

INT. CENTRAL COMMAND - LAB - NIGHT

The large room with the holding pen has been turned into a makeshift lab for Helen McMann. She powers up Julian on his cart and sets the obsidian casing down on a table.

Cable hands Helen the prism.

CABLE
Last piece. Get it done.

HELEN
Why are they still alive?

CABLE
Just finish the schematic. I'll worry about them.

Cable approaches the bars to the cage. In addition to his previous injuries, Harry has a cut above his right eye, blood down the side of his face. He can barely sit up against the back wall, never mind stand.

WALTERS
You know we'll find a way to stop you.

CABLE
That's very unlikely. But just in case...

Cable pulls out a pistol. Ava's eyes go wide, but Walters doesn't flinch.

Cable FIRES his weapon, but it's only a dart that enters Walters' chest. Within seconds, he's unconscious.

Ava slams herself up against the bars, trying to get to Cable.

CABLE (CONT'D)
Sorry, Darling. Nothing personal.

He shoots her with the dart gun as well.

EXT. "TRUTH CAMP" - FRONT GATE - NIGHT

Surrounded by trees, a secluded set of buildings is protected by a formidable wall. The gate is heavily guarded. Jonas, Nora, and Freddie hide in the trees, the Aston Martin hidden behind some nearby bushes.

FREDDIE

This reminds me of the camp I went
to when I was eight. Y'know...
except for the barbed wire and
armed guards.

A caravan of black SUVs pulls forward and stops at the gate.

JONAS

Let's go.

Nora grabs a bag sitting next to them and throws it over her
shoulder. Jonas, Freddie, and Nora run to the back of the
last SUV in the line.

FREDDIE

Uh...what exactly are we doing?

JONAS

We're gonna hang onto the back.

FREDDIE

WHAT?

Jonas jumps onto the back bumper of the SUV. He reaches out
to help Nora up as the vehicle slowly moves forward.

JONAS

Come on! We hold onto the backs of
cars all the time on our 'boards.

Freddie starts to run faster as the SUV speeds up. Nora holds
on to the right side.

FREDDIE

Oh, right. This is exactly the
same!

Jonas and Nora hold out their free arms as Freddie strains to
catch up. Freddie grabs each of their hands with his own and
they struggle to pull him up.

Freddie gets his feet up onto the bumper, but sways forward
and back as he tries to get his balance.

The SUV accelerates as it drives through the gate. Too late
to jump off now. Jonas and Nora pull Freddie forward and he
flattens himself against the back door of the SUV.

FREDDIE (CONT'D)

I'mgonnadie'mgonnadie'mgonnadie
'mgonnadie...

EXT. "TRUTH CAMP" - CONTINUOUS

The SUVs continue up the road toward a building we recognize as Central Command.

EXT. CENTRAL COMMAND - BACK LOT - NIGHT

The black SUVs pull into the lot.

Jonas, Freddie, and Nora jump from the back of the last one and run toward some stacks of crates and boxes. Freddie is shaking and flustered.

FREDDIE

That was fun. What's next? Going over a waterfall in a barrel? Bungee jumping off the Washington Monument?

NORA

Sshhhhh!

FREDDIE

(whispers)

I can't believe we're doing this. They're gonna catch us.

JONAS

(whispers)

Will you stop? It's not like they're expecting us. There's no reason for them to be looking.

They find a hiding spot just as the doors to the SUVs open. Nora and Freddie are surprised to see a large group of YOUNG PEOPLE, not much older than they are, get out of the vehicles. The guys are dressed in nice suits and tuxes, the girls in fancy dresses.

JONAS (CONT'D)

So it's true.

NORA

What is?

JONAS

C.H.Y.N.E.E.S. It's a secret society made up of alumni from Truth Camp. The best of the best.

FREDDIE

What does it stand for?

JONAS

Nobody knows except them.

NORA

What do they do?

JONAS

I'm not sure. But I'm guessing it
can't be good.

Raul comes out of the back door of the building with a couple of henchmen in tow and approaches the group. The teens watch the proceedings from their hiding spot.

FREDDIE

Oh, good. The guy who tortured me
is here too. This just gets better
by the second.

JONAS

Let's follow them in.

Nora and Freddie exchange worried glances as Jonas sneaks out of their hiding place. They follow him over to join the back of the line as they all enter the building.

INT. CENTRAL COMMAND - CONTROL ROOM - NIGHT

Cable fixes his bow tie as his Underlings do their thing in the background. Raul enters.

Jonas, Freddie, and Nora follow him in stealthily and crawl behind racks of high-tech equipment.

RAUL

Company's here.

CABLE

Take them to the reception area.
Everything's almost ready.

Cable and the remaining Underlings exit the control room. Jonas, Nora, and Freddie immediately come out of hiding.

NORA

What's the plan?

JONAS

We need to create a distraction so
we can find Harry and Ava. A big
one.

INT. CENTRAL COMMAND - LAB - NIGHT

Cable and two Underlings enter the lab.

CABLE
It's time. Bring it as soon as
you're ready.

Cable turns and sees that Walters is unconscious in the corner of the cell. He approaches Ava and lifts her head by the chin through the bars.

Behind him, Helen looks a little jealous.

Ava's eyes open groggily and she sneers at him. If looks could kill...

Cable stalks from the room, followed by his henchmen. Ava looks up, not as groggy as she appeared a moment before.

AVA
He can be very persuasive, can't
he?

Helen is upset at losing her concentration.

HELEN
I'm doing this because I believe in
the cause. Not for him.

Ava scoffs.

JULIAN
Your elevated heart rate and
flushed skin tones indicate
otherwise.

Helen stares daggers at her creation.

AVA
You really think he plans to do
some good in the world? Or do you
have your own agenda?

JULIAN
Available data indicates that Cable
Reign's plans would be contrary to
the best interests of national
security.

Helen goes back to work.

HELEN

I've always liked you, Ava. It's such a shame you have to die.

Ava smiles. *Don't count on it.*

INT. CENTRAL COMMAND - CONTROL ROOM

Jonas tries several different keyboards and controls, without success. Nora follows suit, rushing from one station to another, tapping keys.

NORA

It's no use. We can't do anything without a password.

JONAS

Maybe I can figure out a way to--

NORA

There's no time. They'll be back any second.

DUUUUUURRRRRRRMMMM. Suddenly all the systems power down at once. Jonas and Nora look around in shock.

Freddie stands in the corner, holding a giant electrical cable with a plug on the end. He shrugs.

INT. CENTRAL COMMAND - HALLWAY - NIGHT

More of Cable's Underlings rush back to the control room. Just after they pass, a storage closet door opens and Jonas peeks out.

Seeing the coast is clear, he opens the door and exits, with Nora following close behind.

Before Freddie can exit, two more Underlings suddenly come from a side door. They point their weapons at the three teens.

UNDERLING #1

What are you doing back here?

JONAS

We...uh...got lost--

Nora suddenly grabs his hand.

NORA
...looking for a place where we
could be alone.

Jonas tries to hide a surprised look. The Underlings don't try to hide their frustration.

UNDERLING #2
Get back to the reception area
immediately.

JONAS
Yeah. Right away.

Jonas and Nora start to walk away. Underling #1 grabs them.

UNDERLING #1
That way.

He points to another door. They nod and go through.

As the Underlings head for the control room, Freddie peeks out, unsure where to go.

INT. CENTRAL COMMAND - DINING HALL - NIGHT

The huge dining hall has been turned into an elegant reception area. Lights are low, tables are covered in tablecloths and candles, fancy china and silver at every seat.

Cable approaches a podium on a small stage at the end of the room. He speaks into the microphone with a huge grin on his face.

CABLE
Welcome back, my prodigies.

There is a round of applause from the young, well-dressed crowd.

Freddie and Nora enter the room at the opposite end of the hall and head for a dark corner.

CABLE (CONT'D)
Tonight, in exchange for your past
and future loyalty and dedication,
I will present to you the key to
your organization's future...

Jonas and Nora exchange confused looks.

CABLE (CONT'D)

...the plans that will allow you to
build your army and make your
grandest schemes a reality.

On a giant screen behind Cable appears a CGI video of hundreds of giant Conquests flying over a city. The audience bursts into applause and cheering.

JONAS

(under his breath)

Holy crap. They're like a bunch of
super-villains in training...

INT. CENTRAL COMMAND - HALLWAY - NIGHT

Freddie paces back and forth in the closet, grabbing his hair. He hears a SOUND outside and grabs a metal mop handle.

The door opens, revealing Raul, holding a tranquilizer gun, an automatic weapon tucked in the front of his pants.

RAUL

I knew I heard something, you
little--

Freddie panics and swings the mop handle down as hard as he can on Raul's head. He follows it with a swift kick to the groin. Raul drops to the floor.

INT. CENTRAL COMMAND - LAB - NIGHT

Helen completes the schematic and places the newly-repaired obsidian into a metal briefcase. She looks at Julian with obvious sadness.

HELEN

Time to go, Julian.

JULIAN

Goodbye. Mother.

A tear streams down Helen's cheek as she shuts down Julian and removes his "brain," placing it in the briefcase with the Obsidian.

INT. CENTRAL COMMAND - HALLWAY - NIGHT

Freddie, carrying the tranquilizer gun, creeps down the hallway until he gets to the end, and peeks through a small window in the door.

Inside, he sees Ava, Walters, and Helen.

INT. CENTRAL COMMAND - DINING HALL - NIGHT

An Underling meekly approaches Cable onstage. Cable covers the microphone and flies into a fury, stalking off the stage.

JONAS
(to Nora)
Time to go.

INT. CENTRAL COMMAND - HALLWAY - NIGHT

Jonas and Nora burst through a door and back into the hallway from earlier. They both nearly have heart attacks as they run into someone: Freddie.

FREDDIE
I found them!

Jonas and Nora take off after Freddie.

INT. CENTRAL COMMAND - LAB - NIGHT

Helen walks toward the door and opens it.

As she enters the hall, the door closes behind her. The teens are crouched together in the corner behind where the door opened out.

Jonas motions to Freddie to hand him the tranquilizer gun.

JONAS
(whispering)
Where'd you get this anyway?

FREDDIE
(whispering)
I took it off my sleazy friend
after I kicked his ass.

Jonas shoots it at Helen, who falls to the ground unconscious.

INT. CENTRAL COMMAND - CONTROL ROOM - NIGHT

Cable storms into the control room. Underlings work furiously to get the systems back up.

THIRD UNDERLING
There's just no power.

FOURTH UNDERLING
Why didn't the backup generator
kick in?

FIFTH UNDERLING
I don't understand why the lights
are still on.

CABLE
If this doesn't get fixed
immediately, heads are gonna roll.

INT. CENTRAL COMMAND - LAB - NIGHT

Jonas tries to wake up Walters through the bars as Nora
checks on Ava. Freddie stands watch at the door.

JONAS
Harry? Harry!

AVA
He's drugged. We both are. But he
already had a bunch in his system
from the hospital.

NORA
There must be a way to unlock these
cuffs.

AVA
Not these, honey.

JONAS
Harry, wake up.

Harry finally stirs.

WALTERS
What...the hell are you...doing
here?

JONAS
Saving you.

WALTERS
I'm not important. You have to get
those plans before the exchange.

JONAS

We have them. But we're not leaving you.

WALTERS

Listen to me, kid. If you take one thing from this experience, it should be this: We do what we do for the good of the country. Sometimes that means sacrificing ourselves.

JONAS

But--

WALTERS

No. If I'm here, I can try to stall Cable. Besides, I've been in worse scrapes than this plenty of times. Grab the plans and get out of here.

JONAS

What about Ava?

NORA (O.S.)

I think I can help there.

Jonas looks up at Nora, who's wearing Helen's goggles. She lights a blowtorch she grabbed from the table.

NORA (CONT'D)

What? I'm taking auto shop.

INT. CENTRAL COMMAND - CONTROL ROOM

Cable shoves Underlings out of his way as he tries to do things himself.

SIXTH UNDERLING (O.S.)

Sir?

Cable looks in the direction of the voice. The Underling holds the same unplugged cable that Freddie had earlier.

INT. CENTRAL COMMAND - LAB - NIGHT

The lock has been cut from the cell, and the door is now wide open.

Nora finishes cutting through the restraints around Ava's feet. Ava pulls her legs back through her arms so her hands are cuffed in front of her instead of in back.

AVA
I need to get hold of a weapon.

FREDDIE
How 'bout this one?

He pulls Raul's automatic weapon out of the back of his pants.

INT. CENTRAL COMMAND - CONTROL ROOM

The computers and equipment are once again powered up.

CABLE
Someone's here. Find them.

Several of Cable's men exit into the hall, then jump back as they're confronted by a hail of bullets.

Ava, hands still cuffed together, rolls into the room and continues firing at the rest of Cable's Underlings, who take cover behind equipment.

Cable dives behind his desk and grabs a weapon from a drawer.

AVA
Go! Go! Go!

Jonas, Freddie, and Nora run past as Ava continues to hold off Cable and his men. Bullets fly in all directions.

Freddie trips and he goes down. Jonas helps him up and pulls him toward the exit.

Nora falls over a body and her head thuds against the edge of a table. She's out.

JONAS
Nora!

AVA
I'll take care of her. Get out!

Cable stands and aims his weapon at Jonas. Ava dives in front of him and they fire at the same time.

Just as the control room door slams shut, Jonas sees Ava take a bullet and Cable go down from Ava's shot.

Jonas pulls Freddie along down the hall.

EXT. CENTRAL COMMAND - BACK LOT - NIGHT

Jonas and Freddie head straight for the same hiding spot as earlier. Just as they get behind the crates, several armed men exit the building and jump into the SUVs. They quickly drive up the road toward the gate.

JONAS
Help me out here.

Jonas and Freddie push a crate toward the wall. They can barely move it, but manage to get it close enough.

They scramble up onto the crate, but the wall is still much too high. Freddie laces his fingers together and motions for Jonas to step onto his hands.

With Freddie's help, Jonas is able to grab the top of the wall with his fingertips.

They hear SHOUTING as more of Cable's men search nearby.

Jonas strains to pull himself up to the top of the wall.

JONAS (CONT'D)
I can't do it.

Freddie turns as the shouting gets closer.

FREDDIE
You can. I know you can.

Jonas pulls himself up the rest of the way and rests on top of the wall, exhausted. He reaches down for Freddie.

JONAS
Give me your hand.

Freddie picks up the metal case and tosses it over the wall.

FREDDIE
Go.

Jonas is shocked as Freddie hops down from the crate and runs toward the shouting men.

JONAS
Freddie--

FREDDIE
(shouts)
Hey, dumbasses, what's your boss gonna do when he finds out you couldn't even catch the chubby kid?

Jonas hears the men scrambling away as Freddie disappears around a corner.

EXT. ROAD - NIGHT

Jonas races away from the camp in the Aston Martin.

INT. ASTON MARTIN - NIGHT

Jonas drives away, in a state of shock. The metal case sits next to him on the passenger's seat.

Jonas' phone rings. He sees that it's Walters calling and answers.

JONAS

Harry!

CABLE

(over phone)

I'm afraid Harry's still indisposed at the moment.

INT. CENTRAL COMMAND - LAB - SAME

Cable is on Walters' phone, his arm in a sling. Walters sits slumped on the ground, still handcuffed and gagged.

Nora is unconscious on the floor beside him, her head bandaged, and Freddie next to her, also bound and gagged.

CABLE

But I'm sure he'd love to talk to you if he could.

INT. ASTON MARTIN - NIGHT

Jonas grits his teeth.

JONAS

What do you want me to do?

CABLE

(over phone)

Let's start with you returning the item you stole from me.

JONAS

I stole from you. That's an interesting version of reality.

CABLE
(over phone)
I realize you're new to this, but
the way it works is that I
currently get to determine what
reality is. And you get to accept
it.

JONAS
Or...?

INT. CENTRAL COMMAND - SAME

Cable seems to be enjoying himself. Walters, now awake,
weakly struggles to free himself.

CABLE
Or I murder everyone in your life
and you get to live a new reality.
I'll start with Walters.

He pauses to kick Walters in the side.

CABLE (CONT'D)
If I don't get what I want, the
girl is next. Then your buddy.
Eventually, I'll send my favorite
toy over to the office building
where your mother works.

He pauses to let it sink in.

CABLE (CONT'D)
Although, I'd prefer to keep that
ace in the hole in case you decide
to do something really stupid, like
call the authorities.

Jonas stares at the metal case on the seat.

JONAS
I get it. I get it.

INT. CENTRAL COMMAND - LAB - SAME

Cable sets a timer on his watch and it begins counting down.

CABLE
You have thirty minutes to get the
schematics back here, or your
friends are dead.