the nose -- coughs --

KAMINSKI (V.O.; CONT'D)  
 -- then his immune system crashed --

INT. BUBBLE -- DAY

WANOFSKY -- breathing with a mechanical ventilator --

KAMINSKI (V.O.)  
 -- he couldn't breathe --

THE BUBBLE -- is empty of all but the bare essentials -- bed --  
 basin -- toilet -- no computers anymore --

KAMINSKI (V.O.; CONT'D)  
 -- he was dying --

GARBER -- appears outside the bubble -- looking in --

WYATT (V.O.)  
Garber read about him --

INT. INTERVIEW ROOM, PENTAGON -- CONTINUOUS

WYATT  
The rest, as they say, is history --

INT. BIO-REV LAB -- DAY

A SERIES OF SHOTS

WANOFSKY -- eyes the lab from inside a bubble --

WYATT (V.O.)  
She brought him to her lab --

GARBER -- studies his blood --

WANOFSKY -- unconscious -- receives treatment through IV's --

WYATT (V.O.; CONT'D)  
-- presto -- chango -- fuck me --

WANOFSKY -- steps out of his bubble -- overcome with emotion,  
he touches Garber's face--

WYATT (V.O.; CONT'D)  
We can't begin to explain it -- she  
saved him -- but she changed him,  
too, into a whole new kind of man --

WANOFSKY -- running on a treadmill -- 30 mph --

KAMINSKI (V.O.)  
This is what we know -- he's fast --

HOURS LATER -- Wanofsky -- still running at 30 mph --

KAMINSKI (V.O.; CONT'D)  
-- he has incredible endurance --

WANOFSKY -- presses 300 pounds of free weights -- then 400 --

KAMINSKI (V.O.; CONT'D)  
-- he's strong -- and getting stronger --

WANOFSKY -- fingers the FRESH SCAR on the top of his head --

GARBER -- steadies him --

KAMINSKI (V.O.; CONT'D)  
-- and there's a device in his head --  
maybe more than one -- the one we  
know about is a neural transmitter --

INT. INTERFACE -- CONTINUOUS

The interface comes online --

We SEE -- a cool-as-shit explosion -- (like when you squeeze your eyes shut) -- and a psychedelic DATA STREAM --

INT. BIO-REV LAB -- CONTINUOUS

WANOFSKY -- bugs out --

KAMINSKI (V.O.)

-- he can access anything -- it makes him very smart and very dangerous --

A simple exercise --

FELD -- faces the camera in the stairwell -- flashing fingers -- 2, 4, 5, 3, etc. --

WANOFSKY repeats the sequence to GARBER in the lab.

KAMINSKI (V.O.; CONT'D)

-- he can see wherever there's a camera --

END FLASHBACK -- resume Wyatt and Moore --

MOORE

What do you mean, wherever -- ?

WYATT

-- it's kind of spooky, huh -- we don't know how he does half of what he does -- if Garber were to file, she'd have a hundred patents --

MOORE

What's his disposition -- if you had to guess -- ?

KAMINSKI

-- he likes to move around -- given his background, he likes to be with people -- I'd say he's getting antsy --

MOORE

-- antsy -- ?

Moore looks at Wyatt --

MOORE (CONT'D)

Oh -- this is a disaster. Forget about my qualms. What the hell is she thinking? How will she control him if he's so damn smart? If he's so damn strong?

WYATT

That will be your mission. I need  
you to seize him and seize her --  
seize the lab -- seize the data --

MOORE

-- and then what? -- let me clean  
this up completely -- it's all a big  
mistake --

WYATT

I admire your faith, Paul -- I always  
have -- it's your judgment I find  
lacking --

MOORE

My judgment -- ?

WYATT

It's why you don't sit here -- it's  
not enough to pray -- sometimes we  
have to dream --

MOORE

Dream -- ?

WYATT

An army of these men -- fighting all  
our wars -- would make us invincible --

MOORE

That's how this shakes out -- ? An  
army of these men -- ?

WYATT

That's right -- that's how this --

MOORE

(interrupts)  
-- it's a nightmare -- it's a sin -- !

WYATT

Are you being insubordinate -- ?

MOORE

I've never disobeyed an order --

WYATT

That's right -- you haven't --

KAMINSKI -- his wheels turning -- as he observes Moore --

MOORE

-- but -- this time --

WYATT

(easing up)

Do you know what my father used to say -- ? "We all bob and weave" -- and he's right -- even with your faith, you want to bob and weave -- but the future has arrived -- it's here -- there's no way to duck it --

Moore -- seething --

WYATT (CONT'D)

You have your orders -- seize him --

EXT. STREET -- CONTINUOUS

A MOTORCADE -- en route -- Moore, Pelham and Kaminski in CAR 2 -- the others contain a skeletal force of MP's.

INT. CAR 2 -- CONTINUOUS

There's a pill case in Moore's hand -- he's staring at a YELLOW PILL inside it -- deep in thought -- the truth is he's conflicted and he's not concealing it. Kaminski can see this -- Pelham cannot --

PELHAM

When we get there -- let me do the talking -- it's not every day you get to meet a posthuman -- if nature had her way, this man wouldn't exist for another 10,000 years --

The motorcade reaches the lab -- Moore and Kaminski lock eyes -- Moore snaps the pill case shut --

INT. LAB -- CONTINUOUS

MOVING -- with Pelham, Moore and Kaminski -- through an unrestricted section of Garber's lab.

INT. LAB -- CONTINUOUS

Pelham introduces Garber to Moore. Kaminski blends into the woodwork and becomes a lurking presence --

PELHAM

Paul and I were having lunch -- he'd heard about your work in telekinesis -- I suggested that he come here and see it for himself.

(pointed)

I know -- I should've called -- but -- is this a bad time -- ?

PELHAM is being disingenuous -- Garber cannot tell if it's for her benefit or Moore's --

INT. LAB -- MOMENTS LATER

PIPPIN, the monkey, moves a prosthetic arm for Moore -- shaking hands with him, etc. (Pippin's own arm is harnessed -- he moves the prosthetic with his mind.)

Garber pulls Pelham aside.

GARBER

Why is he here?

PELHAM

If you had returned my calls, you'd know -- we're here to take him, Grace.

The MP's in the room increase from two to six -- MOORE faces Garber, a force now to be reckoned, not toyed, with --

GARBER

You can't --

PELHAM

Yes, I can --

GARBER

He's mine -- !

PELHAM

Please don't make a scene --

GARBER

Eddy -- he belongs to me -- !

PELHAM

He's too dangerous -- you did your job too well --

EXT. LAB -- CONTINUOUS

Reinforcements arrive -- MP's stream onto the sidewalk.

INT. LAB -- CONTINUOUS

Garber, Moore, Pelham, Kaminski and two MP's reach an elevator. Garber codes in.

INT. ELEVATOR -- CONTINUOUS

Riding up -- GARBER glaring at Pelham --

GARBER

You looked me in the eye and lied --

INT. BIO-REVOLUTION LAB -- CONTINUOUS

Garber takes Moore, Pelham, Kaminski and two MP's down a long, sterile corridor.

We SEE them from the POV's of surveillance cameras.

PULL BACK TO REVEAL -- we're looking at 1's interface -- which means -- he's watching them.

We MOVE into the interface -- the image fills the frame once again -- Garber reaches 1's door -- it opens by itself. Moore pulls back --

MOORE  
(to Pelham)  
Stay here.

PELHAM  
Why -- ? Do you know how long I've  
been waiting for this moment -- ?

MOORE  
That's why.  
(to MP's)  
You men, come with me.

INT. 1'S QUARTERS, BIO-REV LAB -- CONTINUOUS

Moore, Kaminski, and the MP's enter with Garber --

1 -- stands in the distant center of the room --

MOORE  
This is where he lives? No wonder  
he breaks out -- from what I'm told,  
routinely.

GARBER  
He lives in his mind. It's richer  
and more vibrant than any physical  
environment.

THE MP's -- take positions behind 1 --

MOORE -- comes face-to-face with him --

-- the frame splits -- we SEE our movie on the left -- 1's  
interface on the right --

The interface presents a torrent of images -- only some are relevant to Moore, like any Google search -- we see Moore's life story -- his birth certificate, school photos, his church, photos as a young marine, with Defense Secretary Wyatt, with the President at the Rose Garden, his war record, a newspaper that says he's third in line at the Pentagon, that his wife and daughter died in a plane crash. Again -- 1 pulls and sorts the images and text at lightning speed.

Meanwhile, on the left side of the screen:

MOORE

Do you know who I am -- ?  
 (off 1's nod)  
 -- tell me.

1

You're Paul Henry Moore -- born in  
 Wichita, Kansas, November 12th, 1959 --  
 your mother was a nurse -- your father  
 was a suicide -- in later years, you  
 claimed he was killed by a drifter --

Moore -- raises his hand -- "stop" --

1 (CONT'D)

Ain't that a kick in the head -- ?

MOORE -- glancing at free weights -- is reminded of 1's  
 strength --

EXT. LAB -- CONTINUOUS

MP's -- gear up to raid the lab -- move on the building --

INT. 1'S QUARTERS, BIO-REV LAB -- CONTINUOUS

MEANWHILE, Moore distracts 1 --

MOORE

It's true, then -- you are quite  
 remarkable -- can you see the Eagle  
 Nebula -- the Pillars of Creation -- ?

ONSCREEN/RIGHT SIDE -- 1 sees the Eagle Nebula and the Pillars  
 of Creation from the Hubble telescope --

MOORE (CONT'D)

-- and can you see from space -- the  
 1st Armored Division -- a wounded  
 soldier on the battlefield --

ONSCREEN/RIGHT SIDE -- 1 sees the army and a wounded soldier  
 from a satellite --

1

Nothing -- I see nothing -- play  
 time's over.

EXT. LAB -- CONTINUOUS

An MP glances at an MIT sign -- why in heck are we here --  
 it doesn't matter -- lock and load -- put the game face on.

INT. 1'S QUARTERS, BIO-REV LAB -- CONTINUOUS

MOORE

Do you think I'm playing?

1 -- realizes that Moore is up to something --

ONSCREEN/RIGHT SIDE -- a series of shots -- 1 sees the army of MP's in the street --

1  
 -- I can see you're not --  
 (to Garber)  
 -- he's brought the army here --

MOORE  
 (into transmitter)  
 -- now -- !

EXT. LAB -- CONTINUOUS

MP's raid the lab --

INT. LAB -- CONTINUOUS

They MOVE room-to-room -- seizing -- herding people --

INT. 1'S QUARTERS, BIO-REV LAB -- CONTINUOUS

MOORE  
 -- there's nothing you can do --

1  
 -- they're raiding the lab --

INT. LAB -- CONTINUOUS

MP's RAM through doors -- cram into the stairwell --

INT. BIO-REVOLUTION LAB -- CONTINUOUS

MP's pouring in -- ALARMS blaring --

INT. 1'S QUARTERS, BIO-REV LAB -- CONTINUOUS

MOORE -- cues an MP behind 1 --

THE MP -- draws a GUN --

ONSCREEN/RIGHT SIDE -- 1 sees the MP drawing -- even though the MP is behind him -- because there's a CAMERA in the room -- and so -- as soon as the MP draws his gun --

GARBER  
 -- no --

1 is right there in his face -- WHUMP! The MP hits the deck.

The other MP barely clears his holster -- 1 -- all motion -- all forward -- all perfect -- takes him down in a heap --

INT. BIO-REVOLUTION LAB -- CONTINUOUS

Pelham hails the hard-charging MP's --

PELHAM

-- this way -- this way -- in here -- !

INT. 1'S QUARTERS, BIO-REV LAB -- CONTINUOUS

Moore takes Garber as his shield -- brings a GUN to her head --

MOORE

I don't want to but I will --

ONSCREEN/RIGHT SIDE -- we ZOOM into Moore's gun -- it morphs into a 3-d simulation of the weapon -- we SEE the AMMUNITION for this model is not bullets -- it's TRANQUILIZER DARTS --

MOORE (CONT'D)

-- do you understand -- you're coming with us --

1 -- whirls towards Moore -- intent on freeing Garber -- as

KAMINSKI -- FIRES a DART into 1'S chest -- the effect is instantaneous -- 1 wobbles -- he makes eye contact with Garber and collapses -- as

MP's storm into the room --

GARBER

You have no right -- he's mine -- !

GARBER -- is restrained --

KAMINSKI checks 1's vitals -- plucks the dart from his chest.

EXTREME CLOSE UP: of the entry wound, as we PASS into 1's BLOODSTREAM -- we SEE a wave of NANOBOTS race to the wound and cleanse his blood faster than white blood cells.

GARBER (CONT'D)

What did you shoot him with -- ?

MOORE

A mild tranq -- he'll be out two hours --

GARBER

-- based on what -- ?

MOORE

-- the dosage --

MP's strap 1 to a gurney and wheel him away. Garber tries to follow -- Moore stops her.

GARBER  
You're going to need me --

MOORE  
I need people I can trust -- that's  
hardly you --

MOORE AND KAMINSKI -- exit.

GARBER -- catches a glimpse of Pelham consulting with Feld  
as the door is locked shut.

GARBER  
(to self)  
-- Feld --

GARBER -- thinks for a moment --

GARBER (CONT'D)  
(dismissive)  
-- the dosage --

She opens a cabinet -- loads THREE VIALS of BLUE SERUM and a  
SYRINGE into a shock-resistant case -- tucks the case into  
her waist -- starts the timer on her watch -- and waits --

EXT. STREET -- CONTINUOUS

1 -- is loaded into a TRANSPORT VEHICLE --

Moore -- takes an MP named SELKIRK aside -- and gives him  
the pill case with the yellow pill --

MOORE  
-- it goes under his tongue -- it  
will cause a massive coronary --  
wait about ten minutes -- till you're  
clear of this facility --

INT. TRANSPORT VEHICLE -- CONTINUOUS

En route -- 1 -- sedated -- on the gurney -- guarded by MP's  
including Selkirk -- Feld is also here -- monitoring --

INT. 1'S INTERFACE -- CONTINUOUS

The normally active interface is blank -- then -- STATIC --  
then -- a weak video signal comes into being -- we SEE random  
spotty footage from the lab's surveillance cameras -- MP's  
teem through corridors -- Pippin slaps an MP with the remote,  
prosthetic arm -- Garber trapped -- the signal fades --

EXT. BOSTON STREETS -- CONTINUOUS

MOVING -- a convoy of trucks --

INT. BIO-REVOLUTION LAB -- CONTINUOUS

Pelham enters the main lab -- he has the look of a child who has wandered into a magic world. Moore and his MP's are already here.

MOORE

We're going to move it -- piece by piece -- with your help.

PELHAM

My help -- what about Dr. Garber -- ?

MOORE

She won't be involved -- is that a problem -- ?

PELHAM -- stands a little taller --

PELHAM

No -- I can do it --

INT. TRANSPORT VEHICLE -- CONTINUOUS

Selkirk looks at 1 -- draws close -- draws closer --

SELKIRK

Not so tough now.

INT. 1'S INTERFACE -- CONTINUOUS

The signal strengthens -- the footage grows sharper and grainier until we SEE Moore and Kaminski in the bio-rev lab --

MOORE

-- on my authority, the Adam-1 experiment has just come to an end -- I need to know right now if I can trust you -- God or country, son --

KAMINSKI

God.

INT. TRANSPORT VEHICLE -- CONTINUOUS

1's hand begins to quiver.

Selkirk -- feigning curiosity -- drawing closer still --

SELKIRK

Who did he piss-off?

He fingers the pill -- bringing it to 1's mouth -- Feld isn't noticing --

INT. 1'S QUARTERS, BIO-REV LAB -- CONTINUOUS

Garber checks her watch -- 12 minutes have elapsed. She puts a Bluetooth earpiece on.

EXT. INTERSECTION -- CONTINUOUS

The convoy enters the intersection -- the lead ESCORT VEHICLE passes through, then -- a MACK TRUCK plows into 1's TRANSPORT VEHICLE -- SENDING it skidding -- flipping -- GRINDING -- to a SCREECHING halt.

The ESCORT VEHICLES stop short.

INT. TRANSPORT VEHICLE -- CONTINUOUS

THE DAMAGE TOLL -- Feld's body is mangled -- we won't be seeing him again -- Selkirk is unconscious. 1 rises from the gurney -- and regards the other MP -- who BLEEDS from the abdomen -- dazed and helpless --

EXT. INTERSECTION -- CONTINUOUS

The street's a CHAOTIC MESS -- people gawking -- cars abandoned -- 1 turned every traffic light GREEN --

INT. BIO-REVOLUTION LAB -- CONTINUOUS

An MP hustles to Moore --

MP

Escort 1 --

He hands Moore a phone.

MOORE

(a bit surprised)

This is Moore -- what -- ?

(listens; utter  
disbelief)

-- pull back -- secure the perimeter --  
do not check for survivors -- no one  
goes in or out --

EXT. INTERSECTION -- CONTINUOUS

The camera FINDS the MP on the phone --

MP

Copy that.

(hangs up; to other MP's)

Give me a 360.

INT. TRANSPORT VEHICLE -- CONTINUOUS

1 ties a makeshift bandage around the MP's midsection.

MP  
 -- what just happened -- ?

1  
 -- just keep pressing here --

1 begins to leave -- he finds the yellow pill on the floor --

INT. INTERFACE -- CONTINUOUS

CLOSE ON -- the number 1080 is etched on the surface of the pill -- 1 performs a search -- the pill is sodium monofluoroacetate -- a banned, lethal poison --

INT. TRANSPORT VEHICLE -- CONTINUOUS

1 crushes the pill into dust --

MP  
 -- you know, you're bleeding, too.

Sure enough, there's a DEEP GASH in 1's side -- and he's standing in a welter of blood --

1 covers the gash with his palm -- he closes his eyes --

EXTREME CLOSEUP -- we PASS into 1's bloodstream -- and SEE NANOBOTS clotting in the gash -- as

1 -- removes his hand -- to REVEAL -- the gash is nearly healed. The MP stares at this -- then at 1 -- in wonder.

1  
 -- ain't that cool -- you'll do it,  
 too, one day --

1 kicks the door open --

EXT. INTERSECTION -- CONTINUOUS

1 -- emerges from the wreckage -- hurries to an empty car --

An MP -- comes up fast behind him -- gun drawn.

MP  
 -- hey -- you -- stop -- !

1 stops -- the MP is right behind him now -- without warning -- SMASH -- 1 sends the MP sprawling and -- climbs into the car --

INT. CAR -- CONTINUOUS

1 REVS the engine --

EXT. BOSTON STREET -- CONTINUOUS

OTHER MP'S -- freaking out -- they're raising their weapons  
but there's people in the way --

MP IN CHARGE  
-- no -- no -- hold your fire -- !

INT. CAR -- CONTINUOUS

1 PEELS AWAY -- past the wreckage -- through the intersection --  
SWERVES onto the sidewalk --

INT. INTERFACE -- CONTINUOUS

We're looking at the road -- we HEAR a phone RING.

1  
Yeah?

Now we're also looking at Garber through a lab camera.

GARBER  
It's me --

INTERCUT -- 1 and GARBER

(We see Garber in the lab and on 1's interface.)

1 swerves back into the street -- LOOKING BACK -- he SEES  
the MP's -- in their BLACK CARS -- RACING after him.

1  
Are you okay -- ?

GARBER  
They locked me in your room.

1 laughs --

GARBER (CONT'D)  
I don't think it's funny --

1 -- TURNING onto a wide BOULEVARD -- into lots of traffic --

1  
Let me see what I can do --

HIS CAR -- rockets into the flow -- streaming through the  
slower traffic --

GARBER'S door clicks open. She reaches for it --

1 (CONT'D)  
Wait -- I'll guide you through --

AN MP -- on 1's interface -- is WALKING past the door --

1 (V.O.; CONT'D)  
 -- okay -- now -- go left --

GARBER -- leaves 1's quarters -- hurries down the corridor --

We SEE on 1's interface -- the SURVEILLANCE MONITORS -- the 18 SCREEN PANEL -- each one clearly marked with a section of the building -- we MOVE into one screen -- there's GARBER -- and there's an MP -- it's too late to stop her -- they're about to round the same corner --

1 (CONT'D)  
 -- you have incoming -- one male --  
 six-two -- one-eighty --

GARBER  
 -- one-eighty -- ?

1  
 -- can you throw a punch -- ?

Garber grabs a FIRE EXTINGUISHER --

1 (CONT'D)  
 -- okay -- now -- !

Garber WHIRLS and HEAVES the extinguisher as the MP rounds the corner -- SMASH! -- he's nailed -- knocked out cold --

ANOTHER MP -- down the hall -- turns the corner -- SEES her --

MP  
 -- hey -- !

1  
 -- run -- !

GARBER  
 -- oh, great -- a lot of help you  
 are --

GARBER sprints down the corridor -- the MP giving chase --

1 catches sight of the BLACK CARS in his rear view mirror --

GARBER turns a corner -- running hard, but -- nearly out of running room -- she SEES the locked door up ahead still has not clicked open --

GARBER (CONT'D)  
 -- Adam -- door -- the door -- !

1 -- in a pickle of his own -- in his rear view mirror -- the number of BLACK CARS on his tail increases to four, and -- even worse -- a RED LIGHT up ahead -- and the intersection is filled with fast-moving cross traffic --

GARBER -- reaches the locked door -- tries it -- POUNDS it --  
 1 -- drives straight at the red light -- straight towards  
 the cross-traffic --

GARBER (CONT'D)

-- Adam -- !

The MP -- draws closer to Garber -- almost close enough to  
 touch her --

1 -- cool as a cucumber --

1

-- I'm working on it --

BUZZ -- the door lock clicks -- GARBER pushes the door open --  
 the MP grabs her shoulder -- he's pulling her backwards --  
 now they're falling -- now the door is closing and he's got  
 her by the ankle --

EXT. UPCOMING INTERSECTION -- CONTINUOUS

A VIDEO CAMERA -- mounted on the corner.

INT. 1'S INTERFACE -- CONTINUOUS

We're looking at the intersection from the camera's POV.  
 Cars like blurry phantoms WHIZ by in both directions --  
 suddenly -- they're rendered in slow motion -- the gaps  
 between the cars become visible -- then a LINE shoots the  
 gaps -- PLOTTING A COURSE -- over and over -- one fluid  
 simulation after another --

1 -- DOWNSHIFTS and FLOORS the accelerator -- he's going to  
 try and cross six lanes of traffic without slowing down --

The BLACK CARS -- still gaining --

INT. LAB -- CONTINUOUS

GARBER stretches for the door -- it's just beyond her reach --  
 closing fast -- until she remembers: the SERUM CASE --

GARBER uses it to wedge the door open -- she KICKS the MP  
 loose -- scrambles to her feet -- now she's through the door  
 and shoving it closed -- except --

THE MP is there at the last second -- SHOVING his weight  
 against the door -- his fingers getting jammed -- TURNING  
 BLUE -- bones cracking -- the MP lets out a roar -- he BANGS  
 on the glass panel through which they see each other --

GARBER eases off the door -- he pulls his hand free and she  
 slams the door closed. He doesn't waste a second -- keying  
 in the code -- but the door remains closed --

They exchange another look -- this time, he can't hurt her --  
then she retrieves the SERUM CASE -- he draws his radio --

MP  
(into radio)  
-- red! -- red! -- code red! --

GARBER -- in the stairwell -- looks into the camera mounted  
high in the corner --

GARBER  
-- okay, now what -- Adam -- ?

INT. 1'S INTERFACE -- CONTINUOUS

We're looking --

-- through every camera in the lab -- at every monitor --  
there's Garber -- Pelham -- Kaminski -- and swarms of MP's --

-- and we're looking through the camera at the intersection --  
at multiple takes from the same feed as 1 replays and studies  
them -- until -- we ZOOM INTO a take -- and we're suddenly  
looking at the intersection in real time from --

INT./EXT. 1'S CAR/INTERSECTION -- CONTINUOUS

1's POV -- as he HURTLES into cross traffic -- pedal down --  
full throttle -- his wrists flicking the wheel -- he's  
THREADING THE NEEDLE -- until --

A GIANT DIESEL -- looming -- out of nowhere -- bearing down --  
CLIPS the rear side of his car --

1 fishtails in traffic --

INT. 1'S INTERFACE -- CONTINUOUS

THE CAMERA'S POV -- we're looking at 1's car in slow motion --  
SPINNING -- as 1 plots a new course instantaneously --

INT. 1'S CAR -- CONTINUOUS

We're back in real time -- 1 racks the wheel -- works the  
pedals -- to use the car's momentum and complete the curlicue --  
traffic whizzing past him --

EXT. INTERSECTION -- CONTINUOUS

1 spins across the lanes -- stopping out of harm's way --

SCREECH! -- CRASH! -- the first TWO BLACK CARS on his tail  
stop short -- the NEXT TWO barrel into them -- it's a tidy  
little pile up --

We SEE the red light is still red -- an instant later it  
turns green -- the cross traffic is brought to a standstill.

EXT. LAB ROOF -- CONTINUOUS

MOORE -- windswept by a CHOPPER -- gets in -- it takes off.

INT. CHOPPER -- CONTINUOUS

MOORE'S POV -- an aerial view of Boston.

INT. 1'S CAR -- CONTINUOUS

1 -- shifts into first and hightails out of here.

INT. CORRIDOR, LAB -- CONTINUOUS

GARBER -- treading lightly -- HEARING VOICES up ahead -- ducks into a CHEM LAB -- as Kaminski and an MP turn the corner --

INT. CHEM LAB -- CONTINUOUS

GARBER -- holding steady --

1 (V.O.)  
-- Garber --

His voice startles her -- she KNOCKS over a BEAKER -- it SHATTERS on the floor --

INT. CORRIDOR, LAB -- CONTINUOUS

Kaminski HEARS the glass break.

INT. CHEM LAB -- CONTINUOUS

Kaminski and the MP enter -- draw their weapons -- they move through different aisles -- SCANNING the large lab -- as

Garber hides between two aisles --

Kaminski MOVES towards her --

GARBER  
(whispers)  
-- they're going to catch me --

1 (V.O.)  
-- no, they're not --

CUT TO:

GARBER -- on screen -- but -- this isn't 1's interface --

PULL BACK TO REVEAL --

INT. SECURITY OFFICE -- CONTINUOUS

An MP SEES her on a monitor.

MP IN SECURITY OFFICE  
 Okay -- she's in Lab A-11 --

INT. CHEM LAB -- CONTINUOUS

MP IN SECURITY OFFICE  
 (over radio)  
 -- crouched behind a counter.

GARBER HEARS this from Kaminski's radio -- he's almost on top of her -- he even SEES shards of beaker glass.

KAMINSKI  
 Roger that -- 10-4 --

GARBER -- dread mounting --

KAMINSKI (CONT'D)  
 They found her -- let's go.

Kaminski and the MP leave the lab --

GARBER -- confused --

GARBER  
 How did you do that -- ?

INT. SECURITY OFFICE -- CONTINUOUS

The MP observes the action on his monitors -- he SEES Room B-12 (so labeled) filling with MP's.

MP IN SECURITY OFFICE  
 (into radio)  
 Where are you going -- ?

INT. CORRIDOR -- CONTINUOUS

KAMINSKI  
 What's the matter -- ?

MP IN SECURITY OFFICE  
 You were in A-11 -- now you're at B-12.

KAMINSKI -- immediately races back -- as

EXT. ALLEY -- CONTINUOUS

Behind the lab -- 1 zips into the alley. He pops out of the car -- bends a window grate -- Garber climbs out of the window -- through the grate -- into his arms -- as

INT. CHEM LAB -- CONTINUOUS

KAMINSKI -- races into the lab -- finds it empty --

EXT. ALLEY -- CONTINUOUS

1 and GARBER -- drive out of the alley -- disappear --

1 (V.O.)

It was really pretty simple. All I  
did was switch the feeds.

INT. CAR -- CONTINUOUS

They exchange a look -- a little giddy -- but, now what -- ?

EXT. INTERSECTION -- CONTINUOUS

MOORE observes the scene of the original accident.

MP IN CHARGE

-- the light malfunctioned -- it was  
green on all four sides --

Moore SEES that it works fine now -- his phone RINGS.

MOORE (into phone)

-- Moore --

INT. BIO-REVOLUTION LAB -- CONTINUOUS

KAMINSKI -- on the phone.

KAMINSKI

-- Garber's gone.

INTERCUT -- MOORE WITH KAMINSKI

MOORE

-- how did she escape?

KAMINSKI

-- we're looking at it now -- it  
seems the doors -- opened by  
themselves.

(his attention is  
diverted)

-- excuse me, sir --

(to Pelham)

-- what is going on -- ?

Pelham -- confused -- works a keyboard feverishly --

PELHAM

I don't know --

ONSCREEN: DATA streams into a BLACK HOLE on Pelham's monitor.

Pelham is powerless to stop it --

KAMINSKI -- checking other locations -- sees the same thing everywhere -- and EVERYONE has got the same "what-the-fuck-is-this"-look on his face --

                                  PELHAM (CONT'D)  
                                  (realizing; to Kaminski)  
                                  -- we've lost all her data -- there's  
                                  just -- nothing here --

                                  KAMINSKI (into phone)  
                                  -- sir -- there's something else  
                                  that's happened -- all the data's  
                                  gone --

EXT. INTERSECTION -- CONTINUOUS

MOORE -- listening -- livid.

EXT. INTERSECTION -- MOMENTS LATER

He flies off in the chopper --

EXT. ROOFTOP -- MOMENTS LATER

The chopper lands -- Moore receives a military escort.

INT. HUB -- MOMENTS LATER

Moore is met by WALTER HODGE, 40 -- another military face.  
Hodge takes him in --

                                  HODGE  
                                  This way --

We get the nickel tour.

The "hub" is a COMMAND & COMMUNICATIONS CENTER that SEES everything that happens in the city and beyond -- highways -- mass transit -- airports -- sidewalks -- you -- me -- whatever -- it's 1's interface writ large --

                                  HODGE (CONT'D)  
                                  There's nothing we can't do with  
                                  computers. If he's here, we'll see  
                                  him. We see everything in Boston.  
                                  We're the eyes of God.

A small staff of white-shirted TECHNICIANS -- two or three for communications -- a few more for research -- are working at their posts -- quietly urgent --

Moore stops short -- looks at them -- takes it all in --

                                  MOORE  
                                  Show me.

Hodge brings him to a console manned by a techie named LAHR.

ONSCREEN -- a truly big fucking screen -- there it is -- the real world -- and 1's car is ZIPPING through it -- they're tracking him with ease -- from multiple POV's -- they can even ZOOM into anything they see -- capture any angle -- 360 degrees -- it is like seeing through God's eyes -- not just a fixed camera -- check out photosynth.com --

LAHR (V.O.)

That's the car --

ONSCREEN: 1 pulls into the alley behind the lab.

LAHR (V.O.; CONT'D)

-- the lab --

ONSCREEN: Garber jumps into the car.

LAHR (V.O.; CONT'D)

Garber --

MOORE

Why isn't this real time -- ?

Lahr speeds the presentation up --

ONSCREEN: we're tracking the car -- moving with it -- fluid --

LAHR

Because they disappear --

ONSCREEN: the car VANISHES --

MOORE

They can't just disappear --

LAHR

But they do --

MOORE

I don't understand --

LAHR

Me, neither --

Moore takes another moment -- let's it all sink in --

HODGE

They're patched in.

Pelham and Kaminski appear on the screens above --

Moore addresses the hub --

MOORE

All right people -- listen up --  
this is a full priority situation.

(MORE)

MOORE (CONT'D)

I need to know where they are right now and what he can do if he really gets pissed off. Until such time as we apprehend or terminate him, they're both enemy combatants. In the meantime shut it down -- shut the whole thing down --

HODGE

-- shut what down -- ?

MOORE -- points at the SCREENS that show the world beyond this room --

MOORE

-- every train -- plane -- truck -- every car -- every kite -- nothing leaves this city until it's cleared by us --

INT. BIO-REVOLUTION LAB -- CONTINUOUS

Pelham stops a fast-moving Kaminski --

PELHAM

-- "enemy combatants" -- what does that mean -- ?

KAMINSKI

-- shoot on sight --

PELHAM

-- shoot on sight -- Garber -- ?

Kaminski takes this moment to size Pelham up --

INT. GARBER'S APARTMENT -- CONTINUOUS

FEDS -- bust in -- searching -- thoroughly trash the joint -- spare nothing -- not the walls -- not even the fish tank --

EXT. GARBER'S APARTMENT -- CONTINUOUS

FEDS -- canvas the hallway -- quizzing neighbors --

EXT. ROADS -- CONTINUOUS

A SERIES OF SHOTS -- SOLDIERS install ROADBLOCKS on roads large and small.

EXT. HIGHWAY TOLL PLAZA -- CONTINUOUS

SOLDIERS man toll booths -- inspecting each car.

INT. AIRPORT TERMINAL -- CONTINUOUS

FEDS check each TRAVELER against photos of 1 and Garber.

INT. BIO-REVOLUTION LAB -- CONTINUOUS

Pelham walks a hallway -- troubled by his thoughts -- FINDS a lab and a BLACKBOARD with math equations --

INT. HUB -- CONTINUOUS

ON SCREENS -- the big ones -- our WINDOWS ON THE WORLD -- we SEE ribbons of highway that are now choking on traffic -- news reports come in --

## NEWS ANCHORS

(#1)

-- authorities will give no indication --

(#2)

-- so far, no word yet --

(#3)

-- it's too soon to say what this is, but we know it's something big -- reporting live from Exit 15 --

PANNING -- to MOORE -- a man possessed --

## MOORE

They didn't just disappear.

EXT. STREET CORNER -- DAY

We SEE a SURVEILLANCE CAMERA in an industrial neighborhood.

THE REVERSE ANGLE -- shows --

INT. CAR -- CONTINUOUS

1 AND GARBER -- side-by-side -- not moving -- processing the day -- each in their own way -- he's got his eyes closed --

## GARBER

Do you mind telling me what you're doing?

1

Do you see that camera?

He means the corner camera that's aimed straight at them.

1 (CONT'D)

There are over seven thousand of them on the Boston grid. I can't hold them all -- but I can hold that one --

(beat)

We're safe -- as long as we stay here.

## GARBER

Here -- that's your plan -- ?

EXT. CAR -- CONTINUOUS

REVEAL -- they're parked on a USED-CAR LOT.

INT. CAR -- CONTINUOUS

1  
Do you have a better one -- ?

Suddenly he grows faint -- she grabs the SERUM CASE -- he SEES that it contains three vials -- he declines the injection --

1 (CONT'D)  
I don't need that now --

GARBER  
Are you functioning -- one measly camera -- ?

1  
Your concern is touching --

Her concern -- or lack thereof -- hangs in the air.

1 (CONT'D)  
Tell me about Pelham --

GARBER  
Tell you about Eddy? -- he's the head of DARPA -- but he's petty and small-minded -- he's a worm --

1  
You were engaged --

GARBER  
Yes, but only briefly -- I thought I could still trust him -- he said, "Grace, you have carte blanche -- full -- full autonomy -- "

1  
But not unfettered freedom -- I mean -- come on -- you can't just --

GARBER  
-- build a better man -- ?

1  
-- and expect the Army won't come calling --

GARBER  
-- Eddy said they wouldn't --

1  
Eddy said -- ?

GARBER

I didn't build you for them -- he  
knows I didn't --

1

-- which brings us to Moore -- correct  
me if I'm wrong but he got nothing  
today --

GARBER

-- there's some blood work in the  
lab --

1

(re: his head)

-- but there's only one human neural  
transmitter -- up here -- and the  
key to how it works --

(re: her head)

-- is up there -- do you see what I  
mean? Moore's not going to stop  
until he gets what he wants -- what  
Eddy promised him -- our heads on a  
platter --

They fall silent -- overwhelmed --

1 (CONT'D)

-- we're screwed --

GARBER

-- what do we do -- ?

1

-- we have to hide --

GARBER

For how long -- ?

1

I don't know -- how does "forever"  
sound -- ?

GARBER

I'm not "hiding" with you forever --

1

Would it be so bad -- someplace warm  
and sunny -- the beach -- a cool  
breeze -- a good juke box -- ?

She looks at him -- straight-faced -- sober --

GARBER

You don't love me, Adam --

1  
Who said I did -- ?

GARBER  
You just feel indebted -- there's a  
difference --

He looks at her -- crestfallen --

GARBER (CONT'D)  
Let's just find a way off this lot --

He nods -- agreeing to the last part --

INT. HUB -- CONTINUOUS

GRYNBAUM, a techie -- runs to Moore.

GRYNBAUM  
We just got a hit -- Garber's Amex  
card --

MOORE  
She used a credit card?

GRYNBAUM  
Buying gas.

EXT. GAS STATION -- CONTINUOUS

FEDS descend on a lovely, rural station --

INT. GAS STATION -- MOMENTS LATER

The much-surprised ATTENDANT is now flanked by FEDS --  
KAMINSKI makes an entrance -- sizing up the place --

INT. GAS STATION -- MOMENTS LATER

FEDS review the station's computer transaction log --

FEDS' POV -- ONSCREEN -- there it is -- a charge to Garber's  
card -- logged half an hour ago.

KAMINSKI shows PHOTOS of Garber and 1 to the attendant -- he  
denies seeing them -- he can't explain the log --

INT. GAS STATION -- MOMENTS LATER

KAMINSKI -- on the phone.

KAMINSKI  
Sir, I don't think they were here --  
there's no paper record of the charge --

INT. HUB -- CONTINUOUS

MOORE

You can throw paper away --

KAMINSKI'S VOICE -- on speakers -- is heard by the room.

KAMINSKI (V.O.)

I know, but there's only one man  
 here and I don't think he's lying --  
 not to me and fifty federal agents --

ONSCREEN -- a MAP of the region LIGHTS UP like a Christmas tree.

MOORE

What's all that?

LAHR

Hits --

MOORE

On her credit card -- ?

Lahr nods -- Moore knows this simply cannot be.

MOORE (CONT'D)

(into phone)

-- you're right -- he's not lying --  
 they were never there --

INT. GAS STATION -- CONTINUOUS

Kaminski gives the signal -- the FEDS start clearing out.

INT. HUB -- CONTINUOUS

MOORE -- thinks his tools have failed him -- sits down next to Hodge --

MOORE

He's laughing at us -- at our weakness  
 and our toys --

HODGE

Why -- I mean, why bother -- why  
 laugh -- ?

Moore and Hodge exchange a look -- hold it --

MOORE

Maybe there's a purpose -- is that  
 what you mean -- ?

Hodge nods --

MOORE (CONT'D)  
 (a stab in the dark)  
 I distracted him -- now he's  
 distracting me --

A beat -- it sounds good --

MOORE (CONT'D)  
 From what -- ?

HODGE  
 You know -- we never sent a team to  
 his last-known location --

EXT. USED CAR LOT -- CONTINUOUS

A LONG SHOT -- of the lot --

-- then -- CLOSER -- of the empty car --

-- then -- EVEN CLOSER -- of CRIME SCENE TECHIES -- in the  
 car -- now doing their thing --

-- lastly -- we SEE MOORE as he looks directly at the camera  
 on the corner.

INT. HUB -- CONTINUOUS

ON SCREEN: Hodge and Lahr SEE a giant image of Moore.

MOORE (on screen)  
 All right -- kill it.

LAHR -- turns the camera off with a bit of keyboard magic.

HODGE  
 The car is gone --

And sure enough -- Hodge is right -- the car, in the b.g.,  
 is gone -- but Moore is still there.

Lahr repeats the procedure -- the car reappears -- vanishes --  
 reappears -- Moore holds steady throughout --

LAHR  
 My hat's off to this dude -- he hid  
 from us in plain sight, right in  
 front of a camera --

MOORE (onscreen)  
 All right, we know where they were --  
 now tell me where they are.

LAHR -- more keyboard magic -- plays his files in reverse --  
going back in time -- until -- out of nowhere --1 and Garber  
 appear -- caught by other cameras -- they're running backwards  
 to the car -- the image FREEZES --

LAHR  
 (re: the time stamp)  
 -- ten-twenty -- that's three hours  
 and four minutes ago --

EXT. USED CAR LOT -- CONTINUOUS

Moore SEES this, too, on his hand-held --

MOORE  
 Now play it forward -- follow them --

ONSCREEN -- we play it forward -- 1 and Garber -- running  
 from the car -- off the lot -- into the world at large --

And now MOORE -- on their trail -- a new spring in his step --

INT. BIO-REVOLUTION LAB -- CONTINUOUS

PELHAM -- finds a refrigerated stash of 1's BLOOD SAMPLES --  
 he examines the most recent one under a microscope --

HIS POV, through the microscope -- it's teeming with nanobots.

He increases the magnification --

HIS POV, through the microscope -- moving across the sample --  
 on a sea of bots -- until he finds a normal, living BLOOD  
 CELL that -- explodes -- bots devour it --

PELHAM -- JERKS his head away from the scope --

PELHAM  
 -- that's not good --

Then -- SOMETHING catches his eye -- in the fridge -- a BEAKER  
 of glowing, blue serum -- he retrieves it -- holds it up to  
 the light -- wonders what this can be --

INT. HUB -- CONTINUOUS

The TEAM -- all the techies -- all their eyes -- are trained  
 on the dozens of screens on the walls.

ONSCREENS -- 1 and GARBER -- dart into a department store --  
 one with a dozen exits -- and that's also what we SEE -- the  
dozen exits -- and the endless streams of PEOPLE using them --

HODGE  
 Take us in --

LAHR -- keyboard magic -- the hands of a pianist --

ONSCREENS -- now we're in the store -- another hundred cameras --  
 another hundred feeds on screen --

Everybody -- all the eyes -- searching -- searching --

TECHIE

-- wait -- there -- !

ONSCREENS -- 1 and GARBER -- exiting the store --

LAHR

(re: the time stamp)

-- two hours and seven minutes ago --

INT./EXT. CHOPPER -- CONTINUOUS

Airborne -- glorious panoramic vistas -- but --

MOORE -- SEES what Hodge and his techies see.

MOORE

-- we're still not close enough --  
where are they right now -- ?

EXT. STREET -- CONTINUOUS

1 AND GARBER -- walking fast -- making themselves small.  
They pass a store window with TV's that broadcast special  
news reports -- massive traffic jams and road blocks -- GARBER  
stops to look -- amazed -- overwhelmed --

Meanwhile, 1 SEES a JEEP of SOLDIERS in the street -- and a  
PAIR OF SOLDIERS on the sidewalk up ahead and ANOTHER PAIR  
behind them, on the look-out --

1 (CONT'D)

-- let's get off the street --

They push through a revolving door --

INT. HOTEL -- CONTINUOUS

MOVING -- through the lobby -- to the front desk --

DESK CLERK

Hi -- can I help you -- do you have  
a reservation -- ?

INT. INTERFACE -- CONTINUOUS

We SEE a 3-D SCHEMATIC of the HOTEL -- INTERCUT WITH -- VIDEO  
from the hotel's cameras -- the whole thing combined into a  
LIVING, REAL TIME 3-D SIMULATION -- 1 cross-refs the HOTEL  
REGISTRY -- vacant rooms light up --

INT. HOTEL LOBBY -- CONTINUOUS

1

Yes -- we do -- Mr. and Mrs. Moore --

The desk clerk FINDS the reservation on his screen --

DESK CLERK

I just need to see some I.D.

The clerk looks at them expectantly -- then PICTURES of Garber and 1, labeled Ethyl and Paul Moore, appear on his screen --

DESK CLERK (CONT'D)

Oh -- I've never seen that happen --  
it must be a new system --

The clerk hands 1 a key card --

DESK CLERK (CONT'D)

Enjoy your stay -- room 1841 --

INT. HOTEL ELEVATOR -- CONTINUOUS

GARBER presses 18 -- 1 presses 17. She glances at him with no idea of why he did that -- then, riding up -- she sags, feeling all is lost --

INT. HUB -- CONTINUOUS

ONSCREEN -- myriad views of Boston --

INT./EXT. CHOPPER -- CONTINUOUS

HOVERING overhead -- the whirl of chopper blades --

MOORE

Mr. Lahr -- where are they -- ?

INT. HOTEL CORRIDOR -- CONTINUOUS

1 and GARBER -- reach Room 1741 -- he swipes the room card --

INT. HOTEL ROOM 1741 -- CONTINUOUS

They enter --

INT. INTERFACE -- CONTINUOUS

We SEE VIEWS of the street -- everything is normal --

INT. HOTEL ROOM 1741 -- CONTINUOUS

1 moves about the room, inspecting the TV and the minibar --

GARBER

What are you doing -- ?

1

They don't know we're here yet --

GARBER

No -- I mean --

He opens the refrigerator --

1  
I'm just looking --

GARBER  
I can see that -- for what -- ?

1  
Nothing, I'm just looking -- it's  
interesting to me --

GARBER  
It's a minibar --

1  
You take all of this for granted --  
I don't -- I think it's amazing that  
I'm here -- that I can breathe this  
air and sleep between those sheets --  
I mean -- I didn't mean -- you can  
have the bed --

Frustrated, she sits on the bed and looks at the floor -- a  
moment later, he kneels in front of her --

GARBER  
What are we going to do -- ?

1  
We're going to look on the bright  
side --

GARBER  
What if I can't do that -- ?

1  
Then I'll drive them crazy -- I'll  
book us on every plane in and out of  
Logan -- we'll be on every bus and  
train, in every rental car -- and  
we'll slip away -- through their  
hands like sand --

She looks at him doubtfully --

1 (CONT'D)  
Or I'll slip away -- you don't have  
to come --

GARBER  
No -- I have to --

1  
Why -- ?

GARBER

Just because -- I do --

1

You don't owe me anything --

GARBER

I shouldn't have made you -- I didn't  
have the right -- I didn't follow  
protocols -- I didn't get approvals --  
or submit my findings --

1

But you saved my life --

She looks at him, into his eyes -- and lets him believe this --

GARBER

And now you're being hunted like an  
animal -- don't tell me I don't owe  
you --

INT. HUB -- CONTINUOUS

LAHR -- keyboard magic -- tracking 1 and Garber --

ONSCREEN -- we see 1 and GARBER -- board a bus -- disembarking --  
walking down the street -- each view has a closer time stamp --  
then we see 1 and GARBER push through the door of the hotel --

LAHR

-- thirty minutes -- gotcha -- the  
Hyatt Hotel --

INT./EXT. CHOPPER -- CONTINUOUS

MOORE

Good work, Mr. Lahr -- all units,  
respond --

MOORE'S POV -- the chopper banks towards the hotel --

EXT. STREET -- CONTINUOUS

JEEPS converge on the hotel -- SOLDIERS divert traffic and  
secure a perimeter -- quickly turning this into a major event --

INT. HOTEL ROOM 1741 -- CONTINUOUS

GARBER

We're not using our heads -- there  
are people I can call -- at MIT, the  
FDA --

1  
 (shaking his head)  
 You don't understand -- they've  
 already tried to kill me -- they're  
 not going to stop --

Suddenly, his expression shifts from bad to worse --

GARBER  
 What -- what is it -- what's wrong -- ?

INT. INTERFACE -- CONTINUOUS

We SEE -- jeeps and soldiers surround the hotel -- and --  
 the LIVING 3-D SIMULATION --

SUDDENLY the whole thing COLLAPSES into a cybervoid --

INT. HOTEL ROOM 1741 -- CONTINUOUS

1 is dazed -- unsteady -- he wobbles --

1  
 My interface just crashed --

INT. HOTEL LOBBY -- CONTINUOUS

SOLDIERS -- file in -- tight formations --

INT. HOTEL ROOM 1741 -- CONTINUOUS

GARBER -- opening the SERUM CASE --

GARBER  
 We shouldn't have waited so long --

GARBER -- plunges the syringe into the blue serum -- but --  
the needle breaks -- rendering the serum useless --

1 tries to go to the window -- she stops him --

GARBER (CONT'D)  
 -- lie down -- take a minute --

1  
 -- we don't have a minute -- they  
 found us -- they're here --

INT. HOTEL LOBBY -- CONTINUOUS

A SWAT COMMANDER -- confers with the desk clerk and the  
 MANAGER -- trying to be discreet, but -- this is clearly  
 serious -- they I.D. photos of 1 and Garber --

DESK CLERK  
 Room 1841 --

SWAT COMMANDER  
 Call every guest on that floor --  
 tell them stay in their rooms --

INT. HOTEL ELEVATOR -- CONTINUOUS

A SWAT TEAM -- on its way up --

INT. HOTEL ROOM 1741 -- CONTINUOUS

GARBER  
 Reboot --

1  
 I can't -- it's dead --

GARBER  
 You could -- if we had --

1  
 What -- ?

GARBER  
 Electricity --

1 pulls a lamp cord out of the wall -- and out of the lamp --

INT. HOTEL CORRIDOR, 18TH FLOOR -- CONTINUOUS

COMMANDOS -- MOVING into position --

INT. HOTEL ROOM 1741 -- CONTINUOUS

1 rips his shirt open -- bringing two bare wires to his chest --  
 as Garber holds the plug near an outlet --

GARBER  
 No -- on your head -- here and here --

1  
 My head -- ? Fuck -- !

1 presses the wires to his head -- Garber hesitates --

GARBER  
 We could fry the interface --

1  
 Do it, Grace -- just do it -- plug  
 the damn thing in -- !

Garber plugs the cord in --

ZAP! -- 1 reacts to the jolt -- his eyes roll back -- his  
 body quivers --

GARBER

-- one -- two -- three --

INT. HOTEL CORRIDOR, 18TH FLOOR -- CONTINUOUS

WHAM! -- THE DOOR IS KICKED OFF ITS HINGES! -- COMMANDOS  
flood into Room 1841 --

INT. HOTEL ROOM 1741 -- CONTINUOUS

We HEAR the THUMP and STOMP of the commandos overhead --

GARBER

-- four --

1 convulses -- wisps of smoke rise from his head --

GARBER (CONT'D)

-- five --

Garber pulls the plug --

1 blacks-out and collapses in a heap --

She checks for a pulse -- begins chest compressions --

INT. HOTEL ROOM 1841 -- CONTINUOUS

The SWAT COMMANDER -- surveys the pristine room --

SWAT COMMANDER

-- we're clear -- they're not here --

INT. CHOPPER -- CONTINUOUS

MOORE

-- then look someplace else -- clear the  
building room by room -- !

EXT. HOTEL -- CONTINUOUS

KAMINSKI -- jumps out of his car the moment he stops -- he  
SEES the many cops, the feds assembling barricades -- a  
growing crowd -- another disaster --

INT. HOTEL LOBBY -- CONTINUOUS

The whole place grinds to a halt -- checkpoints at every  
exit -- Kaminski inside lurking -- a hunter sensing the signs --

MOORE

Kam -- ?

KAMINSKI

I'm in the lobby --

MOORE

Stay there, keep an eye out --

Kaminski plants himself in a superior position -- then he steps back into the shadows --

INT. HOTEL CORRIDOR, 17TH FLOOR -- CONTINUOUS

SOLDIERS -- leapfrogging through the hallway ---- knocking on every door -- BASHING them in when no one answers --

PULL BACK to REVEAL --

INT. INTERFACE -- CONTINUOUS

-- multiple feeds -- SOLDIERS disperse throughout the hotel -- in a LIVING 3-D SIMULATION --

We ZOOM into the simulation -- into the door of Room 1741 --

INT. HOTEL ROOM 1741 -- CONTINUOUS

Garber -- desperate -- doing chest compressions --

1 opens his eyes --

1  
-- they're coming --

He jumps to his feet --

GARBER  
-- you're online -- ?

INT. HOTEL CORRIDOR -- CONTINUOUS

1 AND GARBER -- race out of the room -- duck into a stairwell --

SOLDIERS -- enter the empty hallway --

INT. HOTEL STAIRWELL -- CONTINUOUS

1 AND GARBER -- hurtle down a flight of stairs -- 1 pulls Garber back -- WHIPS OPEN a door --

1  
-- quick -- in here --

They hurry through the door -- as

SOLDIERS race up the empty stairs -- but a few of them peel off and head onto the floor --

INT. HOTEL CORRIDOR -- CONTINUOUS

1 AND GARBER -- moving fast -- as --

THE LIGHTS go out in the hallway -- it's pitch black -- !

SOLDIERS -- on their tail -- pause to activate their flashlights --

INT. INTERFACE -- CONTINUOUS

1's POV -- NIGHTVISION -- racing down the hallway -- with Garber by the hand --

INT. HOTEL CORRIDOR -- CONTINUOUS

He pulls her into an alcove -- pressing her against the wall --

SOLDIERS using flashlights move through a cross-hallway without seeing them --

INT. CHOPPER -- CONTINUOUS

MOORE

Hodge -- can you help us -- ?

INT. HUB -- CONTINUOUS

ONSCREEN -- DORIS DAY FILMS -- (e.g. something irrelevant) --

LAHR -- tapping feverishly -- all to no effect --

HODGE

We're being jammed -- he's got the hotel cameras -- !

INT. HOTEL CORRIDOR -- CONTINUOUS

NIGHTVISION -- 1 AND GARBER -- bolting from the alcove -- reaching the elevators -- he takes a moment here --

INT. INTERFACE -- CONTINUOUS

-- multiple feeds -- SOLDIERS in elevators --

INT. ELEVATOR -- CONTINUOUS

RIDING in one such elevator -- it stops short between floors --

SOLDIER

-- what the -- ?

The SOLDIER points at a DISPLAY SCREEN --

CLOSE ON -- the message that crawls across the screen --

-- d o n t m o v e o r y o u ' l l f a l l --

SOLDIER (CONT'D)

"Don't move or you'll fall."

The elevator lurches -- the SOLDIERS freeze in fear --

SOLDIER (CONT'D)

Great --

INT. ELEVATOR BAY -- CONTINUOUS

1 -- singles out an elevator -- PING! -- the empty elevator comes -- he ushers her inside -- WHOOSH -- the doors close --

SOLDIERS run through the empty bay --

INT. ELEVATOR -- CONTINUOUS

1 -- holds still --

GARBER

-- why aren't we moving -- ?

INT. HOTEL LOBBY -- CONTINUOUS

GUESTS -- spill out of the stairwells -- past SOLDIERS -- past KAMINSKI -- through checkpoints -- to exits -- it's an orderly evacuation -- then a cell phone RINGS -- followed by ANOTHER and ANOTHER --

KAMINSKI -- watching -- every cell phone in the lobby chime or chirp or beep --

-- people answer the phones en masse.

CLOSE ON their eyes -- their expressions -- as they all receive the same text:

-- there'S a boMb iN the loBby --

HOTEL GUESTS

-- bomb? -- what? -- BOMB! --

Murmurs turn to shouts -- KAMINSKI grabs hold of the nearest phone -- SEES the message for himself --

KAMINSKI

No -- no -- there's no bomb --

A SECURITY ALARM blares -- BLEET - BLEET - BLEET --

SPRINKLERS -- suddenly drench everybody --

MASS HYSTERIA grips the crowd --

SOLDIERS -- are now shoved aside -- they fail to restore calm -- their authority evaporates --

KAMINSKI (CONT'D)

-- it's a hoax -- a hoax -- !!!

The FRONT DOORS get clogged --

In no time, there are panicked people everywhere --

INT. ELEVATOR -- CONTINUOUS

1 -- sort of smiles -- the elevator descends --

GARBER

-- what did you just do -- ?

GARBER -- smiles, too -- vibing on his power --

INT. HOTEL LOBBY -- CONTINUOUS

THE ELEVATOR -- opens --

1 AND GARBER -- emerge -- clean and fast -- hand-in-hand --  
surfing the chaos -- MOVING in and through it -- while the  
ALARM still blares -- WATER falls -- and people shout BOMB --

INTERCUT -- KAMINSKI -- ZIGZAGGING through the lobby, checking  
every face, but he can't see clearly -- heads are bowed or  
covered with briefcases -- hands shield eyes and faces --  
from the water -- as if everyone is hiding from him -- until --  
there! -- he catches sight of 1 and GARBER --

1 AND GARBER -- duck through an unmarked door --

INT. HOTEL GARAGE -- CONTINUOUS

1 -- jams a chair under the doorknob -- wedging it tight so  
the door won't open -- and -- with GARBER -- hurries onwards --

INT. HOTEL LOBBY -- CONTINUOUS

KAMINSKI -- elbows his way across the lobby -- tries the  
door -- it won't budge -- BANGS his body against it --

INT. HOTEL GARAGE -- CONTINUOUS

The CHAIR -- holds steady --

INT. HOTEL LOBBY -- CONTINUOUS

KAMINSKI -- still banging -- there's no quit in him -- but --  
this door won't open --

KAMINSKI

(to soldier)

-- blow the door -- !

The soldier hesitates -- there are too many people here --

INT. HOTEL GARAGE -- CONTINUOUS

OUR POV -- the DOOR blows to shreds -- KAMINSKI and FIVE MP's come through the smoke -- guns, eyes, everything ready --  
 -- tires SQUEAL, an engine REVS -- Kaminski SEES -- a YELLOW PORSCHE -- streaking for the exit --

KAMINSKI -- running -- angles for a shot between a double row of parked cars. He raises his weapon, but -- he can't see the driver -- so he won't shoot the car --

KAMINSKI reaches the aisle -- his eyes still on the car as it drives away -- then the Porsche stops -- the unknown driver lowers the tinted window -- and gives Kaminski the finger --

KAMINSKI stares at this -- as

The PORSCHE flies up the exit ramp --

EXT. HOTEL -- CONTINUOUS

The PORSCHE bursts through a BARRICADE -- threads the needle between UNMARKED CARS -- finds a seam to open road --

INT. HOTEL GARAGE -- CONTINUOUS

Kaminski jumps into a RED FERRARI -- REVS the engine -- and gives chase --

INT. FERRARI -- CONTINUOUS

KAMINSKI'S POV -- as the Ferrari hops a speed bump at the exit ramp -- MOVING up the ramp -- gaining speed -- passing into the blinding light of day --

EXT. HOTEL -- CONTINUOUS

-- and stopping short -- inches from the FEDS who are now blocking the way -- their weapons drawn on him --

KAMINSKI

I'm a federal agent -- out of my way --  
 out of my way --

Momentarily delayed -- Kaminski resumes the chase.

INT. FERRARI -- CONTINUOUS

KAMINSKI -- shifts from 2nd to 3rd -- already doing sixty --

KAMINSKI

-- in pursuit -- suspects driving a  
 late-model yellow Porsche Carrera --  
 eastbound --

EXT. BLUE SKIES -- CONTINUOUS

A CHOPPER whisks into frame --

INT. CHOPPER -- CONTINUOUS

MOORE -- peering downwards -- points --

EXT. BOSTON STREETS -- CONTINUOUS

AERIAL POV -- the Porsche leads the Ferrari -- followed by a dotted line of BLACK UNMARKED CARS and BOSTON BLUE & WHITES.

INT. HUB -- CONTINUOUS

ONSCREENS -- DORIS DAY falls silent -- the screens go black --

LAHR -- hesitates -- gun-shy -- presses one key down --

ONSCREENS -- scenes of Boston streets --

Lahr -- gets back to work --

EXT. BOSTON STREETS -- CONTINUOUS

The PORSCHE sails through a stream of GREEN LIGHTS as far as the eye can see --

INT. PORSCHE -- CONTINUOUS

1 -- behind the wheel -- weaving through traffic --

INT. CHOPPER -- CONTINUOUS

MOORE -- overhead -- keeping pace --

INT. HUB -- CONTINUOUS

ONSCREENS -- the chase -- broken up into pieces -- the Porsche on certain screens -- the Ferrari on others -- the road ahead -- possible future routes -- on still others --

HODGE

-- he sticks out like a sore thumb --

EXT. BOSTON STREETS -- CONTINUOUS

The FERRARI -- gaining --

INT. FERRARI -- CONTINUOUS

KAMINSKI -- shooting --

INT. PORSCHE -- CONTINUOUS

1 -- downshifting -- the rear window splatters -- glass fragments fly everywhere --

INT. INTERFACE -- CONTINUOUS

We SEE -- the road ahead -- multiple intersections -- the BOSTON PD laying spike strips --

INT. PORSCHE -- CONTINUOUS

1 -- turning hard -- onto ROUTE 1, a highway --

INT. FERRARI -- CONTINUOUS

KAMINSKI makes the same turn -- up a ramp --

EXT. HIGHWAY RAMP -- CONTINUOUS

TWO LEAD UNMARKED CARS CRASH! The cars that follow, and the blue & whites -- make the turn -- they're still in the game --

INT. PORSCHE -- CONTINUOUS

1 -- checks his rear view --

EXT. HIGHWAY -- CONTINUOUS

1's POV -- the FERRARI -- surging forward into view --

INT. CHOPPER -- CONTINUOUS

MOORE -- peering downwards --

EXT. HIGHWAY -- CONTINUOUS

AERIAL POV -- the Porsche leads the Ferrari -- followed by the UNMARKED CARS and BOSTON BLUE & WHITES -- the entire entourage -- WEAVING through traffic --

MOORE (V.O.)

Lahr -- where's he going -- ?

INT. HUB -- CONTINUOUS

ONSCREENS -- aerial maps of BOSTON -- ICONS representing hi-value locations fall outside the Porsche's drive radius --

LAHR -- studying the maps -- nervous -- shrugs -- no clue --

INT. PORSCHE -- CONTINUOUS

1 -- weaving -- smooth as silk -- signals a turn --

EXT. PORSCHE -- CONTINUOUS

The PORSCHE'S RIGHT SIGNAL -- flashes --

INT. FERRARI -- CONTINUOUS

KAMINSKI -- seeing this -- outraged --

KAMINSKI  
-- the bastard is signaling --

EXT. HIGHWAY -- CONTINUOUS

The PORSCHE exits the highway -- onto Morrissey Boulevard --  
as does the FERRARI -- and the entourage --

INT. CHOPPER -- CONTINUOUS

MOORE -- peering downwards --

EXT. BOSTON -- CONTINUOUS

AERIAL POV -- the road skirts Savin Hill Cove -- and, further  
on, crosses Dorchester Bay -- (see: Morrissey Blvd., Boston,  
MA on google maps) --

LAHR (V.O.)  
-- heading towards the water --

INT. PORSCHE -- CONTINUOUS

1 -- driving -- checks his rear view --

1's POV, the rear view -- everyone still here --

INT. INTERFACE -- CONTINUOUS

-- views of Morrissey Blvd., the Bay, and the CONTROL STATION --

EXT. MORRISSEY BLVD. -- CONTINUOUS

The middle of the road -- starts to rise -- it's a DRAWBRIDGE --

INT. CONTROL STATION -- CONTINUOUS

The BRIDGE OPERATOR -- tries to stop the rise -- but can't --

INT. HUB -- CONTINUOUS

ONSCREEN -- the drawbridge --

HODGE  
-- can you close the bridge -- ?

LAHR -- nods he can -- but, despite his best efforts --

ONSCREEN -- it continues to open --

INT. CHOPPER -- CONTINUOUS

MOORE  
It won't matter -- let it rise --

EXT. MORRISSEY BLVD. -- CONTINUOUS

BLACK SEDANS seal the road on the other side of the bridge --

EXT. MORRISSEY BLVD. -- CONTINUOUS

FEDERAL AGENTS -- train their weapons -- waiting for the Porsche to jump the bridge to them --

THE CHOPPER -- swoops low to claim a better, sideways view --

INT. FERRARI -- CONTINUOUS

MOORE

-- he's got nowhere to go -- all  
units in pursuit -- pull back --

KAMINSKI -- brakes -- to a full stop -- watches --

THE PORSCHE -- hurtles onwards -- towards the yawning gap --

INT. PORSCHE -- CONTINUOUS

1 -- driving --

INT. INTERFACE -- CONTINUOUS

We SEE crash test ratings flashing by -- visual schematics of front-end collisions -- before and after depictions --

EXT. DRAWBRIDGE -- CONTINUOUS

THE GAP -- growing wide --

INT. HUB -- CONTINUOUS

ONSCREEN -- the gap -- growing wider --

LAHR

-- he's not going to make it --

INT. PORSCHE -- CONTINUOUS

1 -- focused -- downshifts -- floors it -- not a trace of hesitation --

INT. INTERFACE -- FLASHBACK

We SEE 1 AND GARBER in the garage -- RUNNING to a SEDAN -- it's 1's POV, we're looking through his eyes -- then a 3-D SIMULATION yields a two-shot of them -- this is what we missed while we were on Kaminski -- (it explains why Garber isn't with him now) --

1 puts Garber in the driver's side of the sedan --

GARBER

Don't you want to drive -- ?

He looks at her -- and she knows -- he's leaving without her --

1

Stay in the car -- wait five minutes --  
then walk out of here -- don't look  
back -- just walk --

They HEAR Kaminski banging on that door -- the YELLOW PORSCHE  
is in the b.G.

1 (CONT'D)

I know what I'm doing --

GARBER

I want to come -- I want to go with  
you --

INT. PORSCHE -- CONTINUOUS

1 -- his eyes -- tense --

EXT. DRAWBRIDGE -- CONTINUOUS

1's POV -- the STEEP RAMP of the drawbridge -- looming large  
and too vertical --

INT. PORSCHE -- CONTINUOUS

1 -- girds himself for lift-off --

EXT. DRAWBRIDGE -- CONTINUOUS

THE PORSCHE -- climbs the ramp --

INT. HUB -- CONTINUOUS

QUICK SHOTS -- Hodge, Lahr -- watch -- baited breath --

INT. INTERFACE -- FLASHBACK

GARBER -- staring at him --

1

I wish you could -- you can't --

EXT. DRAWBRIDGE -- CONTINUOUS

1's POV -- the windshield fills with BLUE SKY as the Porsche  
takes flight -- and with the BLUNT, FRONT END OF THE RAMP as  
it CRASHES HEAD-ON INTO THE BRIDGE -- SMASHING!!!

The car PLUMMETS into the Bay -- and begins to sink --

EXT. MORRISSEY BLVD. -- CONTINUOUS

KAMINSKI -- runs forward a few steps -- stops and stares --

EXT. DRAWBRIDGE -- CONTINUOUS

THE CHOPPER -- drawing closer --

INT. CHOPPER -- CONTINUOUS

MOORE -- peering downwards -- can't believe it --

INT. PORSCHE -- CONTINUOUS

1 pinned by the airbag -- the car filling with water --

EXT. BAY -- CONTINUOUS

THE PORSCHE -- disappears below the churning waters --

INT. CHOPPER -- CONTINUOUS

MOORE -- watching patiently --

EXT. BAY -- CONTINUOUS

In less time than you might think, the surface of the water returns to being smooth as glass --

INT./EXT. SEDAN, HOTEL GARAGE -- CONTINUOUS

GARBER -- laying low -- peaks out of the window -- gets out of the car -- she walks to the exit -- right behind a MAN and his daughter, 4 -- they look like a family of three from a distance --

EXT. HOTEL -- CONTINUOUS

GARBER -- walks away -- turns a corner -- gone.

DISSOLVE TO:

EXT. MORRISSEY BLVD. -- HOURS LATER

A CRANE raises the empty PORSCHE as if it were a small fish --

MOORE -- glances at DIVERS in the BAY -- then at KAMINSKI -- Kaminski shakes his head --

MOORE

Keep looking -- we all saw them go  
in --

A FED hands Moore a phone --

FEDERAL AGENT

The Pentagon.

MOORE (into phone)  
This is Moore --

INT. DEFENSE SECRETARY WYATT'S HOME -- CONTINUOUS

NEWS FOOTAGE -- of the crash -- on the TV in the b.g.

WYATT  
Didn't I make it clear I wanted him  
alive -- what the hell just happened?

INTERCUT -- MOORE and WYATT

MOORE  
He broke containment while sedated --  
we tried -- we couldn't control him --

WYATT  
Dammit --

MOORE  
You may not realize it, but we were  
lucky here today --

WYATT  
Just find the body -- can you do  
that -- ?

EXT. MORRISSEY BLVD. -- CONTINUOUS

PELHAM -- drives on the boulevard, the drawbridge in the  
distance --

-- he credentials his way past a barricade and proceeds on  
foot -- absorbing the scene -- as

MOORE finishes with Wyatt -- gives the phone back --

MOORE  
(re: Wyatt)  
He wants the transmitter --

KAMINSKI  
Maybe it got damaged in the crash  
beyond repair --

MOORE  
Wouldn't that be sweet --

Moore turns -- finds PELHAM in his face --

PELHAM  
I'm guessing you didn't find a body --  
and you won't -- he's not in the Bay --

INT. CHOPPER -- CONTINUOUS

PELHAM briefs MOORE and KAMINSKI in the earthbound chopper.

MOORE

He doesn't need to breathe? -- what  
the hell does that mean -- !!!

PELHAM

The air's already in his blood --  
his nanobots store oxygen. They  
work better than red blood cells --

MOORE

How much better -- ?

PELHAM

He can hold his breath for about an  
hour -- give or take --

INT. PORSCHE, BAY BOTTOM -- FLASHBACK

1 -- punctures the airbag -- brings his lips to the roof of  
the car -- sucks a big gulp of air from the air pocket --

He slips through the rear windshield -- and disappears into  
the Bay's murky waters --

END FLASHBACKINT. CHOPPER -- CONTINUOUS

MOORE -- on the verge of throwing a tantrum -- of flat-out  
shooting somebody --

MOORE

He's got me dredging the Bay -- with  
TV cameras -- Wyatt's watching --  
(realizing)  
He staged the whole fucking chase --

EXT. DORCHESTER BAY -- FLASHBACK

1 emerges from the Bay -- miles from the BRIDGE in the b.g.

END FLASHBACKINT. CHOPPER -- CONTINUOUS

Pelham -- treading lightly --

PELHAM

That's not all -- these nanobots --  
do all kinds of things -- not just  
carry oxygen.

(MORE)

PELHAM (CONT'D)

They're why his mind works so fast --  
why he didn't stay sedated -- they  
can make him healthy, stronger,  
younger --

MOORE

-- younger -- what do you mean,  
younger -- ?

PELHAM

Reverse aging doubles, even triples  
your life span, but it can also push  
the clock back -- theoretically --

MOORE -- his head spinning --

MOORE

So what are you telling me -- he  
could be a hundred years old -- and  
I still couldn't catch him -- !!!

PELHAM

I'm saying that his powers are  
increasing as the nanobots replicate --  
that's the bad news --

MOORE

Goddammit, what's the good news -- ?

PELHAM

They're replicating too fast -- it  
means he's dying -- he's got a day  
or two at most to live --

MOORE

Dying -- ?  
(off Pelham's nod)  
Does he know -- ?

Pelham shrugs --

KAMINSKI

Does she?

PELHAM

She's been trying to synthesize a  
cure -- an antigen --

Pelham pulls a VIAL OF BLUE SERUM from his pocket --

PELHAM (CONT'D)

The effects are temporary -- at best,  
it keeps him alive another ten or  
twelve hours -- and that's if they  
have it --

KAMINSKI

It could be why he drove back to the  
lab -- to get some of that --

MOORE -- absorbing this -- wraps an arm around Pelham as he  
sees him out --

MOORE

Thank you, Doctor -- if there's  
something else you need --

PELHAM

Well -- actually, there is -- about  
Dr. Garber --

Moore levels a stony gaze at Pelham -- intimidating him --

PELHAM (CONT'D)

-- I mean --

Pelham pauses -- already wishing he hadn't said anything --

MOORE

You're worried -- she's your friend  
and your colleague -- it's only  
natural you're worried -- so are we --  
(beat)  
-- is there something else -- ?

Pelham -- pausing -- but about to speak --

MOORE (CONT'D)

Good.

Pelham -- eager for the chance -- hurries off the chopper --

KAMINSKI

"Dying."

MOORE

We need to be there when he does --  
to collect the hardware.

KAMINSKI

I'll bet Garber feels the same way.

INT. KITTY O'SHEA'S -- CONTINUOUS

CLOSE ON a TV news report --

TV NEWS REPORTER ("Sue")

Chuck, the region's roads and transit  
systems are parking lots today --

The camera MOVES off the TV -- through the bar --

TV NEWS REPORTER (V.O.; CONT'D)  
 -- traffic is stalled for miles on  
 all out-of-town roadways --

The camera MOVES INTO GARBER -- sitting in a booth -- her  
 world, upside-down --

TV NEWS REPORTER (V.O.; CONT'D)  
 -- at one point, Logan and South  
 Station were even shut down for an  
 hour -- authorities are still mum on  
 the cause of today's lockdowns --

TV NEWS ANCHOR (V.O.)  
 -- hold on, Sue -- this just in --

MOVING CLOSER INTO GARBER -- she's clutching the SERUM CASE --

TV NEWS ANCHOR (V.O.; CONT'D)  
 -- authorities now say they're looking  
 for this woman -- Grace Garber --

GARBER -- hearing this -- stares at the TV -- on which her  
 picture now appears --

TV NEWS ANCHOR (CONT'D)  
 -- they're asking anyone who sees  
 her to call this number immediately --

PEG (the waitress)  
 Is that it for you, dear?

GARBER -- nods -- noodles with her wallet for the cash to  
 pay her bill -- decides instead to use her credit card --

GARBER  
 -- would you hurry -- please --

GARBER watches Peg give her card to the BARTENDER -- she  
 tends to other customers -- he rings up his own thing --  
 makes change -- takes his time -- then swipes Garber's card --

INT. HUB -- CONTINUOUS

We're looking at a MAP OF BOSTON on a monitor --

- an ALARM flashes with Garber's transaction at Kitty O'Shea's --

GRYNBAUM -- at his console -- is initially excited --

- ALARMS flash throughout the map -- with corresponding  
 details of more purported transactions --

GRYNBAUM  
 -- oh no -- not again --

HODGE

-- put it up --

The MAP goes large -- now everyone sees it -- MOORE included --

MOORE

-- he's alive -- but why would he  
want us to know -- ?

(beat)

-- unless -- he's covering for  
something -- check them out -- each  
one -- in the order it's received --  
get our people moving --

EXT. BOSTON SHOPS AND BARS -- CONTINUOUS

A SERIES OF SHOTS

FEDERAL AGENTS -- in two and threes -- approach and enter --  
a coffee shop -- a clothing store -- a strip club -- etc.

INT. KITTY O'SHEA'S -- CONTINUOUS

The tiny PRINTER -- spits out a RECEIPT --

GARBER stares across the room at it --

PEG tends to another customer --

INT./EXT. UNMARKED SEDAN, BOSTON STREET -- CONTINUOUS

MOVING -- storefronts roll by -- until the sedan stops across  
the street from KITTY O'SHEA'S --

KAMINSKI and ANOTHER FED -- get out of the car --

INT. KITTY O'SHEA'S -- CONTINUOUS

GARBER -- watching --

PEG tears the receipt out of the printer -- and brings it to  
her -- Peg leaves --

GARBER stares at the receipt -- and stares at it -- and stares  
again -- there's no message on it -- then --

CLOSE ON the receipt -- along the edge, it says

42.255704 N 72.520001 W

GARBER keeps the copies -- pays cash -- hurries to the door --

EXT. KITTY O'SHEA'S -- CONTINUOUS

GARBER'S POV -- a double-parked unmarked sedan -- Kaminski --  
crossing the street -- coming straight towards her --

INT. KITTY O'SHEA'S -- CONTINUOUS

GARBER -- hurries through the bar -- past the kitchen -- to the backdoor -- fumbles with it --

PEG (O.S.)

Honey -- ?

GARBER -- panic-stricken -- turning -- finds a sympathetic face -- unloads --

GARBER

I'm trying to find Adam -- the men out there -- who just came in -- they're going to kill him -- please -- you have to believe me -- I know how it sounds -- I'm his only hope --

PEG -- hardly needs a moment to absorb this -- reaches in her pocket -- pulls out keys --

PEG

The Mazda --

GARBER

Thank you --

PEG

Don't thank me -- the money for my son is in my account but I didn't put it there -- did he -- could he do that -- ?

A surprised Garber nods -- PEG wipes a tearful eye --

PEG (CONT'D)

Would you thank him for me -- please -- ?

GARBER

I sure will --

Garber exits --

INT. KITTY O'SHEA'S -- MOMENTS LATER

A FED reviews credit card receipts and finds nothing suspect -- Kaminski shows PICTURES OF 1 AND GARBER to the bartender. Peg leans over his shoulder and talks first --

PEG

It's been a few days --

THE BARTENDER -- agrees. Kaminski -- studies them a moment --

KAMINSKI

Is there a back door here -- ?

PEG -- nods and points him to it --

EXT. KITTY O'SHEA'S -- CONTINUOUS

We're in the back lot -- GARBER fumbles with the keys to a beat-up MAZDA -- gets in -- drives away --

An instant later -- KAMINSKI -- comes outside -- looks around -- he's got nothing --

INT. HUB -- NIGHT

ONSCREENS -- scenes of city life -- of roads and intersections -- sidewalks -- rapidly shifting -- we SEE the scope and range of the system -- it's wildly intrusive --

The REVERSE ANGLE -- shows MOORE -- at the controls -- channel surfing --

MOORE  
(obsessed; despondent)  
What are the odds -- ?

HODGE  
-- of your catching him like this? --  
a gazillion to one -- if that much --

MOORE  
Yeah.

MOORE -- resumes surfing -- if he ever stopped --

MOORE (CONT'D)  
He's got to be somewhere.

EXT. UNDERWATER -- DAY

SWIMMING -- through translucent water -- with TROPICAL FISH -- emerging at the shore into brilliant sunshine --

EXT. BEACH -- CONTINUOUS

BLUE SKY -- WHITE SAND -- this could be St. John or some other paradise --

-- then -- this gorgeous cove degrades -- it's transformed -- and it becomes --

EXT. HIGHWAY UNDERPASS -- NIGHT

-- a squalid freeway underpass -- a grimy enclave for the homeless --

THE REVERSE ANGLE -- is of 1 -- we've been looking through his eyes -- now we look at him -- he's changed -- a sense of menace clings to him -- the air of a hunted animal -- but

worse -- he's depleted -- sickly -- and the VEINS in his arms are BLUE --

-- he finds a ragged jacket to drape over his hands and a used syringe -- he takes to the road --

INT. TRUCK STOP -- NIGHT

1 -- at the counter -- drinking coffee -- growing weaker -- gazes out the window --

INT./EXT. TRUCK STOP -- CONTINUOUS

1's POV -- PETE, a trucker -- working under the hood --

INT. TRUCK -- CONTINUOUS

PETE -- turns the key -- nothing.

PETE

Doggone --

(into phone)

-- it didn't work -- No, come on --

I'll be stuck here all night -- can't

you get here sooner? -- Doggone --

(hangs up)

PETE -- disappointed -- stuck --

INT. TRUCK STOP -- CONTINUOUS

PETE -- at the counter now -- drinking coffee -- gazes out the window --

PETE

What the heck -- ?

INT. /EXT. TRUCK STOP -- CONTINUOUS

PETE'S POV: 1 -- working under the hood --

EXT. TRUCK STOP -- CONTINUOUS

1 -- under the hood -- SMEARS grease on his wrists -- to cover the blue that's showing --

PETE -- a fast-approaching pit bull --

PETE

Hey -- you -- that's my truck --

1

She's fixed -- go ahead -- start her up --

INT. TRUCK -- CONTINUOUS

PETE -- starts the truck -- it purrs --

PETE  
-- what the -- how'd you do that --  
I tried everythin' --

1 -- grinning -- making friends --

INT. TRUCK -- CONTINUOUS

1 and PETE -- share the ride and some laughs --

1  
-- clearance eleven-three -- they  
get out and measure their rig --  
it's twelve-four -- he says "what  
d'you think?" -- the trucker looks  
around -- shifts into first -- "let's  
take a chance" he says, "ain't no  
cops in sight" -- !

PETE -- laughs.

PETE  
-- you know any more jokes -- ?

INT. INTERFACE -- CONTINUOUS

We SEE -- websites full of "trucker jokes" -- again, the  
image quality is poor --

INT. TRUCK -- CONTINUOUS

1  
-- Pete -- I just might know a few --

EXT. RURAL ROAD -- NIGHT

The TRUCK rumbles down a wooded back road.

INT. TRUCK -- CONTINUOUS (HOURS LATER)

1 -- sleeps in the cab to the easy rhythm --

PETE  
Damn, they're everywhere -- even  
here -- I was hoping to avoid 'em --

PETE -- slows to a stop -- glances at 1 -- and SEES a web of  
BLUE VEINS on his wrists and hands -- he leans in for a closer  
look -- 1 wakes up.

1  
Why'd we stop?

INT./EXT. TRUCK, ROAD -- CONTINUOUS

1's POV -- a CHECKPOINT up ahead -- FEDS -- flashing CHERRIES --  
a few vehicles away --

1

Oh.

INT. TRUCK -- CONTINUOUS

PETE -- points at 1's wrist.

PETE

What is that -- ? I ain't seen  
nothing like it ever --

PETE -- throws the big rig into gear and advances one-vehicle  
closer to the checkpoint --

1 -- tries to flex the stiff muscles in his hands --

1

Pete -- help me out here --

PETE -- eyeballs 1 -- then the feds -- puts it together --

PETE

They're lookin' for you -- ?

PETE -- closes the space in front of him again --

1

Suppose I said they are -- and suppose  
I said I know you were in the 1st  
Armored Division -- that you fought  
in Desert Storm -- in Medina Ridge --  
that you served two tours -- and got  
divorced while you were overseas --

PETE

How could you know that -- ?

1

It's no accident we're here -- you  
and me --

PETE

It's like you're some kind of alien --

They exchange a look -- Pete's eyes widen in wonder --

PETE (CONT'D)

-- or a mind reader --

EXT. CHECKPOINT -- CONTINUOUS

PETE'S RIG -- gently rolls up to the checkpoint --

PETE  
How's it going, boys?

THE FEDS -- commence their inspection -- circling the rig --  
checking underneath it --

FEDERAL AGENT  
Open it --

PETE hops out -- WALKS to the back -- UNLOCKS the tailgate --  
throws it open wide -- FLASHLIGHT BEAMS rake the interior --

Meanwhile, FED 2 climbs up to the window -- and shines a  
light into the cab --

INT. TRUCK -- CONTINUOUS

The beam illuminates a ragged porno mag on the seat --

EXT. CHECKPOINT -- CONTINUOUS

PETE -- glances at FED 2 nervously -- then

PETE  
What you lookin' at -- ?

FED 2  
Nothing --

FED 2 jumps off the rig -- the OTHER FEDS complete their  
inspection -- close the tailgate --

PETE  
You boys take care --

INT. TRUCK -- CONTINUOUS (A FEW MOMENTS LATER)

PETE -- driving -- pensive -- his eyes wide and clear --  
he's wondering if he just did the right thing --

PETE  
Coast is clear --

1 -- climbs out of the storage area behind the seats -- sits  
next to Pete again -- they ride together -- awkward -- silent --

1  
You did a good thing, Pete -- you're  
a good man --

EXT. TRUCK -- CONTINUOUS

THE TRUCK pulls to the side of the road -- 1 gets out -- the  
truck drives away.

EXT. WOODS -- NIGHT

1 -- moving through the woods -- not a soul in sight --

INT. INTERFACE -- CONTINUOUS

We SEE -- GPS navigating -- plotting his coordinates on a map -- (again, poor image quality) --

INT. MAZDA -- NIGHT

GARBER -- drives a back road -- relying on a GPS device -- she slows to a stop --

INT./EXT. MAZDA, COUNTRY ROAD -- CONTINUOUS

GARBER'S POV -- a dinky roadblock up ahead --

EXT. UNMARKED SEDAN -- CONTINUOUS

TWO FEDS -- man the roadblock -- in their car --

INT. MAZDA -- CONTINUOUS

GARBER -- makes a U-turn -- and ditches the Mazda off-road. She grabs the GPS and a FLASHLIGHT from the glove box --

EXT. WOODS -- CONTINUOUS

GARBER -- moving through the woods -- on foot. Checks the map -- squints at the night sky -- finds the brightest star --

By this measure, she hikes west -- around the roadblock --

INT. INTERFACE -- CONTINUOUS

1 -- arrives at 42.255704 North, 72.520001 West --

EXT. WOODS -- CONTINUOUS

1 -- rasping -- on a mountainside -- finds a boulder to sit on -- the blue veins, now climbing towards his face --

HIS POV -- good, strategic views of the roads below -- no sign of Garber -- it's all clear --

EXT. WOODS -- CONTINUOUS

GARBER hiking in the pitch-black -- her FLASHLIGHT BEAM flickers and dims -- she pauses -- the faint light falls on the boulder -- it moves to some trees -- then back to the boulder -- then to 1 lying on the ground in the fetal position --

GARBER rushes to him --

GARBER

Adam --

He's unconscious -- his skin has a blue tint -- and all his veins are blue --

She SEES -- a SYRINGE in his hand -- frantic -- she prepares an injection of BLUE SERUM -- she grabs his arm -- and he pulls it away --

GARBER (CONT'D)

You need this --

1

Am I dying -- ?

She tries to inject him -- he pulls away again --

1 (CONT'D)

Tell me -- am I dying -- ?

GARBER -- pauses --

GARBER

Yes --

1

How long have you known -- a day --  
a week -- ?

GARBER

Always -- I've always known --

He looks away -- shocked -- hurt --

GARBER (CONT'D)

I didn't want to tell you -- I didn't  
think you should know --

He still won't look at her --

GARBER (CONT'D)

Adam -- please -- I'm sorry -- I was  
wrong --

1

No, you weren't -- you were right --  
it's better I didn't know -- who  
knows what I would've done with the  
power -- instead I frittered it away  
on senseless things --

She brings the syringe near -- he moves away from her --

1 (CONT'D)

Let me die right here -- I can dig  
my own grave -- they won't find me --  
that's what matters now --

Upon saying it, he realizes --

1 (CONT'D)

That's what matters now -- is that  
why you're here -- to bury me -- ?

He looks at her -- really looks -- appalled --

1 (CONT'D)

It's why you wanted to come -- what  
you weren't telling me --

GARBER fights to hold back her tears --

GARBER

That's not fair -- it's been hard  
for me -- I've tried so hard not to  
care --

1

Then don't act like you do --

He touches her face -- still in love with her --

1 (CONT'D)

It's okay -- I understand -- this  
was always a one-sided affair --

He takes a few more labored breaths --

1 (CONT'D)

After all, I was dead when you found  
me -- I've been dying all along --  
who can love a dead man -- ?

INT. INTERFACE -- CONTINUOUS

We SEE -- it crash --

EXT. WOODS -- CONTINUOUS

1

It's just like old times -- I'm sorry,  
Grace -- I know I let you down --

GARBER

No, you didn't --

1 gazes at the sky -- then, for the last time, into Garber's  
eyes -- as, unexpectedly -- she stabs him with the syringe --

GARBER (CONT'D)

Sleep --

He passes out --

EXT. WOODS -- LATER

1 -- sleeps -- his head on her lap --

GARBER -- keeping watch -- but more than that --giving strength -- willing him to live --

We SEE -- there's only one vial of serum left --

EXT. WOODS -- DAWN

GARBER -- sleeping now -- spooning 1 -- her body warming his --

1 -- wakes up -- takes a moment -- gently moves Garber's arm -- his complexion is clear --

EXT. WOODS -- CONTINUOUS

1 -- walks a short distance off -- observes the dawn -- he begins to dig his heel into the earth --

INT. BIO-REVOLUTION LAB -- DAWN

PELHAM -- at work -- plays high-def VIDEO of a NANOBOT -- the bot replicates itself until his screen fills with them -- now PHOSPHORESCENT BLUE SPECS bond with the bots -- the bots wither and die -- we've seen this before on Garber's laptop -- except this time, unlike before -- new bots don't appear --

PELHAM -- looks as if he's been working all night -- now he perks up -- stains a slide with BLOOD --

HIS POV, through a microscope -- normal human blood, with red and white cells, and platelets.

PELHAM -- speechless -- a eureka moment --

PELHAM

-- I did it --

EXT. WOODS -- CONTINUOUS

GARBER -- wakes up -- doesn't see 1 -- scrambles to her feet -- then -- calmer -- seeing him on the other side of the boulder --

GARBER -- joining 1 -- smiling -- feeling awkward -- then her expression shifts -- and she's horrified --

1 has dug a grave --

And now we SEE they're in an old, forgotten New England graveyard -- surrounded by a dozen crumbling headstones --

1

We both know you were right -- we can't let them find me -- when the end comes, I'm glad you'll be here --

He wraps her in his arms -- she lays her head on his shoulder -- they stand like this a long time --

EXT. BACK ROAD -- CONTINUOUS

A FED -- taking a whiz in the woods -- SEES the abandoned Mazda. He inspects it --

INT. HUB -- CONTINUOUS

KAMINSKI -- hustles to MOORE --

MOORE

You have something -- ?

KAMINSKI

You wanted us to cross ref every lead --

(off Moore's nod)

-- a car was found this morning off Route 202 near a checkpoint -- it's registered to Peggy Nihan -- she's a waitress at Kitty O'Shea's --

MOORE -- deflating -- though still hoping --

MOORE

-- and -- ?

KAMINSKI

We had a hit on Garber's card for Kitty O'Shea's --

MOORE

We sent a team --

KAMINSKI

I know, I checked it out myself -- the thing is, Nihan didn't report the car as stolen -- maybe it wasn't --

MOORE -- reflects -- puts it together --

MOORE

She gave the car to Garber --

EXT. WOODS -- CONTINUOUS

GARBER -- busy with her thoughts -- sitting next to a creek. 1 joins her.

GARBER

What if you could be a normal man -- ?

1

Can you do that -- reverse this -- ?

GARBER

It's risky -- you could die -- easily -- you could -- but --

1  
We're down to one vial -- I'm dead  
anyway --

1 reflects on this --

EXT. WOODS -- CONTINUOUS

1 -- stares into the woods -- tiny sounds are magnified in  
the morning stillness --

INT. INTERFACE -- CONTINUOUS

We SEE the woods from 1's POV -- then -- isolating --

-- we HEAR an OWL HOOT -- and CUT TO the owl -- a BIRD SING --  
and CUT TO the bird -- a MOUSE SCAMPER -- and CUT TO the  
mouse -- the woods comes alive -- one sound and one creature  
at a time -- as -- we HEAR a FLY BUZZ -- and CUT TO --

EXT. WOODS -- CONTINUOUS

1 -- catching a fly in midair between his fingertips --

1's POV -- the fly --

INT. INTERFACE -- CONTINUOUS

ZOOMING IN -- we SEE the fly in vibrant detail -- its compound  
eye -- the barbs on its forelegs -- then we also SEE a  
SCHEMATIC OVERLAY -- measurements -- the diameter of its  
wings, the frequency they flap -- information streams --

EXT. WOODS -- CONTINUOUS

1 -- lets the fly go --

EXT. BACK ROAD -- CONTINUOUS

We're at the Mazda again -- PULLING BACK -- off the TWO FEDS  
that are stationed here -- we SEE another HUNDRED MEN in  
battle gear, their TRANSPORT VEHICLES, and finally Moore,  
Kaminski, Hodge, and Lahr at a mobile command center --

MOORE -- nods at Lahr --

Lahr -- keyboard magic --

EXT. WOODS -- CONTINUOUS

A small door in a large container opens remotely -- a BEE  
flies out -- then others -- then a swarm --

BEES -- fly out of similar containers at other locations --  
disappearing into the woods --

INT. MOBILE COMMAND CENTER -- CONTINUOUS

MOORE -- stares at monitors -- frowning --

MOORE

First a man is not a man -- now a  
bee is not a bee -- it's a cyborg  
insect --

HODGE

Cybug --

MOORE

It's perverse --

EXT. WOODS -- CONTINUOUS

1 -- finds Garber --

1

No -- this is who I am -- I'll go  
out this way -- there's no turning  
back --

EXT. WOODS -- CONTINUOUS

CLOSE ON -- a bee lands on a flower --

INT. MOBILE COMMAND CENTER -- CONTINUOUS

LAHR

When they hatch, the chip's already  
in them -- it's embedded in the pupa  
stage --

MOORE

And this chip controls them how -- ?

HODGE

Electronically -- neural stimulation --  
through the sensors in the chip --  
we can see -- we can sniff -- we can  
track --

MOORE -- points at a monitor with a map of the mountain --

MOORE

Then send them here -- up the ridge --  
it's where I'd go --

LAHR -- keyboards the command --

EXT. WOODS -- CONTINUOUS

THE BEE -- from before -- flies off --

EXT. WOODS -- CONTINUOUS

BUZZING rises in the air -- Garber doesn't hear it, but 1 does -- he faces the mountainside --

GARBER  
What is it -- ?

1 -- catches a BEE in midair.

1  
-- bees --

GARBER -- noticing -- swarms of bees -- heading towards them --

GARBER  
They're all over the place --

1 -- looks closer at the bee --

INT. INTERFACE -- CONTINUOUS

ZOOMING IN -- we SEE the bee in vibrant detail -- ZOOMING DEEPER -- we SEE a MEMS -- a micro-electronic mechanical sensor -- embedded in its thorax --

EXT. WOODS -- CONTINUOUS

1 lets the bee go --

1  
We have to run -- they found us --

1 -- grabbing Garber -- and they're off -- hurtling downhill --

INT. MOBILE COMMAND CENTER -- CONTINUOUS

ONSCREENS -- we SEE images transmitted by the sensors on some of the bees -- 1 and Garber running --

HODGE  
-- look --

MOORE  
-- they know we're here --

EXT. MOUNTAINSIDE -- CONTINUOUS

1 and GARBER -- running hard downhill -- pulling up abruptly --

THEIR POV, of the distant road below -- a ribbon of trucks in position -- new deployments of soldiers -- already out-flanking them -- an army of one versus a whole army --

1  
-- this way --

1 and GARBER -- changing direction -- shooing bees -- running --  
to a WALL -- 1 is up, on it -- reaching down for GARBER --  
grabbing her -- swinging her over the wall as -- RAT-A-TAT-  
TAT-TAT -- SOLDIERS shoot at 1 -- as he clears the wall --

1 (CONT'D)  
-- go -- that way --  
(off her hesitation)  
-- move -- !!!

GARBER  
-- not without you -- !

A SOLDIER -- vaults the wall -- and 1 is right there in his  
face -- WHUMP -- laying him out flat --

1  
-- I'll be right behind you --

THEY exchange -- one last look --

1 (CONT'D)  
-- go -- !!!

RAT-A-TAT-TAT-TAT -- gunfire shreds the top of the wall --

1 (CONT'D)  
(hurry)  
-- Grace --

GARBER  
-- yeah -- okay -- I'm running --

GARBER -- takes off running --

INT. INTERFACE -- CONTINUOUS

We SEE -- a replay of her face -- the last look again -- she  
so utterly enthalls him --

EXT. WOODS -- CONTINUOUS (5 SECONDS LATER)

A SOLDIER on the wall -- lines her up to fire -- 1 -- yanks  
the rifle out and smacks him in the face with it --

1 -- rifle in hand -- leans over the wall -- FIRES -- a wide  
holding pattern --

GARBER -- running -- through the woods -- the dense foliage --  
to a cabin -- SEES a vehicle -- races for it -- out of nowhere --  
SHOTS FIRED -- bullets pock the ground at her feet -- she  
shrieks -- halts -- as swarming FEDS surround her --

FEDS  
-- get down -- get down -- get down --

Meanwhile -- 1 -- running towards the cabin -- stops short -- watching Garber's capture -- scanning the scene --

INT. INTERFACE -- CONTINUOUS

HIS POV -- using a THERMAL IMAGING OVERLAY -- counting the FEDS surrounding her -- that crawl out of the woods -- that rappel down on ropes from choppers in the sky -- the force against him growing larger by the second --

EXT. WOODS -- CONTINUOUS

1 -- flush with the tree -- deciding what to do -- as

MOORE -- arrives on the scene -- looms over her --

MOORE

Dr. Garber --

FEDS -- raise GARBER to her feet --

MOORE -- snatches the SERUM CASE -- opens it --

MOORE (CONT'D)

What's this -- ?

GARBER -- struggles -- can't break free --

MOORE -- holds the last vial high -- for all to see --

GARBER

No -- !

MOORE -- spills it on the ground --

1 -- seeing this -- but -- too late now --

THE FEDS -- on Moore's cue -- lead Garber away --

MOORE

He's still here -- find him --

INT. UAV (PREDATOR) GROUND CONTROL STATION -- CONTINUOUS

A thirty-foot trailer containing manned pilot and payload operator consoles, radar work stations, etc. --

ONSCREEN -- a HI-RES AERIAL POV -- looking down on the choppers, Garber's capture site, etc --

EXT. WOODS -- CONTINUOUS

1 -- gazing skyward for a second -- does he know what's up there --

INT. INTERFACE -- CONTINUOUS

We SEE images of the sky through the canopy of treetops --  
 ZOOMING into these -- ISOLATING a "dot" -- ZOOMING into it --  
 ENHANCING it -- we see the silhouette of a PREDATOR AIRCRAFT --

EXT. WOODS -- CONTINUOUS

Off 1 -- slipping out of frame --

EXT. WOODS -- CONTINUOUS

GARBER -- forced into a chopper -- flies away --

INT. CHOPPER -- CONTINUOUS

GARBER'S POV -- the receding woods --

EXT. WOODS -- CONTINUOUS

FEDS -- comb the woods -- using advanced audio and imaging  
 devices -- a massive search effort --

EXT. WOODS -- CONTINUOUS

A SEARCH TEAM -- finds the old graveyard --

They comb the grounds with a THERMAL IMAGING DEVICE --

INT. GRAVE -- CONTINUOUS

Our camera -- passing through the earth -- FINDING 1 buried  
 in the grave he dug before -- passing through 1's body to  
 his heart -- as it skips a beat -- then another -- and another --

INT. INTERFACE -- CONTINUOUS

We SEE readouts of the surrounding temperature -- as 1 lowers  
 his body temperature to match it --

EXT. WOODS -- CONTINUOUS

The search team passes over the grave -- and moves on --

EXT. WOODS -- NIGHT (SUNSET)

MOORE -- admires the sunset -- the gorgeous mountainside --

KAMINSKI -- reports -- his look tells Moore that 1 got away --

KAMINSKI

We looked under every rock --

MOORE

He's long gone, again --

EXT. GRAVEYARD -- NIGHT (DEAD OF NIGHT)

1 climbs out of the ground --

FADE OUT:

FADE IN:

EXT. PENTAGON BUILDING, BOSTON -- CONTINUOUS

A big, square turn of the century building --

INT. HALLWAY, PENTAGON BUILDING -- CONTINUOUS

A long, bright, sterile hallway -- an ultra-modern interior -- the 19th century meets the 21st. FEDS come around the corner with Garber as their prize -- they reach a sealed, triple locked door -- it swings open --

We're expecting an interrogation room or even a high-security cell -- instead they enter --

INT. LAB -- CONTINUOUS

The bio-rev lab -- moved and reassembled piece-by-piece -- Pelham is here --

GARBER

This is my lab --

PELHAM

It was yours -- now it's mine --

GARBER

You can have it then -- I won't help you --

PELHAM

You have it backwards, Grace -- you're the one that needs help -- Adam-1 is dying as we speak -- but he doesn't have to if you're smart --

GARBER

What are you talking about -- ?

PELHAM

See for yourself --

PELHAM -- points at his laptop -- except now we SEE -- it's not his laptop after all -- it's hers --

ONSCREEN -- he plays the now familiar NANOBOT VIDEO --

GARBER -- is amazed -- also dubious -- this could be faked --

PELHAM (CONT'D)  
 (understanding this)  
 Go ahead --

GARBER -- stains a slide with 1's BLOOD -- adds a drop of PELHAM'S ANTIGEN -- (this comes from a vial -- the vial, from his pocket) -- she peers into the microscope -- her skepticism melts into pure amazement -- then she glances at her laptop again -- the icon tray alert is FLASHING -- 1 is hacking -- he can see and hear them --

PELHAM (CONT'D)  
 We can fix him, Grace -- but you need to bring him in --

GARBER  
 How did you do this -- ?

PELHAM  
 You want to talk about antigenic proteins -- we can talk about them -- but first bring him in. That's the deal -- you bring him in -- we fix him -- and you both work for me --

GARBER -- doesn't rise to this --

PELHAM (CONT'D)  
 Think about it, Grace -- you'll be with me again -- only this time, we'll have everything we ever wanted --

She doesn't rise to this, either --

PELHAM (CONT'D)  
 (fishing)  
 And you'll be with him --

-- or this -- as she glances at the antigen vial -- on the counter -- within reach --

PELHAM (CONT'D)  
 Don't you care about anything or anyone -- are you that cold and dead inside -- ?

WHACK -- GARBER slaps Pelham's face -- !

PELHAM (CONT'D)  
 Save him -- that's all I'm asking -- he doesn't have to die --

GARBER  
 I wish he didn't, but I don't believe a single word you've said -- Moore won't let him live --

PELHAM

No -- he will, he will -- Moore signed  
off on this --

GARBER

Eddy -- you're a lapdog -- you always  
were and you always will be --

PELHAM -- cues the feds --

PELHAM

Take her out of here --

The feds take her away -- we SEE the antigen vial is no longer  
on the counter --

INT. HALLWAY, PENTAGON BUILDING -- CONTINUOUS

THE FEDS -- bring Garber to another room -- she enters --  
they close the door and stand guard in the hallway.

INT. CONFERENCE ROOM -- CONTINUOUS

GARBER produces the antigen vial. Now she paces the room --  
desperate to escape -- but there are no windows or cameras --  
and the door lock is keyed, not centrally controlled. She's  
on her own -- I cannot reach in here --

CUT TO:

GARBER -- checks the ceiling -- for a duct -- finds none --

CUT TO:

GARBER -- stares at the door -- stares at the wall -- she  
finds a panelled door concealed in the wall. She PASSES  
through to the adjoining conference room -- MOVES through  
another such door into a third conference room -- until  
finally she reaches the end of the line in an office --

INT. OFFICE -- CONTINUOUS

GARBER -- peaks out the door --

INT. HALLWAY, PENTAGON BUILDING -- CONTINUOUS

She SEES her guards to the left, down a ways -- a cross  
hallway to the right, very close --

INT. OFFICE -- CONTINUOUS

GARBER -- about to break for the cross hallway -- as

INT. HALLWAY, PENTAGON BUILDING -- CONTINUOUS

MOORE -- comes walking down the hallway --

MOORE (into phone)  
I'm almost at my office --

INT. OFFICE -- CONTINUOUS

GARBER -- scanning -- horrified -- she is in Moore's office --  
She ducks behind the door -- as Moore opens it --

KAMINSKI (O.S.)  
Sir -- ?

MOORE pauses in the doorway --

KAMINSKI (O.S.; CONT'D)  
Hodge has made that upgrade -- he  
wants to show it to you now --

GARBER -- flat against the wall -- tense --

MOORE  
All right --

MOORE retreats into the hallway --

GARBER waits another moment -- sucks it up -- and walks out  
the door --

INT. HALLWAY, PENTAGON BUILDING -- CONTINUOUS

GARBER turns the corner --

GARBER races down a corridor -- half-running, half-stumbling  
down a flight of stairs -- through a set of doors -- hurling  
herself forward into the light of day --

EXT. STREET -- CONTINUOUS

-- downtown Boston -- the hustle and bustle -- she looks  
back to see if she's being followed but finds nothing out of  
the ordinary -- she keeps moving fast -- intense --

EXT. ROOFTOP -- CONTINUOUS

A covert SPOTTER -- on the roof --

EXT. SIDEWALK -- CONTINUOUS

A FED -- trails Garber. ANOTHER -- parallels her from across  
the street -- OTHERS -- embedded in the fabric of the street --

GARBER -- moving forward -- blind to the surveillance that  
encircles her -- passes a camera --

INT. HUB -- CONTINUOUS

ONSCREEN -- GARBER'S every move -- also -- streaming views of the immediate area -- HODGE AND LAHR, searching for 1, keep an eye on everything --

INT. MOBILE COMMAND CENTER -- CONTINUOUS

AERIAL VIEW, Boston sidewalk -- hi-def video -- from the PREDATOR -- locked in to a signal -- it's Garber's -- she's evidently carrying a transmitting device --

INT. KAMINSKI'S SEDAN -- CONTINUOUS

KAMINSKI -- holding his position -- lock and load --

INT. MOORE'S SEDAN -- CONTINUOUS

MOORE -- holding his --

MOORE

Okay folks -- she bought it -- she's in play --

INTERCUT -- EVERYONE

KAMINSKI

I see her --

MOORE

Any sign of him -- ?

KAMINSKI

Negative --

HODGE

Not yet --

MOORE

I want to know as soon as we have eyes on him --

GARBER -- walking down the street -- eyeballing every billboard -- every pulse of light -- anything 1 might convey a message with --

GARBER

(to self)

Come on -- where are you, Adam -- ?

KAMINSKI -- pulls away from the curb -- REVEALING -- an undercover "HOMELESS MAN" --

KAMINSKI

Heading west to Baker team --

TIGHT SHOT -- the homeless man is choked by an unseen assailant --

PULLING BACK -- the assailant props the now unconscious homeless man against a wall --

TIGHT SHOT -- the assailant is 1 -- and he's on the move --

CUT TO:

A UPS DRIVER -- is jerked backwards -- into his truck --

CUT TO:

THE ROOFTOP SPOTTER -- notices something --

SPOTTER'S POV, through binoculars -- the homeless man --

LAHR -- working the keyboard -- zooming in --

LAHR

We're getting reports -- agents down --  
unresponsive --

ONSCREENS -- the homeless man on the sidewalk -- the UPS driver slumped at the wheel -- a tourist asleep at a bus stop --

LAHR (CONT'D)

-- he's here --

LAHR -- triangulating -- zooming in -- keyboard magic --  
BINGO -- FINDS 1 --

ONSCREEN -- 1 -- TIGHT SHOT in a crowd -- moving with the flow -- his face bobbing -- here one minute, gone the next --

LAHR (CONT'D)

- northeast corner of Stanford and  
Cambridge -- heading west -- blue  
shirt --

KAMINSKI

(making a U-turn)  
-- he's a block from her --

MOORE

-- okay -- lock it down -- two hundred  
yards --

GARBER -- walking -- unaware -- then -- up ahead -- seeing 1 --  
waving to him -- she begins to run -- so incredibly happy --

AERIAL/PREDATOR VIEW -- Garber and 1 -- running towards each other --

AGENTS -- everywhere -- moving -- closing -- sealing --

MOORE -- bringing his car into view --

MOORE (CONT'D)

-- no one moves on them except on my  
order --

KAMINSKI -- hearing this -- but -- squinting -- seeing  
something --

KAMINSKI'S POV -- GARBER running --

KAMINSKI

-- in her hand -- she's got something  
blue --

GARBER -- nearing 1 -- seeing his face -- knowing something's  
wrong --

1 -- taking her by the hand -- abrupt --

1

-- come on -- you're hot --

1 -- hustling Garber up the street -- past the agents he's  
laid out --

1 (CONT'D)

-- is that it -- ?

GARBER -- nods -- shows him the vial --

ONSCREEN -- LAHR -- zooming in on Garber's hand --

LAHR

-- a blue vial --

MOORE

-- it's the antigen -- all units --  
move in --

1 and GARBER -- duck into an alley -- running through it --

KAMINSKI -- hopping out of his car --

KAMINSKI'S POV -- a crowded Boston sidewalk --

KAMINSKI

-- where'd they go -- where'd they  
go -- ?

HODGE

-- in the alley to your left --

1 and GARBER -- midway through the alley -- TWO SEDANS seal  
the exit -- 1 and Garber stop short -- looking back -- and  
there's KAMINSKI -- centered -- taking aim -- a laser dot on  
1's forehead -- the trigger finger tension --

MOORE

-- all units -- hold back -- stand  
down -- hold your fire --

KAMINSKI -- hears this -- holds his fire -- SEDANS come to a short stop behind him -- their front bumpers kissing -- sealing this side, too --

GARBER -- snatches the SYRINGE in 1's hand -- fills it with the antigen -- working as fast as she can --

MOORE -- arriving in his car -- jumping out -- as --

1

I knew you'd come through for me --

GARBER

It doesn't mean I care --

GARBER -- looks at him -- with that look -- the one he loves -- that absolutely floors him --

1

Yeah, yeah --

FEDERAL AGENTS -- amass at both ends of the alley --

MOORE -- leads agents from one end of the alley --

KAMINSKI -- leads agents from the other end --

AERIAL VIEW, the alley -- an abundance of men -- converging on the center from both ends -- make escape impossible --

1 and GARBER -- seeing this --

MOORE and KAMINSKI reach them -- as

She stabs 1 with the syringe filled with antigen --

INT. INTERFACE -- CONTINUOUS

1 -- counts the AGENTS in the alley by their heat signatures -- then he switches tactics -- and we SEE -- radar screens -- dish antennas -- the clear blue sky -- Colorado mountains --

INT. ALLEY -- CONTINUOUS

1 and MOORE -- standing toe-to-toe --

1

Tell me what you see.

MOORE

What I see? I see two people who are trapped in an alley. Why? Do you see something different?

1  
 Yeah. I just learned a new trick.  
 I see Norad.

INT. INTERFACE -- CONTINUOUS

We SEE -- F-16's streak across the sky -- and bank over  
 Manhattan -- HORNETS streak over a battle group of SHIPS --  
 STEALTH B-52 BOMBERS fly a combat mission --

INT. ALLEY -- CONTINUOUS

1  
 I see F-16's -- I see Hornets and  
 stealth bombers --

MOORE  
 My god --

1  
 I see triggers in my head --

MOORE  
 (re: his agents)  
 Well, mine are here -- this is quite  
 a stand-off --

1  
 Let us go -- you have my word -- I  
 won't act against the interests of  
 this country -- I won't hack -- I  
 won't steal -- I won't even jaywalk --

MOORE  
 You'll be a model citizen -- the  
 same as everybody else -- ?

1 -- nods --

MOORE (CONT'D)  
 You'll pretend -- that you aren't --  
 what you are --

1  
 You know, I would love to own a bar --  
 good food -- good people -- nothing  
 too fancy --

MOORE  
 That's all -- ?

1  
 That's enough for me --

MOORE

I almost believe you -- but that's  
not going to happen -- you're done --  
the only question now is how you go  
out -- with a bang or a whimper --

MOORE -- locks eyes with 1 -- takes his measure -- finds  
nothing weak or indecisive -- he cues his men to make a path  
through the alley --

1 and GARBER walk -- hand-in-hand -- past Moore and Kaminski --  
through the FEDS -- to freedom -- until --

1 -- quivers -- and collapses in a heap --

GARBER

No -- !

GARBER -- sinks to her knees -- tries to rouse him --

MOORE -- not surprised -- looms over them --

GARBER (CONT'D)

What did you do -- what did you do  
to him -- ?

MOORE

It's not what I did --

MOORE -- takes the syringe from her --

MOORE (CONT'D)

(re: the syringe)

It's what you did -- a neural  
inhibitor --

THE FEDS -- take 1 and Garber away --

KAMINSKI and MOORE -- watching -- smug --

KAMINSKI

Norad --

MOORE

Thank god -- with a whimper --

INT. BIO-REVOLUTION LAB -- CONTINUOUS

1 -- unconscious -- heavily shackled -- prepped for surgery --

PELHAM -- coming forward -- indignation blooming -- only to  
have KAMINSKI cut him off --

PELHAM

What's going on -- he needs the  
antigen -- he doesn't have to die --

KAMINSKI -- pointedly holds his ground -- says absolutely nothing -- PELHAM -- backs down -- a pretentious man of science -- a powerless twerp --

INT. MOORE'S OFFICE -- CONTINUOUS

MOORE -- on the phone --

MOORE

He's being prepped as we speak --

INT. DEFENSE SECRETARY WYATT'S OFFICE -- CONTINUOUS

DEFENSE SECRETARY WYATT and TWO MANDARINS -- sit around a table -- with a bunch of MRI's and other data. All is tense --

WYATT

-- to remove the neural implant -- ?

INTERCUT -- MOORE with WYATT

MOORE

That's right -- that's what you want, isn't it -- ?

WYATT -- reflects on this -- and passes the ball --

MANDARIN #1

Paul, Jim Webber here -- with the MRI's you sent. Do you know how we're going to remove the device without causing serious brain impairment to the host -- ?

MOORE

I'm not a surgeon --

ASSOCIATE #1

I know you're not a surgeon -- but we have surgeons here --

MOORE

I'm a soldier -- and there's simply no good reason to keep this man alive -- it's just too big a risk --

ASSOCIATE #1

-- still -- there's an issue -- if we're killing him --

MOORE

-- his existence is a threat to every system that we have -- every satellite and jet -- missile -- database --

WYATT -- looks to his mandarins -- he knows this isn't lawful, but doesn't want to say so -- time to wash his hands --

WYATT

Okay, Paul -- just checking -- it's  
your call -- and about the implant --  
make sure it's in one piece --

INT. BIO-REVOLUTION LAB -- CONTINUOUS

PELHAM -- walks through the lab -- he watches OPERATING ROOM  
SPECIALISTS equip a surgery bay --

CLOSE ON -- the equipment -- surgical saws -- drills --  
scalpels -- gleaming and barbaric --

A NURSE -- wheeling a cart -- pauses near him -- he SEES the  
drugs on hand -- SODIUM PENTATHOL -- PANCURONIUM BROMIDE --  
POTASSIUM CHLORIDE --

PELHAM -- turns white --

INT. HALLWAY, PENTAGON BUILDING -- CONTINUOUS

PELHAM -- walking -- with a purpose --

INT. CONTAINMENT ROOM -- CONTINUOUS

GARBER -- sits and waits -- the door clicks open -- the same  
way that 1 opens doors for her -- except --

PELHAM -- enters -- visibly upset --

PELHAM

Moore's going to kill him -- by lethal  
injection --

GARBER

What -- ?

PELHAM

I swear -- I didn't know -- I believed  
him, Grace --

PELHAM -- a cheap play -- wanting to exonerate himself --

GARBER -- giving solace -- her best play at the moment --

GARBER

I know, Eddy -- you have your flaws --  
but you wouldn't hurt anybody --

PELHAM

It's just -- I didn't think it would  
come to this -- when I showed him  
the antigen --

GARBER

When you what -- ?

PELHAM

When I showed it to him -- he was  
thrilled --

GARBER

You really have an antigen -- ?

PELHAM

Yeah -- look -- right here --

PELHAM -- takes the antigen out of his pocket --

PELHAM (CONT'D)

I switched them when you weren't  
looking --

GARBER -- turning on him -- stronger now --

GARBER

Where is he -- where is 1 -- ?

PELHAM

In never-never land -- and he's not  
coming back --

GARBER

I swear to God, Eddy -- this is murder --  
now you're an accomplice -- where is  
he -- ?

PELHAM

In your lab -- if I could I would --  
but I can't stop this, Grace --

PELHAM -- now uneasy -- starts to leave --

INT. BIO-REVOLUTION LAB -- CONTINUOUS

1 -- is wheeled into position in the surgery bay. His arms  
are strapped at right angles -- an IV is inserted in each  
arm (one is necessary -- the other is a back-up) -- saline  
drips are started in both -- in preparation for administering  
the lethal drugs --

INT. CONTAINMENT ROOM -- CONTINUOUS

Garber WALLOPS Pelham on the back of the head with a lamp --  
she grabs his I.D. and the antigen --

INT. HALLWAY, PENTAGON BUILDING -- CONTINUOUS

GARBER -- running full speed --

INT. BIO-REVOLUTION LAB -- CONTINUOUS

1 -- now connected to a heart rate monitor -- BEEP -- BEEP --

INT. ANOTHER HALLWAY, PENTAGON BUILDING -- CONTINUOUS

GARBER -- SWIPES her way through a door with Pelham's I.D. --

INT. BIO-REVOLUTION LAB -- CONTINUOUS

GARBER SEES the surgical bay -- the medical personnel clustered around 1 -- the pro forma guards --

-- a NURSE brings the lethal drugs to the primary IV --

GARBER -- inexplicably -- hurries in another direction --

INT. BIO-REVOLUTION LAB -- CONTINUOUS

GARBER -- emerges from the scrub room in surgical gown and mask. She walks past the guards -- to the surgery fringe -- and SEES the NURSE inject the first drug into 1's IV --

GARBER -- trying not to panic, but -- she doesn't know the smartest play --

The nurse reaches for the second drug --

INT. MOORE'S OFFICE -- CONTINUOUS

KAMINSKI reports. Moore is pensive.

MOORE

-- not so long ago there were no computers -- and then one day there were -- large machines -- big fucking things -- in air-conditioned rooms -- and then something happened -- they got smaller -- they moved onto our desks and into our homes -- they moved onto our laps -- into our pockets -- and our bodies -- and no one said a damn thing except isn't this great -- now they've moved into our minds -- I say not if I can help it -- over my dead body --

(beat)

-- as soon as it's removed, I'm destroying this device -- it's too powerful -- Wyatt, be damned --

MOORE -- pausing -- somber --

MOORE (CONT'D)

But that's not enough -- as we've always known --

KAMINSKI -- his wheels turning --

KAMINSKI

Garber -- she'll just build another --

MOORE  
If we let her --

A look passes between them --

MOORE (CONT'D)  
Do it in the basement --

MOORE dismisses him. Kaminski starts to leave --

MOORE (CONT'D)  
Kam -- you're a good man --

INT. HALLWAY, PENTAGON BUILDING -- CONTINUOUS

KAMINSKI -- walking down the hall -- gunning for Garber -- a solitary mission --

INT. SURGERY BAY, BIO-REVOLUTION LAB -- CONTINUOUS

GARBER -- nudging closer to the gurney -- careful to avoid attracting notice -- concealing a syringe with antigen --

THE NURSE -- injects the second drug into 1's IV --

1's breathing and heart rate become very slow --

GARBER -- sees the secondary IV --

THE NURSE -- fills a syringe with the third drug --

GARBER -- moving to the secondary IV -- attracts the notice of ANOTHER NURSE and also a guard --

THE NURSE -- injects the third and last drug into 1's IV --

INT. HALLWAY, PENTAGON BUILDING -- CONTINUOUS

KAMINSKI -- reaches Garber's room --

INT. CONTAINMENT ROOM -- CONTINUOUS

KAMINSKI -- gets the drop on PELHAM, who is just coming to --

INT. SURGERY BAY, BIO-REVOLUTION LAB -- CONTINUOUS

GARBER -- out of options -- out of time -- stabs 1 in the heart with the antigen syringe --

SURGEON  
What are you doing -- ?

THE HEART MONITOR -- BEEP -- beep -- b -- 1's heart stops --

GARBER  
No -- !!!

GARNER -- throws herself forward -- and thumps on 1's heart  
in rhythmic chest compressions --

SURGEON

Guard -- !!!

INT. HALLWAY, PENTAGON BUILDING -- CONTINUOUS

KAMINSKI -- runs to the lab --

INT. SURGERY BAY, BIO-REVOLUTION LAB -- CONTINUOUS

GUARDS -- tear Garber away from 1 -- drag her out of the bay --  
come face-to-face with Kaminski --

GARBER -- up to this point -- grieving -- now begins to resist --

INT. PENTAGON BUILDING -- CONTINUOUS

KAMINSKI -- leads Garber by the arm -- at gunpoint -- through  
a hallway -- down a flight of stairs -- then another --

GARBER

Where are we going -- ?

KAMINSKI -- drags her into the dingy basement -- and shoves  
her to the ground --

INT. SURGERY BAY, BIO-REVOLUTION LAB -- CONTINUOUS

THE SURGEON -- starts a drill --

EXTREME CLOSE UP -- we PASS into 1's BLOODSTREAM -- his heart  
is not beating -- his blood isn't moving -- yet the antigen  
is working -- transforming dead zones into live ones --

THE SURGEON -- brings the drill bit to 1's head --

THE HEART MONITOR -- starts BEEPING -- startles everyone --  
a nurse fiddles with the wires -- assuming one is loose --

1 -- begins to stir --

NURSE

Doctor -- !

THEY ALL -- stare at 1 -- completely confounded --

1's INTERFACE -- reboots --

1 -- opens his eyes -- snaps his arm restraints --

THE MEDICAL STAFF -- shriek, flee --

1 -- pulls the syringe out of his heart -- the IV's out of  
his arms -- he rips the rest of the restraints away --

THREE GUARDS descend on him -- guns drawn -- firing --

1 shields himself behind a FOURTH GUARD, who is shot repeatedly -- he returns fire with the fourth guard's gun -- 1 is shot in the leg as he shoots and kills the other guards --

1 -- checking his wound -- starts to will the blood to clot --

INT. INTERFACE -- CONTINUOUS

He looks at surveillance views of the inner building -- one after another -- in rapid succession -- until he sees a view from a basement camera -- Garber on her knees -- Kaminski poised to shoot her in the back of the head --

INT. SURGERY BAY, BIO-REVOLUTION LAB -- CONTINUOUS

1 -- rushes to the stairs -- hobbled -- dripping blood --

1  
Grace -- !!!

INT. BASEMENT -- CONTINUOUS

GARBER -- her eyes dart about desperately -- she SEES rows of decrepit shelving filled with primitive computers, hulking monitors, outmoded machines.

KAMINSKI  
Can I ask you a question -- one question -- will you tell me the truth -- ?

INT. STAIRWELL -- CONTINUOUS

1 -- hurdles down stairs -- his leg hurts like hell -- but he's using the pain to push himself --

INT. BASEMENT -- CONTINUOUS

KAMINSKI  
-- what did you hope to gain -- ?

GARBER  
-- gain -- I don't know -- the desire to improve ourselves -- master nature --

KAMINSKI  
-- to play God -- !!! -- why don't you just say it -- ?

GARBER  
-- God-forbid you say it -- then you're pilloried and dammed --

KAMINSKI

-- that's right, lady -- be smug --  
you're making my day --

KAMINSKI -- bringing his gun to the back of her head --

GARBER

-- but it's more than just that --

KAMINSKI -- hesitating --

INT. STAIRWELL -- CONTINUOUS

1 -- encounters a FED -- and dispatches him -- runs through  
him -- a moveable object meets an unstoppable force --

INT. BASEMENT -- CONTINUOUS

GARBER

-- if we're going to save ourselves  
and survive on this planet --

KAMINSKI

-- oh spare me the planet crap --

KAMINSKI -- foaming -- psyching himself into this --

THE SPRINKLERS come on -- they look up -- the lights go off --  
pitch black --

We HEAR Garber grunt and Kaminski fall backwards -- he fires  
repeatedly -- we SEE her run away in the muzzle flash --

KAMINSKI (CONT'D)

-- fuck --

GARBER -- moving somewhere in the darkness -- tiny sounds --  
then she is illuminated -- by a dim, distant light -- we  
HEAR KAMINSKI laugh -- having found the pullstring for a  
bare bulb on a different circuit --

GARBER clings to a shadow -- KAMINSKI stalks her --

THE SPRINKLERS -- drench them --

GARBER -- realizing -- he's alive -- 1's alive -- based on  
this -- a sudden inspiration --

GARBER

(to Kaminski; loud)  
-- hey -- over here -- !

KAMINSKI -- wheels in her direction -- GRUNTS and FIRES wildly --  
as 1 seizes the chance and bursts onto him -- his left hand  
grabbing the pistol from behind -- his right smashing  
Kaminski's nose with an elbow --

KAMINSKI -- staggers backwards --

THE GUN -- skirts across the floor --

1 -- drawing closer -- obviously hobbled -- wants to finish him off -- Kaminski ducks a blow -- finds a rebar -- smashes 1's leg -- pounding 1 -- missing 1 -- swinging wildly -- a brutal exchange of blows -- full-on combat -- hand-to-hand --

-- constrained -- exhilarating -- vicious --

-- in the cobwebs and rubble --

-- KAMINSKI -- tires -- his reactions slow -- 1 gains the advantage -- and finally puts Kaminski down --

1 -- facing Garber now -- the ecstasy of being alive -- and in love -- and saving her -- all of it -- and then he SEES -- that last look of hers -- the one that enthralls him -- except he also SEES BLOOD -- she can barely stand -- the look means something else now -- she's in pain --

GARBER (CONT'D)

I'm sorry --

1

Grace -- !

GARBER

I'm not going to make it --

She slumps -- he catches her -- eases her to the ground -- she has a gut wound -- he can't staunch the bleeding --

GARBER (CONT'D)

There's nothing you can do -- I always said that you had limits -- now we found one --

They exchange a look -- she touches his face --

GARBER (CONT'D)

You'll still be alive in 200 years --

He squeezes her hand --

1

Easy --

The light in her eyes dims --

GARBER

Run -- !

DISSOLVE TO:

EXT. LONGFELLOW BRIDGE, BOSTON -- DAY

AERIAL POV -- 1 begins to run across the bridge -- he's the size of a dot --

BRIDGE CAMERA POV'S -- he's moving as fast as he can --

[Note -- we saw this in the opening.]

DISSOLVE TO:

INT. PENTAGON BUILDING -- DAY (FLASHBACK)

A SERIES OF SHOTS -- resuming scene --

1 -- cradles GARBER in his arms in the basement --

He carries her upstairs -- through hallways -- past FEDS -- into the surgery bay -- he lays her on a table -- a SURGEON inspects the wound -- nothing can be done -- as the FEDS come calling -- and the life slips out of her -- she musters her remaining strength to say one last thing --

GARBER

Promise you won't hurt them -- you  
were meant -- for more --

Garber stops breathing -- in her eyes -- the glazed permanence of death --

1 -- takes a moment to absorb her passing -- he utters a mournful groan -- then he faces the FEDS and their guns -- he locks eyes with a just-arriving MOORE -- her words resonate -- and then -- faster than fast --

1 -- hurls himself backwards and smashes through a window --

MOORE

-- shoot -- !!!

THE FEDS -- open fire -- shredding the wall -- glass everywhere -- too late --

EXT. PENTAGON BUILDING -- CONTINUOUS

1 -- descends four stories -- and lands in a 3-point stance --

MP's -- open fire from the window --

EXT. PENTAGON BUILDING, BOSTON -- CONTINUOUS

1 is shot in the shoulder -- he stumbles as -- he's shot in the leg -- he regains his stride and keeps running --

END FLASHBACK

DISSOLVE TO:

EXT. LONGFELLOW BRIDGE, BOSTON -- CONTINUOUS

Here we are again -- one last time --

1 -- runs on the bridge --

HI-RES AERIAL POV -- of him running -- PULLING BACK --

INT. HUB -- CONTINUOUS

LAHR & HODGE -- stare at 1 on their screen --

INT. MOORE'S CAR -- CONTINUOUS

En route -- racing -- in pursuit --

MOORE

Patch it through --

MOORE -- sees it all on his handheld device --

EXT. SKY -- CONTINUOUS

A PREDATOR circles high overhead --

INT. MOORE'S CAR -- CONTINUOUS

MOORE -- can taste it -- the thrill of the kill --

EXT. LONGFELLOW BRIDGE, BOSTON -- CONTINUOUS

1 -- runs -- digging hard --

INT. MOORE'S CAR -- CONTINUOUS

MOORE

Take him out -- now --

EXT. SKY -- CONTINUOUS

A MISSILE is fired from the Predator --

EXT. LONGFELLOW BRIDGE, BOSTON -- CONTINUOUS

MISSILE'S POV -- swooping towards the bridge --

1 -- running --

INT. HUB -- CONTINUOUS

ONSCREEN, MISSILE'S POV -- the bridge growing larger -- 1  
running -- looking up -- the white flash --

EXT. LONGFELLOW BRIDGE, BOSTON -- CONTINUOUS

THE BRIDGE -- explodes --

INT. HUB -- CONTINUOUS

ONSCREENS -- we see views of the explosion from ground cameras and the Predator -- 1 is there one minute -- smoke billows from a crater in the next --

INT. MOORE'S CAR -- CONTINUOUS

The last view we see is on Moore's device -- Moore turns it off --

Plumes of black smoke rise in the distance --

FADE OUT:

FADE IN:

INT. DEFENSE SECRETARY WYATT'S OFFICE -- DAY

WYATT -- reads Moore's report --

WYATT

Obliterated -- that's convenient --

MOORE

It is what it is -- we owed it to Kaminski --

Wyatt walks Moore to the door --

WYATT

You know what I like to say -- we all bob and weave -- but why do you suppose he ran across a bridge -- ? Such an easy target. And why didn't he hack the Predator -- ? Why did he look up, at the end, as if he was timing something -- ?

The men exchange a look -- Moore draws a line --

MOORE

He didn't jump in the water --

WYATT

I didn't say he did --

MOORE

We all saw him die --

WYATT

Did we -- ? On camera -- yeah, we did -- but we don't have a single eyewitness -- no one saw him there in the flesh -- doesn't that bother you -- ?

MOORE -- bothered -- leaves --

INT. HOSPITAL ROOM -- DAY

Title Card: One Month Later

A BOY in bed -- bright-eyed -- healthy --

Peg sits next to him -- beaming -- teary-eyed --

PEG

You're okay -- it's over -- the  
cancer's all gone -- !

She hugs her son --

PEG'S SON

Can I go home now -- ?

PEG

Yes honey -- you can -- !

The camera MOVES into the lens of the laptop on the bedside  
table until it fills the screen --

INT. MOORE'S OFFICE, PENTAGON -- CONTINUOUS

MOORE -- answers the phone --

HODGE (V.O.)

Garber's on the grid --

MOORE

Garber's dead --

INT. HUB -- CONTINUOUS

LAHR -- one last time -- keyboard magic --

ONSCREEN -- we SEE Garber's flight reservations --

HODGE

She made reservations on 2,000 flights --  
they all left this morning at roughly  
the same time -- what do you make of  
that -- ?

ONSCREEN -- a data stream -- the 2,000 flights --

INTERCUT -- MOORE AND HODGE

MOORE -- his wheels turning --

MOORE

This morning -- did she take one -- ?

HODGE

No, she took them all according to our  
data -- now she's everywhere at once --

MOORE -- his head reeling --

MOORE

It means he's alive -- he's alive  
and they're together --

HODGE

Huh -- ?

EXT. UNDERWATER -- DAY

SWIMMING -- through translucent water -- with TROPICAL FISH --  
emerging at the shore into brilliant sunshine --

EXT. BEACH -- CONTINUOUS

BLUE SKY -- WHITE SAND -- paradise --

MOVING -- a human POV -- across the beach -- through a resort --  
picking up speed --

EXT. CARIBBEAN CITY -- CONTINUOUS

-- FLYING -- through the city -- down squalid streets --  
into a classroom -- FINDING 1 here teaching -- but still  
MOVING -- through the classroom --

EXT. SOMEWHERE IN AFRICA -- DAY

-- into parched fields -- an African landscape -- FINDING 1  
here working with the locals on advanced irrigation drip  
technology -- and still MOVING --

INT. HOVEL -- NIGHT

-- into a hovel -- bare surroundings -- thatched roof --  
FINDING 1 working on design schematics for solar technology --

He looks into the middle distance -- at nothing -- and starts  
crying -- as

GARBER -- lays hands on his shoulders -- wraps her arms around  
him -- nuzzles cheek-to-cheek -- intimate -- intoxicating --

1

I wish I wasn't dreaming --

GARBER

Does it make a difference -- ?

She takes him by the hand -- they slow dance --

1

That depends -- are dreams real -- ?

GARBER -- nods --

1 (CONT'D)

They are -- ?

GARBER

While they last.

They kiss -- and for a moment -- everything is too good to be true -- too impossible -- too romantic -- as --

The camera CRANES high overhead -- until we SEE that we are looking at 1's interface -- CRANING higher -- into the real world -- we SEE 1 sitting at the table -- alone -- as --

The camera RISES through the roof of the hut -- climbing in the sky -- into the heavens -- until his location becomes a flashing dot on a map in the hub --

-- an instant later -- two thousand dots start flashing all over the world --

FADE OUT:

The End