

SCRIPT TITLE

Written by

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Based on, If Any

Address
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He hangs up the phone.

EXT. ROAD - NIGHT

The Aston Martin SCREECHES to a stop on the road shoulder.

INT. ASTON MARTIN - SAME

Jonas hits the steering wheel with his hands.

JONAS
Shit! Come on, Jonas! Think!

Jonas empties his pockets on the passenger's seat: GUM, A MATCHBOOK, and his DIGITAL CAMERA.

He picks up the digital camera. Switches it on. The PERFECT PICTURE OF NORA flashes on the screen. He stares at it, then at the metal case, then back at Nora's picture. Knows what he has to do.

EXT. ROAD - NIGHT

The Aston Martin SCREAMS back on to the road, does a 180 degree turn, and roars back towards Central Command.

INT. CENTRAL COMMAND - LAB - NIGHT

Cable turns to his underlings.

CABLE
Secure the perimeter. I want to know when he gets here.

INT. CENTRAL COMMAND - HALLWAY - MOMENTS LATER

Underlings scamper down the hall, past the storage closet.

INT. CENTRAL COMMAND - STORAGE CLOSET - SAME

Helen sits groggily in the corner. Ava has her weapon trained on Helen. Her shoulder is BLEEDING. The group passes by outside, and the hallway becomes quiet.

AVA
You and me are gonna have a talk.

EXT. CENTRAL COMMAND - OUTER SECURITY GATE - NIGHT

An overweight guard reads a magazine in the security booth. Suddenly, we hear an ELECTRONIC JINGLE. The guard moves outside, to the treeline, and the sound grows LOUDER - he's getting close. He pulls aside a shrub and picks up --

-- JONAS' iPHONE. The alarm going off.

SMACK!

Jonas steps from behind a tree and crashes down the metal case on the guard's head. The guard collapses, unconscious.

Jonas moves into the security booth and scans the video monitors. One of the screens shows Nora, Walters and Freddie tied up in the LAB.

JONAS
Oh, man. Come on, Harry... talk
to me. What do I do?

Then, on another screen, he sees the WHITE VAN, sitting in a rear compound.

JONAS (CONT'D)
Bingo.

A MOMENT LATER

The Aston Martin, top up, rolls by the security booth, and we MOVE DOWN to reveal the METAL BRIEFCASE - open and empty.

INT. CENTRAL COMMAND - DINING HALL - NIGHT

Cable checks his watch: TWELVE MINUTES TO GO. He addresses his progeny.

CABLE
In less than an hour, we will all
bear witness to a new beginning.
A time for power, and finally, for
peace. We will force our enemies
to bow before us in the name of
piety. And this new, better world,
is all because of us!

The crowd erupts in applause. He raises a champagne flute.

CABLE (CONT'D)
Let us raise our glasses. To The
C.H.Y.N.E.E.S.! The Company of
High Yield--

AVA (O.S.)
Cram the shit, you hairless prick!

Cable's face turns to steel.

Ava stands at the back of the hall, holding Helen hostage, a gun to her side. The students MURMUR nervously.

AVA (CONT'D)
Tell them what you're really
planning! Do it, or I'll paint
the first row of kids in her blood.

CABLE
Go ahead. She doesn't matter
anymore. The plan is what matters,
and it can't be stopped.

HELEN
Cable, please! Give her what she
wants!

Cable says nothing.

HELEN (CONT'D)
Cable!

AVA
(sotto voce to Helen)
See? What'd I tell you?

EXT. CENTRAL COMMAND - BACK LOT - NIGHT

Two underlings turn in surprise as the Aston Martin rolls slowly past them and comes to a stop ten feet away. They approach the driver's door, weapons drawn, ready to fire. They PULL OPEN THE DOOR --

-- And find nothing. The car's empty.

THE OTHER SIDE OF THE CAR

Jonas' bow-tie hangs out of the fuel tank, on fire.

B O O M ! The car EXPLODES in a fireball.

INT. CENTRAL COMMAND - DINING HALL - SAME

The sound of the explosion causes everyone to JUMP. Ava seizes the opportunity and SHOOTS at Cable. He jumps out of the way just in time, and bullets SPLINTER the podium.

Two henchmen FIRE at Ava. The students RUN for the exits, SCREAMING as they go. Cable escapes through a side door. Ava and Helen slip out through separate exits.

INT. CENTRAL COMMAND - PASSAGEWAY - SAME

Cable stalks madly, heading towards the lab. He pulls a walkie-talkie from his belt.

CABLE
(into walkie-talkie)
Find the woman! I want her ALIVE.

He reaches a door and opens it -- revealing the smoldering wreckage of the Aston Martin in the back lot.

EXT. CENTRAL COMMAND - REAR COMPOUND - NIGHT

Cable launches out of a rear door and moves to the WHITE VAN. He tears open the back doors.

The MINI-CONQUEST sits in the back, gleaming.

CABLE
Game over, kid.

INT. CENTRAL COMMAND - LAB - SAME

Freddie and Harry struggle, unsuccessfully, to escape.

FREDDIE
--'Cause Jonas Burrn leaves no man behind! Oh yeah, except for his best friend Freddie! But who cares about him? Who cares about little old--

JONAS (O.S.)
Freddie!

Jonas has sneaked into the room.

FREDDIE
Jonas!

WALTERS
Jonas!

FREDDIE
I knew you'd come back!

INT. CENTRAL COMMAND - PASSAGEWAY - NIGHT

Ava silently moves towards a corner with her automatic weapon. She takes a breath, then WHIPS around the corner.

Nothing. The hallway's empty. She spins back around --

-- and catches AN ELBOW in her injured shoulder. RAUL'S elbow. She SCREAMS and falls to the floor.

RAUL
I bet that stings, doesn't it.

INT. CENTRAL COMMAND - LAB - NIGHT

Freddie, untied, cuts through the last of Harry's shackles with the blowtorch. Jonas gently tries to wake Nora.

JONAS
Nora! We gotta go...

She doesn't wake up.

JONAS (CONT'D)
Come on, Nora. We have to get out of here.

She begins to stir slowly. Groans. Clutches her head.

JONAS (CONT'D)
Nora! Nora, stand up, okay? We
have to go. Now.

NORA
(disoriented)
Wha... what happened?

Jonas lifts her to her feet. She can barely open her eyes.
The sound of UNDERLINGS YELLING echoes outside the door.

FREDDIE
Come on! We've got no time for
this! Wake up! Get moving!

NORA
(slurring)
I can't... I can't...

JONAS
Nora?

NORA
Yes, Jonas?

Jonas places a hand tenderly on her cheek.

JONAS
There's something I have to tell
you, in case we don't get out of
this...

NORA
(smiling foggily)
What?

A beat. Jonas gazes deeply into her eyes.

JONAS
I blew up your dad's car.

Nora's eyes SNAP OPEN.

NORA
You WHAT?!

WALTERS
Come on! Let's go!

They all rush towards the door.

INT. CENTRAL COMMAND - HALLWAY - MOMENTS LATER

Jonas, Walters, Freddie and Nora creep down the empty hall.

WALTERS
I don't know if I can get us out
of here, not without a weapon.

JONAS
Oh! That reminds me...

Jonas reaches into his backpack and pulls out a GLOCK 19.
Walters GAWKS at him.

WALTERS
Where did you get this?

JONAS
We kind of took it from a desk in
your basement when your house blew
up. Sorry.

Walters smiles and takes the Glock.

WALTERS
You're forgiven.

The hallway suddenly FILLS with CABLE'S VOICE:

CABLE
(over P.A.)
Hey, kid...

FREDDIE
Cable!

CABLE
(over P.A.)
Come outside, buddy. I've got
someone here who wants to say
hello...

EXT. CENTRAL COMMAND - BACK LOT - SAME

Cable extends a microphone to Ava, who is struggling in
the greasy arms of Raúl. Helen stands behind them.

AVA
Jonas...

INT. CENTRAL COMMAND - HALLWAY - SAME

WALTERS
Ava.

EXT. CENTRAL COMMAND - BACK LOT - SAME

AVA
Don't come, Jonas! Get out--

Raul covers up her mouth. Cable speaks into the mic.

CABLE
Two minutes, Jonas. Bring the
schematics. Or she dies.

INT. CENTRAL COMMAND - HALLWAY - SAME

Silence again in the hallway. Harry's face falls.

FREDDIE
What do we do?

NORA
We can't just leave her here...

WALTERS
We must. We don't have a choice.

NORA
Mr Walters, no! She's your wife!

WALTERS
I know she is. But she knows what she's doing, and she's right. We can't let them get the schematics. We can't let them win.

Jonas spins around to face them.

JONAS
There's a van in a compound around the side. Get in it and go.

NORA
(panicked)
Wait, where are you going? You're not going out there, are you?

JONAS
I'll be okay. I promise. But just in case something happens...

Jonas KISSES Nora on the lips. Freddie and Walters deliberately look away, pretending to be distracted.

Jonas tears off down the hall and out of sight.

Walters leads Freddie and Nora in the other direction.

WALTERS
Come on.

EXT. CENTRAL COMMAND - BACK LOT - NIGHT

Cable slips on the Virtual LCD Vision Goggles and picks up the remote control for the mini-Conquest prototype.

CABLE
Everything's under control now, children.

Cable turns around, and standing behind him, clustered in the background, are all of the C.H.Y.N.E.E.S. students.

CABLE (CONT'D)
 You'll get your demonstration after
 all.

INT. CENTRAL COMMAND - PASSAGEWAY - MOMENTS LATER

Jonas SPRINTS down the passageway.

EXT. CENTRAL COMMAND - BACK LOT - NIGHT

Cable's WATCH ALARM sounds. He pulls out his pistol.

CABLE
 (yelling)
 Time's up, Jonas! You've got blood
 on your hands, now!

He points the pistol at Ava's chest.

CABLE (CONT'D)
 You know what, darling? It is
 kind of personal.

BANG! The back door SLAMS OPEN, and Jonas runs into the
 back lot. Two remaining henchman train automatic weapons
 on him. Cable sees him, and smiles.

CABLE (CONT'D)
 Well, well, well... You know how
 to cut things fine, don't you.

JONAS
 I'll give you the schematics, just
 let her go.

CABLE
 Where are they?

JONAS
 Let her go first.

A beat. Tense.

CABLE
 No.

A WHIRRING ROAR fills the air as the MINI-CONQUEST PROTOTYPE
 rises over the wall behind them. A mini-gun barrel on its
 underside appears to be pointing at Jonas.

Ava's face falls. Cable holds up the remote.

CABLE (CONT'D)
 The schematics, if you please.
 Slowly. Or I'll pull this trigger
 and turn you into red mist.

Jonas pulls the GLASS PRISM from his backpack.

CABLE (CONT'D)
 What about Julian?

Jonas reaches in again and pulls out A SMALL GREEN CHIP.

JONAS
 Let her go, or I'll smash them.

CABLE
 (to Raul)
 You heard the man. Let her go.

Raul releases Ava. She steps away from him and spits in his face. Cable chuckles.

AVA
 What are you laughing at, Alopecia?

Cable doesn't find that funny.

CABLE
 (to Jonas)
 Hand them over!

Jonas shrugs.

JONAS
 Alright.

And he FLINGS the glass prism and the chip in a wide arc over RAUL'S head. Raul drops his pistol and runs to catch it. Cable stands there, gawking, unable to do anything.

Raul jumps, extending his arms as far as they'll go...

... and CATCHES THE PRISM. Cable turns to Jonas.

CABLE
 Nice try, kid.

Ava edges towards Raul's dropped pistol.

CABLE (CONT'D)
 No, no, no, I wouldn't do that, my dear.

He holds out the remote control at her. The Conquest hovers unmoving in the air, pointing its gun at Jonas' chest.

Raul picks up his pistol.

RAUL
 (to Ava, snide)
 So close.

He shoves her to stand with Jonas.

Helen picks up the green chip off the macadam and looks at it closely. She looks at Jonas. Jonas returns her look.

CABLE
 It's the end of the road for you
 both.
 (to Ava)
 I'm sorry that you had to get
 involved in this, Ava. Truly.
 (to Jonas)
 You, not so much.

Ava grabs Jonas tight.

AVA
 (to Jonas)
 I'm so sorry, Jonas.

Jonas looks at Cable, strangely calm.

JONAS
 (to Ava)
 That's alright.

CABLE
 (smiling)
 Don't worry. You won't feel a
 thing.

Cable lifts the remote into the air and PULLS THE TRIGGER.

And the Mini-Conquest DOES NOTHING. Cable punches the
 trigger again. And again. And again and again. Then:

JULIAN (V.O.)
 I'm sorry, manual control of
 Conquest Prototype is currently
 unavailable.

JONAS
 Oh yeah, by the way, I may have
 slipped Julian into yourUCAV when
 you weren't looking. And guess
 who I designated as the target?

He holds up his iPhone, showing a clear head-shot of CABLE --
 taken in the dining hall earlier on.

P.O.V. CONQUEST TARGETING SYSTEM GRAPHIC:

Several cross-hairs scan Cable, matching his features with
 the iPhone photo. Text appears:

CONFIRMED. TARGET LOCK. MONITORING HOSTILE BEHAVIOR.

Conquest's small red laser beams directly on Cable's chest.

Cable looks as though he's about to explode. He glares
 uncomprehendingly at the chip in Helen's hand.

JONAS (CONT'D)
 Can you hold on to that, Helen? My
 camera won't work without it.

A GLOCK 19 is pressed into the back of Cable's skull. On the end of it: WALTERS.

WALTERS
You're done, Cable. Tell your men
to stand down.

Raul puts his weapon on the ground and backs away. The two henchmen do the same.

Cable drops the remote on the ground. Raises his good hand.

Ava crosses to Raul and ELBOWS HIM IN THE FACE. He drops.

AVA
I bet that stings, doesn't it.

Raul writhes in pain on the ground, clutching his nose.

Nora and Freddie appear from a crate behind Walters. Nora gives Jonas a wave. He shyly waves back.

LATER ON

Dozens of police cars and a few ambulances are scattered in the back lot. Black unmarked cars sit amongst them. Cops are everywhere, taking statements and notes.

The actual JULIAN CHIP and GLASS PRISM are placed into a STARK BLACK BRIEFCASE. It's loaded into an unmarked car.

AT AN AMBULANCE

Ava sits in the back, being stitched up by a paramedic. Walters stands next to her.

AVA (CONT'D)
It's fine, really, I only need
three stitches.

WALTERS
Eight.

AVA
Four.

WALTERS
Six.

Ava smiles at him. Walters smiles back. A beat.

AVA
(to the paramedic)
Six, please.

BY AN UNMARKED CAR

Freddie, talking a mile-a-minute, is being interviewed by a government suit taking notes.

FREDDIE

And then I was like, "don't move, scumbag!" And I hit him over the head with a mop handle. Then I kicked him in the Johnson. But he deserved it! I can't wait to tell the Guild about that part. They're gonna be all, OMG! And I'll be like, "Whatever. Do it all the time." And then after that I threw Jonas over the wall, because I'm kind of freakishly strong -- not many people know that -- and then I distracted the other guys with guns for a bit -- are you getting all this down?

BY THE CRATES

Nora and Jonas sit next to each other, away from the chaos. Nora peels the bandage off her head.

JONAS

How's it feel?

NORA

It's okay. I'll live.

A beat. They watch the people run around them.

NORA (CONT'D)

You kind of saved the day.

JONAS

Oh, I don't know. We all did.

Nora picks up his hand and holds it in hers. A beat.

NORA

I can't believe you blew up the car...

JONAS

I know, I'm sorry!

NORA

It's okay. I forgive you. You're gonna have to work hard on my dad, though...

JONAS

Okay. I can do that.

And with that, we RISE ABOVE THE SCENE, taking in all of the activity. A line of police cars, lights flashing, drive off down the road, and into the night.

PRINCIPAL SHAW (PRE-LAP)
Jonas Bernstein!

CUT TO:

EXT. GROVE HIGH SCHOOL - GRADUATION - DAY

The Principal stands behind a podium, beaming. The crowd APPLAUDS WILDLY.

Jonas stands up from a group of graduates, all dressed in gowns, and makes his way to the outdoor stage. NORA claps and yells. FREDDIE autographs a yearbook for a PRETTY GIRL. Several other girls crowd him, waiting their turn.

PRINCIPAL SHAW
(into microphone)
As recipient of this year's esteemed academic prize, Jonas will be given the chance to meet with several national education bodies with the option of pursuing a career with one of them, if he should wish.

Jonas has reached the stage, and he looks over the crowd. His mom WAVES. He SMILES back at her.

PRINCIPAL SHAW (CONT'D)
Jonas, would you like to say something?

Jonas steps up to the microphone, accepting his small trophy as he does.

JONAS
(into microphone)
Wow! This is un-freakin-believable. Thank you.
(beat)
As for the whole career thing, well, I actually have been offered a position already... And I've decided to take it.

HARRY and AVA stand at the back of the crowd, arm-in-arm. Jonas smiles at them. Nods. Harry smiles and nods back.

JONAS (CONT'D)
(into microphone)
I could tell you where it is, but then I'd have to kill you.

The crowd LAUGHS.

EXT. GROVE HIGH SCHOOL - CAR PARK - LATER

Jonas stands next to his repaired-but-still-battered-up old Honda Civic. Freddie and Nora stand with him.

NORA
See you, Freddie. Don't spend too
much time playing WoW, okay?

FREDDIE
Lady, that's like asking a fish
not to swim. Or Jonas not to be
weird-looking.

JONAS
Hey! Not called for.

He and Jonas hug.

FREDDIE
Bye, Jonas.

JONAS
Bye, Freddie. Don't worry. We'll
see each other again. I promise.

They break the hug, and Nora and Jonas jump in the car.

FREDDIE
I can't believe you spent your
Truth Camp money fixing this old
piece of crap.

JONAS
Oh, I don't know. It runs better
now. And it's got a couple of
modifications which I like.

He pushes a BUTTON on the dash, and the engine starts.

JULIAN (V.O.)
Good morning, Jonas. Welcome back.
Nora, you're looking lovely today.

FREDDIE
Is that...?

JONAS
Bye, Freddie...

NORA
Bye, Freddie!

The car pulls away from the curb.

FREDDIE (CONT'D)
Wait! Jonas! Is that Julian? In
your car? Jonas! Wait! Jonas!

The Civic beeps twice and pulls into traffic. Freddie
chases after it, down the street.

FREDDIE (CONT'D)
Jonas! Jonas! Come back! Jonas!

FADE TO BLACK