

UNIVERSAL SOLDIER

by

Dean Devlin

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BLACK SCREEN

A brief tattoo of EERIE SOUNDS; an odd mixture of jungle noises compound together with a foreboding high pitched human shrill.

SLOW FADE IN:

1 EXT. DENSE JUNGLE - RAIN - NIGHT 1

It's a downpour. Quickly we DRIFT through the dripping leaves and thick jungle foliage. A path seems to have been hacked away for us as we MOVE forwards, through the flora.

2 REVERSE ANGLE - SAME 2

Running full gait, leaping over the vegetation, a young soldier, WITZY races through the jungle and into a CLEARING.

In the distance behind him, shadowy silhouettes of human figures carrying TORCHES move slowly through the night.

3 SCREAMING PAINTED FACE 3

Multi-colored streaks painted haphazardly across his face, this YOUNG MAN wails out at us.

YOUNG MAN

Let the dead awake 'cuz the ass
kickers of the world are here!

WIDEN TO REVEAL:

4 EXT. JUNGLE CLEARING - CONTINUOUS 4

As the Young Man finishes his cry, he tosses his torch high in the air, landing on a pile of wood that IGNITES INTO A BONFIRE on contact.

As the fire builds the clearing becomes lit, revealing two dozen AMERICAN BOYS in various states of undress who hoot and holler. Most are adorned in colored painted stripes across their faces, and chests.

Super up: Tsao Li, Vietnam, 1969

We FOLLOW Witzzy as he runs through the campsite. Makeshift huts, SEVERED ANIMAL HEADS mounted on wooden spikes, a tattered American flag and graffiti painted over the rock cliff that marks the back end of the camp.

CUT TO:

5 BASE OF THE CLIFF - SAME

5

Dressed in loose fitting torn camouflage, this soldier sits under an overhanging rock sheltering him from the rain. He sparks up a match, giving him light to read a letter from home.

The letter, written in French, is damp; the ink running. Stapled to the letter is a worn black and white photo of an older man and woman standing in front of a two story farmhouse.

WITZY (O.S.)
(out of breath)
Devreux! They caught 'em.
They're bringing 'em back now.

PFC. LUC DEVREUX

Turns and looks towards Witzy. His chiseled handsome features incongruous with the sad, frightened look in his eyes that betray his isolation.

LUC
All of them?

WITZY
(nodding)
They'll be here any second.

LUC
Did they say anything?

Witzy leans in close, not wanting to be overheard.

WITZY
I don't know. What are you going
to do if they find out you let
'em go?

Luc has no idea. He's scared. Witzy, his friend, swallows hard in sympathy.

CUT TO:

6 BONFIRE - SAME

6

The flames SIZZLE in the pouring rain. The TORCHBEARERS arrive. Five Soldiers holding torches and rifles shepherd a handful of civilian "prisoners" close to the bonfire.

The prisoners line up and are thrown down to their knees. Everyone in the campsite draws near. A show about to begin.

7 A GRASS HUT

7

A FIGURE steps out of the hut covered in a camouflaged poncho, its hood concealing the Figure's face.

He walks with the authority of command.

8 BONFIRE

8

He passes the TORCHBEARERS and stands in front of the prisoners next to the blazing bonfire. Slowly he reaches up and pulls off his hood exposing his face. For the first time we see...

LT. ANDREW SCOTT

Wild eyed and handsome, dark black circles painted around his eyes with blood stained stripes smeared across his cheeks. An evil, psychotic glazed look in his eye.

As Scott walks past the prisoners, examining them, we see for the first time that they are made up primarily of Vietnamese teenage BOYS AND GIRLS. All dressed in civilian attire.

Luc watches from the back.

One of the young Vietnamese boys catches Scott's attention. Angrily, Scott grabs him SCREAMING AT HIM IN VIETNAMESE. But the BOY does not answer. Scott smiles and backs off.

SCOTT

(to Boy)

You don't understand me? Or maybe you're just deaf?

Scott delicately runs his fingers over the Boy's EARS. Stroking them gently.

SCOTT (CONT'D)

I guess these are of no use to you. You know what? They'd go great in my collection.

Scott rips open his poncho exposing his chest. Hanging around his neck, A DOZEN SEVERED EARS strung together as a necklace.

The Boy's eyes go wide. Frightened, he tries to back away but a soldier behind him holds him still.

Scott smiles wickedly. He withdraws a MACHETE and lifts the blade dangerously close to the Boy's head. Suddenly the terrified Boy YELLS OUT IN VIETNAMESE.

As the Boy speaks, Scott slowly turns and fixes his glare at Luc.

(CONTINUED)

8 CONTINUED:

8

Slow and deliberate, Scott walks up to Luc, measuring him. The soldiers around Luc back away, fearing the worst. Luc gets up. Scott grabs a rifle from another soldier and throws it HARD at Luc who catches it.

SCOTT

Kill 'em.

LUC

We have to stop this, Scott.

SCOTT

You heard me, Soldier! Kill them!

Scott reaches over and lifts the barrel of Luc's gun.

9 LUC'S P.O.V. - PRISONERS

9

The barrel of his gun pointed directly at a YOUNG VIETNAMESE GIRL. Her hands tied behind her back, she cries out to be spared.

SCOTT

Do it! That's an order!

But Luc can't. Suddenly Scott lifts his rifle and BLOWS AWAY THE BOY standing next to the Vietnamese girl.

Just as Scott moves his aim towards the girl, Luc SMASHES the butt of his rifle into Scott's face. As Scott tumbles, Luc grabs the girl and takes off running into the thick jungle.

Scott recovers, scrambles to his feet and gives chase. Some other soldiers following behind.

CUT TO:

10 EXT. DENSE JUNGLE - CONTINUOUS

10

Not understanding that he's trying to help her, the GIRL resists Luc as he tries to pull her along with him.

LUC

It's okay. I'm not going to hurt you.

But the girl doesn't understand. She pulls away from him and he must strain to keep her close as they move onwards into the bush.

11 ANGLE - SCOTT

11

Screaming out like a mad man as he races through the foliage after them.

Meanwhile, Luc still struggles with the Girl who cries out in Vietnamese. Suddenly the girl BREAKS FREE, tumbling away from him, falling into the bush.

Luc stops, reaches out for the girl.

SCOTT

Devreux!

Luc SPINS at the sound. A SILENT scream.

The barrel of A RIFLE IS LIFTED.

Scott SCREAMS OUT. Bullets STREAM OUT THE BARREL OF THE RIFLE.

GUN SMOKE and FOG. Entrance wounds EXPLODE OPEN A MAN'S CHEST.

As the dust settles, we discover SCOTT FALLING hard to the ground. His chest RIDDLED with bullet holes. Luc, his gun smoking, still standing. He looks shocked and scared.

Scott grimaces in pain.

SCOTT

Traitor! Mother fucking traitor!

Unsteadily, Luc lowers his rifle and walks over to the fallen Scott. He reaches out for Scott.

LUC

I'll get the medic.

Scott slowly lifts a fist towards Luc, smiling oddly at him.

SCOTT

(smiling)

Fuck you.

Scott flips over his fist exposing a small GRENADE, THE PIN GONE. Luc tries to jump back but Scott lets the grenade DROP FROM HIS HAND.

Both men are BLOWN APART FROM THE EXPLOSION.

The other soldiers, Witzky among them, arrive late. They stop, witnesses to this carnage. Witzky looks sick. Smoke and rain. The long silence is interrupted by the ROARING SOUND OF AN ARMY HELICOPTER.

SMASH CUT TO:

12 ARMY HELICOPTER - DAY

12

It's engines thundering. Two soldier, CLARK and POWELL, toss a loaded body bag into the helicopter and back away. The helicopter takes off.

WIDEN TO REVEAL:

13 EXT. ARMY COMPOUND - NON-JUNGLE VIETNAM - DAY

13

We follow Clark and Powell as they move down a long ROW OF BODY BAGS. As they pass the last ZIPPED up bag, they stop. Clark looks away as he reaches into the next bag in line. He pulls his hand back out and reads from dead soldier's "dog tags."

CLARK
(reading)
Mason, Nick. PFC.

POWELL
(checking off his
clipboard)
Check.

Clark zips up the bag and together they move over to the next one. Again, Clark looks away as he reaches in but this time can't seem to find what he's looking for.

POWELL
No tags?

Clark unzips the bag further and reaches in again.

CLARK
What the hell?

Clark looks into the bag.

14 CLARK'S P.O.V. - INTO BODY BAG

14

Scott's dead mutilated body, his eyes closed. Clark holding the EAR NECKLACE in his hand.

Clark jumps back away from the body, scared shitless.

CLARK
What the fuck is that?

Suddenly an Army Jeep pulls up behind him. An OFFICER leans out the window. Clark and Powell snap to attention.

OFFICER
Those the two bodies from Tsao
Li?

(CONTINUED)

14 CONTINUED:

14

POWELL

Yes, Sir.

OFFICER

They're to be packed in ice and separated.

CLARK

Ice?

OFFICER

Just do it!

And the Jeep takes off again.

15 ANGLE - TWO BODY BAGS - SCOTT AND LUC

15

Laying next to each other. They've obviously been dead for some time. Clark's hand reaches in and, one at a time, zips their bags CLOSED.

SLOW DISSOLVE:

16 EXT. LAS VEGAS, NEVADA - PRE-DAWN

16

Just before the break of day. A military limousine drives through the nearly deserted streets of downtown Las Vegas, Nevada.

Super up: Las Vegas, Nevada - Present Day

The limo turns a corner and heads out onto the highway.

17 INT. MILITARY LIMO - SAME

17

Cleaning his glasses, COL. WORTH PERRY, late forties, sits in the back seat.

DRIVER (O.S.)

Colonel, call for you.

The Colonel picks up the cellular phone.

COL. PERRY

Correct. E.T.A. in twenty minutes.

CUT TO:

- 18 EXT. NELLIS AIR FORCE BASE - MINUTES LATER 18
The Military Limousine pulls up a large gate next to the air field. A Security guard opens the wire gates and the limousine drives on through.
- 19 EXT. AIR FIELD RUNWAY - CONTINUOUS 19
The limousine stops out at a lonely stretch of the tarmac at the back of the airport. Col. Perry steps out and walks onto the runway.
The Colonel checks his watch. 6:25. He looks up.
- 20 COL. PERRY'S P.O.V. - HORIZON 20
Way off in the distance, a Military Cargo Transport plane can be seen heading directly towards us.
The Colonel watches patiently as the huge craft makes its way over to us.
- 21 LANDING GEAR 21
locking into place. The WHEELS of the Cargo plane touchdown, it's breaks SQUEALING.
Out of nowhere several Army Jeeps appear on the runway. The Colonel stands at attention as the plane taxis over to him, stopping only a few yards away.
- 22 BLACKNESS 22
rips away into BRIGHT LIGHT as the nose of the cargo plane opens revealing our P.O.V. to be from within the craft. The SOUND of a powerful ENGINE ROARS to life. Headlights are FLASHING.
Jumping out in front of us and down the open nose of the plane, is THE UNISOL TRANSPORT TRUCK. Heavily armed and fortified, this is one deadly looking vehicle.
- 23 EXT. AIRPORT TARMAC - CONTINUOUS 23
The UniSol Truck rolls down onto the runway. The truck is instantly flanked by the Military Jeeps that escort it over to the hangar. The Limousine following behind.

CUT TO:

24 EXT. HANGAR - SECONDS LATER

24

The gigantic metal DOORS of the Hangar open, allowing the UniSol truck and its escorts to drive inside.

25 INT. HANGAR - CONTINUOUS

25

The UniSol Truck and its entourage stop in formation at the center of this huge structure.

A LOUD HUM of hydraulics permeates as the UniSol Truck slowly EXPANDS THREE METERS on both sides; the truck's payload enlarging. Steam clouds and condensation.

The Colonel steps out of his limo and is greeted by a group of Military Officials. Together they confer next to an EASEL holding a large map.

STAFFER

Colonel Perry, we've got less than an hour to deadline.

COL. PERRY

Then let's not waste any more time.

26 UNISOL TRUCK - REAR DOORS

26

As the doors open with a WHOOSH of steam, we FOLLOW the heavy boots of the SOLDIERS who step down and fall in line next to and facing the truck.

A technician, WOODWARD HAINES, and his assistant GARTH, fuss over and adjust the myriad of equipment adorned by the soldiers. As they work on the soldiers we can see that these are well built, strong, heavily armed men.

Woodward adjusts a helmet tucked under the arm of one soldier. He looks into a small lense attached.

WOODWARD

How's the picture?

27 INT. UNISOL TRUCK - COMMAND CENTER - SAME

27

(Note: only the command center part of the truck's payload should be seen)

Another Technician works behind a battery of MONITORS. Woodward's face fills one of the screens.

GARTH

Pretty ugly.

(CONTINUED)

27 CONTINUED:

27

Woodward moves out from one monitor, he appears in the next; adjusting the picture quality.

28 INT. HANGAR - CONTINUOUS

28

Col. Perry turns to Woodward.

COL. PERRY
Are they ready?

WOODWARD
Yes, Sir.

The Colonel moves in front of the men.

COL. PERRY
Attention!

The men in line turn and face the Colonel. As they spin in place we discover ANDREW SCOTT and LUC DEVREUX, hardened, emotionless but never-the-less alive.

They HAVEN'T AGED A DAY since we saw them thirty years ago.

COL. PERRY
This time we have only a total
of 13 minutes for the entire
operation.

As the Colonel speaks we see who he's addressing. They are all very tough looking and massively built. These are the UNIVERSAL SOLDIERS. Their lifeless eyes betray no emotions what-so-ever. Mean mother fuckers.

COL. PERRY
(pointing to map)
You'll be dropped here for an
amphibious assault and divided
into two teams, four divisions.
The Nevada team will separate...

We PUSH PAST the Colonel over to the large map behind him. We move in close on a sketch of the Colorado river.

DISSOLVE TO:

29 EXT. COLORADO RIVER - AERIAL SHOT - DAY

29

We RACE over the river below. On either side of us, the rocky lifeless mountains of Arizona. Harsh landscape. Suddenly we SOAR UPWARDS over a rock studded mountain revealing...

30 HOVER DAM

30

Glorious. We DIVE down the hillside, sailing directly towards the incredible downstream face of the HOVER DAM. As we climb up the face, we begin to notice the strange setting.

The place is totally deserted. No activity anywhere. On the dam's crest, (the top of the dam), five figures lay sprawled on the cement.

31 DEAD BODIES

31

On closer inspection we see the figures are the bodies of five tourists. All of them shot, some several times.

32 SIDE ANGLE - DAM

32

Silence. Motionless. What happened here?

33 HILLSIDE - OVERLOOKING THE TOP OF THE DAM

33

Hidden in the hills are S.W.A.T. SHARPSHOOTERS. High tech video assists laser sighting on their rifles and two-way headset communications.

One SHARPSHOOTER scans the area atop the Dam and surrounding environs.

34 SHARPSHOOTER'S P.O.V. - TOP OF DAM

34

As he pans with his scope across the top of the Dam we only see the slain bodies of the hostages. Suddenly the ELEVATOR DOORS OPEN. Quickly we PAN OVER to the doors, catching them in our cross-hairs.

SHARPSHOOTER (V.O.)

They're bringing the next one out.

Holding his hands behind his head, a FRIGHTENED HOSTAGE steps out of the elevator. Unsteadily he moves out into the daylight.

Suddenly a BLAST rings out. Blood bursts from his skull as the Hostage is shot in the head. He tumbles over next to the other bodies.

SHARPSHOOTER

Helpless, he turns away, lowering his rifle.

SHARPSHOOTER

Jesus.

CUT TO:

35 EXT. HILLSIDE - SAME

35

Just on the other side of the hill, Pandemonium. Dozens of Policemen and vehicles. An army Jeep pulls up next to a COMMAND TENT. Col. Perry jumps out and enters the tent.

36 INT. COMMAND TENT - CONTINUOUS

36

Col. Perry is met by the local and Federal POLICE Authorities. An F.B.I. AGENT stands and greets him.

F.B.I. AGENT

They just killed another hostage.
Your men have less than fifteen
minutes till they shoot the next
one.

The Colonel calmly walks over to a table that's covered with monitors, radios, phones and computers.

COL. PERRY

Current status?

BRIEFING OFFICER

They still have control of the
entire Dam. They're dug in.
There's no way in or out of there.

COL. PERRY

I told you, these lunatics are
on a suicide mission.

BRIEFING OFFICER

We can't even take one of them
down. They're all linked together
over a communications system.
One goes and they blow up the
whole dam.

CUT TO:

37 EXT. HELICOPTER - SAME

37

A helicopter flies quickly upstream behind the Dam, banking around a bend in the river, concealing it from view.

38 INT. HELICOPTER - SAME

38

The Universal Soldiers (UniSols), one by one, leap from the helicopter. Scott and Luc put on their helmets, secure them, then follow suit and JUMP.

39 SHARPSHOOTER'S P.O.V. - THROUGH BINOCULARS

39

The UniSols fall from the hovering helicopter and splash down into the water below.

SHARPSHOOTER #2 (O.S.)
Observation post 5. We have
splashdown.

CUT TO:

40 INT. COMMAND TENT - SAME

40

A RADIO OPERATOR turns, listening to his headset.

OPERATOR
They're in the water.

F.B.I. AGENT
Where did you drop them?

COL. PERRY
A mile and a half away.

BRIEFING AGENT
A mile and a half?! We've got
thirteen minutes!

COL. PERRY
Relax. Can someone get me a
coffee?

CUT TO:

41 INT. WAGONEER - CNN VEHICLE - SAME

41

A young cameraman, CARLOS, drives furiously. Sitting impatiently next to him is VERONICA ROBERTS, a beautiful and smart aggressive reporter. A hyper cynic who doesn't easily take no for an answer. She flips through the radio, looking for a news broadcast.

VERONICA
For Gods sake, Carlos, put it to
the metal. We're gonna be the
last ones on the air with this.

CARLOS
Your plane is an hour late and
I get balled out. Nice.

Veronica finds a news broadcast. She turns it up and starts taking notes.

(CONTINUED)

41 CONTINUED:

41

RADIO
(filtered)
...with nearly seventy hostages
held inside the two power stations
at the base of the structure, the
terrorists claim to have bombs
planted throughout the Dam. Using
the hostages as "human shields"...

Veronica checks her watch.

VERONICA
Shitshitshit.

Nervously she lights a cigarette.

CUT TO:

42 EXT. ROAD BLOCKADE - HIGHWAY 93 - SAME

42

A large crowd as well as several local and national NEWS CREWS
have gathered at the road block. A police barrier holding them
back.

The Wagoneer SCREECHES to a stop. Veronica runs over towards
the barricade, Carlos, toting video gear, right behind her.

CARLOS
(on the fly)
We're live in 8 seconds.

Veronica slides to a stop, skidding in between the other
reporters who are already filing their remotes. Veronica
quickly adjusts her clothing and hair.

CARLOS
4, 3...

VERONICA
Shit, my notes!

She digs into her pocket and pulls out the notes she took from
the car radio.

CARLOS
And 1, you're on!

Palming her notes in her hand, she snaps up professionally and
reports.

(CONTINUED)

42 CONTINUED:

42

VERONICA

With nearly seventy hostages held inside the two power stations at the base of the structure, the terrorists claim to have bombs planted throughout the Dam...

CUT TO:

43 EXT. OBSERVATION POST - SAME

43

Another SHARPSHOOTER (#3) scans the water behind the Dam through his binoculars.

44 SHARPSHOOTER #3'S P.O.V. - THROUGH BINOCULARS - INTAKE TOWERS 44

The UniSols swim over to the four water intake towers. Four swim down into the towers. Luc and Scott CLIMB UP towers of their own.

SHARPSHOOTER #3 (O.S.)

I can see them.

CUT TO:

45 INT. COMMAND TENT - SAME

45

The Radio Operator turns to Col. Perry.

RADIO OPERATOR

They've reached the towers.

BRIEFING OFFICER

A mile in a half in under four minutes?

COL. PERRY

(checking his watch)

Right on time.

CUT TO:

46 SHARPSHOOTER'S P.O.V. - INTAKE TOWERS - SAME

46

Luc and Scott climb two opposing towers at incredible speed. Under a minute they reach the observation platforms and dash over the bridge connecting to the top of the dam.

SHARPSHOOTER (O.S.)

Who the hell are these guy?

(CONTINUED)

46 CONTINUED: 46

At the end of each bridge, Luc and Scott duck down, peeking over the wall towards the ELEVATOR STATIONS.

47 LUC'S P.O.V. - AT ELEVATOR STATION - TOP OF THE DAM 47

From this position, we can see that just outside of each elevator, a MASKED GUNMAN waits. One in front of each elevator on either side of the structure. They both wear communications headsets.

48 ANGLE - MASKED GUNMEN 48

Standing by the two disabled elevators.

MASKED GUNMAN #1
(into headset)
Checkpoint one, all clear.

CUT TO:

49 EXT. BASE OF DAM - OUTSIDE POWER STATIONS - SAME 49

Two TERRORIST SNIPERS on either side scan the area above. Hidden behind fortifications, they are armed and prepared for an attack.

TERRORIST SNIPER #1
(into headset)
Checkpoint two. All clear.

Across the river on the other side of the Dam, another Terrorist Sniper (#2) sits crouched down behind fortifications.

TERRORIST SNIPER #2
(into headset)
Checkpoint three. All clear.

CUT TO:

50 EXT. ROAD BLOCKADE - SAME 50

Veronica is just finishing her report. Around her, gawkers and reporters fight for a good view.

VERONICA
...from Boulder Dam at the
Nevada/Arizona boarder, I'm
Veronica Roberts reporting live
for CNN.

(CONTINUED)

50 CONTINUED:

50

CARLOS

And we're out.

Veronica relaxes, catches her breath.

VERONICA

How'd I do?

CARLOS

You were great. But I believe
it's called the Hover Dam.

Veronica slaps herself on the head.

VERONICA

(scolding herself)

Dumb!

She spots another reporter, CHARLES, and rushes over to him.

VERONICA

Charles! Fill me in. What's
going on here?

Charles just looks at her like she's crazy.

CHARLES

I thought you were in Indonesia?

VERONICA

I'm back.

CUT TO:

51 EXT. TOP OF DAM - THE CREST - SAME

51

Crouched low, hiding at the edge of the connection bridge, Luc
assembles his special rifle, equip with SILENCER.

At the next bridge over, we see Scott doing the same.

Suddenly both men jump out and FIRE. Both Masked Gunmen are
SHOT SQUARE IN THE HEAD. They topple over.Luc races to one, Scott the other. In a flash, they remove
small SPEAKER BOXES from their belts and place them on the
floor. They remove the headsets from the gunmen and place them
alongside the speakers.

CUT TO:

- 52 INT. UNISOL TRUCK - COMMAND CENTER - SAME 52
- Woodward and Garth are at the control. Through the monitors we can see everything that Luc and Scott see. On the other monitors we see the interior of a dark tunnel.
- WOODWARD
Playback.
- GARTH
Rolling.
- Garth hits a button and the Masked Gunman's voice is heard.
- MASKED GUNMAN'S VOICE
Checkpoint one...
- CUT TO:
- 53 EXT. DAM'S CREST - SAME 53
- Luc kneeling by the box. Through the box the voice is heard.
- MASKED GUNMAN'S VOICE
(filtered through box)
...all clear.
- CUT TO:
- 54 INT. UNISOL TRUCK - SAME 54
- Woodward turns up the volume. He and Garth listening intently.
- TERRORIST SNIPER #1 (O.S.)
(filtered)
Checkpoint two, all clear.
- Garth turns and high-fives Woodward. The plan's working.
- CUT TO:
- 55 EXT. DAM'S CREST - TOP OF DAM - SAME 55
- Luc and Scott duck down behind the wall retrieving some ROPE from their jackets. They check their watches.
- CUT TO:
- 56 INT. DARK TUNNEL - ATTITC - ARIZONA SIDE - SAME 56
- Two UniSols run down the tunnel along side the intake pipe. They get to a VALVE and grab on.

57 INT. DARK TUNNEL - ATTITC - NEVADA SIDE - SAME 57

Another two UniSols arriving at the same point at their tunnel.
They grab the VALVE.

CUT TO:

58 EXT. BOTTOM OF DAM - CONTINUOUS 58

The TERRORIST SNIPERS spin at a LOUD WHOOSHING SOUND. Farther down the stream they see WATER GUSHING OUT of the Canyon Wall Outlet Works (designed to shoot off excess water). The diversion prevents them from noticing...

TWO ROPES DROPPING over the top of the dam.

59 EXT. TOP OF DAM - THE CREST - CONTINUOUS 59

Scott and Luc climb over the lip of Dam, dropping out of sight.

60 EXT. TERRORIST SNIPER POSITION - SAME 60

The Terrorist Snipers watch the water gushing out the other side, not noticing Scott and Luc who REPEL DOWN the massive face of the Dam.

61 SHARPSHOOTER #2'S P.O.V. - SCOTT AND LUC 61

They drop down at incredible speed. The ropes burning their gloves.

SHARPSHOOTER #2 (O.S.)
Bill, you should see what I'm
seeing!

When they reach bottom, they hit a LANDING just above the heads of the Terrorist Snipers, hidden from view.

62 EXT. LANDING - BASE OF DAM - SAME 62

On their bellies, Luc and Scott crawl to the edge of the landing. They pull their guns and take aim at the Terrorist Snipers below.

63 ANGLE - TERRORIST SNIPERS 63

Scared, ready to fight.

(CONTINUED)

63 CONTINUED:

63

Suddenly below them, from under the loading platform, the remaining UNISOLS EMERGE, unseen by the Terrorist Snipers, swimming out of the exhaust vents.

Luc and Scott JUMP TO THEIR FEET. Using their rifles with the silencers, they SHOOT THE FOUR TERRORIST SNIPERS, who drop dead before they know what's hit them.

In a FLASH, the four other UniSols crawl up onto the platform, pull off the headsets of the Terrorist Snipers and place SPEAKER BOXES along side of them.

CUT TO:

64 INT. UNISOL TRUCK - SAME

64

Again Woodward ques Garth.

WOODWARD
And roll tape.

We hear ALL THE CHECKPOINTS counting off on tape. Woodward smiles triumphantly.

CUT TO:

65 INT. POWER STATION - NEVADA SIDE - SAME

65

Luc and two other UniSols run through.

66 INT. POWER STATION - ARIZONA SIDE - SAME

66

Scott leads two UniSols through the room.

CUT TO:

67 AN EXPLOSIVE DEVICE

67

Attached to the wall. A hand reaches up and adjusts the controls on the bomb. A light flashes RED.

WIDEN TO REVEAL:

68 INT. HALLWAY - INSIDE DAM - SAME

68

The man pulling his hand away from the bomb is WAGNER, the leader of the terrorists. He kneels down and opens a sophisticated GREY SUITCASE.

(CONTINUED)

68 CONTINUED:

68

Inside the suitcase we see SEVEN RED LIGHTS, all marked ARMED. He adjusts some buttons in the case and the final light turns from green to RED; ARMED.

Wagner shuts the case and walks down the hall. He stops at an intersection and leans against the wall. Cooly, he lights up a cigarette.

WAGNER

Everything alright over there?

69 REVERSE ANGLE

69

The intersecting hallway is the Visitor's Gallery. Inside this hall are the seventy HOSTAGES. Each with their hands tied behind their backs.

On the other side of them, guarding the mouth of the gallery are two heavily armed GUNMEN. One of the gunmen turns around

GUNMAN

All clear.

Wagner takes a cool drag off his cigarette and turns up the volume on his WALKIE-TALKIE.

TERRORIST SNIPERS #1 & 2 (RECORDED)

(filtered)

...checkpoint three, all clear...
checkpoint four, all clear...

WAGNER

(low; to himself)

Good. Good.

Suddenly at the mouth of the Gallery, a man in a WORKMAN'S OVERALLS appears. As he turns the corner we recognize him as GR74, a UniSol. Emotionlessly he moves closer to the terrorists.

The GUNMEN jump up, guns pointed.

GUNMAN #1

Stop! Hold it right there!

GR74 doesn't stop. He just keeps coming at them.

GUNMAN #2

I don't believe this.

GUNMAN #1

I said stop!

(CONTINUED)

69 CONTINUED:

69

But he keeps walking.

WAGNER
(shouting over)
Shoot him!

The Gunmen OPEN FIRE. Like a newspaper in the wind, GR74 is ROCKED OFF HIS FEET. Bullets RIPPING INTO HIM, jolting his body violently.

GUNMAN #1
What the hell was that?

Finally the shooting stops. Everyone is scared, blood pumping. Wagner reopens his suitcase. He holds the DETONATION BUTTON close to his finger.

WAGNER
It could be a trap. Check this guy out!

Slowly the Gunmen walk over to GR74's body. As they stand over him they see he's long gone, blood everywhere.

Cautiously, each gunman turns looking down the two sides of the hall. They see nothing.

But the second they turn, GR74 SITS BACK UP! In one fluid motion he draws his pistol and FIRES.

70 BULLET'S PROJECTILE

70

The bullet cuts through the HOSTAGES, clipping parts of clothing and packages, landing hard at WAGNER'S FOREHEAD. He's shot DEAD SQUARE BETWEEN THE EYES.

His hand falling harmlessly away from the RED BUTTON.

The two Gunmen, swing back around at the sound of the shot.

Leaping out behind them, the rest of the UniSol team who OPEN FIRE, SHREDDING the gunmen in a heartbeat. It's not pretty.

GR74, still bleeding excessively, sits silently covering his wounds with his hands.

Scott and Luc stop firing and move towards one another, meeting at the mouth of the Gallery.

Both Luc and Scott move into the Gallery, scanning the hostages. The other UniSols behind them, guarding.

Luc checks out the prisoners leaning against one wall, Scott behind him checking the others. Luc suddenly slows down. His expression changes. He seems to be reacting to something.

71 LUC'S P.O.V. - THE HOSTAGES

71

With their arms tied behind their backs. They kneel in line next to each other waiting to be released.

Luc TWITCHES SLIGHTLY. Something bothering him.

FLASHBACK:

VIETNAM - NEAR BONFIRE - (FROM OPENING)

Luc is walking past the prisoners we saw in the opening of the film. Like the hostages, their arms are bound behind their backs.

BACK TO SCENE:

VISITOR'S GALLERY

Luc stops as he gets in front of a YOUNG BOY kneeling next to a YOUNG GIRL. They've both been crying. Luc just stares at them.

GARTH (V.O.)
(filtered through
headset)
GR13 Status report?

SCOTT
GR13. Arizona team, all clear.

GARTH (V.O.)
(filtered)
GR44? Report?

But Luc doesn't move. He just stands there, staring at the hostages. He looks confused.

CUT TO:

72 INT. UNISOL TRUCK - SAME

72

Garth turns up the volume on his mike.

GARTH
GR44? Do you read?

Woodward turns back.

WOODWARD
Problem?

Garth only shrugs. This has never happened before.

CUT TO:

73 INT. VISITOR'S GALLERY - SAME

73

Luc looks up, away from the hostages as SCOTT turns and faces him.

FLASHBACK:

SCOTT'S FACE

Painted with blood. Screaming at us.

SCOTT

Kill them!

BACK TO SCENE:

VISITOR'S GALLERY

Scott's emotionless face. Luc, locked on his image, stares at him, fascinated.

GARTH

(filtered)

GR44. Respond. That is an order.

Suddenly Luc seems to return to normal. He snaps to attention.

LUC

GR44. Nevada team, all clear.

CUT TO:

74 INT. PRESS BRIEFING TENT - LATE AFTERNOON

74

The mood is up. FLASHES from press photographers. Col. Perry addresses the media.

COL. PERRY

...this marks the third successful mission performed by the newly formed Universal Soldier Strike Force. Once again, without any casualties or injuries.

Sitting among the reporters is Veronica. She interrupts.

VERONICA

(checking her notes)

Colonel, you've stated that the mission took a total of 12.4 minutes. How is that possible?

COL. PERRY

(smiling)

Good training, ma'am.

(CONTINUED)

74 CONTINUED:

74

The reporters chuckle at the retort but Veronica doesn't give up.

VERONICA

Seriously Colonel. They swam a mile and a half to the dam, repelled down a 726 feet drop and overcame the terrorists all in 13 minuetts? Just who are these guys?

COL. PERRY

I'm sorry but their identities must be kept strictly confidential.

REPORTER

I'm sure the U.S. Olympic teams would like to meet them.

Again, more laughter from the peanut gallery.

VERONICA

How long do you think you can keep this information away from us?

COL. PERRY

(impatient)

Miss Roberts, I've explained this to you before. You may not understand this but these men have wives and children waiting at home for them. I will not do anything to jeopardize them.

The room becomes uncomfortable with this confrontation. Everyone looks at Veronica whose face betrays nothing.

COL. PERRY

Ladies and Gentlemen, thank you.

75 CARLOS' P.O.V. - THROUGH VIDEO CAMERA

75

as Col. Perry exits, the other reporters following. We PAN over to Veronica. She looks pissed.

Carlos lowers his camera.

CARLOS

I hate it when you get that look in your eyes.

She storms out.

CUT TO:

76 EXT. VISITOR'S PARKING - MOMENTS LATER

76

Carlos is rushing to catch up with Veronica who's already at the Wagoneer.

CARLOS

Veronica, we have to be back at the airport within the hour.

VERONICA

We'll be back in plenty of time.

Veronica turns and watches COL. PERRY'S JEEP passing. Quickly she jumps in her car.

CARLOS

What are you doing?

VERONICA

Get in.

Carlos jumps in.

CUT TO:

77 INT. WAGONEER - CONTINUOUS

77

Veronica puts it in gear and drives. Carlos next to her notices the Colonel's Jeep ahead.

CARLOS

Let's not do this.

VERONICA

Don't start with me.

CARLOS

I just don't understand. What is it with you?

VERONICA

I've been in this business long enough to know when someone is blowing smoke up my ass.

CARLOS

I'm not talking about that. I'm talking about you.

VERONICA

What about me?

CARLOS

You've been working for the past two and a half years straight. You've got to slow down.

(CONTINUED)

77 CONTINUED:

77

VERONICA

I'm a reporter, Carlos. It's what I do.

CARLOS

Well I can't do it anymore. This one's it for me.

Veronica is stunned. She turns to him, surprised.

VERONICA

What? You can't. You know I can't get along without you.

CARLOS

(pointedly; harsh)

Really?!

Veronica turns away, not wanting to deal with what he's implying.

CARLOS

(softer)

Everyone knows you loved Joe. But working yourself to death isn't going to bring him back. You've got to start to live again. You can't keep hiding behind your work. Who knows, you might start something new.

There is an awkward silence. A subject she can't deal with.

VERONICA

Here we go.

Veronica, happy to break the silence, points out the Colonel's Jeep as it turns off the main highway.

CUT TO:

78 EXT. NELLIS AIR FORCE BASE - DAY

78

Col. Perry's Jeep reaches the main gates. Security lets the Jeep pass and the Colonel drives on through.

79 REVERSE ANGLE - VERONICA AND CARLOS

79

Parked behind a sand dune, Carlos video tapes from the Jeep.

(CONTINUED)

79 CONTINUED:

79

CARLOS
(sarcastic)
This is great footage, Ronnie.
A Jeep driving on an airfield.
We're bound to get the Pulitzer!

VERONICA
Keep your cables plugged, Carlos.

80 CARLOS' P.O.V. - THROUGH VIDEO CAMERA

80

We FOLLOW the Jeep as it drives up to the large Hangar. Through the large doors we see the UniSol Truck inside. As the Jeep parks next to it, the Hangar doors close.

Veronica jumps out of the Wagoneer.

VERONICA
Your right, we're not going to
get anything from out here. I'm
going inside.

Carlos gets out of car. Walking up to her...

CARLOS
That is a Military installation.
They've got guns. Big ones.

VERONICA
(kidding)
I've never been afraid of a big
gun.

Carlos rolls his eyes.

CARLOS
I can't shoot anything in there.
It's illegal. The network won't
even use it.

Veronica grabs a still camera out of the Wagoneer and starts off for the compound.

VERONICA
(teasing)
And I thought Hispanics were
supposed to be macho.

And she's gone.

(CONTINUED)

80 CONTINUED:

80

CARLOS
(to himself)
Why do I always fall for the crazy
ones?

CUT TO:

81 EXT. NELLIS AIR FORCE BASE - DAY

81

Veronica sneaks over to an unguarded stretch of fencing. She finds a tear in the fence and crawls through.

82 EXT. HANGAR - CONTINUOUS

82

Making sure her arrival has been undetected, Veronica stops near a side door at the back of the hangar. She watches as some pilots exit the hangar door. Once they are gone, she slowly makes her way to the doorway.

CUT TO:

83 INT. HANGAR - CONTINUOUS

83

Quickly darting in, Veronica hides behind a stack of equipment. She scans the room, quietly taking pictures.

84 VERONICA'S P.O.V. - THROUGH CAMERA

84

SNAP. The enormous hangar is relatively empty. In the center of the room is the expanded UniSol Truck. SNAP.

SNAP. Along side of it, Col. Perry consults with some military brass.

SNAP. The Colonel walks to the back of the truck and steps inside.

CUT TO:

85 INT. UNISOL TRUCK - CONTINUOUS

85

We are watching one of the MONITORS showing Luc's P.O.V. of the hostages in the hall; a replay - sound and picture.

Woodward, Garth and Col. Perry watch.

GARTH
He just froze up. I don't know
what happened.

(CONTINUED)

85 CONTINUED:

85

WOODWARD

I think we should take him out of the program until we figure out what went wrong.

COL. PERRY

Just double his serum. He'll be fine.

For the first time we see the truck's payload in its entirety. Beyond the Command center and behind a glass partition, there is a full functioning laboratory.

Sitting naked inside are the UniSols (GR74 is NOT here). Luc sits across from Scott. He looks pale.

Undressed, we can see that the bodies of the UniSols are covered with well healed SCARS.

COL. PERRY

Have you finished the cooling process?

WOODWARD

(adjusting controls)

At sixty below, lowering to final stage of ninety degrees below zero.

Col. Perry walks over to the window along side Luc. He kneels down next to him. He grabs a microphone, talking through the glass.

COL. PERRY

GR44, can you hear me?

Luc slowly re-opens his eyes. He stares blankly at the Colonel.

LUC

Yes, Sir.

COL. PERRY

Why did you stop in front of the hostages? What happened?

Luc cocks his head slightly, not understanding.

LUC

Innocent.

The Colonel looks to Woodward for an explanation. But Woodward only shrugs.

(CONTINUED)

85 CONTINUED: (2)

85

COL. PERRY
What do you mean, "Innocent?"

LUC
They could have been killed.

The Colonel stands, walking back to the technicians.

COL. PERRY
(to Woodward)
Give them the serum.

GARTH
(to UniSols; over
microphone)
Okay guys, "memory clearance."

Luc slowly reaches over and touches a RED BUTTON on the arm of his container. The other UniSols all do likewise.

86 INJECTOR DEVICE

86

A multi-pronged, spiky, silver device extends out from the back of their chairs. Once the device has his head firmly in its grip, a LARGE HYPODERMIC NEEDLE JABS into the back of Luc's skull.

The image is nightmarish but the UniSols don't react; they feel no pain.

Col. Perry leans down close to the glass, next to Luc as he reacts to the serum.

COL. PERRY
(filtered)
GR44, can you hear me.
(Luc nods)
About what happened today. You
were confused.

LUC
I was confused.

COL. PERRY
Things were not the way you
thought they were.

LUC
Things were not the way I thought
they were.

(CONTINUED)

86 CONTINUED:

86

COL. PERRY
You must follow your orders at
all times.

LUC
I must follow my orders.

Col. Perry seems satisfied. He turns and looks at the other
UniSols. They all get a similar injection.

CUT TO:

87 EXT. SAND DUNE - OUTSIDE NELLIS AIR FIELD - SAME

87

Carlos paces nervously along side the Wagoneer. Suddenly his
wrist watch BEEPS.

CARLOS
There goes our plane.

CUT TO:

88 INT. HANGAR - SAME

88

Veronica is still taking pictures.

SNAP. She sees a guard wheeling in a large crate on a dolly.
He drops it near by and is joined by another TECHNICIAN. The
guard leaves.

SNAP. The technician reaches into the crate, digging around.
When he pulls his hands back out, THEY'RE COVERED WITH BLOOD.

SNAP. He wipes his hands on a towel tied to his waist and turns
towards Garth who's leaning out of the UniSol Truck.

TECHNICIAN
All done, Garth. He's ready for
the chamber.

GARTH
I'll be there in a few.

Garth waves and moves back inside the truck. The technician
turns and walks away.

Veronica carefully sneaks out from her hiding place and
cautiously makes her way over towards the crate, camera in hand.

As she nears the crate we see a VIDEO CAMERA mounted on the
UniSol truck FOLLOWING her movements.

CUT TO:

89 INT. UNISOL TRUCK - SAME

89

Woodward turns and checks some data, just missing the image of Veronica on the monitor as she nears the crate.

CUT TO:

90 INT. HANGAR - SAME

90

Veronica slowly approaches the crate. Nervously she lifts her camera, peering inside.

91 VERONICA'S P.O.V. - THROUGH CAMERA

91

GR74, his body covered with bullet holes and blood, lays in the crate, packed in ice.

VERONICA

(under her breath)

No casualties or injuries, eh?

SNAP, takes his photo. Suddenly, at the sound of the camera's CLICKING, GR74 OPENS HIS EYES! He sits upright.

Freaked out, Veronica quickly backs away. As she stumbles backwards, she BANGS into some empty containers, knocking them over.

Some guards react to the noise and SOUND AN ALARM. But Veronica is already out of here.

CUT TO: .

92 EXT. NELLIS AIR FORCE BASE - SAME

92

Veronica is running for her life. She dashes over to the fence and quickly crawls through.

CUT TO:

93 INT. UNISOL TRUCK - SAME

93

Col. Perry stands in the Command center. On the monitor we see Veronica, running off the base.

COL. PERRY

Bitch.

He turns to Garth.

COL. PERRY

Get the UniSols ready.

(CONTINUED)

93 CONTINUED:

93

GARTH
Why don't we let someone else take
care of it?

The Colonel replays the tape showing Veronica taking pictures
of GR74.

COL. PERRY
How do you think we're going to
explain that? We're going to have
to cover this whole Goddamned
thing up right now.

CUT TO:

94 EXT. OUTSIDE NELLIS AIR FORCE BASE - SAME

94

Veronica climbs over the sand dune and makes her way over to
Carlos. Out of breath, she stumbles. Carlos moves to help her.

VERONICA
(smiling)
I got it! You wont believe it.

Carlos shakes his head.

CARLOS
You're nuts, you know that?

VERONICA
Get in the car. We've got to get
out of here, fast.

CUT TO:

95 EXT. DESERT HIGHWAY - MOMENTS LATER

95

Tearing down the road in their Wagoneer, Veronica and Carlos
speed towards town. Carlos drives as Veronica takes the film
out of her camera.

CARLOS
So what'd you get?

VERONICA
A scoop. A big scoop.

She kisses the film cannister and hides it in her bra.

As they round a bend in the road, they come face to face with...

96 A MILITARY JEEP

96

blocking their path. Carlos must SWERVE off the road to avoid collision.

97 EXT. EMBANKMENT - CONTINUOUS

97

The Wagoneer slides over the top of the embankment and ROLLS DOWN THE HILL, stopping upside down at its base.

Carlos' head is banged up, blood oozing from a cut. Veronica, strapped in her seat belts, is okay. She looks out her window and sees...

THE UNIVERSAL SOLDIERS

Luc, Scott and GR55 walking slowly towards them, automatic rifles in their hands.

Scott and GR55 rip open the driver's door and YANK OUT Carlos. Luc opens the passenger's door. Veronica sits there upside down.

VERONICA
(flashing her press
pass)
Veronica Roberts, CNN.

Luc just stares at this curious woman hanging upside down. He examines the seat belts that hold her.

VERONICA
Well, you want to help me out of
here, or what?

Luc runs his finger across the seat belt, stopping at the "release" button. He presses it and Veronica TUMBLES out the car.

There is a long awkward silence as Veronica and Carlos stand in front of the guns of the UniSols. Nothing is said. Finally.

VERONICA
(innocent act)
So, uh, is there a problem,
gentlemen?

Scott touches the comm link device on his helmet.

SCOTT
Apprehended and detained.
Awaiting instructions.

(CONTINUED)

97 CONTINUED:

97

GARTH (O.S.)
(filtered)
GR13, stand by.

They do, guns trained on Veronica and Carlos.

CUT TO:

98 INT. UNISOL TRUCK - SAME

98

Garth turns from the monitors which show Veronica and Carlos being held from three different angles.

GARTH
They got 'em

COL. PERRY
(cold)
Kill them.

Garth and Woodward are shocked.

GARTH
You're not serious?

The Colonel pushes Garth away from the microphone. He hits a button and speaks into it.

COL. PERRY
Kill them.

CUT TO:

99 EXT. EMBANKMENT - SAME

99

Suddenly all three UniSols LIFT THEIR WEAPONS, taking aim. Veronica and Carlos can't believe it.

100 LUC'S P.O.V. - THROUGH RIFLE SIGHTING

100

A terrified Veronica and Carlos.

FLASHBACK:

VIETNAM

Luc is pointing his gun at the Vietnamese girl. The Boy standing next to her.

BACK TO SCENE:

(CONTINUED)

100 CONTINUED:

100

EMBANKMENT

Luc looks shaken. He lifts his eye away from the sighting. Their weapons cocked, GR55 and Scott FIRE. Luc doesn't.

Carlos is hit by both guns. He SPRAWLS BACKWARDS. Veronica screams.

FLASHBACK:

VIETNAM

The Young Boy gets shot. The Vietnamese Girl screams.

BACK TO SCENE:

EMBANKMENT

In a FLASH, Luc repeats his actions from the Jungle. He SWINGS the butt of his rifle catching Scott in the FACE.

Scott tumbles, his helmet falling off. GR55 turns, confused.

Luc races over and GRABS VERONICA. He grabs her and takes off running.

CUT TO:

101 INT. UNISOL TRUCK - SAME

101

The technicians watch the screens in disbelief. Pissed, Col. Perry screams into the mic.

COL. PERRY

GR55. Eliminate the target!

CUT TO:

102 EXT. EMBANKMENT - SAME

102

Luc scrambles back up the embankment, Veronica under his protective arm.

GR55 spins, lifts his rifle and FIRES AT THEM.

103 ARMY JEEP

103

Luc drops Veronica into the passenger seat and DRIVES OFF, burning rubber.

CUT TO:

104 INT. UNISOL TRUCK - SAME

104

The Colonel turns to Garth.

COL. PERRY
Stop him, damn it!

GARTH
I can't. He's simply not
responding.

The Colonel hits another button, grabs the microphone.

COL. PERRY
GR44, this is your commanding
Officer.

CUT TO:

105 INT. JEEP - SAME

105

The Colonel's voice comes over Luc's helmet comm unit.

COL. PERRY (O.S.)
(filtered through
helmet)
GR44. Stop the car. That is an
order!

After two hundred yards, Luc suddenly stops the Jeep.

VERONICA
What the hell are you doing?

Veronica hears the Colonel's voice coming from Luc's helmet,
noticing the small video lens attached.

COL. PERRY (O.S.)
(filtered)
GR44, turn the car around. You're
simply confused.

Luc turns to Veronica.

LUC
I am confused.

VERONICA
What? Let's go. Hit it!

COL. PERRY (O.S.)
(filtered)
Don't listen to her!

Veronica suddenly PULLS OFF Luc's helmet and THROWS IT out of
the Jeep.

CUT TO:

106 INT. UNISOL TRUCK - SAME

106

The Colonel slams his fists against the consol.

COL. PERRY

The Goddamned bitch cut us off!!
(switching channels on
mic)

GR55, disable and detain target!

CUT TO:

107 INT. JEEP - SAME

107

Luc looks confused.

LUC

Things are not the way I think
they are.

VERONICA

What are you talking about?!

Behind them GR55 APPEARS down the road. He lifts his rifle and
SHOOTS at the Jeep.

LUC

I must follow orders.

VERONICA

BULL-SHIT!

She STOMPS on Luc's foot, FLOORING THE GAS. The Jeep peels out,
roaring down the highway.

108 LUC'S HELMET

108

laying on the pavement, its video eye pointed at the departing
Jeep.

109 SCOTT

109

stands up. Slowly he walks over to the highway, standing next
to GR55. Emotionlessly he watches Luc drive away.

But there's something different about him. Something in his
eyes.

SCOTT

(under his breath)
Traitor.

CUT TO:

110 EXT. HIGHWAY - LATE AFTERNOON

110

A total nervous wreck, Veronica watches their back as Luc drives.

VERONICA
I don't see anyone.

She pushes in the Jeep's CIGARETTE LIGHTER as she pulls out a pack of smokes from her jacket.

As she nervously pulls a cigarette out of the pack we can see that her HANDS ARE SHAKING badly. The lighter pops, she grabs it and lights her cigarette.

She takes a long hard drag, vainly trying to calm her nerves. Her wavering voice betrays her fear.

VERONICA
(losing it; shaking)
I want to know what the hell is going on. I only took some fucking pictures. That's no reason to kill someone. They can't do this! They can't!

She suddenly breaks down and cries. Luc looks at her crying.

LUC
Are you injured?

She looks up, fighting to contain her emotions.

VERONICA
I've got to get to a phone. Get me to be a town, a gas station, something.

Luc is silent. He stares straight ahead.

VERONICA
Just find me a phone. These bastards can't shut me up. When I get this story out they're going to have to explain themselves to the whole fucking world. I'll show these bastards. They can't just kill innocent people.

She turns to Luc who remains eerily silent.

VERONICA
You're one of them.

Luc's face betrays nothing. He just drives.

(CONTINUED)

110 CONTINUED:

110

VERONICA
You saved me. Why?

LUC
You're innocent.

Suddenly she notices BLOOD dripping through his shirt.

VERONICA
My God, you've been shot. We've
got to get a you to a doctor.

Luc looks down at his bleeding wound, emotionless.

VERONICA
We have to stop the bleeding.

All of a sudden, Luc reaches over and pushes in the Jeep's
CIGARETTE LIGHTER. He rips a whole in his shirt exposing the
SMALL BLOODY WOUND.

VERONICA
Jesus. That's gotta hurt.

The lighter pops back out and Luc grabs it. He take the lighter
and PUSHES IT INTO HIS WOUND, cauterizing it.

Veronica grimaces. She's shocked that Luc apparently FEELS NO
PAIN.

LUC
The bleeding has stopped.

Veronica suddenly feels uncomfortable with this strange man.
Ever-so-slightly she backs away from him.

CUT TO:

111 INT. UNISOL TRUCK - COOLING CHAMBER - LATER

111

Scott, stripped naked, sits back in his chair in a corner of
the frozen troop container. A burst of FREEZING COOLANT blasts
as Scott watches the Colonel pacing in front of the glass
partition.

WOODWARD
(filtered)
Colonel, we must abort now. We
need time to analyze this
situation.

(CONTINUED)

111 CONTINUED:

111

COL. PERRY
(filtered)
We don't have time. He's off with
a Goddamned reporter. If she
drops a dime on us and the truth
comes out, our asses are in one
Hell of a sling.

112 INT. UNISOL TRUCK - COMMAND CENTER - SAME

112

The Colonel is in a heated argument with Woodward.

WOODWARD
But Colonel, if he's awakening,
the others might as well.

COL. PERRY
Then double the Goddamned serum
again.

Garth SWIVELS in his chair, grabbing the comm link to the
Cooling Chamber.

GARTH
Okay guys. It's "memory
clearance" time.

113 INT. COOLING CHAMBER - CONTINUOUS

113

Right on cue the UniSol squad leans forward in their chairs,
PUSHING THE BUTTON on the arm of their seats.

114 SCOTT

114

gingerly fingers the button on his chair. Slowly he pulls his
hand away. HE DOESN'T PUSH THE BUTTON.

The INJECTION DEVICES grab the skulls of the UniSols.

Scott, untouched by the injection device, watches as the Colonel
and the tech crew move into the front passenger section of the
truck.

The walls of the empty command center fold in on itself. The
room SHRINKING back to normal size.

CUT TO:

115 EXT. HANGAR - MOMENTS LATER

115

The huge hangar doors PART and the UniSol Truck ROARS through, racing off the base.

CUT TO:

116 INT. JEEP - SUNSET

116

Luc drives. Veronica wont take her eyes off of him, frightened.

VERONICA
(suspicious)
Your wound. Does it hurt?

LUC
No.

VERONICA
Did it hurt?

LUC
No.

VERONICA
(scared)
What the hell are you?

Luc turns to her. He doesn't understand. Suddenly the car JOLTS.

VERONICA
What was that?

The car BUCKS, slows, then stops. Luc tries the ignition again. Nothing. He reads the dash.

LUC
No gas.

Abruptly, Luc gets out of the car. More nervous than ever, Veronica sits in the quiet Jeep, wondering what Luc is doing.

Suddenly the car ROCKS FORWARD. Veronica panics, grabbing onto the dash. She looks back and sees...

117 EXT. JEEP - SAME

117

Luc is pushing the Jeep from behind. Slowly at first, but gradually he picks up speed and begins to RUN, FULL GALT.

118 INT. JEEP - CONTINUOUS

118

As the Jeep starts to slip across the roadway, Veronica quickly slides over to the driver's side, grabbing the wheel.

As the speed increases, Veronica's grip on the wheel grows tighter. Her fear increases as she stares at the speedometer.

119 SPEEDOMETER

119

Rising from 20, to 25 and finally holding at THIRTY MILES PER HOUR.

VERONICA
(scared shitless)
What have you gotten yourself into
this time, Ronnie?

CUT TO:

120 COMPUTERIZED MAP SCHEMATIC

120

We see a flashing BLIP on a long stretch of roadway moving east.

WIDEN TO REVEAL:

121 INT. UNISOL TRUCK - FRONT PASSENGER SECTION - SAME

121

Garth works the dashboard computer. Col. Perry sits next to him.

GARTH
We've picked him up. They're
moving due east, seven miles ahead
of us.

COL. PERRY
Let me know when they stop.

GARTH
Yes, Sir.

CUT TO:

122 EXT. THE GAS AND CRASH MOTEL - NIGHT

122

Luc pushes the Jeep past the flickering neon "Gas and Crash" motel sign, and over to the pumps at the gas station. The place seems to be closed, a light on at the motel's guest register.

(CONTINUED),

122 CONTINUED:

122

As Luc brings the car to a stop, we see he's DRIPPING WITH SWEAT. His face growing pale. Veronica jumps out of the Jeep. Luc grabs her wrist, stopping her.

VERONICA

I've got to find a phone, do you mind?

Luc scans the area, looking for trouble. Finally, he lets her go. She races over to a pay phone at the side of the station and Luc turns and walks towards the motel.

CUT TO:

123 INT. MOTEL - FRONT DESK - SAME

123

Luc walks up to the empty front desk where a sleazy MOTEL OWNER sits lazily in his chair. Behind him, through a door, we see an OLD WOMAN watching television.

LUC

I need gas.

MOTEL OWNER

Ran out of gas yesterday.
Refueling truck'll be here in the morning. Want to rent a room?

Suddenly the Luc's WRIST DEVICE starts to BEEP. Luc shuts it off but stares at its flashing YELLOW LIGHT.

MOTEL OWNER

Hey pal, you don't look so good.

LUC

I need to cool down.

MOTEL OWNER

All our rooms have air conditioning.

Veronica burst in, storming over to the front desk.

VERONICA

The pay phone is out. Do you have a phone I can use?

MOTEL OWNER

Our rooms all have phones. Only fifty dollars a night.

(CONTINUED)

123 CONTINUED:

123

VERONICA

I don't need a room, I need a
phone. Can I use this one?

She points to an old rotary dial phone with a calling lock,
sitting on the counter.

MOTEL OWNER

Sorry, that's for employees only.

VERONICA

(exasperated)

How much?

MOTEL OWNER

That's fifty dollars a night.
Cash.

Veronica peels off the dough and plants it on the table.

MOTEL OWNER (CONT'D)

But since there's two of you
that's a double occupancy.

(smiling)

Another ten dollars.

She digs out another bill.

MOTEL OWNER

And there's the matter of a small
twenty dollar security deposit.

Pissed, she pulls out another bill and rips the room key from
his hand.

MOTEL OWNER

Have a nice stay.

Veronica RACES OFF to the room. Luc follows her. The Old Woman
finally looks up from her television.

OLD WOMAN

How much you get?

CUT TO:

124 EXT. DESERT - SEVERAL MILES FROM MOTEL - SAME

124

The UniSol truck stops, the shimmering lights of the motel in
the distance.

Suddenly the eerie PROFILE of Scott appears as he walks from
the truck, rifle in hand.

125 TELEPHONE POLE

125

Five large black cables strung on top, leading in the direction of the motel.

With perfect aim, Scott SHOOTs each cable, precisely severing them from the poll. The Cables spark and fizzle as they drop.

CUT TO:

126 INT. MOTEL ROOM - SAME

126

Veronica bursts into the room, turning on the television set. Luc, sweaty and pale, follows her inside.

VERONICA

Maybe there's already something on the news about this.

Veronica plops down on the bed grabbing the room phone. She picks up the receiver and stares at it curiously.

VERONICA

No tone. How the hell does this thing work? You gotta dial 9 or something?

Veronica reads the stickers on the phone and goes through the drawers looking for phone instructions.

Luc walks over to an air conditioner and turns it up to FULL. Behind Veronica, unseen, he stands in front of the air vents and starts to STRIP OFF ALL HIS CLOTHES.

But Veronica doesn't even notice. She's only concerned about the phone. Suddenly something on the t.v. catches her attention.

127 TELEVISION

127

A REPORTER filing a report from the Hover Dam.

REPORTER

...in a surprising development, a CNN camera man Carlos Diaz was shot and killed in a motel room in neighboring Bolder City. Witnesses allege that CNN correspondent Veronica Roberts shot him after an apparent argument. Cocaine and other narcotics were found at the scene...

(CONTINUED),

127 CONTINUED:

127

Veronica is shocked. Pissed she throws the phone and storms out of the room.

VERONICA

They're not going to get away with this! I gotta get to a Goddamned phone!

Luc, totally naked, turns and watches her run out of the room. Concerned he FOLLOWS HER.

128 EXT. MOTEL - CONTINUOUS

128

Determined and pissed, Veronica storms out and along side the building.

VERONICA

They can't do this to me! I won't let them!

Luc, BUCK NAKED, walks behind her.

LUC

I think you should return to the room.

VERONICA

They've got to have a phone that works in this place.

Luc is looking more and more pale. Sweat dripping from his brow.

A GUEST entering his room watches the couple pass. He shakes his head in disbelief.

LUC

This area is not secured. It would be safer for you to return with me.

VERONICA

They can't get away with this!

Finally Veronica turns and faces Luc. When she sees his state of undress, she freaks.

VERONICA

What the hell are you doing?!

LUC

I am trying to protect you.

129 INT. MOTEL - FRONT DESK - SAME

129

The Motel Owner watches Luc and Veronica through the front window.

MOTEL OWNER

Mother, come here. You aint gonna believe this one.

130 EXT. MOTEL - SAME

130

Luc, unaware that he's behaving strangely, tries to convince Veronica to come back to the room.

LUC

It is not safe for you out here.

VERONICA

What?...where...where are your clothes?

LUC

I need to cool down. I need...
I need...

Again, his watch BEEPS, flashing RED. Veronica notices that Luc's wound has reopened and is BLEEDING AGAIN.

Veronica reaches over and touches him. Instantly she retracts her hand.

VERONICA

Your burning up.

Luc suddenly COLLAPSES. Veronica grabs him.

LUC

Ice.

CUT TO:

131 EXT. ROADWAY - DOWN FROM MOTEL - SAME

131

The UniSol Truck pulls up to a stop, extinguishing its headlights. Suddenly the payload section EXPANDS. Steam pours out from underneath as its sides enlarge. Eerie.

CUT TO:

132 INT. MOTEL ROOM - BATHROOM - MOMENTS LATER

132

Veronica dumps a big BUCKET OF ICE into the bath tub. Laying in the tub, Luc buried in ice, seems to relax. Veronica lifts and dumps the last of the ice into the tub. Luc looks up at her.

LUC

Thank you.

VERONICA

(uncomfortable)

Yeah, sure. Whatever. You feel, uh, better?

Luc nods. For the first time Veronica notices all the well healed scars that cover his entire body.

VERONICA

I've heard of a cold shower but this...

Luc shuts his eyes, his skin returning to normal color. His wrist device changes from FLASHING YELLOW, to flashing green, finally to SOLID GREEN. Veronica is fascinated and charmed by him.

133 LUC'S WOUND

133

With the cold ice the wound seems to MUTATE. HEALING ITSELF.

Veronica can't believe it. She's not so much scared as intrigued.

VERONICA

Look, I really gotta find that phone. Will you be alright?

Luc doesn't answer. He's out cold. Veronica turns and leaves. The television playing quietly in the background.

CUT TO:

134 INT. UNISOL TRUCK - SAME

134

The UniSol team suits up. Woodward and Garth, helping them, prepare. They load up with heavy armor.

135 INT. MOTEL ROOM - BATHROOM - SAME

135

Luc is laying in the ice. The SOUND of the television playing a documentary of the sixties. When Luc hears the familiar sound of the VIETNAM WAR, he sits up in the bath.

136 EXT. UNISOL TRUCK - SAME

136

The back door SLIDES open and the UniSol team jumps out.

CUT TO:

137 INT. MOTEL - FRONT DESK - SAME

137

Veronica walks up to the Motel Owner at the front desk.

VERONICA

The phones don't work. I need
to use this one.

MOTEL OWNER

Sorry. That's for employees only.

Veronica slaps a twenty dollar bill on the counter.

MOTEL OWNER

(yelling back)

Mother? Where's the key for the
phone?

He walks back into the other room. Behind Veronica, through
the front window we see...

Two UNISOLS, moving closer to the motel, darting in and out of
the shadows.

Veronica doesn't see them. The Motel Owner returns with the
key and unlocks the phone. Veronica picks up the receiver.

VERONICA

It's dead.

MOTEL OWNER

Phone lines must be down. Happens
a lot out here.

Veronica slams down the receiver. She turns just as something
outside MOVES. Unsure of what she saw, she walks to the window,
peering outside. She sees nothing.

138 VIDEO P.O.V. - VERONICA

138

looking out the window. She's caught in our cross-hairs.

COL. PERRY (V.O.)

(filtered)

Not yet. I want them together.

139 HAND HELD - P.O.V.'S

139

Through the five helmet mounted video cameras we SEE the motel room from every different angle.

On one camera we FOLLOW Veronica as she walks back to the room.

140 INT. UNISOL TRUCK - SAME

140

Garth turns from the monitors and turns to Col. Perry.

GARTH

No one gets outta there alive.

CUT TO:

141 INT. MOTEL ROOM - SAME

141

Luc is dressing in front of the television. He is watching the documentary; Vietnam war footage. Veronica enters.

VERONICA

Something's wrong. All the phones are dead.

But Luc is not listening. He's locked on the images of WAR on the television.

VERONICA

Are you okay?

On the t.v., we see shots of the war protestors, the bombing of Cambodia and finally RICHARD NIXON'S resignation speech. Suddenly Luc lifts his pistol and SHOOTS NIXON. BANG.

VERONICA

Why'd you do that?

Luc turns around. A single tear drop fall from his eye.

LUC

I want to go home.

Veronica doesn't know how to respond.

VERONICA

I'm not sure but I thought I saw something outside.

This brings Luc back. He listens intently for a beat, then GRABS VERONICA and his gear, pushing towards the bathroom when...

The entire room EXPLODES IN A HAIL OF GUNFIRE.

(CONTINUED)

141 CONTINUED: 141

Shredding the walls, windows and door, bullets rip through everything. A gigantic smoke cloud filling the room.

142 INT. BATHROOM - SAME 142

Luc shields Veronica with his body as he presses her closer to the back wall of the room. He hides her behind the bath tub as he KICKS DOWN a portion of wall, the plaster crumbling.

Kicking and punching, Luc creates a whole in the wall. He grabs Veronica as they crawl through.

143 INT. NEXT ROOM OVER - CONTINUOUS 143

Luc and Veronica tumble into the next room. She races for the front door. Luc grabs her, stopping her. He pulls her over to another wall. Again, he KICKS OPEN the wall.

144 INT. MOTEL ROOM - SAME 144

The gunfire dying down. The front door is suddenly RAMMED open as the UniSol team (minus Scott) rushes in from all sides, guns blasting. The leap in through the windows and doors.

145 INT. GUESTS ROOM - SAME 145

Luc and Veronica burst through the wall tumbling into the room. Sitting up in bed, two older TOURISTS bolt upright. Shocked.

VERONICA
(feeble)
Sorry. Just passing through.

The couple are too astonished to speak. Luc races to the door. Veronica spots some RENTAL CAR KEYS sitting on a table. She grabs them and opens the front door.

Luc SLAMS the door shut, pulling Veronica back into the room.

LUC
This way!

Luc DIVES through the window the front door is SPLINTERED with gunfire. Veronica climbs through the broken window, following Luc.

CUT TO:

146 INT. BATHROOM - SAME 146

The UniSols burst in, find the whole in the wall and crawl through.

147 INT. NEXT ROOM OVER - SAME 147

Smashing through, enlarging the whole, the UniSols continue their hunt.

148 INT. GUESTS ROOM - SAME 148

The Tourist couple calm themselves.

TOURIST WOMAN

She took our car keys.

The UniSol troops SMASH DOWN the rest of the wall, CRASHING through the room. The Tourists only watch, astounded.

CUT TO:

149 EXT. MOTEL PARKING LOT - SAME 149

Luc covers their rear as Veronica reads the TAGS on the car keys.

VERONICA

A white chevy. Licence ATL 223.
Gotta be here someplace.

As they round the corner, they come face to face with...

150 SCOTT 150

Who lifts his weapon; an anti-tank gun.

Swiftly, Luc KNOCKS Veronica between two parked cars as Scott FIRES the gun BLOWING UP the two cars.

Crouched low, Luc and Veronica dash down behind a row of cars that shield them from Scott.

Scott calmly walks across the lot, SHOOTING at Luc and Veronica as they momentarily appear between parked cars.

One car BLOWS UP, then ANOTHER, and another and another. Luc and Veronica are running out of cars as they make their way down the parking lot.

(CONTINUED)

150 CONTINUED:

15

Scott blows up each car, one at a time, on down the line. Finally, Luc and Veronica appear around the last car, dashing through the open space.

Scott lifts his weapon. Luc and Veronica DEAD IN HIS SIGHTS.

Like a deer caught in the headlights, Luc stops, staring straight at Scott; Veronica under his arm.

Scott squeezes the trigger. CLICK. CLICK. Out of ammo.

Luc seizes the opportunity and hustles Veronica around the building. Scott throws his weapon away, draws a small automatic and gives chase.

151 EXT. OTHER PARKING AREA - SAME

15

Luc and Veronica slide to a stop in front of a White Chevy.

VERONICA

This one!

She tosses him the keys and they both leap inside.

Scott flies around the corner of the building, GUN BLAZING!

But he's too late. The Chevy peels out onto the highway. Behind Scott, the rest of the UniSol team arrives. They all fire at the departing car. Over their headsets we hear...

GARTH (O.S.)

(filtered)

Forget it! They're gone. Cease fire!

The UniSols drop their weapons, turn around and head back.

Scott, however, just stands there. He pulls off his helmet, seething. Something is definitely different about Scott. He's changed.

For the first time since the opening, he shows a trace of EMOTION.

CUT TO:

152 INT. MOTEL ROOM - SAME

15

Col. Perry and Woodward walk through the rubble, looking for clues. Behind them the Motel Owner and the Old Woman follow. Devastate, they can't believe what they see.

(CONTINUED)

152 CONTINUED:

152

OLD WOMAN
(sarcastic)
Twenty dollar security deposit.
Great.

153 INT. BATHROOM - CONTINUOUS

153

The Colonel walks into the destroyed bathroom. He looks into the tub which is still filled with ice.

COL. PERRY
Woodward. Come here.

Woodward enters, looks into the tub.

WOODWARD
(impressed)
Ice. He's healing himself.

This really makes the Colonel pissed. He storms out. Woodward can't help but smile.

CUT TO:

154 EXT. HIGHWAY - JUST BEFORE DAWN - NIGHT

154

The white Chevy drives down the long lonely highway.

155 INT. CHEVY - SAME

155

Luc drives, eyes on the road. Veronica, eyes on Luc, tries to understand this odd man.

VERONICA
Back at the motel you mentioned
your home. Tell me about it.

LUC
My home?

VERONICA
Is that where your going?

Luc doesn't answer, he only drives on.

VERONICA (CONT'D)
Will you try and get back to
France? Or are you from Canada?

Luc turns and looks at her, confused.

(CONTINUED)

155 CONTINUED:

155

VERONICA (CONT'D)
 (explaining)
 Your accent. I just figured you
 to be French or something.

Again, Luc has no answer.

VERONICA (CONT'D)
 Tell me about your family, your
 friends...a wife?

Luc turns away, disturbed. Veronica can sense she's hit onto
 something. She pursues it.

VERONICA (CONT'D)
 Tell me about yourself. I don't
 even know your name.

LUC
 Universal Soldier, GR44.

VERONICA
 I mean your real name. Where were
 you born? What were you like as
 a kid?
 (harsher; tougher)
 Who were your friends? The place
 you grew up? What are your
 parents like? Don't you know?
 What do you know about yourself?
 Do you know anything at all?!

Luc suddenly SLAMS ON THE BREAKS.

156 EXT. DESERT HIGHWAY - SAME

156

The white Chevy SQUEALING to a halt. With the sun about to
 rise, the car sits there as part of the vast beautiful desert
 landscape.

157 INT. CHEVY - SAME

157

Veronica, nervous about Luc, watches him cautiously. Luc says
 nothing for a long time, something going on deep within him.

VERONICA
 Who are you, GR44?

Finally he turns to her. Luc's face shows a trace of emotion; a
 lost child. Veronica is touched.

Suddenly Luc BOLTS out of the car.

158 EXT. DESERT HIGHWAY - DAWN

158

Luc walks away from the car down the road. Veronica gets out of the Chevy, watching him.

VERONICA

What the hell did they do to you?

For the first time, Luc looks scared.

LUC

I don't know.

159 LUC'S P.O.V.

159

Several miles back, a PAIR OF HEADLIGHTS. The UniSol truck.

LUC

But I'm going to find out.

Luc turns and runs back to the car.

LUC

Get in.

VERONICA

What is it?

Luc doesn't answer. He jumps into the car, followed by Veronica. He hits it and the car PEELS OUT, tearing down the roadway.

CUT TO:

160 INT. CHEVY - CONTINUOUS

160

Luc drives furiously. His determination makes Veronica nervous.

VERONICA

What's going on? I don't understand.

Luc sees something up ahead. He floors it.

CUT TO:

161 EXT. GAS STATION - MORNING

161

As the sun comes up, Luc quickly pulls into the gas station and jumps out of the car. He walks over to Veronica, grabbing her.

VERONICA

What are you doing?

(CONTINUED)

161 CONTINUED:

161

LUC
I need your help.

Luc drags Veronica over to the men's bathroom at the side of the station.

VERONICA
Hey, whoa, sorry. I can't help you with that. That's the men's room. No women allowed, you know?

Luc pays no attention and drags her inside with him.

CUT TO:

162 INT. MEN'S ROOM - CONTINUOUS

162

Luc shuts the door behind them and rapidly starts to strip off ALL HIS CLOTHES.

LUC
There must be a tracking device planted on me. You must find it.

VERONICA
What?

Naked, he grabs Veronica's hands, placing them on his bare body.

LUC
It is how they find us. We must get rid of the tracking device.

VERONICA
I can't do this. I don't know what to do.

LUC
Look for something unusual. Something hard.

Looking away, Veronica pats down his body, searching him. Suddenly her eyes go wide as she grabs something.

LUC
(looking down)
Is that not supposed to be there?

Veronica, staring at the object in her grasp.

VERONICA
(flustered)
Ah, no. This is just, uh, fine.

(CONTINUED)

162 CONTINUED:

162

LUC
Then continue.

VERONICA
Right.

CUT TO:

163 INT. UNISOL TRUCK - FRONT PASSENGER CABIN - SAME

163

Woodward and Garth on the tracking computer. Col. Perry sits next to the driver (the other technician).

GARTH
They've stopped again. Just up the road.

COL. PERRY
No screw ups this time. I'll see to it myself.

Woodward is not so sure.

CUT TO:

164 INT. BATHROOM - GAS STATION - SAME

164

Veronica is still checking out Luc.

VERONICA
I think I found something. Here, on the back of your leg.

Luc reaches over and pulls a KNIFE from his jacket. He hands it to her.

LUC
Cut it out.

VERONICA
What? I can't...I...

Luc takes the knife back from her and JABS IT INTO HIS LEG, cutting a small hole.

LUC
Find it.

Reluctantly she squeamishly pokes her fingers INTO HIS LEG, reaching for the device.

(CONTINUED).

164 CONTINUED:

164

VERONICA

This is so gross.

Slowly she pulls from his leg a small TRACKING DEVICE dripping with his blood.

VERONICA

I think I'm going to be sick.

CUT TO:

165 EXT. GAS STATION - SAME

165

The truck pulls up behind some JUNKED CARS in the back of the station. Its sides EXPANDING immediately.

166 INT. UNISOL TRUCK - COMMAND CENTER - SAME

166

Woodward and Garth take their positions as Col. Perry leads the UniSols out the back end.

167 EXT. UNISOL TRUCK - SAME

167

In whispered tones, Col. Perry directs the UniSols.

COL. PERRY

They're in the men's bathroom.
Three teams. North, South and
East. Converge on my command.

The UniSols break apart and surround the station.

168 EXT. GAS STATION - SAME

168

With the Men's Room dead center, we can see two UniSols moving over to one side of the station, two others at the opposite end.

169 SCOTT

169

On his own, moves straight towards the Men's Room.

170 COL. PERRY

170

Hiding behind some parked cars, Col. Perry puts on a headset.

COL. PERRY

Woodward, have they moved?

(CONTINUED)

170 CONTINUED:

170

WOODWARD (O.S.)
(filtered through
headset)
Negative. They're right behind
the door.

COL. PERRY
UniSol Team. Converge.

171 BATHROOM

171

The UniSols move stealthily from their hiding positions,
converging onto the bathroom.

172 SCOTT

172

suddenly stops. He sees something under the bathroom door.
A small LIQUID TRAIL leading back to the gas pumps.

Scott hesitates.

173 EXT. BATHROOM - SAME

173

The four UniSols CHARGE at the door, knocking it over.

174 INT. BATHROOM - CONTINUOUS

174

The UniSols CRASH into the room, guns at the ready. But to
their surprise, the bathroom IS EMPTY.

One UniSol storms over to a STALL. He KICKS the stall door
open, revealing...

175 TOILET

175

Sitting on the closed toilet seat is a COKE BOTTLE filled with
gasoline, a BURNING CIGARETTE precariously balanced at its lip.
The Cigarette FALLS INTO THE BOTTLE, igniting it..

The bottle falls, flames quickly spreading over the gasoline
soaked floor.

176 EXT. BATHROOM - SAME

176

The flames burn out under the door, following the LIQUID TRAIL.
The UniSols BURST out of the burning room, scanning for Luc.

- 177 THE FLAMES 177
burn quickly down the liquid trail leading over to the GAS PUMPS! In a heartbeat...
- 178 EXPLOSION 178
The entire gas station EXPLODES into a gigantic FIREBALL.
Three of the UniSols are instantly CAUGHT ON FIRE! Another UniSol, rocked from the concussion, tumbles to the side.
- 179 COL. PERRY 179
Leaps to his feet. He can't believe his eyes!
- 180 INT. UNISOL TRUCK - SAME 180
Woodward and Garth rip off their headsets.
GARTH
The portable coolants! Quick!
Woodward grabs two cannisters, throws one to Garth and races out of the Truck; Garth in tow.
- 181 EXT. UNISOL TRUCK - SAME 181
Garth and Woodward race over to the burning gas station, coolant cannisters in their hands. The Colonel joins them.
- 182 LUC AND VERONICA 182
Once out of sight, Luc and Veronica sneak from behind their hiding place and rush over to the truck, climbing in the back door.
- 183 INT. UNISOL TRUCK - CONTINUOUS 183
Luc leads Veronica over to the Command Center. He pulls out stacks of PAPERS and BINDERS. He tosses several to Veronica, who quickly leafs through them.
VERONICA
You were right. The whole program, documented. Unbelievable!
Luc and Veronica grab as much as they can carry.

184 EXT. GAS STATION - SAME

184

Woodward and Garth try to extinguish two burning UniSols. Col. Perry pulls another from the flames.

GARTH

We're gonna lose at least two of 'em, Colonel.

COL. PERRY

At forty million dollars a piece we can't lose any of them! Use more Goddamned coolant!

The Colonel grabs the portable coolant from Garth and SPRAYS the burnt UniSol.

WOODWARD

It's no use, Colonel!

Pissed, the Colonel SLAMS the coolant to the ground.

CUT TO:

185 EXT. UNISOL TRUCK - SAME

185

Their arms filled with papers and binders, Luc and Veronica climb out the back of the truck.

They race over to the Chevy, parked and hidden behind some bush. They climb into the car.

186 INT. CHEVY - SAME

186

Luc throws it into gear, tearing out onto the highway as Veronica buckles up and goes through the paperwork.

LUC

Will this help?

VERONICA

Oh, yes. I think we'll both find some answers in here.

Luc turns back to his driving.

Suddenly SCOTT SITS UP from the back seat of the car. He throws a cord around Luc's neck, strangling him.

Veronica freaks, slugging at Scott, but her blows deflect off him with no effect.

- 187 EXT. ROADWAY - SAME 187
The Chevy SWERVES violently across the road, skidding and sliding.
- 188 INT. CHEVY - SAME 188
Luc's face turning blue. One hand on the steering wheel, one trying to loosen Scott's grip. No use.
- SCOTT
(through his teeth)
You can't run from me this time!
- Veronica slams the binders off Scott's head, but it does nothing to stop him.
- 189 LUC'S P.O.V. 189
Luc looks over at Veronica's seat belt. With one hand, he buckles himself into his seat.
Swiftly, he SWERVES the car over, off the road.
- 190 EXT. ROADWAY - SAME 190
The Chevy LEAPS off the road, heading right for a small ROCK FORMATION.
- 191 INT. CHEVY - SAME 191
Luc braces himself as the car CRASHES head first into the ROCKS in front of them.
As the car SLAMS, Veronica and Luc are held.
Scott, however, FLIES from the back seat THROUGH THE FRONT WINDSHIELD.
- 192 EXT. ROCK FORMATION - SAME 192
Crashing through the shattered windshield, Scott tumbles across the hood of the car, landing HARD onto the jagged rocks.
The Chevy stalls. With its front end SMASHED, Luc tries to turn over the ignition, which continues to falter.

193 INT. CHEVY - SAME

193

Luc struggles with the car's ignition. Veronica, recovering, watches Scott as he slowly SITS UP from his position on the rocks.

VERONICA

Hurry! Hurry!

194 EXT. CHEVY - SAME

194

Finally the engine turns over. Luc throws it into reverse and the car sluggishly RATTLES backward and back onto the roadway.

As Scott gets back to his feet, the Chevy is gone. Blood dripping from his lip, Scott angrily SCREAMS OUT; a war cry.

CUT TO:

195 EXT. GAS STATION - SAME

195

As the fire burns itself out. The Colonel and Woodward are helping one of the burnt UniSols to his feet. Under Woodward's arm, the burnt UniSol walks back over to the truck.

Garth comes running over, portable phone in his hands.

GARTH

Colonel. It's the Pentagon.

Col. Perry goes pale. Nervously he takes the phone from Garth.

COL. PERRY

Yes sir...of course...

The Colonel hangs up and hands the phone back to Garth.

COL. PERRY

Pack it up, we're heading back home.

GARTH

Sir?

COL. PERRY

They're pulling the plug. We're done. Let's go, everyone back in the truck.

Garth joins Woodward as the last of the team are loaded back into the truck. The Colonel lingers, surveying the scene.

196 COL. PERRY'S P.O.V.

196

Down the street with his back to us, Scott stares off at the horizon.

The Colonel walks out towards him.

COL. PERRY
The mission is canceled. Get back
in the truck.

The Colonel gets closer to Scott, who doesn't respond.

COL. PERRY (CONT'D)
Aren't you listening to me? We
screwed up and it's finished!
(still no response)
GR13! I said it's over!

Scott suddenly turns around.

SCOTT
My name is Scott.

Col. Perry is shocked at Scott's response. Scott lifts a
PISTOL.

SCOTT (CONT'D)
And your wrong. It's just begun.

Scott FIRES, the bullet crashing through the Colonel's eye
glasses, killing him instantly.

CUT TO:

197 INT. UNISOL TRUCK - SAME

197

Garth, Woodward and the other Technician are dressed in
protective SUITS as they work over the two remaining UniSols
in the freezing temperature of the Cooling Chamber.

A battery of strange TOOLS laid out on a medical table.

WOODWARD
(filtered through suit)
It's not looking good. Get
everyone inside and we'll increase
the coolant.

Garth walks over to a wall mounted comm unit.

(CONTINUED)

197 CONTINUED:

197

GARTH
(into comm)
Col. Perry, we need you back at
command. Col. Perry? Do you read
me?

SCOTT (O.S.)
You're wasting your time.

Garth looks up to see Scott, his hands covered with blood. He
drops something onto the medical table.

SCOTT
He can't hear you.

198 MEDICAL TABLE

198

Dropping from Scott's hand onto the table are Col. Perry's
SEVERED AND BLOODY EARS.

Garth jumps back, scared shitless.

GARTH
Jesus!

Scott lifts his blood soaked hands to his face, wiping them off
in streaks across his cheeks. He grins.

SCOTT
I have relieved Col. Perry of his
command.

The technicians are totally shocked. Garth and Woodward slowly
backing away. The other Technician turns to Scott.

TECHNICIAN
GR13, this mission is canceled.
Your orders are to return to base.

Scott moves menacingly close to the Technician.

SCOTT
Orders? I'm giving the orders
from now on.

In one motion, he TEARS the technician's suit in two and throws
him against the glass partition.

SCOTT
Understood?

The technician shivers, freezing to death. Scott turns to the
others.

(CONTINUED)

198 CONTINUED:

19

SCOTT (CONT'D)
But to make my point clear...

Scott suddenly draws his pistol and SHOOTs the technician. His blood splatters and FREEZES against the glass partition.

Woodward and Garth look sick, scared.

SCOTT (CONT'D)
Medics, get my soldiers ready.
We have a job ahead of us.

GARTH
What do you want us to do?

SCOTT
Let the dead awake, 'cuz the ass
kickers of the world are back.

CUT TO:

199 EXT. SMALL TOWN - DAY

19

In the middle of nowhere, a small town made up of one short block of buildings. Parked in front of a small DINER, is the White Chevy, its windshield smashed through.

200 INT. DINER - SAME

20

Sitting at a booth, Veronica sips coffee while going through the papers and binders they found in the UniSol truck. Luc watches her as she leafs through all the material.

VERONICA
Geoplazma, Euroneurons, genetic
reconstruction. I feel like I'm
back in High School. I can't make
head or tail out of any of this.

She slams the book shut. A WAITRESS walks up.

WAITRESS
Would you like to order?

VERONICA
Bring us..uh, two of your
specials.

The Waitress leaves. Veronica reads from another binder.

(CONTINUED).

200 CONTINUED:

2

VERONICA

It's all so technical. Wait a minute. This is interesting. This is the fifth reference to a Dr. Cesar Mendez.

At the mention of the name, Luc CRUSHES a glass in his hand.

VERONICA

You recognize his name?

Luc is not sure. Veronica starts frantically flipping through the pages.

VERONICA (CONT'D)

Wait a minute. I saw a number somewhere...where was it?

Veronica scans through the pages. Written in handwriting at the bottom of one of the binders is: C.M. (505) 939-8826.

VERONICA

C.M. Cesar Mendez?

(excited)

Let's check it out. I'll be right back.

Veronica bolts from the table. The waitress arrives with the PLATES OF FOOD. Luc just stares at it. He turns and notices other CUSTOMERS eating their food.

Luc picks up a fork, dips it into his meat loaf and feeds his face. It's not pretty.

CUT TO:

201 AN OPEN CHEST CAVITY

20

Two blood covered hands work on the open chest of GR55, repairing it. The tissue REGENERATES as they work on him.

WIDEN TO REVEAL:

202 INT. UNISOL TRUCK - SAME

20

Woodward and Garth are freezing, altering and repairing one of the UniSols. Woodward looks over at Scott's wrist device; it's BLINKING. Woodward exits the coolant tank and walks over to Scott who sits in the command center.

(CONTINUED)

202 CONTINUED:

202

WOODWARD

Commander, can I have a word with you?

Scott turns, smiling.

SCOTT

I'm all ears.

Scott lifts up his newly made necklace, with FOUR SEVERED EARS strung together. Scott chuckles as he puts in on.

WOODWARD

Your thermal monitor. It's registering hot.

Scott looks down at his wrist device, it's flashing GREEN, turning to YELLOW.

SCOTT

Uh oh, nap time.

Scott nods and walks back into the cooling chamber taking his old seat. Garth comes over to Woodward.

GARTH

(whispered)

Are you nuts? Why'd you tell him that?

WOODWARD

(whispering)

Look, walk into the cooling chamber, like your checking on the equipment. When I give you the high sign, you hit the injection button on the arm of his chair.

GARTH

What?

WOODWARD

I'm going to quadruple his serum.

Garth, scared, swallows hard but nods in agreement. He walks off. Woodward moves over to the control panel.

203 COOLING CHAMBER

203

Garth walks in zipping up his protective suit, trying to appear casual. Scott lays in his chair, eyes shut. Slowly Garth turns and looks over at Woodward.

(CONTINUED)

203 CONTINUED:

203

Woodward adjusts some controls. He looks up nonchalantly, nodding imperceptibly to Garth.

Garth nods back. He edges over, closer to the chair. Slowly he lifts his arm, reaching out for...

204 INJECTION BUTTON

204

on the arm of Scott's chair. Garth's hand hovering just above the button when, SCOTT GRABS HIS HAND, STOPPING HIM.

Woodward goes pale as Scott leaps to his feet, grabbing Garth by the throat.

SCOTT

Is there a problem, Medic?

GARTH

(strangled)

The injection device. I was going to fix it.

SCOTT

Is it broken?

As Scott squeezes tighter, Garth can't answer.

SCOTT

Only one way to find out.

Scott nods to GR74 who grabs Garth, ripping off the helmet of his suit and throwing him into one of the medical chairs.

SCOTT

It's memory clearance time!

Garth struggles to free himself, freezing without his helmet. Scott PUSHES THE BUTTON on the arm of the chair.

GARTH

No! Please! Please don't!

Woodward steps up next to the glass partition.

WOODWARD

Stop! You'll kill him.

205 GARTH

205

as the Injection Device grabs his head. The needle PIERCING his skull. He screams out in pain.

(CONTINUED)

205 CONTINUED:

205

Scott watches. He sighs.

SCOTT

I've always respected him.
(turning to Woodward)
You I don't even like! So don't
give me any more trouble.
Understand?

Woodward swallows hard, scared to death.

CUT TO:

206 INT. DINER - SAME

206

Luc wolfs down the last of the second plate. Eating is a feeling he hasn't had in thirty years. And he LIKES IT!

His food gone, Luc gets up, looking for more. He walks along the booths, looking down on the table tops for more food. He picks up a COOKIE from one table as he continues towards the counter.

PATRON

Hey! That's mine!

Munching the cookie, Luc ignores him as he comes up to the counter, next to a group of BIKERS. He turns to the Waitress.

LUC

I'd like to have more food.

WAITRESS

I'll get you a menu, Honey.

She leaves. Luc looks down at the BIKERS sitting next to him as they all eat their breakfasts.

Luc watches them, hungrily. Finally he just reaches down and takes a handful of hash browns off one of their plates. He stuffs it into his mouth.

BIKER #1

What the fuck?

The Biker stands, challenging. But Luc couldn't be less interested, he only wants the food. As the Biker stands, Luc, grabs his plate. He eats amazingly fast!

207 INT. BACK OF DINER - BY PAY PHONES - SAME

207

Veronica is on the phone.

(CONTINUED)

207 CONTINUED:

207

VERONICA

No. Forget it, I'm staying on the story. I'm working on a major lead here. I'm going to blow the lid on this whole UniSol project.

She pulls the receiver from her ear; screaming from the other end of the call.

VERONICA (CONT'D)

Look, I gotta go. I'll call soon, I promise.

She hangs up. She picks up the binder looking for the hand written number.

208 INT. DINER - COUNTER - SAME

208

The other Bikers stare in disbelief. Biker #1 PUSHES Luc, hard. Luc barely notices as he GRABS ANOTHER plate of food from the Biker (#2) sitting next to him.

BIKER #3

Dude's crazy!

BIKER #2

Hey Asshole! That's my breakfast your fucking with!

Biker #2 goes to shove Luc, but Luc absently throws a block. With a slight flick of his hand, Biker #2 goes SPRAWLING to the floor.

The rest of the Bikers stand, ready for a fight. Still, Luc is only interested in eating. As the others stand, he takes their food.

209 INT. BACK OF DINER - BY TELEPHONES - SAME

209

Reading the phone number from the binder, she dials. The phone rings twice then is picked up. A LOUD electrical BUZZ is heard.

VERONICA

Shit! A fax machine.

She hangs up and turns, about to leave. She thinks a second. She picks up the phone again, re-reading the area code.

VERONICA

505, huh?

She dials 505-555-1212.

(CONTINUED)

209 CONTINUED:

20

OPERATOR
(filtered)
Operator.

VERONICA
Yes, local number, prefix 939.
Dr. Cesar Mendez...you do? Great.
Clifton, New Mexico?

She scribbles down the rest of the information on the back of her hand. Suddenly a loud CRASH is heard from the other room. Veronica quickly hangs up and dashes out.

CUT TO:

210 INT. DINER - SAME

21

The entire biker gang has taken on Luc. Two BIKERS attack. Instinctively Luc ducks, avoids a punch and counters with a quick backhand. As he lifts a pastry to his lips, he SNAPS an elbow, knocking out the other attacker.

Veronica enters and watches helpless from the back of the room.

Three more BIKERS converge. Luc leans down to eat, again ducking a punch. He comes up with an apple in his hand. He gets shoved from behind, the apple FLYING UPWARDS into the air.

Luc kicks one, sucker punches another and flips the last one over the counter. The APPLE FALLS back down. Luc catches it and takes a bite.

The last two Bikers stand there, in total shock. A BEARDED Biker looks over at his pal, encouraging him to attack. Finally he does.

The Biker throws a punch. Luc evades. The punch goes THROUGH THE GLASS of a pastry display, shattering. Luc kicks him several times in the gut. The Biker falls, glass tumbling with his hands.

Luc reaches into the shattered display case and pulls out a pie. He takes a big bite, covering his face with Cherry Filling! Luc smiles.

Suddenly the WAITRESS comes out of the kitchen, shot gun in hand. The Bikers lay on the floor.

WAITRESS
We got a problem here?

The beaten Bikers look up.

(CONTINUED)

210 CONTINUED:

210

BIKERS
No...not here...everything's
fine..

Veronica grabs Luc and hustles him out the front door. The stunned bikers watch from the floor, trying to recover.

CUT TO:

211 EXT. DINER - SAME

211

Reluctantly, Luc follows Veronica as she tugs him out the front door. She stops dead in her tracks as she looks up.

212 A DOZEN POLICE CARS

212

Blocking their path. Two dozen POLICEMEN, armed and aimed right at them. Everywhere you look, guns and cops.

SHERIFF
Hold it right there, you two.
Come quietly and there wont be
any trouble.

Luc wants to make a move but Veronica grabs hold of his hand, calming him.

VERONICA
Relax. It's okay.

CUT TO:

213 EXT. POLICE STATION - LATER

213

Luc and Veronica are led out of the station and into the back of a large Police Prisoner Transport Van. A dozen other police cars all scattered around. Everyone wants to watch.

214 INT. POLICE TRANSPORT VAN - CONTINUOUS

214

On opposing benches, Luc and Veronica are cuffed, hands behind their back, locked to the walls of the Van. They sit facing each other.

SHERIFF
Y'all don't mind a little picture?

A local Photographer leans into the back of the Van. The Sheriff leans close to Luc as the Photographer FLASHES a shot of them together.

(CONTINUED)

214 CONTINUED:

214

SHERIFF

Got an election comin' up. Y'all
have a nice ride over to Clifton.

The Sheriff exits, shutting the two large doors behind him.

VERONICA

It's alright. At least we're
safe. Your people can't touch
us now. Word will get out, my
network will probably be waiting
for us. This might be the best
thing that could have happened.

Luc doesn't look convinced.

215 EXT. POLICE STATION - SAME

215

The Sheriff is being congratulated by some of his officers as
the Transport Van drives off; a Police escort car in front and
in back.

COP

Way to go, Nathan. Bagged a big
one this time.

SHERIFF

Well they just picked the wrong
town, that's all.

The Sheriff smiles as he walks away with the Cop. The Sheriff
passes by another POLICE OFFICER who is talking on his police
radio.

POLICE OFFICER

That's right, Sharon. Nathan
picked them up outside the diner.
It was great...

CUT TO:

216 A POLICE RADIO

216

Static filled SOUND comes from this standard issue police radio.

POLICE OFFICER (O.S.)

(filtered through radio)

...must have had fifty police cars
there...

As we slowly PULL back, we reveal that we are in the interior
of a Police Car.

(CONTINUED)

216 CONTINUED:

216

POLICE OFFICER (O.S.)
 (filtered)
 ...they put up some fight, but
 we handled 'em. They're taking
 'em to County over in Clifton...

As we keep traveling back we DISCOVER, a Police Officer sitting in the front seat of their car. On closer inspection we discover that the Officer is DEAD; HIS EARS SEVERED.

POLICE OFFICER (O.S.)
 (filtered)
 ...They're taking I-18 out of
 town. Should get there just after
 lunch...

Just past the Officers, standing along side the patrol car, leaning down next to the open window, we FIND...

217 SCOTT

217

Listening intently to the car's police radio. With his "ear necklace" and the blood stained striped on his face, he's returned to the personality we saw in Vietnam. As he HEARS the police route, he smiles triumphantly.

CUT TO:

218 EXT. POLICE TRANSPORT VAN - TRAVELING - DAY

218

Driving down a long stretch of highway, escorted in front and behind by patrol cars, is the Police Transport Van. Winding roadways, curving through the rocky barren hillside.

A Policeman SLEEPS in the rear escort car as his partner drives. Slowly gaining from behind them we see...

219 THE UNISOL TRUCK

219

As it picks up speed, gaining on the patrol car. Ominously growing larger as it approaches.

The Policeman who DRIVES, checks the truck out in his REAR VIEW mirror. Since the UniSol truck is military in design, the Policeman thinks nothing of it. He waves for them to pass.

But the truck just keeps coming, closer and closer to the rear of the Police car; nearly on top of it.

More vehemently the Policeman WAVES for the truck to pass.

(CONTINUED)

219 CONTINUED:

219

POLICEMAN

Go ahead, for crying out loud!

Slowly the truck starts to move over into the next lane. Gradually the truck overtakes the rear escort car, pulling up next to it. The truck LINGERS along side.

With the HUGE truck at his side, the Policeman starts to get nervous. Again, he signals for them to continue; to pass.

POLICEMAN

Go, go already!

Suddenly the UniSol truck SWERVES HARD, SMASHING into the rear escort car.

The Police car is rammed off the road, SAILING up and over as it FLIPS OVER, CRASHING into the dirt.

The UniSol truck moves in behind the Transport Van.

220 FRONT ESCORT / POLICE CAR - SAME

220

A lone HIGHWAY PATROLMAN drives in front of the Transport. Reacting to the LOUD crash, he grabs his radio mic.

PATROLMAN

Hey, Lloyd? What the hell was that? Lloyd?

221 UNISOL TRUCK - SAME

221

As it gains on the Transport, closing in on it's two LARGE back doors. Suddenly the UniSol Truck ACCELERATES and SMASHES into the back of the Transport.

Dented and bent, the back doors hold.

The UniSol truck pulls back, preparing to ram again.

222 INT. TRANSPORT - SAME

222

Luc and Veronica are ROCKED as the UniSol truck SLAMS into the back of the transport.

Luc RIPS the chains from the wall. With a tug, he SNAPS his hand cuffs in two, freeing himself. He rushes over to the back rear window.

223 LUC'S P.O.V. - UNISOL TRUCK

223

The UniSol truck BARRELING forward, ready to SMASH INTO THEM again.

LUC
They found us.

Luc rushes over to Veronica, tearing away at the chains that bind her.

VERONICA
(scared)
Never a cop around when you need
one, huh?

224 UNISOL TRUCK

224

as it SMASHES into the back of the Transport, RAMMING her again and again.

225 SCOTT

225

Driving the UniSol truck, wild eyed and smiling. He SCREAMS OUT as he FLOORS IT.

SCOTT
Devreux!

SMASH, the back of the Transport is rocked again. The back doors FOLDING IN on themselves, ready to drop.

Automatic in one hand, Scott LEANS OUT the window of the UniSol truck, ready to fire.

As the UniSol truck backs off the Transport, the two large back doors DISLODGE AND FALL, exposing the interior of the van.

Scott OPENS FIRE, riddling the van with bullets. But the van is EMPTY.

226 ROOF OF TRANSPORT VAN

226

Crawling out of a small HOLE in the roof, Veronica is helped up by Luc who pulls her to safety. On their bellies, they crawl forward.

Scott drives up closer to the van, peering inside. He SEES the hole in the roof.

227 INT. FRONT ESCORT - PATROL CAR - SAME 227
The Patrolman is freaking out, radio mic in hand.
PATROLMAN
Holy shit! Send reinforcements,
pronto! Sounds like World War
three back there!

228 UNISOL TRUCK 228
As it pulls up along side the Transport van. Scott leaning out
the window, looking for Luc on the roof.

229 ROOF OF TRANSPORT 229
Luc momentarily stands, looking for an escape route. Suddenly
Scott SHOOTS AT HIM, the bullets deflecting of the metal roof.
Luc hits the deck.

230 SCOTT 230
becomes frustrated. He can't hit Luc. He floors it, overtaking
the van until he's parallel with the DRIVER of the van.
The Driver looks out his window. Before he knows it, the window
is SHATTERED WITH GUNFIRE. The driver killed instantly.
The UniSol Truck backs off.

231 TRANSPORT VAN 231
With its driver dead, the Transport van SWERVES, FISHTAILING
DOWN THE HIGHWAY.

232 TRANSPORT ROOF 232
Luc and Veronica hold on for dear life. The Transport out of
control.

233 UNISOL TRUCK 233
Scott pulls back just far enough to give the truck room. Again,
he leans out and FIRES at the top of the van.

234 TRANSPORT ROOF 234
Luc and Veronica hold onto the railings, white knuckled.
Bullets flying overhead. They're pinned down.

(CONTINUED)

234 CONTINUED:

234

VERONICA
What do we do now?

LUC
We jump.

VERONICA
Tell me your kidding.

Luc doesn't answer. . Instead the LEAPS OFF THE ROOF, landing on the roof of the DRIVER'S CABIN.

235 SCOTT

235

SEES Luc jump. He fires at him in vain. Pissed, he FLOORS IT, RAMMING the van again.

236 TRANSPORT VAN

236

Wobbling, totally out of control. The baby's ready to topple.

237 ROOF OF DRIVER'S CABIN

237

Luc holding on with one hand, PUNCHES a hole in the roof with the other. He leans down and reaches in.

238 INT. TRANSPORT TRUCK - DRIVER'S CABIN - SAME

238

With one arm reaching down into the Cabin, Luc grabs hold of the steering wheel, grappling to control it.

239 LUC

239

Looks up to the roof of the Transport. He SEES Veronica's scared expression.

LUC
Jump!

Veronica shuts her eyes and LEAPS off the roof, landing next to Luc.

LUC
Crawl down inside.

VERONICA
Easy for you to say!

240 INT. FRONT ESCORT - PATROL CAR - SAME 240
The Patrolman is frantic, screaming into the radio.
PATROLMAN
What the hell do you expect me
to do? I need back up!
RADIO
(filtered)
Just hold 'em till we can get
there, over.
He looks into his Rear View mirror.

241 PATROLMAN'S P.O.V. - IN REAR VIEW 241
The two HUGE vehicles taking up the entire road behind him,
closing in.
PATROLMAN
Fuck this!

242 PATROL CAR - SAME 242
Floors it and takes off running. Speeding away.

243 EXT. TRANSPORT VAN - SAME 243
Veronica moves over, down the side of the Cabin, hanging over
the edge. She GRABS at the passenger's door handle.
From above we SEE the road CURVES to the right, detouring away
from a DEAD END road block.

244 INT. TRANSPORT TRUCK - DRIVER'S CABIN - CONTINUOUS 244
Somehow she gets inside and GRABS HOLD of the steering wheel
from the passenger seat. Just as she takes control, she looks
up.

245 VERONICA'S P.O.V. - THROUGH FRONT WINDSHIELD 245
The DEAD END blockade gets SMASHED as we barrel forward onto
a narrow dirt road.
Luc RIPS OPEN the hole in the roof, making it large enough for
him to crawl down inside. He plops down next to her in the
driver's seat.

VERONICA
What now?

246 EXT. DIRT ROAD - CONTINUOUS 246

We see the narrow dirt road leads straight to a FIFTY FOOT DROP off a CLIFF. The Police Van headed directly for it.

With the road narrowing, The UniSol truck falls back behind the Van, following closely.

247 WIDE ANGLE - PANORAMIC 247

From far away we see both trucks heading toward a GIGANTIC FALL.

248 INT. TRANSPORT VAN - DRIVER'S CABIN - SAME 248

Veronica SEES the road will end soon, she panics.

VERONICA

We have to stop this thing!

BANG, again they are hit from the rear.

249 EXT. DIRT ROAD - SAME 249

The UniSol truck SMASHES the Transport from behind, ROCKING IT.

250 INT. TRANSPORT VAN - SAME 250

Luc recovers from the jolt. He floors it, PICKING UP SPEED.

VERONICA

What are you doing?

LUC

Open your door.

VERONICA

What!?

LUC

Do it!

251 EXT. TRANSPORT - VAN 251

Speeding up, it pulls away, ahead of the UniSol truck; distancing itself. Veronica's door suddenly POPS OPEN.

252 INT. TRANSPORT VAN - SAME 252

Veronica holds open her door just as Luc WHIPS THE STEERING WHEEL AROUND. The Transport TIPPING OVER!

Luc wraps his arm around Veronica and PUSHES THEM OUT.

253 EXT. TRANSPORT - SAME 2

The Transport Van, slides and TIPS OVER. Luc and Veronica JUMPING out as it falls.

Dropping to its SIDE, the Transport SKIDS DOWN the road, stopping just at the CLIFF SIDE.

254 THE UNISOL TRUCK 2

Is going too fast to stop, it BARRELS INTO the fallen transport Van.

255 SCOTT 2

Screams out as he desperately tries to slam on the breaks.

256 EXT. CLIFF SIDE - SAME 2

The UniSol Truck CRASHES into the Van. Together the two huge vehicles go SAILING OVER THE EDGE, careening off the side of the hill. Their gas tanks EXPLODING.

Up top, Luc and Veronica roll to safety. They get to their feet and walk to the edge of the cliff.

257 LUC AND VERONICA'S P.O.V. - INTO GORGE 2

The UniSol truck and Police Van continue to tumble, ass over tea kettle, settling down in the center of a roadway a mile or so down. Flames and dust.

Instinctively, Veronica holds onto Luc's arm for protection. Luc looks at her, curiously.

PATROLMAN (O.S.)

Hold it right there, asshole.

Luc turns and SEES the Patrolman holding a SHOT GUN of his own, his car parked further down; a road block of one.

PATROLMAN

Don't give me a reason!

VERONICA

Do as he says.

Reluctantly Luc raises his hands above his head, surrendering. Cautiously the Patrolman walks over to them.

(CONTINUED)

257 CONTINUED:

257

PATROLMAN

Alright. Turn around, get on your knees and put your hands behind your back.

Luc and Veronica follow his instructions. The Patrolman takes out his cuffs. Just as he grabs onto Luc's hand, Luc reacts.

In a FLASH, Luc spins on his knees, snaps the Patrolman's wrists, and PUNCHES him in the face. The Patrolman reels. Stunned, he staggers back, NEARLY FALLING OVER THE EDGE of the cliff.

Luc JUMPS to his feet and GRABS the Patrolman's wrist as he FALLS OVER the side.

258 PATROLMAN'S P.O.V. - OVER CLIFF

258

Holding onto Luc, the Patrolman looks down. It's a LONG DROP. The Patrolman FEINTS, passing out cold.

Luc pulls him back to safety and gently puts him down on the ground. He takes off his jacket and bundles it up, a makeshift pillow he places under the Patrolman's head.

Luc runs back, grabs the shot gun and moves toward the Patrol Car. Veronica smiles, she really likes this strange guy.

CUT TO:

259 EXT. DR. MENDEZ'S HOUSE - LATE AFTERNOON

259

A beautiful Spanish-styled estate out in the desert. The Patrol Car parked along side the street. Luc and Veronica are at the door.

260 FRONT DOOR

260

The door opens revealing a SPANISH MAID.

MAID

Can I help you?

Luc and Veronica wait to enter.

VERONICA

We'd like to talk to Dr. Mendez?

MAID

You have an appointment?

(CONTINUED)

260 CONTINUED:

260

VERONICA

No, but it's very important we
speak to him.

The maid looks over at Luc who look's starting to look SWEATY
and PALE.

MAID

Is he sick?

VERONICA

Yes. We need to see the Doctor.

MAID

Follow me.

CUT TO:

261 INT. DR. MENDEZ'S HOUSE - CONTINUOUS

261

Luc and Veronica follow the Maid as she walks through his
beautifully decorated house. This is obviously the house of
a man with breeding and taste.

The Maid leads them to a room in the rear of the house,
overlooking the back yard.

MAID

Please wait here.

Luc nods as the Maid exits. Veronica can't help but browse
Mendez's very large book collection. Luc walks over to the
window.

262 LUC'S P.O.V. - OUT OF WINDOW

262

In the back yard a MAN sits in a wheelchair, his back to us.
He plays "catch" with a small Mexican boy who gleefully runs
around the older man.

The Maid makes her way across the yard over to the Man in the
chair. She leans down and speaks to him. Still, we can't see
his face.

The Maid nods, takes the ball from the young boy and leads him
away. Finally the Old Man turns his wheelchair towards us.
For the first time we SEE his face. This is DR. CESAR MENDEZ.

263 CLOSE ON LUC

263

The image of Dr. Mendez's face registers hard. Luc reacts as painful memories FLOOD his mind.

FLASHBACK:

264 DR. MENDEZ

264

In quick flashes of violence, we see DR. CESAR MENDEZ standing over us, blood, medical tools. Luc struggling under heavy leather straps. His skin ripped open. Sweat. Luc screaming.

DR. MENDEZ (V.O.)

You're going to be fine, Luc.
Luc...

This image DISSOLVES, the SOUND of his name reverberating. Suddenly we're BACK at...

265 EXT. FARM - NEBRASKA - DAY

265

Luc is ten years old, playing with the neighborhood kids in the fields around his house; a beautiful two story house (seen in the photo in the opening) The sound of a WOMAN'S VOICE calls out to him IN FRENCH.

The only thing we can make out clearly is his name as she calls out..."Luc...Luc."

DR. MENDEZ (V.O.)

Luc? Luc, can you hear me?

BACK TO SCENE:

266 DR. MENDEZ

266

Leans over. Looking down at us.

DR. MENDEZ

It's alright, Luc.

WIDEN TO REVEAL:

267 INT. MENDEZ'S HOUSE - LIVING ROOM - SAME

267

Luc is laying on the couch. He REACTS, startled to see Dr. Mendez so close. Sweating and pale, Luc is totally disoriented. Veronica leans down, places her arm around him.

VERONICA

It's okay. I'm right her.

(CONTINUED)

267 CONTINUED:

267

Luc turns to her, relieved. His breath grows short and his eyes roll back. He passes out, cold. His wrist device BEEPS; flashing YELLOW.

DR. MENDEZ

Let's get him over to the bathroom. We have to cover him...

VERONICA

I know...with ice.

Dr. Mendez is surprised she knows this.

CUT TO:

268 EXT. ROADWAY - AFTERNOON

268

A large white Cadillac with Bull Horns as its ornament drives the lonely road. A FARMER whistles a tune as he drives. Something ahead of him catches his attention.

269 FARMER'S P.O.V. - THE WRECKED UNISOL TRUCK

269

blocks the road. Woodward's burnt corpse laying out in the middle of the street. Smoke, sparks, debris...

FARMER

Holy shit.

The Farmer SLAMS on the breaks. He jumps out of his car. He walks over to the wreckage, bending down to examine Woodward.

He turns over Woodward's body, his face is burnt beyond recognition. The Farmer surveys the rest of the damage.

FARMER

Hey! Anyone in there? Anyone alive?

Suddenly SHADOWS are cast on the Farmer. He spins, shielding his eyes from the glare of the setting sun.

SCOTT (O.S.)

Someone is here...

Three figures step out from their silhouetted shapes.

270 THE THREE UNISOLS

270

badly injured, burnt and scary looking. A vision from hell.

(CONTINUED)

270 CONTINUED:

270

SCOTT
...but none of us are alive!

CUT TO:

271 EXT. SUPERMARKET - CLIFTON - NIGHT

271

Small town supermarket in a small town. The Caddie drives up to the front door. The three gruesome looking UniSols jump out. Passers by gawk at the terrible trio.

272 INT. SUPERMARKET - CONTINUOUS

272

Shoppers scatter out of the path of the scary looking UniSols. Mothers cover their children, workers run for it, as the UniSols make their way down the aisle.

A BOX BOY, seals a cardboard box with a loud STAPLE GUN. Scott RIPS the staple gun out of his hand. The Boy's mouth nearly drops to the floor when he looks up.

SCOTT
You got a meat locker?

The boy only nervously nods his head.

SCOTT
Where?

The Boy points it out to them. Scott throws the Staple Gun over to GR74 who catches it and follows the other two UniSols.

273 INT. MEAT LOCKER - SUPERMARKET - SAME

273

The three UniSols enter. The Butcher takes one look at them and runs for the hills. Once in the cool locker, the men STRIP DOWN.

Scott grabs a box labeled DRY ICE and carries it back to the coldest section of the locker room; the meat racks.

GR74, stripped nude, raises his arm. We SEE his torn up arm, blood dripping. He PULLS the skin over the opening and STAPLES, THE SKIN CLOSED using the staple gun.

GR55 and Scott grab chunks of dry ice out of the crate and PRESS THE CHUNKS into their skin. The ice evaporates almost immediately.

CUT TO:

274 INT. BATHROOM - DR. MENDEZ'S HOUSE - NIGHT

274

Luc is laying, semi-conscious in the bathtub covered with ice.

Through the open door we see Dr. Mendez and Veronica talking in the living room.

DR. MENDEZ

Luc was twenty five when he was killed in Vietnam, 1969.

VERONICA

"Killed in Vietnam?!" Are you saying he was dead?

DR. MENDEZ

Yes. They kept him frozen cryogenically for over twenty years. All the subjects had.

VERONICA

Twenty five in nineteen sixty nine? That makes him...

(shocked)

Fifty years old!

DR. MENDEZ

You could say that. Or you could say he's four years old. That's when we brought him back to life.

275 INT. LIVING ROOM - DR. MENDEZ'S HOUSE - CONTINUOUS

275

Veronica is shocked. She's already developed feelings for Luc and she doesn't know how to deal with this.

VERONICA

How could you be part of this? It's horrific!

DR. MENDEZ

It started with a simple idea. Man gets cut, his wound scabs and heals. Muscles strain, they rebuild, sometimes stronger. I thought I could improve our own immune system. And I did.

VERONICA

What happened?

(CONTINUED)

275 CONTINUED:

275

DR. MENDEZ

By hyper accelerating the body we discovered we could make dead tissue live again. But in order to make the process work, the bodies ran at dangerously high temperatures. Their bodies constantly needed to be cooled down and their brains had to be kept sedated, controlled or they would eventually stroke.

VERONICA

What are you saying, Doctor?

DR. MENDEZ

I'm saying that without his treatments Luc's body and mind will degenerate. It could be years, it could be hours, but if he continues to try and live as a normal man he will die a protracted and painful death.

Veronica is stunned. Suddenly the Maid walks in, frightened.

MAID

Dr. Mendez?

Mendez turns to her. Scared, she whispers in his ear. The Doctor picks up a remote control and turns on the t.v.

276 T.V. MONITOR

276

A REPORTER files a story from the Supermarket.

REPORTER

...their daring escape from police custody this afternoon, killing three police men. Men believed to be involved in the escape where seen here, as captured by the store's security camera.

On the t.v. we see Black and White footage of the UniSols walking into the Supermarket.

REPORTER

...Two workers were killed and several more injured as the attackers fled only moments ago...

Dr. Mendez turns to Veronica.

(CONTINUED)

276 CONTINUED:

276

DR. MENDEZ
I thought you said they were dead.

LUC (O.S.)
They are.

Dressed, Luc stands in the doorway.

LUC
Just like me.

CUT TO:

277 EXT. STREET - CLIFTON, NEW MEXICO - SAME

277

Speeding down the street, sirens WAILING, a dozen POLICE CARS
roar out of town, past the Supermarket.

278 EXT. HIGHWAY - OUTSIDE CLIFTON - CONTINUOUS

278

The Police Cars ZOOM past, racing down the highway. As they
WHIZ past, we notice a Caddie parked off the road.

With each passing Police car, we cut closer and closer to the
Caddie. It's hidden behind a bush. Three men are inside.

279 SCOTT

279

Sits in the driver's seat, his two UniSol partners near by.
As the last of the Police cars pass, he STARTS the engine.

280 EXT. HIGHWAY - CONTINUOUS

280

The Caddie pulls out onto the highway and FOLLOWS the Police
cars from a safe distance behind.

281 LONG RIBBON OF ROADWAY

281

In a long procession, the Police cars race across the desert.
In the far distance ahead, we see the lights from Dr. Mendez's
house.

CUT TO:

282 EXT. DR. MENDEZ'S HOUSE - SAME

282

We SEE Dr. Mendez as he approaches the front window, he looks
out as the faint SOUND of sirens approaching can be heard.

283 DR. MENDEZ'S P.O.V. - OUT WINDOW

283

He sees the Red swirling lights of the Police cars as they approach from the distance.

284 INT. DR. MENDEZ'S HOUSE - SAME

284

As we left them.

DR. MENDEZ
It's the police.

VERONICA
How did they find us?

Nervously the Maid answers, her head lowered.

MAID
I'm sorry. I called them. When
I saw your pictures on the
television...

Dr. Mendez puts a comforting arm around the flustered Maid.

DR. MENDEZ
It's alright, Maria. You didn't
know.
(to Luc)
You better go. Here take my car.

He throws his car keys to Luc who catches them.

VERONICA
Why are you helping us?

DR. MENDEZ
I'm a doctor, Ms. Roberts. My
work is about preserving life,
not destroying it.

The sirens grow LOUDER. Luc walks up to Dr. Mendez.

LUC
Thanks.

DR. MENDEZ
You can take the dirt road behind
the garage. It'll lead back to
the highway. Go.

The sirens grow LOUDER as Luc and Veronica run out the back door. Dr. Mendez goes to the front of the house. He opens the door as the first of the Police cars comes ROARING into his driveway.

285 SCOTT

285

sits in the Caddie farther down the street. He and his cohorts watch as Dr. Mendez greets the Police.

286 SCOTT'S P.O.V. - DR. MENDEZ'S HOUSE

286

As the Doctor talks with the officers, a car can be seen driving out the back way.

When Scott sees the car, he grins. He starts the car's engine and FOLLOWS.

CUT TO:

287 EXT. HIGHWAY - MOMENTS LATER

287

Luc drives. Far behind them, the headlights of the Caddie.

VERONICA

Luc, we can't run away forever.

LUC

When I saw Mendez's face, all these memories came back about my past, my life, my home. I have to go back.

VERONICA

You don't even know where home is.

Luc turns to her. Somehow he seems different. More relaxed, human.

LUC

Yes I do.

Suddenly something catches Luc's eye. He SPINS the wheel, driving off the highway.

VERONICA

What are you doing?

288 EXT. CLIFTON AIR FIELD - CONTINUOUS

288

Luc pulls off the highway and over to the Air strip. At on end of the strip an old World War II Cargo plane sits, two PILOTS walking away from it.

Luc drives up near by. He jumps out of the car, walking over to the plane. Reluctantly Veronica follows.

(CONTINUED)

288 CONTINUED:

288

LUC

Let's go.

Veronica doesn't look so sure.

VERONICA

You're kidding.

289 INT. CARGO PLANE - COCKPIT - MOMENTS LATER

289

Luc takes a seat in the Pilot's chair. Veronica comes over and sits next to him.

VERONICA

You know how to work this thing?

LUC

I've been trained to operate every kind of military transport.

Luc STARTS UP the plane's engine. It's LOUD.

VERONICA

(relieved)

Good.

The plane JOLTS, moving forward.

LUC

I've just never done it before.

Veronica looks panicked.

CUT TO:

290 EXT. AIR STRIP - CONTINUOUS

290

The big old bird starts rolling out onto the runway. And it's a CLINKER!

291 THE UNISOLS - CADDIE

291

Driving up along side the air field are the UniSols. Scott jumps out of the car and scans the area. He SEES the cargo plane beginning its taxi.

SCOTT

Get on the runway!

GR75 slides over and drives, peeling out. Scott runs the other direction.

- 292 THE PILOTS 292
choke on their lunch when they see the Cargo plane moving.
- PILOT
Hey! That's my plane!
- 293 INT. TOWER - SAME 293
An elderly CONTROLLER sips his coffee, reading the paper. He does a spit take when he sees the Cargo plane rolling past. He grabs the mic.
- AIR TRAFFIC CONTROLLER
Hey, what do you think you're doing?
- 294 INT. CARGO PLANE - SAME 294
The plane's radio CRACKLES.
- AIR TRAFFIC CONTROLLER
(filtered)
...halt your approach, TM-19!
- Luc turns off the radio.
- 295 EXT. RUNWAY - CONTINUOUS 295
The Caddie SCREECHES to a halt near the middle of the air strip. The two UniSols JUMP out of the car, automatic rifles in their hands.
- They run out to the center of the strip, waiting for the Cargo plane.
- 296 CARGO PLANE 296
The plane taxis over to the far end of the air strip. It turns and prepares to take off.
- 297 INT. COCKPIT - SAME 297
Luc sees the lights of the Caddie, the UniSols nearby.
- LUC
They found us.
- VERONICA
Why are they still chasing us?

(CONTINUED)

297 CONTINUED:

29

LUC
One of them was my friend. I
killed him.

Veronica is shocked. She doesn't understand.

298 EXT. REFUELING TRUCK - SAME

29

Scott RUNS over to a large gasoline REFUELING TRUCK. He jumps into the driver's seat and REVS the engine.

299 UNISOLS

29

The UniSols cock their weapons and take aim.

300 INT. COCKPIT - SAME

30

Seeing them, Veronica gets scared. Luc, determined.

VERONICA
What are we going to do?

LUC
End this.

Luc PULLS BACK ON THE THROTTLE. The Plane LURCHES forward.

301 EXT. RUNWAY - SAME

30

The Cargo plane begins its take off, heading straight at the UniSols.

302 UNISOLS

30

The UniSols OPEN FIRE on the plane.

303 CARGO PLANE'S LANDING GEAR

30

The wheels of the landing gear are SHREDDED by gunfire. The plane ROCKS but continues on it's rims.

304 INT. COCKPIT - SAME

30

Jerked in their seats, Luc ACCELERATES. The engines ROARING louder.

LUC
Hang on.

- 305 EXT. RUNWAY - SAME 30
The two UniSols run out of the way as the Cargo plane barrels forward.
GR75 turns his gun towards the Caddie. He FIRES.
- 306 CADDIE 30
Just as the plane passes by, the Caddie EXPLODES from the gunfire, its engine erupting.
- 307 FIRE AND SMOKE CLOUD 30
The Cargo plane appears, bursting out of the fire and smoke.
- 308 INT. COCKPIT - SAME 30
Luc pulls back the throttle. The Plane LURCHES forward, faster.
VERONICA
Are you sure we're heading the right way?
Veronica POINTS at a pair of HEADLIGHTS heading straight at them at the far end of the runway.
CUT TO:
- 309 EXT. OTHER END OF RUNWAY - SAME 30
Heading directly towards the Cargo plane is a large REFUELING TRUCK barrelling down the runway.
Scott, SCREAMING LIKE A BANSHEE, leans out the window.
SCOTT
Devreux!
Scott fires blindly at the oncoming plane.
- 310 INT. COCKPIT - SAME 31
A stray bullet RICOCHETS off the nose of the plane. Luc pulls back the THROTTLE even further.
- 311 EXT. RUNWAY - SAME 31
The Plane and the Refueling truck are on a head on collision course. Each picking up speed.

312 UNISOLS 312
From behind, the UniSols continue to FIRE at the departing plane.

313 REFUELING TRUCK 313
Scott runs out of ammo. He throws his weapon away and settles in behind the wheel.

314 AIRPLANE 314
Luc grabs the wheel, white knuckled.

VERONICA
Luc, this is insane! Pull up!

LUC
No.

315 SCOTT 315
As the collision nears, Scott screams out a war cry.

316 AIRPLANE 316
Bullets careening off the sides of the plane.
Veronica ducks down below the dash. Luc holds firm, determined.

317 UNISOLS 317
Running behind the plane, trying to catch it, FIRING into it.

318 RUNWAY 318
The two vehicles nearing each other, coming closer...closer.

319 COCKPIT 319
The headlights and gunfire nearly on top of them, Luc finally, PULLS BACK on the steering column.

320 LANDING GEAR 320
YANKING up, off the tarmac. The Plane LIFTING OFF.

321 REFUELING TRUCK 32
Too close to miss? The Plane JERKS upward, the truck barreling into it. Although the plane leaves the ground, it can't get high enough.
The Landing Gear, SMASHING INTO THE WINDSHIELD of the Refueling truck. The collision RIPPING the landing gear from the bottom of the plane.

322 THE PLANE 32
Wobbles unsteadily from the collision, but STAYS AIRBORNE.

323 THE REFUELING TRUCK 32
SWERVES, totally out of control, it ROLLS OVER on its side.

324 THE UNISOLS 32
Are caught. The refueling truck ROLLING STRAIGHT AT THEM. The fuel igniting and EXPLODING into a GIGANTIC FIREBALL.

325 THE CARGO PLANE 32
Weaves, heading straight at the TOWER.

326 INT. TOWER - SAME 32
The Controller's eyes bug out.
CONTROLLER
Holy shit!
He DIVES for cover.

327 THE CARGO PLANE 32
suddenly RECOVERS, steadies and SOARS, heaven bound. Below them, smoke and fire. Safely the plane sails away into the night.

CUT TO:

328 INT. COCKPIT - LATER 32
Luc flies the plane as Veronica looks sadly out the window.

CUT TO:

(CONTINUED)

328 CONTINUED:

32

LUC
Are you alright?

VERONICA
Are you sure you know what your
doing?

Luc doesn't answer.

VERONICA (CONT'D)
My husband died.

Surprised, Luc turns to her.

VERONICA (CONT'D)
A year after our wedding we
discovered he had cancer. Over
the next two years I watched this
viral man degenerate slowly until
he was so weak and lost he
couldn't remember my name. It
was the most painful experience
of my life. I don't think I could
go through that again.

LUC
I'm sorry.

VERONICA
I'm telling you this because I
don't want that to happen to you.
I think you should go back.
They're the only ones with the
medical help you need.

LUC
I don't want to live like that.

VERONICA
But if you don't, you'll die!

LUC
We all die, Veronica. I just want
to live until I do.

CUT TO:

329 EXT. STREET - WOODLAND AREA - RAIN - NIGHT

32

A pick up truck drives in the light rain.

330 INT. PICK UP - SAME

330

A REDNECK drinks from a bottle he has in a brown paper bag. He hums off key with the radio as he drives.

331 HEADLIGHTS

331

The headlight of his truck illuminate the trees and surrounding foliage. The beams stop on a sign which reads:

Welcome to Wheaton, Nebraska!
Population 503.

332 INT. PICK UP - CONTINUOUS

332

As he turns onto the main road, he takes another nip from the bottle. Behind him BRIGHT LIGHTS appear, nearing.

REDNECK
Turn off your damned brights,
asshole!

The lights get BRIGHTER and BRIGHTER. The Redneck has to cover his eyes. He SLAMS on the brakes.

REDNECK
Jesus!

333 EXT. ROAD - SAME

333

The Pick up stops. SWOOPING DOWN overhead, the Cargo plane nearly hits the Pick up as it CRASH LANDS over into a nearby field.

334 INT. PICK UP - SAME

334

The Redneck can't believe his eyes. He looks at his bottle and tosses it out the window.

CUT TO:

335 EXT. FARM HOUSE - NIGHT

335

Luc and Veronica step out through the thick fields out into a clearing. Luc looks up, stopping dead in his tracks. He's instantly overwhelmed.

336 LUC'S P.O.V. - FARM HOUSE

33

The same two story farm house we saw in the black and white photograph at the opening of the film. Time worn, aged but never the less the same. It's late and all the lights are out.

Veronica encourages Luc to continue. Eventually he does as he walks up the front steps. Nervously he lifts his hand to the door and knocks.

A light upstairs TURNS ON. Footsteps can be HEARD inside, coming closer.

Luc reaches down and GRABS Veronica's hand for support. Surprised, Veronica looks at this vulnerable man.

The door opens and an ELDERLY WOMAN opens the door. She looks up at Luc and freezes. Luc just stares at her, speechless.

VERONICA

Mrs. Devreux?

Suddenly the woman starts shaking her head in disbelief.

MRS. DEVREUX

(in French)

Impossible. You're dead. You
can't be...you can't...

Marching down the stairs behind her, and OLDER MAN comes down, putting on his bathrobe.

OLDER MAN

Who the hell is it at this hour?

Luc is too stunned to speak. The Older Man spots Luc, his mouth dropping.

MR. DEVREUX

Luc?

LUC

Dad?

Mr. Devreux, early seventies, steps forward and HUGS Luc, tight Mrs. Devreux still can't believe it.

MRS. DEVREUX

(in French; subtitled)

It can't be true?

LUC

(in French)

I'm not a ghost. I've come home.

(CONTINUED)

336 CONTINUED:

336

Mrs. Devreux still doesn't understand but she hugs Luc, never the less, tears falling.

Veronica just watches, overwhelmed. Mr. Devreux turns to her.

MR. DEVREUX

How? How is this possible?

VERONICA

There's a lot to explain.

CUT TO:

337 INT. HOUSE - MOMENTS LATER

337

Luc walks through the house, taking it all in. Veronica stands with Luc's parents, watching.

Luc walks to the bannister, running his fingers over the wood railing; remembering.

Veronica gives him an encouraging look. He accepts it and continues walking through the house, taking stock of every item in the place.

His mind racing. He looks somewhat confused. He turns to Veronica, conflicted.

Suddenly he BOLTS out of the house. His parents don't understand. His mother moves to follow him, but his father stops her.

MR. DEVREUX

Let him go.

Veronica can't. She follows him outside.

338 EXT. FARM HOUSE - CONTINUOUS

338

Luc runs over and into a nearby BARN. Veronica follows.

339 INT. BARN - CONTINUOUS

339

Luc stares out into the rain, upset. It's all too much for him to handle. Veronica comes over to him.

VERONICA

It's hard. I know.

(CONTINUED)

339 CONTINUED:

3:

LUC

So many things are missing. So many things I remember and so many things I can't.

VERONICA

What about your parents?

LUC

It's not the same. I don't remember them this way. It's not right.

VERONICA

It's been twenty five years.

LUC

And I'll never get those years back.

VERONICA

It's going to take time, Luc.

Veronica touches his cheek gently, sympathetically. He turns to her, flushed with all these new EMOTIONS. He moves tentatively towards her. When she doesn't back away he kisses her, passionately. She responds.

Veronica is the first to break off. She, too, is overwhelmed.

VERONICA

We better get back.

Luc nods and follows her back to the house.

CUT TO:

340 INT. LIVING ROOM - LATER

3:

Luc sits trying to take this all in. His parents standing awkwardly near the kitchen.

Veronica finishes up on the phone and hangs up. She turns to the others.

VERONICA

I have to get going. A news van from my network is going to meet me at the sheriff's station.

She walks to the door, picking up a set of keys from a table.

(CONTINUED)

340 CONTINUED:

34

VERONICA

Thanks for letting me use your car.

MR. DEVREUX

Be careful. It's still raining.

Veronica nods. Luc walks over to her at the door, opening it for her.

VERONICA

You going to be alright?

LUC

In time.

Veronica doesn't want to leave. She feigns a smile.

VERONICA

We've got a hell of story to tell.

Luc nods. The tension is thick. Finally Veronica turns to leave.

VERONICA

Well, I'll see ya.

LUC

Yeah.

Veronica exits. Luc watches her for a moment and turns back into the room.

His parents decide it's best to leave him alone. They move back into the kitchen.

CUT TO:

341 EXT. FARM HOUSE - LIGHT RAIN - CONTINUOUS

3

Veronica walks over to the family station wagon. She stops, considers going back. But she can't. Deciding to leave while she can, she sticks the keys into the door.

Suddenly a HAND RAPS AROUND HER MOUTH, jerking her backwards. Veronica is spun around. She sees...

342 SCOTT

342

Fire in his eyes, Scott grabs her viciously.

(CONTINUED)

342 CONTINUED:

342

SCOTT
Now the real fun begins.

CUT TO:

343 INT. FARM HOUSE - LIVING ROOM - SAME

343

Luc sits by the fireplace, his mind filled with conflicted thoughts. Suddenly he hears a SOUND in the kitchen.

LUC
Mother?

Luc gets up and walks over to the kitchen.

344 INT. KITCHEN - CONTINUOUS

344

The Kitchen is empty, Luc's parents, gone.

LUC
Dad?

Luc walks to the back door. He flips on a LIGHT SWITCH illuminating the back yard. He looks out the back door.

LUC
Mom?

SCOTT (O.S.)
Looking for your mommy?

Luc spins at the sound coming from behind him. But no one is there. Luc runs to the Living room.

345 INT. LIVING ROOM - CONTINUOUS

34

Luc bursts into the room. It too is empty.

It's eerily quite. Thunder. Luc pulls out his pistol.

SCOTT (O.S.)
Come find me Luc. I'm tired of following you everywhere.

Luc spins at the SOUND of his voice, gun raised.

346 LUC'S MOTHER

34

Standing in the front doorway, a gag tied over her mouth.

(CONTINUED)

346 CONTINUED:

34

When Luc sees it's his mother, he lowers his pistol. Just as he does, his Mother is SHOT A DOZEN TIMES from behind. She topples forward into the room.

Luc races over to her side, cradling her. But she's gone, her lifeless eyes staring past him.

SCOTT (O.S.)

Come on Luc. Come out and play.

Furious, Luc turns, looking out the front door.

347 LUC'S P.O.V. - THROUGH FRONT DOOR - SCOTT AND VERONICA

34

Standing out in the rain, Scott holds a tied and gagged Veronica at gunpoint; his pistol pressing against her temple.

SCOTT

Look at us. We're back where we belong.

348 EXT. HOUSE - CONTINUOUS

34

Scott laughs a sick laugh as Luc edges his way out onto the front porch.

LUC

You want me, I'm here. Let the girl go.

SCOTT

It's not that simple, Soldier. You want her, you'll have to take her.

Luc skirts out further.

SCOTT (CONT'D)

Kinda familiar, isn't it? Deja vu? Only this time, I've got the girl.

In a FLASH, Scott tears off running, dragging Veronica along with him as he disappears into the night.

LUC

(screaming)

Scott!

Luc takes off after them.

CUT TO:

349 EXT. DENSE FIELD - RAIN - CONTINUOUS

349

Running through the tall corn stalks, Scott drags Veronica deeper and deeper into the field. Veronica tries to resist but Scott's unnatural strength makes it impossible.

350 ANGLE - LUC

350

Gun drawn, running full gait through the stalks, Luc races to catch up with them.

SCOTT (O.S.)
Come on, Luc! Catch me!

The field is so dense you could easily get lost inside. Luc follows the sound of Scott's voice.

Still running, Veronica STUMBLES. As she falls she KICKS at Scott, pushing him off of her. She tumbles into the dense foliage.

Scott pulls back, hiding in the thicket. He raises his gun and waits for Luc.

351 LUC

351

has lost them. He slows up, moving carefully in the field, waiting for a sign.

352 VERONICA

352

her mouth gagged and her hands tied behind her, can't help Luc. She KICKS at the stalks, SHAKING THEM.

Luc sees the rattling stalks and moves slowly towards them.

Scott, also seeing the shaking stalks, backs away, using it as bait. He waits to pounce on Luc as he nears.

Cautiously Luc approaches the shaking stalks, gun drawn. Step by step he nears. Suddenly SCOTT LEAPS OUT, tackling Luc, the two go SPRAWLING.

Scott, tumbling over Luc, knocks Luc's pistol from his hand and punches him HARD across the face. Luc rolls away. Scott gets to his feet and KICKS him hard in the gut, knocking the wind out of him.

SCOTT
You never could fight worth shit.

(CONTINUED)

352 CONTINUED:

Luc gets up and CHARGES at Scott, knocking him backwards. But Scott easily deflects him. The two men square off, ready to fight.

SCOTT

You can't do jack against me, Pal.
I taught you everything you know!

Luc LUNGES at Scott who dodges his punches and COUNTERS, striking Luc repeatedly in the head. Luc staggers back. Scott smiles.

SCOTT (CONT'D)

Remember when we were kids? You
use to run home crying. You
couldn't beat me then, you can't
beat me now!

Luc SCREAMS OUT, charging again. They exchange blows, but Scott just seems faster, anticipating every move of Luc's.

SCOTT (CONT'D)

When you first came to this
country! Who was your only
friend? ME!

Scott ducks a blow and SPIN KICKS Luc backwards.

SCOTT (CONT'D)

I made you, you ungrateful shit!
And you killed me! Traitor!
TRAITOR!

Enraged, Scott attacks. Luc can do little to stop him as he punches and kicks him, seemingly at will. Luc tries to block but can't.

353 VERONICA

struggles to free herself, pulling at the ropes that bind her.

354 LUC AND SCOTT

Scott ROCKS Luc's head back with a SAVAGE BLOW. Luc grows dizzy. Scott hits him AGAIN AND AGAIN. Luc FALLS backwards. Scott, towering over him.

Luc's wrist device BEEPS. It's BLINKING YELLOW.

Triumphantly Scott stands over a winded Luc. He reaches out to Luc, his hand in a fist.

(CONTINUED)

354 CONTINUED:

SCOTT

Look what I've been saving for
you.

Scott opens his hand, exposing a GRENADE.

Suddenly VERONICA stands up not far away. She takes off
RUNNING, disappearing into the dense field.

SCOTT

But then again...

Scott PULLS THE PIN and HEAVES the grenade at the departing
Veronica.

LUC

(sitting up)

NO!

The back part of the field EXPLODES! The field IGNITING, the
fire SIZZLING in the rain.

SCOTT

Don't you understand Luc, you
can't go home again. We're dead.

Incensed, Luc SCREAMS OUT. He CHARGES at Scott with a new
resolve. Scott is KNOCKED BACKWARDS.

Luc rushes over to him. He lifts Scott back to his feet. He
punches him HARD, ROCKING him back. Scott staggers.

Luc takes a running jump and KICKS Scott sending him FLYING
backwards, out of the field.

355 EXT. CLEARING - IN FRONT OF HOUSE - CONTINUOUS

Scott ROLLS out of the field, part of it burning in the
distance. He recovers and scurries to his feet.

Slow and purposely Luc STEPS OUT of the field. His face grim.
He walks out to meet Scott, prepared to fight.

Scott can see the difference in Luc's eyes. He swallows hard.

Scott ATTACKS but this time it is Luc who is too fast.
Motivated, Luc takes Scott apart. Each punch a ROCKET, each
kick a BOMB.

Systematically, Luc whittles Scott down. Scott back peddles
with every blow. Luc backs away, the two men several meters
apart. Luc just stares at him, disgusted.

(CONTINUED)

355 CONTINUED:

Suddenly SCOTT CHARGES. Luc is quick to react, side stepping him, and kicking him in the mid-section, HARD. Without dropping his foot, he SNAPS a kick to his head.

Scott SAILS BACKWARD, he tumbles, IMPALING HIMSELF on the pick fence. Blood bubbles from his mouth. Gurgling, he drowns in his own blood.

Luc just looks at him sadly. He can't cheer this hollow victory.

CUT TO:

356 EXT. FARM HOUSE - FRONT PORCH - MOMENTS LATER

Luc walks up the front steps. Luc's lost everything he's wanted. Soaked from the rain, he makes his way to the front door.

CUT TO:

357 INT. FARM HOUSE - LIVING ROOM - CONTINUOUS

Luc enters. Suddenly he HEARS a sound from above. He looks up. At the top of the stairs, Mr. Devreux APPEARS.

Filled with guilt, Luc looks at his father, pained.

LUC

I'm sorry.

Suddenly Mr. Devreux LIFTS A SHOT GUN. Luc looks up SHOCKED. He can't believe his eyes.

LUC

Dad?

His eyes cold, Mr. Devreux takes aim and FIRES THE GUN, catching Luc in the mid-section. Luc is BLOWN BACKWARDS out the front door.

358 EXT. HOUSE - PORCH - CONTINUOUS

Luc is in total shock. He looks down at the large wound in his belly. He can't believe his eyes.

DR. MENDEZ (O.S.)

I'm sorry Luc. We had to set you up. It was the only way to get both of you.

(CONTINUED)

358 CONTINUED:

Horrified, Luc looks up to see Dr. Mendez standing on the porch. Luc's mind is reeling. Tormented, he turns to see his father approaching with the shot gun.

LUC
Father, don't.

DR. MENDEZ
He's not your father. Your real
parents left here years ago. The
life you knew no longer exists.

BLAST! The Older Man (formerly known as Mr. Devreux) SHOOTS Luc again, this time catching his bad shoulder.

Luc slides backwards, in pain, skimming down the front stairs. Hitting bottom, Luc gathers his strength and scrambles to his feet.

His wrist device BEEPS AGAIN; BLINKING RED!

DR. MENDEZ
The UniSol program was a mistake.
A terrible mistake. I have to
correct it.

Behind Luc A DOZEN National Guardsmen appear, rifles at the ready.

Luc turns as they OPEN FIRE, his chest RIPPED OPEN in a hailstorm of bullets.

LUC
(screaming)
NO!

Knocked to the ground, Luc scrambles, kicking and crawling away from the advancing troops.

DR. MENDEZ
Don't make it any harder on
yourself.

Miraculously, Luc gets back to his feet in the pouring rain. He runs with all he has left down the street.

The advancing National Guardsmen FIRING at Luc running into the darkness.

Bullets PIERCE through his body, JOLTING Luc as he vainly tries to escape. Only a hundred yards ahead of the troops, Luc finally collapses.

(CONTINUED)

358 CONTINUED: (2)

Steaming, his watch STOPS BLINKING; it holds on FULL RED. It BEEPS a long hollow tone.

His breath grows shorter, the life leaving his eyes. Suddenly...

359 A FREEZING BLAST

35

Billowing WHITE CO2 FOAM gushing out of a fire extinguisher covers Luc's body, FREEZING HIM.

Luc's eyes blink open. Standing over him...

360 VERONICA

36

holding the fire extinguisher, she continues to blasts his che with the fluid, FREEZING HIM UP.

LUC
(strained)
You're alive!

VERONICA
So are you.

361 THE NATIONAL GUARDSMEN

Getting closer and closer. Their guns ready to shoot them bot Suddenly...

362 BLAZING WHITE LIGHT

Turning night into day. Two huge ARC LAMPS a top a CNN NEWS TRUCK bathe the area with bright light. A camera running.

The National Guardsmen stop DEAD IN THEIR TRACKS.

VERONICA
When I didn't show up at the
police station, they came out
here.

Wanting to know what's happening, Dr. Mendez pushes his way through the troops.

He stops dead in his tracks when he sees the cameras and the news truck. Caught in the spotlight, he freezes.

(CONTINUED)

362 CONTINUED:

VERONICA

Dr. Mendez, why are you trying
to kill this man?

DR. MENDEZ

(stunned)

I...well...

VERONICA

I asked you a question.

DR. MENDEZ

It's a mistake...I can't...I..

Dr. Mendez becomes speechless. Suddenly a SHOT RINGS OUT. A
bullet EXPLODING through Dr. Mendez's skull, killing him
instantly.

He falls forward revealing...

363 SCOTT

barely alive, his chest still ripped open. A smoking gun in
his hand. He collapses, dead.

364 VERONICA AND LUC

Veronica cradles Luc's head in her arms.

VERONICA

It's over.

Luc closes his eyes.

FADE OUT:

FADE IN:

365 INT. HOSPITAL - DAY

Veronica walks quickly down the long corridor. She stops in
front of a Viewing Window outside the Intensive Care Unit.

Inside we SEE Luc laying under a labyrinth of tubes. She is
met by a YOUNG DOCTOR.

VERONICA

How's he doing?

(CONTINUED)

365 CONTINUED:

DOCTOR

I've never seen anything like it.
Once we brought his temperature
down, all his body tissue began
to remunerate. It's amazing.

VERONICA

But will he be able to survive?

DOCTOR

Who knows. We're working on
building him some kind of
permanent cooling chamber. But
this is all new to us.

VERONICA

Can I see him now?

DOCTOR

Sure.

Veronica walks into the I.C.U.

CUT TO:

366 INT. I.C.U. WARD - CONTINUOUS

Veronica walks over to Luc's bedside. Although bruised and
tired, Luc smiles when he sees her.

VERONICA

How you feeling?

LUC

I've been better.

Veronica can't help but lean over and kiss Luc.

VERONICA

I've got good news. I checked
with our computers and I found
your real parents...

CUT TO:

367 EXT. SUBURBAN STREET - DAY

A beautiful day. A Limousine with a military EMBLEM pulls up
in front of a nice small suburban home.

(CONTINUED)

367 CONTINUED:

31

VERONICA (V.O.)
...they are alive and living in
Florida. I've talked to them and
explained everything...

Luc and Veronica step out of the limo. Veronica watches as Luc crosses the street and makes his way up the front walk of the house.

VERONICA (V.O.)
...it's not going to be easy for
anyone...

As Luc nears the front door, he rings the bell. As he waits he turns back to Veronica.

She gives him an encouraging glance.

Luc turns back as an ELDERLY COUPLE open the front door. This time there is INSTANT RECOGNITION by all.

They embrace. Tears. For the first time in the film, Luc look happy. They walk into the house.

Veronica watches from across the street until the door closes behind Luc.

THE END