

JOHNNY AND CRASH

by Sam Post

BLACK

A soft breath, in and out.

Green and red specks float upwards. They rapidly form into various shapes before linking into one another. Together they form what appears to be a blueprint of a city. This rapidly builds in detail, as buildings shoot upwards into the sky.

ELISA (OS)  
What do you see?

JOHNNY (OS)  
Everything.

CUT TO:

ECU: A child's eyes jolt open.

INT. SLEEP ROOM - DAWN

JOHNNY (11 years old, kind eyes) lies in bed in a dark room. A dim blue light illuminates him, shining against his olive skin striking crimson-velvet crewcut. Regaining his senses, he stares up gloomily.

Footsteps outside the room. He shuts his eyes just before an ALARM RINGS and LIGHTS TURN ON.

REVEAL: Dozens of beds line each wall. Blue, bubble like shields surround each bed. Children of all ages begin rising. They all wear matching black sweat suits.

A door wooshes open and armed guards step into the room. Johnny rises from bed. Two bubbles burst around the two beds closest to the door and guards escort the children out. Two more guards appear and two more bubbles burst.

INT. TRAINING ROOM

Johnny stands in a long grey training room, a large mirror on the wall far behind him. He stares shyly at the girl across from him, ANGELA. She's a bit older with darker skin. A small grin. The INSTRUCTOR steps in:

INSTRUCTOR  
You must fight back Johnny. Or this  
will become miserably repetitive  
for you.

Johnny stares at the smiling girl across from him and lowers his gaze.

INSTRUCTOR (CONT'D)

Very well.

The instructor steps back and Angela's smile widens. She raises her hand towards Johnny.

Johnny begins slowly LEVITATING until he's a foot off the ground. She flicks her wrist-

INT. OBSERVATION ROOM - THE OTHER SIDE OF THE MIRROR

And Johnny FLIES across the room, coming straight towards us.

Johnny smashes into the mirror with a thud and crumples to the ground. Two figures observe through the glass.

OBSERVER

Excellent. The girl's nearly ready for the field.

The second figure takes notes.

NOTE TAKER

And the boy?

OBSERVER

A failure. Such a shame, considering his breeding.

INT. SLEEP ROOM - NIGHT

Johnny silently cries in his bed.

EXT. COOLING TOWER ROOFTOP - NIGHT

In the pale blue light of the moon, two black as night boots drop onto the ground with barely a sound.

A lone figure in a sleek midnight blue protective suit, head adorned with a futuristic gas mask, stands on top of a cooling tower. Hooked into a line, attached to something above, she cracks a small device which begins emitting smoke. It's dropped down a small shaft. After a tug on the line, she drops down the same shaft.

INT. BASE - POINT OF ENTRY

A preliminary ALARM beeps. Three GUARDS attempt to put out the ever growing smoke field when the intruder from above DROPS IN silently.

The smoke envelopes the guards just as they turn. A beat down shrouded in smoke. A guard is flung out of the smoke, smashing into a chair, unconscious. A moment later the masked figure emerges and strides toward the control desk, disarming the early alarm.

INT. SLEEP ROOM

Johnny stares at the ceiling, calmer now, tears drying on his face. Suddenly the doors WOOSH open. He, along with a few others still awake, snap towards the door. Two guards fall through unconscious and the masked figure appears.

Enters, passing more staring children, and stops, directly in front of Johnny's bubble.

Johnny retracts towards the wall, bracing for what may come.

MASKED FIGURE

(relief)

Johnny.

She waves a device over the bubble and it bursts. The mask is removed and a tight auburn ponytail drops down, revealing ELISA.

JOHNNY

Mom!

Johnny leaps into his mother's arms.

ELISA

(squeezing)

Oh, it's so good to see you sweetheart. All I want to do is stay here and hug you, but we have to go.

He smiles and drops down from her. She takes his hand and they begin to leave. As they pass, Johnny catches eyes with a few of the other children staring, including Angela with a wicked glare.

JOHNNY

But Mom-

ELISA

We'll come back for them, I promise. But we need to leave. Now.

EXT. BASE HALLWAYS - MOMENTS LATER

Elisa and Johnny run hand in hand back to the entry point.

A door up ahead wooshes open and four guards pile out.

SLOW MOTION

Without breaking their stride, Elisa SLINGS Johnny feet first into the wall, which he RUNS UP, continuing ACROSS THE CEILING, landing in a crouch BEHIND the guards JUST as they begin FIRING.

Simultaneously, Elisa rolls forward, dodging fire, and tosses out what appear to be blue marbles.

The rear guards turn to pursue Johnny. The marbles clatter at the soldier's feet before HOPPING UP and CONNECTING with one another through blue, pulsating charges, which contract and wrap up all four soldiers, buzzing violently en masse before they collapse, unconscious.

Johnny stands from his crouch and lets out a sigh of relief as he watches the last guard twitch. Elisa takes a key card from a soldier and slides it through a slot, closing the door behind them. She hits a few more buttons and multiple doors behind them can be heard LOCKING.

Which triggers another ALARM that sounds throughout as they run back to her point of entry.

INT. BASE - POINT OF ENTRY

Elisa hooks into the line up the shaft and Johnny wraps around her stomach. Just as they begin to ascend, one of the previously knocked out soldier's hand GRABS Johnny's leg.

The line struggles to lift them, the soldier's dead weight keeping them down. The soldier reaches for his gun with his other hand.

ELISA

Johnny!

Johnny taps a button on the soldier's mask, which opens, exposing his face. Johnny winces before poking the soldier in the eyes with two fingers, sending the man down in agony, and mother and son shooting upwards out of the room.

EXT. COOLING TOWER ROOFTOP - DARK PURPLE SKY OVERHEAD

Outside, air support can be heard closing in. Soldiers sprint towards them across a bridge connected to another cooling tower. Still strapped in, Elisa clicks a button and a low, buzzing propulsion can be heard. Her line begins to tighten.

She straps Johnny to her waist with another tight line. They're lifted off the ground, and we can finally see what they're attached to: first, NOTHING, then, a small, sleek HOVERCRAFT shifts into visibility.

They're pulled up and into the craft. Bullets bounce off as it disappears into the clouds.

INT. MASTER BEDROOM - MORNING

An analog alarm clock rings and a hand smacks it off. Birds chirp and sun shines in.

JAMES 'CRASH' QUINTON throws off the covers and sits on the edge of his bed. Mid 40's, dark-skinned with a blonde, nearly white, buzz cut. Face weathered. Torso scarred up. He yawns and stretches.

ON: A needle is dropped onto a record and John Coltrane begins to play.

INT. LIVING ROOM - MOMENTS LATER

Crash, in robe, exits his master bedroom and enters the sprawling living room. A bellhop sets up a table in the main room with a plate of bacon and eggs and pours a glass of orange juice. The entire room gives off an Old Hollywood vibe, and the bellhop is dressed the part.

Crash sits down at the table. Breakfast is served and the bellhop presents a package.

BELLHOP

This came in today for you Mr. Quinton.

CRASH

Please Jerry, Crash is fine.

BELLHOP

Yes Mr. Crash.

The bellhop leaves and Crash opens the package: a worn, slightly damaged REEL labeled THE WILD BUNCH. A smile spreads, which, as we'll see, is rare from Crash.

He takes the breakfast plate and film stock and mozies across his expansive apartment.

INT. THEATER ROOM

A small, intimate home theater. The breakfast plate sits by the front center seat. Film begins running and the projector light shines. Crash walks in with his OJ and settles into his seat. He begins eating as the opening credits roll.

FADE THROUGH

Breakfast done, Crash lounges in his seat, entranced by the film when-

A VOICE CUTS IN:

MARIO

Excuse us Mr. Quinton, we are very sorry to interrupt your stay at the Marmont, but-

CRASH

(gruffly)

Jesus Mario. I pay good money for the authenticity your establishment supposedly provides. What?!

MARIO

We are truly, deeply sorry sir, but your transportation for the morning has arrived, and well...he's repeatedly called the front desk, using increasing vulgarities each time.

CRASH

(checks his watch,  
mutters)

Shit.

MARIO

Sir...

CRASH

Tell him I'll be right down!

INT. HOTEL LOBBY - MOMENTS LATER

"The Girl From Ipanema" plays as bellhops dart around the lobby.

Crash exits the elevator dressed in a tight red sweater and chinos with a brown leather duffle bag slung over his shoulder.

MARIO

I do apologize Mr. Quin-

CRASH

It's not your fault. I'll be back this evening. I'd like a New York strip waiting for me.

MARIO

Certainly sir.

EXT. MARMONT HOTEL - MORNING

The exterior betrays the 'authenticity' found inside. The streets are grimy and nearly abandoned. There's no sun to be found; the sky, or what little of it we can see, is grey streaked with purple. The Marmont is buried beneath large skyscrapers with no end in sight to their climb.

A few people eat at "cafés" across the street, which sit under cement slabs, like giant cinder blocks, part of the foundation of the skyscrapers shooting up above. Unlike Crash, they are all dressed in bland monochrome outfits.

Crash exits the hotel as a hover-bus passes. He heads towards a dingy van parked on the corner.

INT. VAN - CONTINUOUS

ROSCOE (late 30's, balding), in beige uniform, sucks on a black cylindrical vape and lets the vapor billow out his nose as he leers at a couple eating. The RADIO plays-

RADIO

We're looking at a mix of ferocious winds and high heat the next few days, with shifts coming swift and fast. Perfect time to strap into your VR unit and ride it out with your own deluxe weather setting, just an additional 50 units for the-

Shotgun is yanked open and Crash gets in.

CRASH

Sorry I'm late.

Crash immediately kills the radio.



ROSCOE  
(annoyed)  
It only took 7 calls.

CRASH  
Which call did you start swearing  
at Mario?

ROSCOE  
Who's Mario?

CRASH  
You're in a rush. I'm here now. Yet  
we're still not moving.

Roscoe takes a thoughtful drag of his vape and assesses  
Crash's outfit, the dump of a hotel, and returns to Crash.  
Crash raises his eyebrows, 'Well?'

Roscoe blows out the smoke, puts it into gear and they're  
off.

EXT. SHOPPING DISTRICT

The van plods along a level higher, but the sky is still cut  
off from us. They pass a series of above ground elevators  
that only go down. A group of men enter one and descend.  
Another elevator opens and 30 men covered in earth exit.

Crash stares ahead in stoic silence. Roscoe keeps fidgeting  
and sneaking glances at him.

CRASH  
What is it?

ROSCOE  
What?

CRASH  
Do you have something you'd like to  
say?

ROSCOE  
(after a beat)  
I just don't get you man. You live  
in that dump, even though I know  
you're not broke, this job pays too  
well. You come outside, in,  
whatever the hell you'd call that  
outfit-

Crash can't help but look at his outfit.

ROSCOE (CONT'D)

-you don't come out in uniform, you barely speak to me when we do these jobs. It's just, I don't know, you weird me out man.

Crash sighs, forced into conversation.

CRASH

First of all, no one's ever accused you of being familiar with style Roscoe. Second, you know I always change into uniform before we get there-

ROSCOE

But why?

CRASH

Because I don't like people knowing my business, what I do, or where I'm going.

They now ENTER A TUNNEL, long and descending.

ROSCOE

I guess that makes sense. If people knew what you did, where you live, they'd call you a lunatic. Not spending that money, wasting away down here instead of up in the clouds.

CRASH

I spend it.

Roscoe perks up at this.

ROSCOE

Ah, of course. Your VR unit must be fit for a king. Full float, full immersion? Drop in a little MDMA, ooh boy. Don't tell me you've got the custom hands for, who am I kidding, you must you sly dog-

CRASH

(annoyed)

I don't have a VR unit.

ROSCOE

(disbelief)

What?! You don't have a- Why not?

(MORE)

ROSCOE (CONT'D)

What the hell do you spend your money on then? I don't believe your 'style' costs that much...Unless it's something a bit darker maybe, perhaps even nefarious, aye?

CRASH

(patience dwindling, blurts out)  
Movies. I buy old movies that can only be played through a projector. It's...an expensive hobby.

ROSCOE

(a beat)  
*Old movies?* Hahahaha. That is an absolute riot.

CRASH

(agitated, defensive)  
I'm not getting into this with you.

ROSCOE

(smiles)  
No VR unit...old movies...  
Whatever the hell you used to do must have reaaaally messed you up-

Roscoe peers over for any reaction but Crash ignores him.

ROSCOE (CONT'D)

(sheepishly)  
I've heard some stories...

Crash turns to him with an intense gaze. Roscoe quickly averts his eyes back to the road.

CRASH

I don't know what the hell crawled up your ass today, but let's just listen to the radio until we get to the checkpoint.

Clicks the radio back on-

RADIO

A rebel brigade of savages attempted to breach the northern wall last night, and were quickly put down. Chancellor Trumbull had this to say: "Rest assured citizens of COAST, the walls of our SAFE ZONE here in New Angeles are unbreachable.

(MORE)

## RADIO (CONT'D)

You are as safe as ever doing the work that allows the scientists in SKYLEVEL to find the solution that will spread life and growth once again throughout our beautiful land.

FADE OUT:

## INT. VAN - FRONT SEAT

Crash emerges from the back of the van, now in matching beige uniform, as they pull up to the checkpoint.

## INT. TUNNEL CHECKPOINT

Crash and Roscoe exit the vehicle as two guards greet them.

## GUARD #1

Mornin' fellas. You know the drill.

Each of them extends their right arm which the guard scans with his device. A positive beep clears them to exit the safe zone.

The second guard opens the back, which is empty.

## GUARD #2

Good to go!

As the guard slams the doors shut we-

CUT TO:

## BLUE SKY

## EXT. WILD ZONE - WOODS

The sky has cleared to a calming blue out here. We pan down on THE VAN, cruising along an ancient road, shrouded by trees. Abandoned buildings are buried but visible under nature. Nothing but forest for miles. A few fires smoke deep, deep into the woods.

The van mounts a hill and parks in front of an old barn. Roscoe walks up to the barn doors as Crash takes out and begins assembling a SNIPER RIFLE from his duffel. Roscoe places a small circular piece of glass on top of a post by the entrance to the barn.

A slot to the right of the barn doors flicks open. Roscoe places his thumb on the pad and the doors open. He descends.

Crash is laid out in position with the sniper where he can see the oncoming road and forest stretch. Far off we see the high walls of the safe zone and the jutting skyscrapers shooting up, piercing the clouds.

Crash is alert, completely in the moment. It's serene. The buzz of the city is gone. Birds actually do chirp out here.

Roscoe returns lugging a heavy box to the back of the van.

ROSCOE

It looks like I gotta pack about 20  
of these. Could use some help..

CRASH

Not my job.

Roscoe looks down with a sneer at Crash before descending back into the barn.

Back on Crash. Through his POV we explore the green trees and the darkening blue sky a ways away. A group of birds fly from their tree.

Then, a sliver of a familiar buzz. Something's in the air. Crash scans the area calmly, focused. The sound grows closer.

CRASH (CONT'D)

ROSCOE!

Roscoe hurries out with another box and listens. He hears it too. He puts his case down and approaches Crash, who's scanning somewhat frantically now.

CRASH (CONT'D)

You got a read on this? Where's it  
coming from?

ROSCOE

Shit. I thought we'd be late, not  
them.

CRASH

What?

Roscoe CRACKS Crash in the back of the head with a rock, knocking him unconscious.

CUT TO BLACK

SLOW FADE IN:

EXT. BARN - DUSK

Crash awakens to a dim grey-purple sky and a bit of rain. He tries to move but realizes he's strapped into a chair.

Men in all black: turtlenecks, slacks, some in blazers, some in gas masks, surround him. PATRICK, sans mask, stands in front of Crash. He (and many others we'll encounter) appears unnaturally young and smooth, unlike the weathered Crash.

PATRICK

James Quinton, I understand the anger and the instincts that are surging through you at-

Crash spits at the man and it lands on his lapel. Disgusted, he removes his jacket and hands it to an underling. Another quickly covers him in a black trench coat.

PATRICK (CONT'D)

(very annoyed)

Really, you're not in a position to be doing such things. You need to listen now if you know what's good for-

CRASH

Eat shit out of your own asshole you sniveling cowardly prick.

PATRICK

(stunned)

It's, it is in your best interest to hear the proposition we have in place for-

Crash spits again and Patrick jumps back to avoid it. He shakes his head.

PATRICK (CONT'D)

Well, you've certainly lived up to your reputation.

CRASH

I'm not listening to anything you say. Kill me now, kill me later. I'll never do anything you want, and if I wasn't tied up right now, I'd kill every single one of you.

PATRICK  
 (to an underling)  
 She was right, as usual. Very well.  
 (calls OS)  
 Agent Wolfe!

Crash's face steels with hatred. AUDREY WOLFE, in a black trench coat, traipses out of the barn, her sharp, ivory face translucent under a buzz cut. Dark red lipstick over a sensuous smile. She holds a baton in her left hand and stares arrows at Crash. He meets her gaze with dull fury.

WOLFE  
 Hello James.

CRASH  
 You stupid, conniving, bi-

WOLFE  
 Ah ah ah.  
 (she places the baton on  
 his chest)  
 You know how I feel about your  
 language.

CRASH  
 -Bitch!

WOLFE  
 Hmf. Such a crude man you are.

She gets real close to Crash who growls with rage.

WOLFE (CONT'D)  
 I told Patrick this was a waste of  
 time, but I didn't protest. You  
 know the bosses like to be  
 thorough. Really, I just wanted to  
 see you, one last time...the fallen  
 folk hero, 'Crash' Quinton...  
 (she smiles)  
 You cut your hair.

She caresses the side of his head. He cranes his neck out and BITES the space between her thumb and index finger, HARD.

WOLFE (CONT'D)  
 AGH!!

She clocks him from the left with the baton and he releases. She stumbles backwards.

WOLFE (CONT'D)

Ahhh...

(pain turns into a smile)

...hahahaha.

Her eyes flash, aroused as she examines her bleeding hand.

WOLFE (CONT'D)

Oooh. You never used to bite. Even when I asked you to.

Sheathing her baton, she lifts out her hand. An underling in a mask quickly bandages it as she pulls out a spotless 9 inch blade from her belt.

WOLFE (CONT'D)

Still so stubborn. So resistant. We were going to offer you a job, as foolish as that sounds. I knew you wouldn't take it, but I thought you might be a little more receptive, considering the rat's nest you've been living in. How naive of me. I forgot how grimy you like it.

Crash can only grind his teeth as she approaches with a smile and places the tip of her knife in the center of his torso. She slowly pushes the knife in a good inch. Crash endures in silent agony. She leaves it hanging there for a moment, and then with the palm of her hand jams it in another inch.

CRASH

AHHH!!!!

WOLFE

(turning to her team)

Get me my tools. Hook him up to the juice. I want him awake for this.

PATRICK

Should we do this out in the open?

She shoots him a look.

WOLFE

Worried the luddites will come and bang on our trucks?

She pulls the knife out of Crash's chest and blood starts to pour down.

The team hooks Crash up to a portable machine. They cut off his shirt. His wound is blocked.



An IV is placed in his forearm. Pads lightly spark as they're placed on his chest and back.

Suddenly another slight buzzing emerges. Like a hive of bees it continues to grow.

Wolfe perks up to this, a cat hearing an intruder. She looks back one last time at Crash, on the verge of unconsciousness, and blows him a kiss. Then she pounces towards one of the military SUVs, pulls a soldier from the front seat and gets in.

All at once, two dozen circular metal balls emerge, floating from every direction through the trees. **DRONES.**

UNDERLING

Oh no!

PATRICK

Shit!

The SUV Audrey jumped in takes off as Patrick sprints after it, jumping onto the back.

The drones' buzzing steadily rises, as if they're charging up. One soldier starts shooting at them to no avail. Another runs away.

A small red glow appears in each drone as it charges up, and in an instant, they discharge. No bullets are seen. Only the impacting pierce through each soldier's body, including the shooter and the runner.

Bodies drop simultaneously all around Crash.

The HOVERCRAFT drops down to tree level without a sound. The drones float up and enter a small hole that shuts when the last one enters. A light is cast down on Crash.

He strains to look up. Blood leaks from his chest, the right side of his face now swollen. He squints up into the light...

...before his head drops down and he loses consciousness.

CUT TO BLACK

POV

Eyelids groggily open and close.

INT. MEDICAL BAY

JOHNNY sits in a chair and fiddles with a floating, intricate circular puzzle apparatus.

ELISA (OS)  
C'mon Johnny, he needs his rest.

The eyelids flicker.

CRASH  
(murmurs)  
Uh...uh-liss..

Johnny looks to his mother, interested in the man's recognition.

The eyelids shut to BLACK.

INT. MEDICAL BAY - LATER

ON a sleeping but upright Crash. He wakes with a start. Immediately alert.

ELISA sits in the chair Johnny was previously in facing Crash.

ELISA  
Hello Crash. I'm sure you're very sore, and very confused, so we can wait to fill you in on everything that's happened. But until then, I just wanted to let you know you're safe. And whenever you're up for it-

CRASH  
No, we can do it now, I feel...  
(surprised recognition)  
I feel fine.

ELISA  
(smiles)  
See what medicine can do if it's allowed to flourish unencumbered?

CRASH  
What the hell happened? Why did they do that, what-

ELISA

C.O.D. wanted you to do a job for them. If you refused they were going to torture you for information and then kill you.

CRASH

Why?!

ELISA

So I wouldn't be able to hire you.

CRASH

(sighs)

I don't remember putting an ad out looking for work.

ELISA

Did they tell you what they wanted you to do for them?

CRASH

It didn't get that far.

ELISA

They wanted you to kill me.

CRASH

I guess I should have heard them out.

She smiles.

CRASH (CONT'D)

What do you want me to do?

ELISA

I want you to protect my son.

CRASH

Your son...that's who that was? I thought I dreamed him.

ELISA

His name's Johnny. He's 11 years old and-

CRASH

Eleven? Eleven years, that's...

They share a meaningful look for just a beat-

ELISA

You're not the father Crash and who is doesn't matter. All that concerns you is Johnny's safety and the amount of money you'll be paid for protecting him.

CRASH

(taking this in)

Listen Elisa. I don't know what the hell's going on. I have no interest in being in this...world anymore. That thing I was doing-

ELISA

Transporting hoarded medication so only those in your "safe zone" could be made healthy again?

Crash has no answer, at first. Then-

CRASH

It's better than what I used to do.

ELISA

Yes. We've both moved on. Some farther than others...

CRASH

(anger flaring up)

I haven't seen or heard from those psychos in years until today. And apparently they only came to me because of you. So maybe you didn't get that far either. The C.O.D. doesn't just pop up for no reason. They must want you real bad. What'd you do Elisa?

Now it's Elisa's turn to look away.

ELISA

I've been busy Crash. Doing what needs to be done...not wasting my time as an errand boy, watching movies from the previous century-

CRASH

(she's got to him now,  
emotion flowing)

Enough! I got out and I promised myself I'd never look back. And I haven't.

(MORE)

CRASH (CONT'D)

Yeah, I make a living, but I haven't hurt anyone in...a long time. And I'm not jumping back in just because you flash a cute kid in my face. Now take me home.

ELISA

(laughs)

Take you home? You don't want the job, fine, I can't force you. But there's no way you can go back to your dump now. You'll be killed, or worse you'll-

CRASH

I don't give a damn. The C.O.D. wouldn't step foot in a safe zone and risk revealing themselves. Then COAST would have to answer. So, take me back to my dump and leave me the hell alone.

ELISA

You might not even be able to get back in-

CRASH

Leave that to me.

ELISA

(sighs)

You've gone soft, but you haven't lost your stubbornness. Fine. If that's really what you want to do, we'll cut you loose...

(she rises from her chair)

You're welcome by the way.

CRASH

For what?

ELISA

For saving your life.

Crash just grunts.

ELISA (CONT'D)

It'll be a few hours before we can get you back. Do you want to meet him at least, before you go?

CRASH

Who?

CUT TO:

COLORS, green, red, orange, shift and pulsate with a calm heartbeat underneath.

ELISA (OS)

(softly)

Johnny?

The colors begin to fade to black.

ELISA (OS) (CONT'D)

You have a visitor.

A latch unlocks and the door is raised, shifting us from dark to light.

INT. MEDITATION ROOM

Crash and Elisa wait in the small room that holds Johnny's float tank. Johnny, clad in swim trunks, emerges from it. He's skinny but fit. He puts on a robe.

ELISA

Johnny, this is Crash. Now you can ask him all your questions...

Johnny tries to play it cool and shyly extends his hand for a shake. Crash smirks and shakes it.

CRASH

So you were the little guy by my bedside playing with...whatever that thing was.

JOHNNY

It's a heliographic puzzle. I finished that one though.

He gestures to the right where a stack of finished puzzles lay in a heap. The latest floats above, complete.

CRASH

That's pretty impressive.

JOHNNY

They're not hard.

ELISA

Jonathan.

JOHNNY

I mean...thank you. How'd you get hurt?

CRASH

I...

(looks to Elisa for help;  
gets none)

I was out on a job and...and bad people attacked me.

JOHNNY

The Company of Death?

CRASH

(struck)

...I, I haven't heard that name spoken aloud in a long time. You...know about them?

JOHNNY

(looks away for a beat)

Why'd they attack you?

CRASH

I...I don't know. That's just what they do. But luckily, your mom here saved me.

JOHNNY

(smiles at his mother)

Me too.

Crash looks to Elisa for any explanation.

ELISA

I've got to make sure we're still on track. Johnny, why don't you show Crash another puzzle?

Elisa leaves the boys to it as Johnny sets a new puzzle to start. One piece appears, floating up; dozens remain scattered on a table.

CRASH

Jesus, this is all you start with?

JOHNNY

Did you know Jesus?

CRASH

Did I, what? No. It's just an expression.

JOHNNY

I thought he was a prophet who died. Before everything else, way, way before.

CRASH

Uh, yeah I guess-

JOHNNY

And his father was God. Or he was God? I usually understand things quickly, but that still confuses me.

CRASH

Who told you about this?

JOHNNY

My mom. She teaches me everything. She taught me all about religions. I like the Taoists best. Do you ever meditate Mr. Crash?

CRASH

Crash is fine...Why don't we just focus on the puzzle for now?

Johnny picks up another piece-

JOHNNY

You see this edge? This goes here.

-And clicks it into place.

CUT TO:

EXTREME C.U.

Names FLASH BY at a rapid pace-

INT. BUREAUCRATIC OFFICE

A man with what appears to be a smaller version of an optometrist's phoropteron on his face reclines in a chair behind his desk.

In strolls Audrey Wolfe in her long leather jacket and black turtleneck...with a red wig on her head.

WOLFE

Hello Marvin.



Marvin jumps in his seat and removes the device. He blinks a few times, regaining his bearings. Then his jaw drops.

MARVIN

Jes- Jessica? What, what the hell are you doing here?

He jumps up and peers out his office door, but all is quiet. Strangely quiet. He shuts the door and returns to his desk.

WOLFE

You need to give me the pass codes for Vault K808 in Region 2.

He laughs, before his eyes narrow and the full extent dawns on him.

MARVIN

How the hell do you know about that? Who, who do you work for?

She looks down at her attire and back to Marvin, who puts it together and whimpers.

WOLFE

(calmly)  
I'm going to ask you one more time. What are the pass codes for control of the fleet?

MARVIN

The fleet?! Oh my, listen, I don't know what you-

He goes to meet her across his desk. Audrey instantly launches herself across the desk, and wraps her legs around Marvin's head, whipping him to the ground. She chokes the life out of him with her intertwined legs. As he begins to turn purple-

WOLFE

Give me the codes Marvin, or you will die here today. So will Margaret, the wife you cheated on. Your children, Amy and Andrew. And your little vermin, what's his name, Gerald? What a stupid name for a dog.

She loosens her grip.

WOLFE (CONT'D)

Or, you can give me the codes. And maybe COAST will let you live.

(MORE)

WOLFE (CONT'D)

Probably not. But they won't kill your family at least. But you know we will. So. The codes.

Marvin, gasping for breath, picks himself up. He scribbles on a scrap of paper and hands it to Audrey, without looking up.

She takes it and clutches Marvin's hand.

WOLFE (CONT'D)

Marvin...

(waits for him to look)

Thank you for this.

A small silenced pistol pops out of her sleeve and she shoots Marvin in the face. He drops to the table. She lifts his hand and takes out her knife.

INT. MEDITATION CHAMBER - LATER

The puzzle is now more than half finished. Crash carefully places a piece and it 'clicks' in, floating in the correct spot.

JOHNNY

Ooh, good job.

Johnny quickly assembles another 5 pieces surrounding it.

Elisa's just outside the door, listening in.

CRASH

I gotta say, I'm an old fashioned guy, but these are pretty damn fun.

JOHNNY

You said you liked movies. Those aren't so old.

CRASH

Mine are. They're from a long, long time ago. You can't even play 'em in a VR unit.

JOHNNY

Then how do you watch them?

CRASH

You need a special projector. Each film takes up its own reel, which gets played through the projector and shoots out at the wall and...

(catches himself)

(MORE)

CRASH (CONT'D)

Well, I don't usually talk about my movies. Most people think it's dumb. A waste of time and money.

JOHNNY

If something's interesting to you, and you like it, and you're not hurting anybody, it's not dumb.

A faint smile flickers across Crash's face.

JOHNNY (CONT'D)

Did you live before the war?

CRASH

Uh, well...

ELISA

(enters)

We're on track and should be there shortly. Crash, let's talk once more before we land.

JOHNNY

But we're almost done Mom!

CRASH

You keep going kid, I'll check back in.

Crash joins Elisa as they exit-

INT. HALL OF THE SHIP

ELISA

You two seem to be getting along.

CRASH

Nice kid. Little strange, but hey, look at his mother.

ELISA

(a thoughtful beat)

I love that little boy more than anything in my entire life.

Crash doesn't know what to say.

ELISA (CONT'D)

So. Have you reconsidered? Will you join us?

CRASH  
(instantly grimaces)  
C'mon Elisa. I like the kid, nut  
meeting him isn't gonna change my  
mind.

They enter through a doorway-

INT. WEAPONS CLOSET

CRASH  
Jesus!

The drones from before sit, along with a stockpile of heavy  
artillery.

CRASH (CONT'D)  
(inspecting a drone)  
How'd you get a hold of these? I  
thought they were all  
decommissioned, I mean, the only  
ones left are in lock down-

ELISA  
Most are. But people can get up to  
all sorts of inventing in the wild  
zone when they don't have to worry  
about the government seeing  
everything they do.

CRASH  
Yeah, they just have to worry about  
being blown to bits from the sky  
without warning.

ELISA  
I understand you joking about it,  
having lived in safety for all of  
these years.

CRASH  
Oh come on Elisa-

ELISA  
No. I wanted to show you this room  
so you know how seriously I take  
this. People are suffering. COAST  
has stolen all of the resources and  
shut everyone else out. We helped  
them do that, in our own ways. We  
both have blood on our hands, and  
we've tried to wash it off the best  
we could. But they haven't stopped.  
(MORE)

ELISA (CONT'D)

They will never stop. So I decided to actually do something about it. I'm not surprised you don't want to. But you know me, and you should know if I'm taking it this seriously... what's going on is worse than you'll ever know, worse than you can even imagine.

Crash takes that in for a beat. Then begins shaking his head.

CRASH

(sighs)

I don't know what the hell happened to you Elisa. You're one of the smartest people I've ever known, but this is too much. Yeah, the whole world's gone to shit. That's not news. But whatever bunker conspiracy theater death wish you and your kid are involved in, I want no part of it. I told you already. I did my duty, and I've gone through hell. I just want to live my remaining years in peace and quiet.

ELISA

Your "duty"...You've got a lot of nerve. I know the work you did.

CRASH

We worked together-

ELISA

Not that. I know what you did for them.

Crash goes pale and doesn't respond.

Elisa begins to walk away.

ELISA (CONT'D)

We'll be back outside the safe zone in 15 minutes. And you're taking us inside with you.

CRASH

What?! You, you can't be serious. You said I might not even be able to get back in! And what if they try to get to you in there-

ELISA

*You said, they'll never disrupt the sanctity of the safe zone, let alone reveal themselves. Your job is to bring in packages. We're small, we can fit in your boxes.*

CRASH

But the scanners-

ELISA

I'm clean-

Elisa lifts up her sleeve: a scar where her chip was.

ELISA (CONT'D)

And Johnny doesn't have one.

CRASH

Johnny doesn't have one?! How is-  
(shakes that off, sighs)  
What are you going to do Elisa?

ELISA

I need information that I can only access from inside your precious safe zone. I'll be in and out, and we'll get you back to your place safely once we're done. You owe me this Crash.

Crash can't summon anything else to say.

ELISA (CONT'D)

14 minutes until we land, then a direct route to the entry point. Start getting organized.

EXT. SOMEWHERE OUT IN THE WILD ZONE

Wind and sand whip past an abandoned shack in the middle of nowhere.

A C.O.D. squad loiters 20 yards away. Scattered around them are fresh corpses previously guarding the shack. A soldier places a single auburn strand of hair on one of the bodies.

Audrey steps over a body as she walks towards the shack. She puts a small circular piece of glass on the doorknob, which switches open the keypad. She takes out a glass vial with Marvin's finger sticking out and places it on the pad. The door cracks open. She pushes it in and peers inside. Her devilish grin spreads.

EXT. LONE STRIP OF ROAD

All quiet on a long, lonely road. Sun viciously beats down on pavement. We hear someone, or something, struggling mightily.

Crash trudges into frame, red and sweaty, dragging a package behind him, larger than the ones he and Roscoe were picking up.

INT. SAFE ZONE CHECKPOINT

A guard, STEPHEN, sits back in his chair, face covered by a VR unit. A low beep-beep emerges. He rips off the mask and reveals the face of a spooked young man.

EXT. SAFE ZONE CHECKPOINT - ENTRANCE

Crash pulls his load to the checkpoint gate. He collapses as the guard sprints out, gun drawn.

STEPHEN

Identify yourself or I shoot in 3,  
2...

Crash extends his arm to be scanned, too tired to even speak. The guard scans his arm and Crash's credentials pop up:  
APPROVED.

STEPHEN (CONT'D)

Shit. Get in here.

INT. SAFE ZONE CHECKPOINT

Crash sits in a chair as the package is scanned under a machine. Stephen watches him carefully.

STEPHEN

What the hell are you doing out  
there alone, with no ride?

CRASH

I...we...were attacked. I managed  
to get away. My partner ran for it.  
They followed him in the van. There  
was a package left. Figured I'd try  
to take it back.

STEPHEN

Oh, you just figured you'd carry it  
9 miles after you were just  
attacked? Out of the goodness of  
your heart?

CRASH

You and I both know what happens to  
those who return empty handed. And  
I damn sure wanted to be let back  
in. So..

(shrugs at the package)

The guard squints at him. Another beep is heard, the check  
complete. Stephen glances at the screen: APPROVED.

STEPHEN

(a beat deliberating)

I gotta check it. I can't just let  
you walk through here without  
cracking it-

CRASH

You're not supposed to do that for  
classified material, it's against  
protocols-

STEPHEN

According to protocols, I should've  
shot you on sight. So I think I'll  
bend the rules a bit more to make  
sure you're not smuggling in  
explosives, or worse.

He gets a device to open the package and begins trying to  
crack it open.

CRASH

(rising)

Listen-

The box cracks an inch-

INSIDE THE BOX

One hand on Johnny, Elisa grabs a marble from her pouch.

INT. SAFE ZONE CHECKPOINT

Stephen is about to yank back and fully open the box-

DON (OS)

HO-LY shit!



Crash and Stephen look over. A second older guard, DON, has emerged with a disbelieving grin.

DON (CONT'D)

I saw the pop-up but I didn't believe it. Crash gosh darn Quinton, alive and well at my checkpoint station!

STEPHEN

(eases up on the box)  
You know this guy?

DON

Of course I do, the man's a hero. Hi Mr. Quinton, my name's Don Buckley. I was a little younger than you, in the 27th division, when you were in 9th. Hope this guy isn't giving you any trouble.

CRASH

He is.

DON

(shoots a look)  
Damn it Stephen.

STEPHEN

The guy just WALKED here with a package, of course I'm gonna give him trouble.

DON

(irritated sigh)  
This man's served his country, hell, he probably stopped it from disintegrating altogether. His work in the Oregon trenches alone, my God.

(getting emotional)  
Damn it, you go ahead Mr. Quinton.

STEPHEN

But-

DON

I don't wanna hear another word Stephen! This man's done nothing but sacrifice for his country, and apparently, he's continued to do so. Busting your ass to salvage one goddamn package.

(MORE)

DON (CONT'D)  
 We won't hold you up anymore sir.  
 Take one of the hoverloaders and be  
 on your way.

Crash looks at both men for a beat, can't believe it.

CRASH  
 Thank you very much gentlemen.

EXT. SECLUDED ALLEY

Johnny pops out of the package with a smile.

JOHNNY  
 That was fun!

Elisa gets out, immediately all business. She pulls out and checks a real life, old school COMPASS.

ELISA  
 This way. Let's go.

EXT. VIRTUAL REALITY CAFE - ALLEY AROUND THE CORNER

Elisa's head pokes out and she looks up and down the street. The coast is clear. She turns back to the boys-

ELISA  
 I'm going in there now. If this works, it shouldn't take longer than a few minutes. But I need you two to stay here and alert me if anything out of the ordinary comes up. Can you two do that?

Johnny nods enthusiastically while Crash just looks at her.

ELISA (CONT'D)  
 Crash?

Crash rolls his eyes.

Elisa gives him a cold stare, kisses Johnny on the head, and walks towards the VR Cafe's entrance.

INT. VIRTUAL REALITY CAFE

Elisa crinkles her nose as she enters the run down, dimly lit VR Café. VR units line the left wall; steel bathtubs house a few lonely souls floating with VR goggles strapped onto their drooling faces.

The attendant at the desk in the back is also absorbed in VR goggles. In a musty corner sit a few antiquated computers.

Elisa sits down at one and awakens it from the dead. The computers flicker across the row. Elisa checks the attendant, who's jolted awake, eyes still covered by VR goggles. He looks around stupidly before leaning back in his chair to doze once more.

IN THE ALLEY

Johnny and Crash stand guard silently. After a beat-

JOHNNY

There's not a lot of people around.

CRASH

No. Not many people come down here anymore.

JOHNNY

They're all up there?

Johnny points up and we follow to the never ending, interconnected skyscrapers.

CRASH

Yeah.

JOHNNY

But you live down here?

CRASH

Yeah. You gonna give me shit for it too?

JOHNNY

(surprised)

No.

He looks back up..

JOHNNY (CONT'D)

But why do you live down here?

Crash sighs.

BACK INSIDE

ON: THE COMPUTER SCREEN.

A large, ancient map: the safe zone is highlighted, surrounded by the wild zone in grey.

Plugging a stick drive into the computer, Elisa accesses a terminal port and begins typing in coordinates.

IN THE ALLEY

Crash scans the perimeter at the end of the alleyway.

Behind him, Johnny cartwheels to the other end, finishing off with a graceful BACKFLIP UP TO THE 2ND FLOOR FIRE ESCAPE.

JOHNNY  
(smiles down)  
Did you see that?

CRASH  
See what?  
(turns to find Johnny  
above)  
Get down from- how'd you get up  
there?

Johnny drops down with ease.

CRASH (CONT'D)  
Let me guess. Your mom taught you?

JOHNNY  
No. Well, sort of. She helped. But  
they...they made sure it was  
perfect.

CRASH  
They- Oh...Them.

Crash eyes the kid with sympathy, suspicion, and disbelief.

INSIDE

A few locations locked in on the map, all in the grey zones. Elisa hits a button. A sprawling document opens, spitting up hundreds of names.

ELISA  
(under her breath)  
Oh no.

It begins downloading, slowly.

ALLEY

CRASH

What...other things did they teach you?

JOHNNY

Lots of stuff. Some useful. Some...I wish I could forget.

CRASH

But you can't?

Johnny looks away and furrows his brow for a beat-

QUICK CUT FLASHBACKS - JOHNNY'S MEMORIES

The edges blurred, we get three quick memory snapshots:

Johnny being hit in the stomach-

Johnny, handcuffed, hung upside down in a tube as water rises-

Johnny, enraged with a bloody fist clenched, starts crying-

BACK TO THE ALLEY

He looks up at Crash seriously.

JOHNNY

I never forget anything.

Crash looks down thoughtfully at Johnny.

CRASH

Well...can you do more flips?

Johnny smiles.

BACK INSIDE

The download is at 98%, but stalls for a moment; it's trying to buffer but has hit a wall. Elisa smacks the side of the machine and it quickly completes. Elisa snatches the stick out of the computer, just as it starts humming violently. It and the rest of the old computers malfunction and spark, shutting down power, rousing everyone from their virtual lives.

The attendant yanks his VR off and looks around. Elisa is gone.

OUTSIDE

Crash stares up with, is that a smile on his face?

Elisa briskly walks by-

ELISA  
Let's g-...Where's Johnny?!

JOHNNY (OS)  
Up here!

Johnny is upside down in a split between two walls, 5 stories up, smiling down gleefully.

Elisa looks at Crash with daggers for eyes, then back up.

ELISA  
(hushed yelling)  
Get down from there, NOW!

INT. C.O.D. HOVERJET - CONTROL ROOM

CLOSE ON: A blip pops up on a computer screen.

STOUGE  
Agent Wolfe?

Audrey joins the man at his station and looks at the dash.

WOLFE  
(eyes light up)  
There we are. Now the fun can begin.

EXT. PARKING LOT ROOFTOP

A rickety hover-bike buzzes by the Marmont. Across and above, looking out over the square that surrounds the area, Crash eyes his home with a mixture of warmth and trepidation. Elisa interrupts his reverie.

ELISA  
I guess this is goodbye Crash.

CRASH  
I suppose so Elisa...What...what will you two do next?

Elisa just laughs and shakes her head.

ELISA  
 Goodbye Crash. Enjoy your  
 life...what you have left of it.

Crash sours and looks down. Johnny pops up beside him.

JOHNNY  
 Which movie are you going to watch  
 first?

CRASH  
 Uh, I just got this new one- well,  
 it's old- you know what I mean.

A buzzing begins to rise. Elisa is quickly alert.

CRASH (CONT'D)  
 It's called the Wild Bu-

The noise grows and Crash notes it too.

ELISA  
 Johnny!

Elisa throws Johnny up to the ceiling and dives away as a small missile soars straight past them EXPLODING INTO THE MARMONT, sending a shock wave up, knocking Crash down.

Crash begins to pick himself up from the aftershock, ears ringing.

FROM HIS POV ON THE GROUND-

Johnny swings along the exposed pipes on the ceiling towards the exit. Elisa sprints along below him.

Crash gets up and looks at the Marmont: FIERY DESTRUCTION. His home, his movies, his last place of security and comfort, now engulfed in flame and rubble.

ELISA  
 Crash!

Crash looks down: Elisa and Johnny are already on the street below.

Elisa shoots up a sticky grappling line, which connects to the roof. Crash takes one last look at his former home before diving onto and sliding down the line.

## ON THE STREET

Halfway down, another, smaller missile HITS THE PARKING LOT WHERE CRASH JUST STOOD. Crash falls to the ground as debris explodes overhead. Crash gets up and our crew sprints clear towards an alleyway down the street. The DRONE APPEARS overhead, 30 yards and closing.

Crash and Johnny already through, Elisa rounds the corner into the-

## ALLEYWAY

She throws out one of her marbles. It bounces down the alley just as the drone turns the corner. A shock pocket releases and the drone flies right into it. Fly to a bug zapper, it twitches and drops with a clang, disabled.

Ahead, Crash and Johnny dart out into the-

## NEXT STREET

Where Crash halts for a stunned beat: FIVE DRONES IN THE SKY fly down towards them, 50 yards out. From behind them, still in the alley-

ELISA

Move! Take Johnny!

Crash grabs Johnny as they sprint across to the next alleyway.

Elisa checks her bag, where all of her goodies have come from: a small lighter, four red marbles and one green are all that remains. She reaches her hand in and walks out to the center of the street.

The drones swarm down on her and begin their audible charge. Hand behind her in the bag, she tosses out the four red marbles straight up at the drones.

The marbles hang in mid air for a quick beat before SHOOTING STRAIGHT THROUGH four of the drones.

All drop but the fifth drone, and it unloads its full blast.

Where Elisa stood is torn apart from the shot, but she's already clear into the-



## NEXT ALLEYWAY

Where Crash and Johnny face a DEAD END: a padlocked door at the end of the alley. Elisa takes out her small lighter, which sparks an inch of pure, hyper condensed blue flame; she slices through the lock like butter and they burst through.

## INT. ABANDONED MALL ENTRANCE

Crash pushes over a large shelf to barricade the door, for now.

The trio moves stealthily through an abandoned, trash strewn strip mall. Lights flicker.

Elisa spots a faded map of the mall by an old, disabled water fountain.

ELISA  
(nodding to the map)  
Johnny.

Johnny scans it with focus.

ELISA (CONT'D)  
Got it?

JOHNNY  
(brow still furrowed)  
Got it. Second right and then a  
left should lead to a side exit.

## EXT. ALLEY - MALL ENTRANCE

The surviving drone glides through the alleyway to the busted, blocked door of the entrance and pauses. TWO MORE DRONES join it. They charge their blasts towards the door.

## INT. MALL HALLWAYS

Elisa checks doors, Crash guards the rear, and Johnny tracks his mental map, deep in concentration, before finally looking up. He stops in his tracks.

The hallway is COMPLETELY BLOCKED by an assortment of trash and old consumer goods. Elisa and Crash now see the blockade in front of them.

JOHNNY

No, no, it, the exit should be up ahead, that's what the map said, it didn't, it, it didn't say-

Elisa crouches and places a hand on Johnny.

ELISA

It's okay, it's okay sweetheart.

JOHNNY

The map said!

ELISA

I know what the map said. But it was old. And sometimes things can change, even when we don't want them to. And when it does, we just need to make the best of it, and find a new way. So..

A BLAST is heard back towards where they entered.

ELISA (CONT'D)

What else from the map can you remember? Where would the best place to...defend ourselves, be?

Johnny looks scared, but his mother's reassuring smile calms him and his frown shifts to focused thinking.

JOHNNY

This way.

INT. MALL - HALLWAYS

The drones float slowly forward, the two exteriors popping in and out of shops along the way.

INT. FOOD COURT

A large, open food court.

Elisa stakes out the best vantage point. They follow her to a far room in the corner.

INT. STORAGE ROOM

Elisa flicks a light on, which miraculously works, and takes stock of the room. She flips a table over.

Hangs a rack of utensils over the door. And finally eyes a pantry in the left corner, opening it to make sure it's empty.

ELISA

(looks to Johnny)

Ok Johnny. I need you to go in here.

JOHNNY

But I can help!

ELISA

Shhh. Jonathan, listen to me. This isn't the time or the place. I need you to get in here and be absolutely quiet and still...like you're meditating. Don't come out for anyone, unless it's me...or Crash. Here, hold onto this for me...

She hands him the small stick drive she used on the computer.

JOHNNY

(begins tearing up)

Mom...

She lifts him in.

ELISA

(gives him a big, loving smile)

It's okay my love. I'll see you once this is all over.

She gives him a kiss on the forehead and shuts the door.

Elisa and Crash stare at each other for a moment. Elisa beckons them to the doorway.

CRASH

(whispers)

How many of them are there?

ELISA

There was one left but there's no telling if more were coming.

Crash takes this in.

CRASH

What the hell are we gonna do?

Elisa looks out at the deserted food court. Then back into the room scanning for possible tools: more cooking utensils, a screwdriver, plastic bags, moldy napkins. She takes a deep breath and closes her eyes to focus.

INT. FOOD COURT - MOMENTS LATER

The drones enter the food court and begin their rounds. Only their buzzing fills the silence.

INT. STORAGE ROOM

Lights off, dark. The drone's can be heard outside.

The buzz grows louder. They enter through the door and the utensils crash to the floor. The drones activate their flashlights, illuminating the room.

Elisa, behind the flipped table, holds her green marble, squeezes it and tosses it back at the drones. A shockwave releases and the drones scatter, temporarily dazed. Two fall to the ground, but one hangs in the air, pushed just outside the room.

Crash hops out of a fridge and covers it with layered plastic bags, sprinting away and dragging the drone farther out into the food court.

One downed drone perks up but Elisa jumps over the table and pins it down with her knee. She jams a screwdriver in the back and cracks it open.

FOOD COURT

Crash's drone reactivates and begins tugging him back towards the room. Sensing the resistance, it flies upward, lifting Crash off the ground. The bag begins to tear, and just as it does, Crash grabs onto the drone, hanging in mid air as it takes him for a ride.

STORAGE ROOM

Elisa is reprogramming the drone when the other awakens. It can't lift itself off the ground, but it does begin CHARGING FOR A SHOT aimed directly at her. She frantically presses buttons on her downed drone to no avail, as the other approaches full charge.

Finally, she shoves her drone into the one loading up, covers them both with a mop bucket, kicks it through the doorway and dives back behind the table-

#### FOOD COURT

A BLAST booms just outside the storage room creating a wall of dust and debris exploding out.

Crash is still hanging from the drone and they're pushed back by the impact momentarily, but the drone continues on. Crash tries to peer into the room. The dust begins to settle and the doorway and wall to the storage room are gone, leaving it open and exposed. His drone makes a beeline for it. Crash begins kicking up at the drone as it goes, swinging his whole body up into the kicks.

After another kick, the drone releases an electric charge, shocking Crash, who thuds to the floor unconscious.

We follow the freed drone as it snakes through the dust, through the giant hole where the wall, was straight into-

A battered but standing Elisa, determined, blocking the path of the drone.

It pauses and begins to charge. Elisa braces, preparing for her last stand.

But it glides up and over her, straight for the pantry Johnny's hidden in.

The red eye pinpoints, nearly fully charged, ready to unload.

But Elisa JUMPS UP and SPIN KICKS the drone just as it BLASTS. It's shot diverts upwards to the ceiling, causing another, larger EXPLOSION, whiting out our view once again.

All we hear is the ringing after an explosion and all we see is grey. After a beat, the dust begins to clear...

The ceiling has collapsed on the right half of the room, covering it completely. The left side has less damage but a hole in the floor has sunken in, leading to a sewer below. Somehow Johnny's pantry is unharmed.

A beep is heard and the DRONE LIFTS ITSELF OUT OF THE DEBRIS. It's worse for wear, but still functional, and it recognizes it hasn't hit the intended target.

It turns to the pantry and begins charging up again. All is quiet as it nears full capacity-

-when suddenly it's SMASHED to the ground by Crash, holding a mallet of a meat tenderizer. Crash continues to whack it until sparks fly and the buzzing completely sputters out.

Crash turns his attention to the avalanche of debris and rubble taking up the right side of the room. No Elisa visible. He frantically clears some rocks but quickly jerks back. ELISA'S BLOODIED HAND STICKS OUT OF THE RUBBLE. The rest of her body is underneath. Crash drops his head. But it quickly darts back out to the food court.

Beeps and footsteps can be heard off in the distance. More drones and soldiers on their way.

JOHNNY (OS)

Mom?

Crash jerks his head back to the pantry. It begins to open.

Crash jumps in front of it, blocking out the room. Johnny tries to see past Crash but cannot.

CRASH

Listen to me Johnny. Your...we need to leave. Now!

JOHNNY

Mom? Mom!!

CRASH

Johnny, listen to me!  
(forceful, even closer)  
...I need you to close your eyes.  
And we need to go.

Tears fill Johnny's eyes.

JOHNNY

No, not without Mom! We need to-

CRASH

We can't Johnny. We can't...The Company is coming. We have to go, now!

Johnny closes his eyes as a tear rolls down his cheek.

JOHNNY

NO!

Crash picks Johnny up and carries him through the destroyed wall, heading down into the sewer, Johnny's head tucked in his shoulder.

...but just before they descend, Johnny OPENS HIS EYES.

He sees his mother's hand. And a look steels onto his face. The blurred edges signaling his perfect memory lock in a snapshot. He will never forget what he sees.

INT. FOOD COURT

The desolation of the food court. The boots can be heard closing in.

INT. SEWER - MOMENTS LATER

Johnny is softly sobbing into Crash's shoulder as Crash runs down the sewer. They arrive at two circular paths. Crash looks both ways struggling to decide. He puts Johnny down.

CRASH

Listen to me Johnny. We need to get out of here, now. Do you know where we are? Can you remember where we are based on the map you saw? We need to get out of the safe zone-

JOHNNY

You left my mom there!

CRASH

I...I know. I couldn't...I'm sorry Johnny. I'm so sorry. But you're mother brought me on to make sure you are safe, and that you don't ever go back to C.O.D. There's nothing we can do for Elis- your mom, any more. She did what she had to do to save you. And I'll be damned if we don't get you out of here. For your mother Johnny. Which way do we need to go to get out of here?

Johnny snuffles and looks at Crash with disdain. He takes some deep breaths. Looks at the two options. Points to the right.

CRASH (CONT'D)

Alright. Let's go.

Crash sets out but Johnny looks back the way they came, fury rising.

CRASH (CONT'D)  
Let's go Johnny. Now!

Johnny turns and follows Crash down the sewer.

FADE IN:

INT. STORAGE ROOM

We pan across the destroyed storage room once again landing on Elisa's hand sticking out of the rubble. It appears lifeless...but suddenly TWITCHES. The hand grips a rock in front of her and she manages to pull herself partly out from under the debris. Her face emerges and she howls in pain, coughs and gasps for air. She's somehow alive, but severely injured. She takes another pained breath. Then looks ahead of her. Boots.

She looks up. WOLFE stands above her with a horrible grin, flanked by masked C.O.D. soldiers. A few run down the hole to the sewer.

Elisa's teeth grit and the best she can do is growl. Wolfe steps forward and crouches down.

WOLFE  
Sh-sh-sh Elisa. You must save your  
strength. You're going to need it.

FADE TO BLACK