

"LOGAN'S RUN"

Screenplay by

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Please note the crystal will be used in the left hand of all characters.

FADE IN:

BEFORE AND DURING TITLES

EXT. SKY NIGHT

The moon and stars are visible, but as CAMERA looks down, the SCREEN fills with dark, billowing clouds. CAMERA moves into the clouds and just as they blank out the SCREEN, a distant shimmer of light becomes visible. Moving toward it, the shimmer becomes

EXT. DOME OF GLASS - NIGHT

A glowing but not transparent structure stretching off into the clouds that press it. CAMERA continues to move in until the detailed structural webbing of the dome fills the SCREEN and then CAMERA MOVES THROUGH IT and we see

EXT. THE CITY - DAY

Shining below the dome (which we now see as a series of dome-like structures standing off without end) – a marvelous crystalline city of great openness, building clusters, green plazas, fountains... multi-leveled but human scale, crisscrossed by the flickering clear tubes of the MAZE-CARS.

CLOSER ANGLE - ROOFTOPS

As a MAZE-CAR slides softly to a stop.

ROOFTOP - THE RUNNER

The hatch opens and a MAN in a hurry leaves the maze-car and runs swiftly along the rooftop and disappears into an open elevator which instantly starts to descend.

INT. RESIDENCE PLAZA - THE ELEVATOR

From a busy courtyard below we watch the elevator slide down from a great height. As it reaches the courtyard the RUNNER darts out, pushes into the crowd.

WITH THE RUNNER

As he reappears around a corner, skirts a brimming pool and makes for a kind of broad corridor which seems to lead out of the courtyard. He is moving even faster now, glancing back as if he fears pursuit.

ANOTHER ANGLE - CORRIDOR

Above, at the railing of an oval light well, dressed in black and silver, a figure holding an odd looking weapon lazily in one hand – and watching. It is FRANCIS.

WITH THE RUNNER

Moving rapidly down the corridor, he suddenly stops as if feeling the presence above. He looks up, sees the SANDMAN and his face breaks in terror. He wheels, frantic, screaming, runs back into the hall.

THE SANDMAN (FRANCIS)

Vaulting the rail, dropping lightly to ground level, weapon poised.

POV

The crowd melting, parting to reveal the Runner backed against the pool. People are YELLING, shaking their fists, terribly excited and fearful.

THE SANDMAN

Emotionless. Aims. Fires.

THE RUNNER - CLOSE

Seeming to burst aflame in the LENS, then slipping BELOW FRAME to reveal Francis sauntering forward, holstering his weapon. The crowd closing in behind him, applauding, congratulating him.

THE SANDMAN

Arriving at the pool where the body lies, half immersed. He leans over, lifts the right hand from the water, revealing a palm with a black flower-crystal shape in it. He lets the

hand fall back now as the crowd CHEERS and APPLAUDS him.

EXTREME CLOSEUP - HAND - IN THE WATER - (INSERT)

Closing in until the crystal fills the SCREEN.

TITLES END

MATCH DISSOLVE TO:

CLOSEUP - CRYSTAL - (INSERT)

Clear, sparkling, flower-like. CAMERA PULLS BACK to reveal...

INT. NURSERY CORRIDOR

The crystal is in the hand of a sleeping INFANT who is behind glass in one of many cubicles. Standing outside, looking in, LOGAN, dimly lit in the soft glow of the cubicle where the sleeping infant lies, swaddled and cocooned in the rosy auto-tender which caters to the baby's every need. Faint MUSIC bubbles like distant laughter.

LOGAN

Logan is twenty-five, strong, virile (yet sensitive) with a kind of austere grace.

He is somewhat manic... proud... as he peers through the nursery window into a kind of foam cocoon which cradles THREE SLEEPING INFANTS. Logan is KNOCKING on the soundless glass.

LOGAN

Wake up... come on, Logan-6.

FRANCIS

Entering.

FRANCIS

(shaking his head in
mild, mocking
disbelief)

You are here. I couldn't believe it
when they told me. What are you doing?

LOGAN

(still knocking on
the soundless glass)

Turn this way.

(as one of the infants

stirs, smiles, bubbles)
No, no... not you... YOU!

Francis tries to pull Logan away from the window, but Logan is intent on waking one of the infants.

FRANCIS

You should've seen me take my last Runner... perfect.

(Logan continues to pound the soundless glass)

I backed him up against a residence pool and when he terminated... his hand...

(breaks off as Logan is paying no attention)

So now you've seen him... what's the difference awake or asleep?

LOGAN

(to infant)

Open your eyes once, idiot.

(to Francis)

It's not every day that a Sandman son is born. I'm telling you, Francis – that's him!

FRANCIS

Maybe, maybe not. What's the difference? Come on, Logan, let's get out of here before everybody finds out.

But Logan isn't moving. Francis gets an idea.

FRANCIS

Okay... you really want to wake him up?

Francis starts to pry at the Panel... knowing it will sound an ALARM.

LOGAN

Hey, cut that out!

Too late: There is a SOUND OF ALARM CHIMES. The area in which they stand is bathed in a violet glow. Logan grabs Francis firmly and stops him from prying at the panel:

LOGAN

Now you've done it...

The CHIMES STOP... but the glow continues, a metallic VOICE is heard:

VOICE

Break-in scanners report intrusion, identify.

LOGAN

Logan-5... Francis-7, authorized duty quadrant. Intrusion accidental.

VOICE

Clear Logan-5 and Francis-7.

The violet light goes off.

FRANCIS

(with affection: to Logan)

Had enough?

LOGAN

(looking at the infant)

Even the alarm didn't wake him.

As Francis starts out:

LOGAN

(one last look; joining Francis)

All right, Francis... I'm with you.

They move off down the corridor... the lights behind them DIMMING as they pass cubicles suffused with soft pink light, CHILDREN automatically tended.

CHIMES... soft. A lullaby and a soothing impersonal VOICE.

VOICE

Sleep time... go to sleep. Sleeping time, little ones.

As they exit Nursery... Logan stops and takes one final look backward.

FRANCIS

You need a lift. Let's go to Arcade and celebrate...
(teasing tone)

your alert successor... Logan-6.

LOGAN

Has anyone ever broken in to where
the babies are?

FRANCIS

(putting a card key
into a door which
opens soundlessly)
Not in my time...

They move through the door which closes.

EXT. MAZE STATION - NIGHT

They are now on a kind of enclosed platform with widely spaced
doorways, each glowing faintly. They pause, waiting.

FRANCIS

(peering at Logan
curiously)
Why?

LOGAN

Just wondered... what happens?

FRANCIS

(shrugs)
Dunno... flameout maybe. Whatever
happens, you can bet it's final. But
who would want to find out?

One of the doorways brightens and the word "ARCADE" appears
on it. The two men move to the spot as a maze-car stops.
They enter it through the doorway which dims behind them as
the maze-car WHOOSHES softly off into a kind of twilight.

INT. MAZE-CAR - LOGAN AND FRANCIS

The door slides shut. They sink into seat forms which yield
to them. They move off.

EXT. MAZE-CAR

Moving through the city at terrific speed. Giving us glimpses
of the city as it goes. slowing finally as we see:

THE CITY - FEATURING ARCADE

Brightly lit, garish. We get only a glimpse as the maze-car

disappears into a tunnel.

MAZE-CAR STATION - ARCADE

As the maze-car stops, opens and Logan and Francis exit into a gathering CROWD.

FULL SHOT - ARCADE

Glittering, crowded. Throngs of people moving on many levels, some walking, some on moving platforms. It's The Great White Way, Luna Park – you name it. Gaudy booths and entrances, featuring every delight – too much to take in at a glance.

WITH LOGAN AND FRANCIS

As they thread their way through a crowd which admires them when it notices them, across halls and up moving platforms, the good-natured argument continuing...

LOGAN

But you don't know, you just say what everyone says. "One for one. One for one."

FRANCIS

Well, why not!? That's exactly how everything works. How else could the city stay in balance – You have a better idea?

LOGAN

(laughs)

No, but at least I wonder sometimes – instead of doing that "one for one" song of yours. You sound like a sleepteacher with a stuck tape.

FRANCIS

Well the minute you get a better idea you can stop wondering.

(beat)

You know, Logan – you wonder a lot. Too much for a Sandman.

They are passing the facade of a Relive Shop. The signs urging people to: "RELIVE YOUR MOST PRECIOUS MEMORIES. DO IT AGAIN AND AGAIN! REFRESH AND RENEW ANYTIME!!"

As they cross the entrance, two men come out, grinning broadly, falling into step just ahead of Logan and Francis.

Then one of the men stops abruptly, almost colliding with them. He mumbles an apology and starts back to RELIVE.

As he disappears into the RELIVE SHOP, his friend shrugs cheerfully to Logan and Francis and moves on.

ARCADE - ANOTHER ANGLE - NEW YOU

They are moving past a shop called NEW YOU #483 when a man comes cannonading out, thrilled and excited. He rushes over to a pretty young woman who has been eying Logan and Francis, plants himself in front of her with his hands framing his face.

MAN

Well? How do you like it?

WOMAN

(critically)

I don't know. The cheeks maybe...
look a little –

MAN

Cheeks? Cheeks? Right. Too much, you think?

WOMAN

Too little.

MAN

Too little?

(gestures)

Too little. Okay, wait for me.

And he darts back into NEW YOU #483. The woman shrugs, glances around, smiles and goes off with a passer-by.

ARCADE - ANOTHER ANGLE - LOVE SHOP

Signs promising "LOVE, FULFILLMENT, RARE DELIGHTS". People streaming in and out. A woman comes out looking gazed, breathing "yes... yes..." As she passes CAMERA Logan and Francis emerge from the crowd and CAMERA moves with them.

LOGAN

Did you ever see Francis-8?

FRANCIS

(shaking his head)

I never even visited Nursery before tonight.

(beat)
When you wonder, it slows you up –
you know?

They are now passing the facade of HALLUCIMILL where the signs promise: "LIFT OFF, CRAZY LIFT, SUPER LIFT"... here the people going in are simply excited but the ones coming out are clearly stoned out of their minds...

FRANCIS
I don't know what makes you so
curious. You have any idea who his
seed-mother was?

LOGAN
(quickly)
Of course not! I'm curious, not sick.
(laughs)

The crowd is growing denser, funneling into a kind of passageway. Logan and Francis are swallowed up in the group.

FULL SHOT - ARCADE GREAT HALL

An immense room into which the streams of people coming from the entertainment area are mingling. There is a general air of anticipation stirring the crowd as CAMERA singles out Logan and Francis entering, waving to friends. CAMERA closes in on them just as they reach a beautiful woman who is obviously pleased to see Francis. They embrace, and as they break:

FRANCIS
And that's my friend, Logan.
(as she acknowledges
the introduction)
We're celebrating his next in line.
Carousel – Arcade – who knows?
Want to come along?

WOMAN
(smiles, shakes her
head)
Only if I make it to the top of
Carousel.
(she holds up her
hand)
Thirty – and the big spin.

In her palm the crystal blinks, red, black. Francis nods, gives her a half-squeeze.

FRANCIS

You're thirty – already? I always
thought I was older than you –

(beat)

Well, give it a good try.

WOMAN

(pleasantly)

You know I always have.

Another beautiful WOMAN joins them.

2ND WOMAN

(to the first)

Sorry I won't be at Carousel tonight.
It's my Love-Shop turn.

WOMAN

That's all right. Happy turn.

2ND WOMAN

You'll renew. I've got a feeling.

WOMAN

(smiles)

So do I... but if I don't at least
I'll have the ultimate thrill. I'd
almost rather have that than renew.

2ND WOMAN

I feel the same way. Sometimes I
think I'm not even going to try and
renew when my time comes. But –
that's three years away. So long.

The 2nd Woman walks away.

FRANCIS

(after a beat; to
first Woman)

It's been nice.

WOMAN

Um-huh.

They look briefly and then she turns away. Francis takes
Logan's arm and they move off.

FRANCIS

I guess you never had her?

Logan shakes his head.

FRANCIS

You missed something special.

LOGAN

Well... you can't have them all.

LOGAN AND FRANCIS

(together, it's an
old joke)

But you can try.

They laugh, but the laughter is broken as a trio of youngsters, moving with erratic speed of lightning, smashes between them, almost knocking Francis over. He reels, Logan catches him and they recover in time to see the trio rip wildly through the crowd, knocking people down, screaming with shrill joy as they disappear.

FRANCIS

The damned Yellows are getting out of hand. Those three ought to be in Cathedral. No business scrambling in Arcade...

LOGAN

(laughs cuffs Francis'
arm)

What an old, old man you're getting to be, Francis. Weren't you ever a Yellow? I bet you were even wilder than –

(he breaks off as the
lights in the Great
Hall dim)

come on, Sandman.

The two of them start to move to the far end of the Great Hall.

FULL SHOT - GREAT HALL

As everyone begins to move to the far end, where great curtains have parted to reveal

ARCADE GREAT HALL - CAROUSEL ENTRANCE

At the far end of the hall, where the throng is a huge crystal design ornaments an entrance The crystal is red and pulsing

rhythmically to the accompaniment of a deep and thrilling TONE. As we move toward it with Logan and Francis, the TONE deepens, the great pulse takes on a hypnotic quality...

WITH LOGAN AND FRANCIS

In the crowd they overtake a fellow Sandman, DANIEL, and fall in step with him. When they speak now, their voices are hushed.

LOGAN

You should have been with us in Nursery, Daniel. I'm positive I recognized him –

FRANCIS

(hustling Logan)

Come on. I don't want to miss the filing-in. There'll be some I know tonight, I think...

DANIEL

(glances at his own red crystal, nods)

Yes. Me, too. You know we're both on Monitor tonight.

FRANCIS

Damn! That's right. Just when I feel like an ALL OUT BLAST in Arcade.

LOGAN

Want me to take your shift? I'm feeling restless anyway.

Francis glances at him, exchanges a look with Daniel. They vanish into the throng passing under the great crystal, turn the corner and we see

FULL SHOT - CAROUSEL

Framed in a huge corridor we see a steep-sided arena dropping down to a shadowy center, which even now pulsates and flickers in changing dimensions, but always maintaining the jewel-flower shape. There is one entrance into the center – a kind of ramp from below the seats, leading directly into the mysterious bowl – Just now the seat's are filling, and the sense of expectation builds. People sit and immediately crane their necks, waiting...

ANOTHER ANGLE

Featuring Logan and Francis as they find places in the arena. Like the others, they crane upward. As they do, Logan gestures at a number of pretty girls who are just being seated.

LOGAN

Now there's a few who could have been his seed-mother.

FRANCIS

Only a few? You're just not trying.

PANNING THE CROWD

As the seats fill, the excitement builds. Suddenly the lights begin to dim and dim...

SOUND: A kind of collective sigh, breathing in unison...

ANGLE THE TIER BELOW THE SEATS

Suddenly visible, the LASTDAY GROUP. Their arms are upraised and in each palm the crystal blinks red-black, red-black.

THE CROWD

Transfixed, gripped with a religious fervor.

LASTDAY GROUP

Hands still raised, filing slowly into the mysterious well of Carousel.

CROWD

Tense, beginning nervous APPLAUSE here and there.

CAROUSEL

As the last one enters, beginning to glow and, as it does, the bowl slowly puts out leaves like some great plant, enfolding and hiding the people within a series of translucent petals. As the last one enfolds them the Light intensifies, the exterior surfaces seeming to shift as if a kind of motion was beginning inside it...

CROWD

Visible in the growing Light from Carousel – gripped with passion and excitement, applauding, gesturing as they see

CAROUSEL

Moving, bands of light seeming to spiral upward Like a contained aurora as the Carousel picks up speed.

LOGAN

Caught up in it like the rest.

CAROUSEL

Beginning to blur with its own speed. Through the shifting, spiraling curtain of light we see bodies moving in a kind of weightlessness, always struggling to move higher.

Follow a shadowy form as it moves, twists through other writhing shadows – upward, upward. Suddenly the form is spread-eagled, and in a moment it is sharply outlined against the swirling canopy and then – a searing flash. And it is gone.

SOUND: Crowd in a frenzy – SCREAMING.

FULL ANGLE - THE BLEACHER CROWD - FAVORING LOGAN

Standing. SCREAMING their cheers as:

FULL SHOT - UP AT CAROUSEL

High, reaching downward out of the shadows beneath the dome, fringing, intersecting rainbow bands appear, looping the swirling upper Carousel like Saturn's rings. Now we see figures reaching outward toward them... reaching and missing and falling – downward against the curtain and the flash of extinction.

MEDIUM ANGLE - A MAN

At the highest level... straining for the rainbow...

SWEEPING PAN SHOT - THE BLEACHER CROWD

Hysterical... starting to chant...

CROWD

Renew!

The man continues to strain:

CROWD

Renew!

CLOSE ANGLE - THE MAN

Almost a blur... but still straining:

CROWD'S CHANT

Renew!

CLOSE ON - LOGAN AND FRANCIS

LOGAN AND FRANCIS

(chanting with the
rest)

Renew!

CLOSE ANGLE - THE MAN

The blur... but still there... straining with all his might
for the rainbow...

CROWD'S CHANT

Re...

Suddenly, the man... topples into the whirling blackness
below... where he is instantly incinerated.

WIDE ANGLE - THE CAROUSEL

Whirling – whirling – the rainbows shining.

WIDE ANGLE - THE BLEACHERS

Orgiastic pleasure – a Spanish crowd at a perfect killing –
SCREAMING, fulfilled.

FULL ANGLE - THE CAROUSEL

Other figures move to the topmost level... straining for the
rainbow bands.

CLOSE ON - LOGAN AND FRANCIS

As the SCREAMING goes on in the b.g. of the SHOT... we hear
a BUZZING noise. Logan reaches into a pocket and takes out a
small, dark plastic box.

Logan looks at the box. On it we see:

"MAN: RELIVE STORE"

LOGAN

(to Francis)
Looks like I'm working.

Francis stands.

LOGAN
Who invited you?

FRANCIS
I'm in my party mood.

Logan smiles... and the CAMERA PANS them rushing out of the bleachers.

They make their way into the hall.

Logan takes out the small plastic box. We can tell from his face that he is disappointed... until a faint BEEPING SOUND emanates from the box.

Francis watches as Logan wheels in one direction... the beeping stops. He turns in another direction... again, there is no beeping.

As Logan turns in a third direction... the BEEPING commences. Logan and Francis move swiftly in that direction and the BEEPING GROWS LOUDER... AND LOUDER... until Logan and Francis see:

WIDE ANGLE - A MAN

Running.

CHASE

INTERCUT between Logan and Francis following the running man in the great hall... empty. We can HEAR the CROWD SCREAMING in Carousel offstage.

A. Logan and Francis separate... to encircle the running man.

B. The running man turns a corner and for a moment Logan cannot see him.

C. As Logan turns the corner... Francis is on the other side and FIRES at the running man... JUST MISSING HIM.

D. Francis winks at Logan as he pursues the running man up a ramp and Logan gets it: A little cat and mouse is in order.

NOTE: THE CHASE WILL BE THE DIRECTOR'S OPTION.

E. Logan FIRES... just missing the man... Francis FIRES again... just missing, too.

F. The man is in a panic as he continues up the ramp... to various levels and areas.

G. Both barrels (of Logan and Francis' respective guns) glow again as they FIRE... with both just missing the running man once more.

H. The man's face is crazed... and sweating... the house is going berserk as he has been chased to a high level.

I. He stands frozen, petrified, driven to the edge of a high balcony by the shots – teetering now. He is in full sight of Logan, Francis is across the hall.

J. The Runner's face. He looks at death twenty feet away – Logan aims.

K. Francis, watching, smiling at the perfect moment.

L. Logan's face. A shadow of thought, a hesitation.

M. The Runner lunges. Logan fires, misses.

N. Francis fires a salvo, drives the Runner back to the rail where he teeters again, throws his hands in front of his face and plunges. The SCREAMING in Carousel reaches a peak.

WITH LOGAN

As he arrives at the dead body of the Runner, bends over him, turns the man's left hand up. We see the flower crystal. Black. Logan takes out his transceiver.

INSERT TRANSCEIVER

A man's face visible. Logan checks it against the face of the dead man. They are not the same.

ANOTHER ANGLE

As Francis comes up, waits. Logan moves the transceiver to the dead man's face, rests it on his forehead.

INSERT TRANSCEIVER READOUT:

The words appear: "IDENT. AFFIRM... NEW YOU #483 ALTERATION"

LOGAN

Scowls for a moment, then shrugs. He takes out a small flat pouch and methodically strips from the body its few personal things, stuffs them into the pouch. Then his eye is caught by the man's right hand, clenched. Logan opens it. A metal ankh on a bit of chain. It means nothing to Logan who stuffs it into the pouch and closes it. Now again he fiddles with the transceiver, speaks into it softly.

LOGAN

Runner terminated 0:31.

(a beat)

Ready for cleanup.

Done with his job, he rises to face Francis.

LOGAN

(smiling)

That was a great shot you made.

FRANCIS

Yes.

(beat)

But you look a little rusty to me –
what were you doing, wondering?

Logan shrugs. He's not sure himself. Together they walk off down the hall, passing CAMERA.

ANOTHER ANGLE

We see in the distance, a pair of Stickmen descending into the hall, riding through the air on their odd vehicles, passing overhead then descending. One hovers not far away as the other comes down, hangs a few feet over the body.

1ST STICKMAN AND BODY

The driver makes sure he's in position, then presses a button on one of the arms of the vehicle. There is a broad spray of vapor from the bottom which covers the corpse.

CORPSE (INSERT)

It turns to crystals which sag away from the human form, as a sand sculpture erodes when it's dry.

1ST STICKMAN CLOSE ON HEAP OF CRYSTALS

Satisfied, he revs his machine and it rises smoothly out of the SHOT. As it leaves, the second machine moves down and into its place.

2ND STICKMAN

Glances at the crystals, maneuvers into position, presses his buttons.

CLOSER ANGLE - THE CRYSTALS, STICKMAN

Sucked up into the machine as it hovers. As the floor is once again bare, the 2nd Stickman revs slightly and his machine pulls up and away.

ANOTHER ANGLE

As the Stickmen move up and out, we see the exhilarated crowd beginning to pour out of Carousel.

LOGAN AND FRANCIS - ARCADE

Descending from the top level – not much of a crowd. Francis is gesturing toward the Hallucimill.

FRANCIS

...Well I think you're getting stale.
You need old Lucey – Go on. Gee the
whole burn – try the new psycho-
lift-they tell me it turns you inside
out...

He shoves Logan in that direction and continues on down.

FRANCIS

(calling after him)
I'll look for you here when I'm off –

And he is gone.

LOGAN

Waves, smiling, then turns to the Hallucimill.

POV - EXT. HALLUCIMILL

Crazy, man.

BACK TO LOGAN

Hesitates, as a COUPLE push past him gleefully on their way.

He looks and we see:

POV - ARCADE, UPPER LEVELS

The people from Carousel starting to pour in, loud, happy, ready for more fun.

LOGAN

Not with it. He turns and starts making his way downwards towards the exit.

LOGAN'S APARTMENT

As he enters. Idle, restless. He crosses to a sideboard – makes himself a drink, sips, doesn't like it. Gets rid of it, makes another. He fiddles with things, a game – sits, gets up. Now he is beginning to feel the drink. Takes another belt, smiles. Now he goes over to a tall wall recess flanked by a console with many dials.

AT THE WALL RECESS

As Logan dials, blurred and smoky images appear in the recess – a slow protoplasmic eddying in many colors. He tunes it in and the figure of a smiling young man appears – bejeweled, lustrous, willing.

LOGAN AT THE CONSOLE

Bored as Mastroianni turns the dial again and the young man dissolves. He dials again and now a beautiful young woman takes shape. It is Jessica.

JESSICA AND LOGAN

Still in the recess, she makes no gesture of interest, no smile. Around her neck, from a collar, a dangling ankh. It catches Logan's eye. He smiles, clicks another dial and she becomes real. He reaches out a hand and leads her out into the room.

LOGAN AND JESSICA

As Jessica turns to him, Logan moves in strongly and embraces her – but, to his surprise, she resists. Logan, still holding her loosely, is amused and surprised.

LOGAN

What's wrong, Available?

JESSICA
(breaking away gently)
Please... No.

She backs away, almost apologetically. Logan follows, smiling.

LOGAN
Please... no?
(noting that she looks
trapped, he
understands)
You mean "not here" – that's it?
You're a private Available but
particular.
(he is moving in on
her as he speaks,
she retreating, which
amuses him)
Don't worry. There's no one here but
me. And you.

JESSICA
No.
(that stops him)
Just no.

LOGAN
You prefer women?

JESSICA
No.

LOGAN
Well then...?

JESSICA
Nothing. I felt sad, I put myself on
the circuit. It was a mistake.

LOGAN
Sad? What made you sad?

JESSICA
A friend of mine went on Carousel
tonight. Now he's gone.

LOGAN
(after a beat)
Yes... probably he was renewed?

JESSICA

(flatly)
He was killed.

LOGAN
Killed? Why do you use that word?

JESSICA
Isn't it right? Isn't that what you
do? Kill.

LOGAN
I never 'killed' anybody in my life.
Sandmen terminate Runners.
(a beat)
Who brought you?

JESSICA
Nobody. I felt sad... I put myself
on the circuit.

LOGAN
You felt sad. What's your name?

JESSICA
Jessica.

LOGAN
(matter-of-fact)
You're beautiful. Let's have sex.

JESSICA
No.

LOGAN
Later.

JESSICA
No.

LOGAN
But you put yourself on the circuit!

JESSICA
I thought I had to do something.

LOGAN
And?

JESSICA
I changed my mind.

LOGAN
And now?

JESSICA
Curious.

LOGAN
About what?

JESSICA
How a Sandman lives.

Logan smiles, takes off gunbelt, etc.

LOGAN
Let's have sex.
(as Jessica shakes
her head)
I thought you were curious.

JESSICA
Not about that.

LOGAN
(after a beat)
I'm listening.

JESSICA
I'm afraid to tell you.

LOGAN
(smiling)
I'm not armed.
(a beat)
Well?

JESSICA
Why is it wrong to run?

LOGAN
You shouldn't even think such
things...
(smiles)
And you picked a strange person to
say them to –

JESSICA
I suppose. But what if you want to
live?

LOGAN

So? Do what everyone does. Try like hell for renewal.

Logan stretches out his right hand. We see a red flower crystal embedded and centered in his right palm. It is exactly the same shape that we have seen in black in the palm of the dead runner.

LOGAN

When this turns black... that's it.

(laughs)

If for any reason you want to be 31... you have the same chance as everyone else... Carrousel.

Logan takes his gun and points it at her.

LOGAN

(playfully)

But if you're one of the misfits... that's where I come in.

JESSICA

(somewhat frightened)

I didn't say that I would run... I just...

LOGAN

(interrupting; turning over her palm)

Are you a 5 or a 6?

(we see a green crystal)

JESSICA

Six. I go red next year.

LOGAN

You're years away... I don't know why you're thinking of these things, much less talking about them.

(offering Jessica the gun)

Want to try?

Jessica shakes her head. Logan looks at Jessica carefully... in an admiring sexual way... from her toes to her head... briefly noticing (in the process) that she is wearing an identical piece of jewelry that he has taken off the dead runner... around her neck.

LOGAN

What Quad do you live in?

JESSICA

K.

LOGAN

(softly)

You're sure you don't want to try?

Jessica nods.

LOGAN

It's nice to know you can nod.

Jessica smiles.

LOGAN

It's nice to know you can do that,
too.

Suddenly Francis and two dishevel led young WOMEN burst in and come laughing toward Logan and Jessica. Stoned, hilarious, they crowd around Logan one of them embracing him. In the wild hilarity, Jessica slips away and Logan, seeing her go, makes a vain effort after her. Francis notices, laughs. Amid the noise he shouts to Logan:

FRANCIS

These are for me – you've got your
own.

(looking after Jessica)

She must have been something?

At Logan's expression he roars with laughter. Francis picks up an atomizer and hurls it at the ceiling where it shatters and a great pink cloud settles over them all.

EXT. SAND MAN H.Q.

A frowning structure of dark stone and mirrored copper, fronted by broad steps. Logan and Francis are climbing the steps as a SANDMAN is coming out... His uniform is in tatters. They greet one another... then:

LOGAN

What happened to you?

SANDMAN

(embarrassed)

I lost a Runner in Cathedral.

LOGAN

How come?

SANDMAN

Ran into some Cubs I couldn't manage.

(as they stare)

One of them cut me bad...

(extends his arm and

moves a finger from

his shoulder to his

wrist)

all the way down.

FRANCIS

(with anger)

CUBS!

SANDMAN

(shrug)

On my way to the New You for repairs.

LOGAN

Get yourself a new face while you're

at it. They know you now.

They wave. Logan and Francis continue.

INT. SANDMAN H.Q. LOBBY (VOICE OVER)

As Logan and Francis cross, turn into a corridor.

LOGAN

I just might look in on New You 483
myself.

FRANCIS

You? Why? You're already beautiful.

LOGAN

No – it's that last Runner – someone
in 483 was trying to help him.

INT. SANDMAN H.Q. - READY ROOM

As Logan and Francis cross the room, Logan nods to other Sandmen, who are monitoring areas of the Megalopolis on video consoles. One of these Sand-men speaks to Francis who hasn't greeted them

SANDMAN

(monitor)

What's with you, Francis?

FRANCIS
(touching his head;
grimacing)
Last night.

The other Sandmen, including Logan, smile as Logan and Francis continue to:

INT. SANDMAN H.Q. - DEBRIEFING AREA

Black door opens revealing Logan and Francis who now enter a mammoth room. As they walk... they pass FOUR GIANT LIFECLOCKS... WHITE, YELLOW GREEN AND RED.

Each LIFECLOCK pulses out the moments of every person alive in the city, governing everyone's crystal changes automatically shifting to the next LIFECLOCK when the time comes.

There are no humans.

Francis walks over to a circular table at the end of the room... above which is a circular overhang. There is a groove... the shape of a palm crystal on one part of the circular table.

Francis takes out the plastic bag which contains the contents of the dead Runner's pockets and starts putting the contents on the table. (These contents are the ones from the Runner Francis has killed at the beginning of the film.)

The moment the first item touches the table... it activates a scanner on the overhang above.

Francis stands alongside the table... his attitude is very matter-of-fact. He has been through this procedure many, many times. He touches his head... (the hangover)... and Logan smiles. Moments later... the scanner stops... the word:

"IDENTIFY" appears on a SCREEN. Francis places his palm into the groove... and the words: "CLEAR FRANCIS-7" appear on the SCREEN.

FRANCIS
See you in the hydrotoner!

Logan nods.

Francis exits as Logan places the contents of a plastic bag

with the items he has taken off the Runner who jumped to his death. Among them is the odd-shaped piece of jewelry.

Logan is standing nonchalantly... as the scanner moves over the items... waiting to be quickly identified and cleared as Francis was earlier.

The scanner continues scanning.

Logan starts becoming impatient... but the scanning goes on and on and on.

Now... Logan is clearly puzzled... it has never... ever taken anything remotely resembling this length of time.

Suddenly, directly before him... on the SCREEN... the word:

"PROBABILITY" blinks on and off... on and off... catching Logan's attention. As Logan turns toward the SCREEN... the scanner stops moving. The word "PROBABILITY" blinks off and is replaced by the word:

"APPROACH"

We can tell from Logan's expression as he walks to the corner... that he has never seen this before.

Logan sits in a chair in the area facing the SCREEN. There is a stellar groove (that we have seen on the table) the shape of a palm crystal... glowing on an arm of the chair.

The word on the SCREEN is now:

"IDENTIFY"

Logan places his right palm with the flower crystal into the groove. We hear a HUMMING NOISE... then: The piece of jade jewelry appears on the SCREEN and below the piece of jewelry the following words appear on the SCREEN:

"OBJECT OCCURS IN NON-RANDOM PATTERN AND FREQUENCY. LINKED WITH OBSOLETE WORD: SANCTUARY.

PROBABLE EXISTENCE ESTABLISHED.

QUESTION: IDENTIFY OBJECT?"

LOGAN

Negative. Question: What is it?

Words on SCREEN now read:

"PREMILLENNIAL SYMBOL. NAME: ANKH. QUESTION: IDENTIFY CONCEPT SANCTUARY?"

LOGAN
Negative.

Words on SCREEN now read:

"SANCTUARY: CODE WORD PREMILLENNIAL RELIGIONS DENOTING PLACE OF IMMUNITY."

LOGAN
I don't understand?

Words on SCREEN now read:

"SANCTUARY NOW MATHEMATICALLY RELATED TO UNACCOUNTED CITIZENS NUMBERING 1056."

LOGAN
Question:

Word on SCREEN now reads:

"HOLD"

It disappears and words on SCREEN now read:

"OBJECT ANKH ASSOCIATED WITH UNACCOUNTED CITIZENS 1056. CONCLUSION SANCTUARY EXISTENT... RUNNER GOAL."

LOGAN
1056 unaccounted for?!

Word on SCREEN reads:

"CORRECT"

LOGAN
Impossible!
(rising tone)
Question: Maybe they weren't all
Runners. Maybe most of them reached
Life Renewal on Carousel.

Words on SCREEN read:

"NEGATIVE... UNACCOUNTED CITIZENS 1056..."

LOGAN

Question: None of them reached
renewal?

Word on SCREEN reads:

"ZERO"

LOGAN

But everyone believes that some...

Words on SCREEN read:

5 "ANSWER: ZERO UNACCOUNTED CITIZENS NUMBER 1056... LOGAN-
ASSIGNED TO LOCATE SANCTUARY AND REPORT.. "

LOGAN

Question: You mean nobody's ever
been renewed?

Words on SCREEN read:

"- QUESTION ANSWERED... ZERO... ECOLOGICAL-NEGATIVE..."

As Logan reacts the new words which appear read:

"AUTHORIZATION TO PENETRATE CITY SEALS..."

LOGAN

(startled)

The Seal...

(breaks off)

Question: The Seals? Go outside?!
But there's nothing outside!

The words on the SCREEN read:

"SANCTUARY DESTRUCT... FIND DESTROY"

LOGAN

I will.

The words on the SCREEN read:

"ASSIGNMENT SECRET"

LOGAN

Question:

(a beat)

What if I need help from another

Sandman?

The words on the SCREEN read:

"NEGATIVE. REPEAT: ASSIGNMENT SECRET. LOGAN-
5 TRANSFER TO
RUNNER SEEKING SANCTUARY."

Logan takes a breath.

LOGAN

Question: I am six Red... how can I
pretend to be approaching Lastday?

The words on the SCREEN read:

"LIFECLOCK – ALTER"

LOGAN

My Lifeclock...
(slightest beat)
Question: My Life –

Before the startled Logan can finish... he feels a shock of pain and his hand is immobile. Logan stares at the back of his hand as if it wasn't his. His forehead shines with sweat.

Now the entire area, including the chair and the screen begins to glow bright red. The glowing becomes so bright that Logan is forced to close his eyes.

As the glow subsides... Logan looks at his right hand. The red flower crystal in his palm is blinking. He stares at it, fascinated, fearful.

LOGAN

Question:
(urgent tone)
Am I still six Red?

The words on the SCREEN read:

"LIFECLOCK - ALTER"

LOGAN

(standing)
I know that but I had four more years.
(extending the blinking
palm)
This means ten days to Lastday. Of
course I will get the four years

back, won't I?

The words on the SCREEN read:

"TAKE OBJECT WITH YOU"

LOGAN

(very urgent)

Question: Do I get my four years
back?

Too late. The SCREEN is BLANK. For a moment his lips part as if to say something more but he changes his mind, turns away.

Now Logan walks over to the table and removes the ankh. Almost automatically, he starts moving his hand toward the groove... but the SCREEN already has the words:

"CLEAR LOGAN-5"

Logan looks at it – then:

The CAMERA PANS Logan out of the mammoth room... past the GIANT LIFECLOCKS... where he pauses... glances at his BLINKING CRYSTAL... and continues out into:

INT. HYDROTONER - DAY

Spectacularly 23rd century. Logan enters. He looks around and spots Francis... in a whirlpool bath... trying to recover from his incredible hangover.

In the b.g. of the SHOT we can see some Sandmen doing calisthenics. Logan walks over to Francis... hiding his blinking crystal by holding his hand against his leg.

FRANCIS

What the hell took you so long?

LOGAN

(after a beat)

Did you ever see anybody renew?

FRANCIS

I think you've been skulling out too much. First Nursery and now stupid questions.

LOGAN

Did you?

FRANCIS

Of course.

LOGAN

Anybody we know?

FRANCIS

Look... why don't you get into the water... you need it... more than I do.

LOGAN

(after a beat)

I'm fine...

(walking away)

See you...

FRANCIS

At Carousel tonight?

Logan nods, exits. The CAMERA REMAINS on a slightly puzzled FRANCIS for a moment then FOLLOW Logan out to:

EXT. SANDMAN BUILDING

Logan is on the steps, irresolute. He looks at his blinking crystal... moves as if to reenter, changes his mind. Now takes out the black box, dials.

LOGAN

(into box)

Location... female Green Six... name Jessica... living in Quad K.

INT. LOGAN'S APARTMENT

Logan opens the door to see Jessica. Behind her a YOUNG SANDMAN who has obviously escorted her there.

YOUNG SANDMAN

(smiling)

She says she's been here before...

LOGAN

She has.

Jessica half turns and shrugs a 'see?'. The young Sandman's smile widens, he waves to Logan and shoves off.

JESSICA

You could have called me yourself.

LOGAN

But I wasn't sure you'd come.

JESSICA

(the game has started)

Here I am.

(beat)

Shall I come in?

Logan gestures, leading her inside to the living area.

LOGAN

I couldn't get you out of my mind.

JESSICA

I'm the most beautiful woman you've ever seen, I suppose?

LOGAN

Maybe... sure...

JESSICA

Thanks... but I have the choice.

LOGAN

Of course.

JESSICA

Then it's still no.

Logan laughs.

JESSICA

You can have any woman in the city.
What do you really want?

LOGAN

You know.

JESSICA

I don't believe you. There has to be more.

LOGAN

All right.

Logan extends his right hand. He turns his right palm so that. Jessica can see it blinking red.

Jessica gasps for a moment... then:

JESSICA
Why show me?

LOGAN
I'm going to run.

JESSICA
(after reacting)
Why tell me?

LOGAN
You know something.

JESSICA
About running, dying what?

LOGAN
Both... running's what I'm interested
in.

JESSICA
I know what everyone knows. Try like
hell for Renewal. You have the same
chance everyone else has.

LOGAN
It's different now. Help me.

JESSICA
How can I?

Logan takes out the ankh.

JESSICA
Where did you get that?

LOGAN
A Runner gave it to me.

JESSICA
And then you killed him, right?

LOGAN
I let him go... believe me.

JESSICA
I don't..

LOGAN
(a beat)

Speak to your friends for me,
Jessica... please...

JESSICA
Please? What friends?

LOGAN
(clutching the ankh,
looking at Jessica's;
then:)
I don't have much time.

JESSICA
I never heard of a Sandman running...
ever...

LOGAN
(putting the ankh in
his pocket; dropping
the bombshell)
And I never heard of Sanctuary.

Jessica reacts. She is about to speak... doesn't..

Logan reaches out and touches her hand.

LOGAN
What can I do to make you believe
me?

Jessica draws her hand away quickly from his touch.

Logan stands and starts out... as Jessica watches him..

EXT. A SLEEK, OUTDOOR RESTAURANT - NIGHT

There are three men and a woman seated at a table. Jessica
reaches the table and sits down.

CLOSE ON - LOGAN

A distance away... watching.

EXT. RESTAURANT - FULL ANGLE - THE THREE MEN, WOMAN AND
JESSICA

Eating without enthusiasm... obviously more interested in
their conversation.

SECOND MAN
He's blinking... so what? Sandmen

get old, too.

FIRST MAN

But what if he's telling the truth?

THIRD MAN

I say no. It's not worth the risk.

WOMAN

I absolutely agree. He's killed Runners for a decade. He has no feelings.

JESSICA

He was born a Sandman. He had no choice.

WOMAN

Neither do we.

SANDMAN READY ROOM

Four Sandmen at the consoles. They look up as Francis enters. He goes to one of the men who stretches, yawns, gets up.

1ST SANDMAN

Thanks, Francis.

FRANCIS

(taking his place at the console)

Just don't be forever about it like last time.

1ST SANDMAN

Ah-h you love it. You're afraid you'll miss a really good Run.

They all laugh. Francis takes up his watch as the other exits.

EXT. RESTAURANT - THREE MEN A WOMAN AND JESSICA

Leaning together talking in an undertone

SECOND MAN

(urgently)

If he believes you, he'll come.

JESSICA

Why Arcade Station?

SECOND MAN

(impatiently)

Why? It's our only chance – kill
him and get away in the crowd heading
for the evening slaughter –

JESSICA

Right at the station itself?

MAN

No – just there – on the first
level.

(beat)

Don't look for us. We'll see you.

WOMAN

(cutting in)

You don't seem quite sure, Jessica.

(beat)

Can you do it? Will you?

Slowly, Jessica nods.

THIRD MAN

Tonight?

JESSICA

(stalling)

Y-yes... if I can find him.

WOMAN

I think you can. Don't you?

Jessica faces her squarely, nods. The woman looks deeply
into her eyes, relaxes.

WOMAN

I'm sorry. We all are. But he has
heard about Sanctuary – and that
makes him dangerous to all of us.

After murmurs of agreement:

SECOND MAN

(staring at Jessica)

We're counting on you.

Jessica exits. They look at each other in dismay. After a
moment, one of the men follows her. They don't trust her.

READY ROOM - FRANCIS

Obviously enjoying the work, watching – tracking a Runner's progress, the assignment of a Sandman, the kill.

WITH JESSICA

Making her way through the strolling crowd, her face thoughtful.

ANOTHER ANGLE

The man from the restaurant, following.

GALLERY - SANDMAN RESIDENCE - JESSICA

Walking slowly up to a door, she hesitates, KNOCKS.

Logan opens the door, reacts.

LOGAN

Are you here to help me?

JESSICA

What do you need?

A moment, then Logan moves toward her hungrily, pulling her in to him as the door closes.

DISSOLVE TO:

WITH LOGAN AND JESSICA

Walking along a handsomely landscaped stream. Laughing together, stopping to admire the beautiful fish (koi).

JESSICA

What're you going to do?

LOGAN

That's tomorrow.

JESSICA

(turning away slightly)

I wish I could help you.

LOGAN

(turning her gently
back)

Maybe you'll think of something...

JESSICA

(hating herself)
I wish I knew what you think I know.

Logan smiles at her, both knowing what's false, but drawn to each other anyhow. They commence walking again.

ANOTHER ANGLE

The followers, ahead now, watching, trying to make up their minds as to whether Jessica is bringing Logan to the ambush. As they argue, Logan and Jessica approach.

WITH LOGAN AND JESSICA

LOGAN
If you did know, you'd tell me.

JESSICA
Of course –

LOGAN
(overriding)
If you trusted me, you'd know.

JESSICA
(evading it)
We're coming to Arcade.
(beat)
Shall we Relive together?

CLOSE ANGLE

As they pass, Jessica looks full in the face of one of the followers, looks away. Logan does not notice. The followers are partly reassured. One of the men is now holding a garrote made from his necklace. The man who first followed gestures and the others go off purposefully. He continues after Logan and Jessica as they exit round a corner.

READY ROOM

As 1st Sandman returns, still cheerfully chewing. Francis is reluctant to give up his place and when he does, he remains standing there, watching. He loves the work – they all do.

ARCADE - LOWER LEVEL

Logan and Jessica entering. Logan is aware of Jessica's increasing tension. He pretends unconcern, but he is wary.

ANOTHER ANGLE

Behind them, visible through the crowd – two of the men we saw before. The Follower and the man with the garrote. They are moving so as to intersect with Logan and Jessica where the crowd is thickest, streams coming together to move to a higher level.

FEATURING JESSICA

As they move, fearful – torn between her promise and her feeling for Logan. Catching a glimpse of the followers, she makes a small sound, hesitates, pretends to have stumbled.

THE AMBUSHERS

Closer now, closing in – the wire garrote gleaming between the man's hands.

LOGAN AND JESSICA

Suddenly she stops. He comes round facing as people eddy by them. Logan looks at her searchingly.

LOGAN

Tell me, Jessica.

Behind him the two men move in. The man with the garrote raises his hands. One more step... Logan senses something, half-turns just as we hear a familiar urgent SOUND – the sound of his transceiver. Behind him the man hesitates, drops his hands. Logan takes the transceiver from his belt and moves out of the crowd to the side, Jessica with him. Now he bends to read the message and Jessica cranes her head to see too.

READY ROOM - FRANCIS AND SANDMEN

As the Runner alarm pulses and the readout flashes its message:

"RUNNER FEMALE: CATHEDRAL Q-2... LOGAN-5"

The Sandman at the console turns and says:

1ST SANDMAN

Hey, Logan's got a mean one tonight –
why don't you –

But Francis is already at the door. A wave and he's gone. The others ad lib interest – "watch out in there – they can cut you before you see them" etc.

ARCADE STATION - THE AMBUSH

The two watching, muscles taut - wondering.

ARCADE - TWO SHOT - LOGAN AND JESSICA

As he speaks he leads her into the maze-car station and punches out his destination on the car caller.

LOGAN

A Runner... Cathedral. A woman.

MAZE-CAR STATION ARCADE

JESSICA

You're not going, are you?

LOGAN

(a beat)

Why not? Maybe she'll help me. You won't. You'd better stay here.

The maze-car arrives and they move to it.

JESSICA

(touching his arm)

I'd rather be with you.

LOGAN

(knowing she is lying
through her teeth)

That's nice.

They enter the car which instantly moves off. As it passes, the men in ambush come forward and read the destination. They ring for another car which pulls in immediately.

ANOTHER ANGLE

As the two jam into the maze-car which rockets off in pursuit...

INT - MAZE-CAR - LOGAN AND JESSICA - MOVING SHOT

LOGAN

Have you ever been through Cathedral?

Jessica shakes her head.

LOGAN

They're like beasts. Wild.

JESSICA

Maybe they're angry because they're grown in meccano-breeders.

LOGAN

(interrupting,
grimacing)

Instead of what? Nine months inside a woman:

(ugh)

We're all raised the same but most of us don't become cubs in Cathedral.

JESSICA

Some people say children need human mothering.

LOGAN

Insane. Nurseries are better than any mother could be.

JESSICA

I'm only telling you what I've heard...

(slightest beat)

Haven't you ever wondered what your seed-mother was Like...?

LOGAN

Uh-uh.

JESSICA

I have.

LOGAN

(after a beat)

When did you begin to question Lastday?

JESSICA

I don't remember exactly... except I was a Green.

(another beat)

What would you like to relive, Logan?

LOGAN

(smiling)

Let's see – how long has it been?

As Jessica turns her head... looking somewhat guilty, the maze-car slides to a stop.

A warning light pulses on the car's console and a RECORDED VOICE speaks before the hatch opens.

VOICE

Attention passengers. Cathedral Station is a personal risk area. Persons with business are warned to be careful.

EXT. MAZE-CAR - CATHEDRAL STATION

Now the hatch opens. They step out, Logan first, Jessica timidly, looking around. Behind them the hatch closes, the maze-car sighs away into the distance.

JESSICA

I've never been in this quadrant.
(looks off)
Is that Arcade off there?

There are standing on the maze-car platform – a high overlook like an "elevated" station.

POV - THE CITY BEYOND THE WALLS OF CATHEDRAL

Arcade shining like distant fireworks.

EXT. MAZE-CAR M PLATFORM - CATHEDRAL

Below them a narrow, sharply angled concrete canyon, buttressed walls rising featureless. The look of an old fortress, blank, dim and cool. Still visible over an opening the chiseled legend "Cathedral Plaza – 2025 A.D. – Skidmore, Rosenfelt, Hennesy architects."

Jessica shivers, looking around her. Logan takes her arm and they descend into the canyon, move toward the wall. Their footsteps the only SOUND.

LOGAN

Let me go first. Sometimes they're waiting just inside there – to rush you when it opens...

LOGAN

Quickly now –

He helps her through the narrow opening – the portal's walls

are very thick. They turn abruptly and see:

INT. WALL - DAZZLE CHAMBER

A room of angled, reflecting surfaces. At one end a jagged corridor, also mirrored, leads away. The zigzag, angled effect creates an absolute confusion of images, but Logan leads her unhesitatingly across the chamber to the corridor. Jessica hangs back, momentarily certain she's about to smash into something.

LOGAN

(guiding her)

Just follow – no matter how it seems...

JESSICA

(doing her best)

But what is this – why?

LOGAN

(as they enter the corridor)

The Cubs. When they're flying on muscle there's no way to catch up. Without the dazzle, they'd just go past us –
(gesture)
– too fast

JESSICA

Muscle? I don't know that one.

Logan is leading her down the zigzag corridor. It's stop and go – a fun house in which you can get hurt.

LOGAN

It's unauthorized. No good for anyone over thirteen anyhow – shakes you to pieces – speeds everything up to a blur –

(he is amused)

you can see what happens when some flying Cub tries to go through this on muscle – splat!

Jessica reacts... to what Logan has said... then: A moment later:

ANOTHER ANGLE

As they approach the end of the corridor, a small FIGURE in a tattered garment approaches them. She stops SINGING as she sees Logan and Jessica.

JESSICA
(gently)
Don't be afraid.

We see that it is a little GIRL of seven. Her face is grimy and hair is tangled.

JESSICA
What's your name?

MARY
I'm Mary 2.

JESSICA
Where do you live, Mary?

MARY
Here.

JESSICA
Why aren't you in Nursery?

MARY
I'm very smart.

JESSICA
When do you go up?

MARY
I never go upstairs. You're a nice old lady.

As soon as she finishes her last sentence, Mary grabs at Jessica's clothing... tearing a pin (piece of Jewelry) off... and running away swiftly.

As Jessica instinctively starts after her... Logan... holds her back.

LOGAN
(shaking his head)
Not here. Might be a decoy.

Cautiously, Logan and Jessica exit from the wall, stepping out into –

EXT. CATHEDRAL ITSELF

An area of rubble and dilapidated buildings.

Logan crouches, holding the transceiver and fanning the area, listening...

SOUND: A soft beeping which abruptly grows louder and holds steady.

Logan gestures to Jessica to follow him, and moves carefully in the direction of the BEEPING, quartering occasionally like a hunting dog. Coming up to an angle of wall, he stops, flicks the sound off, puts the machine back onto his belt. He gestures to Jessica to stand still then he straightens, steps out, calls:

LOGAN
Runner!

Silence. Jessica involuntarily moves to him and as she does, the Runner moves from behind an upright and stands. The figure is shadowed, the arms out, palms facing in a kind of gesture of surrender. In the Runner's left hand, the tiny red crystal pulses on and off. The Runner is a woman!

There is an instant of frozen confrontation and then suddenly Jessica gasps, grasping at him.

As Logan whirls:

ANOTHER ANGLE

Suddenly, from everywhere out of the shadows, a pack of snarling Cubs materializes – moving with blinding speed. At their appearance the Runner whirls and races off into the dark shadows. Logan makes a futile gesture after her, then turns to face the Cubs.

A strutting, feral-faced fourteen or fifteen year old heads the pack, dressed in fierce-looking tatters and hung with rip-off trophies. He gestures to one of his followers to stand still.

BILLY
(speaking of the Runner)
Don't worry about her. We'll have
that one later. Right now I think
we've got a Runner and his pairup.
And what a Runner!

The CAMERA PANS the other Cubs... mean, filthy.

A VOICE

We're going to have ourselves a time,
we are. Right, Billy?!

There is a chilling laughter of agreement from the rest.

LOGAN

I'm a Sandman!

BILLY

I cut up a Sandman yesterday. They
said I'd never get him... but I cut
him up good, I did.

LOGAN

(firm tone)

I feel sorry for you, boy!

Some murmuring as the pack watches their leader.

BILLY

For me? Better feel sorry for
yourself, Sandman!

LOGAN

No, for you! How old are you, Billy?

Billy is silent.

LOGAN

Fourteen? Fifteen? Your days are
running out. How long can you last?
A year. Six months?

(he points to the
yellow flower in
Billy's palm)

What happens when you're sixteen and
you go green?

BILLY

(lashing out)

Nothing will happen! I make the rules
as I go!! Cubs do what I say! Always
have! Always will! I got Cathedral
and I'll never let go!

LOGAN

No cubs over fifteen, Billy! Ever
heard of a cub with a green flower?
You'll leave Cathedral then, Billy,

when you're on green, because they
won't let a green stay here.

(slightest beat)

If you try to stay the young ones
will gut-rip you apart!

BILLY

Shut up! Shut up your damn mouth!

Logan falls back into a fighting crouch... but before he can
strike a blow... he is grabbed and slammed against the wall
of an abandoned building.

ANOTHER VOICE

Let him suck Muscle! That'll shut
his mouth! Let's watch him shake
himself to death!!

We see the Cubs take out drugpads. They squeeze the pads and
inhale the "Muscle." At once their movements become blurringly
rapid. They take menacing positions – some leaping overhead.

A VOICE

Give him some Muscle!!

Like lightning they change positions and flash around Logan
and Jessica

CLOSE ON - JESSICA

Watching... terrified.

CLOSE ON - LOGAN

Being held against the wall by Cubs as:

ANOTHER VOICE

Shake him to death!!

A VOICE

Kill him!

ANOTHER ANGLE - INCLUDING BILLY

Moving a drugpad against Logan's face.

Logan is holding his breath... desperately trying not to
breathe the "Muscle" directly from the pad into his system.

BILLY

(chilling laugh)

He's trying to hold his breath...

As Billy presses the pad tighter against Logan's face:

With all his might, Logan wrenches his arms loose... drops to the ground and pulls out his gun.

He fires and fire girdles a pillar... and they start to back away.

BILLY

We can rush him... we can take can take him again, we can!!

The pack hesitates... stops backing away.

LOGAN

(moving the gun slowly back and forth)

All right! How many of you want this to be Lastday?!

The pack moves back again... and disperses, leaving Billy facing Logan alone.

LOGAN

Come on, Billy... come on... you cut a Sandman, didn't you?!

Logan tucks the gun back into his waist.

LOGAN

Come on, Billy... cut me... Come on.

After a beat, Billy turns and runs away.

Logan comforts the shivering Jessica for a moment then takes out the small box from his pocket and turns it... until it starts BEEPING.

The CAMERA PANS Logan and Jessica... following the SOUND.

They move over the rubble... and cautiously around abandoned buildings.

We HEAR A SCREAM... and HEAR the Cubs who've only obviously found and attacked someone. The SOUND is coming from a different direction than where the beeping is coming from.

LOGAN

(shaking his head)

They've got someone else! Why would anybody come here?

Jessica shudders as the scream dies abruptly.

The BEEPING is now very loud.

Logan homes in on an abandoned building, enters, crosses swiftly to a door inside and kicks it down.

We SEE the Runner. The WOMAN cringing, expecting death.

FULL SHOT - LOGAN AND THE WOMAN

Frozen for a moment. In f.g. a figure stirs, moves and we see it is Francis. His weapon is drawn and aimed, but as he watches, he lowers the barrel and smiles. This is Logan's job.

CLOSE ON - JESSICA

Watching Logan and the woman.

WOMAN

(nearing hysteria)

There's been a terrible error! My Lifelock must have broken in some way!

(rising tone)

I'm nowhere near thirty... look at me... I'm twenty-two. I should be green! Did you hear me?

(shouting)

Green!

LOGAN

(quietly)

Don't be afraid –

Before Logan can continue... the Woman... who is now wild-eyed and hysterical lunges at Logan... and starts grappling with him.

WOMAN

I'll kill you!! I'll kill you!!

After Logan pushes her away... and she falls down:

LOGAN

(breathing hard)

I'm not going to hurt you.

Slowly, she rises.

Logan takes out the ankh.

LOGAN
Sanctuary? Anything?

Logan reaches into his pocket and takes out a small round object... the size of a large marble.

LOGAN
If they find you throw this hard
enough to break it. Then hold your
breath till you get away... It's
blind gas.

Her reaction is blank, then, with desperate ferocity she attacks Logan again.

During the course of the struggle, Logan subdues her again.

Jessica enters, bends over the near-crazed Runner as Logan holds her. Eyeing him, the woman stands and takes the small round object... she appears somewhat bewildered as Logan and Jessica move off.

EXT. THE OTHER SIDE OF THE ABANDONED BUILDING -
MEDIUM ANGLE -
FRANCIS WATCHING

He is shocked, unbelieving.

CLOSE ON FRANCIS

Stunned and uncertain, Francis aims his gun toward Logan and Jessica... but he wavers... watching them disappear into the rubble...

ANOTHER ANGLE - FRANCIS

Shivering like a wet dog. He turns toward open window.

FRANCIS
(in a firm, cold tone)
Runner!

The woman turns, staring insanely. Her mouth opens like a fish as: Francis FIRES his gun. A moment later, as the burning body topples to the floor;

MAZE-CAR PLATFORM - THE MEN

Hearing the unmistakable SCREAMING sound of the kill, they exchange a look.

LOGAN AND JESSICA

At the flash of FIRE from Francis' gun, they turn. Logan and Francis' eyes meet. A beat, then Logan grabs Jessica and pulls her away.

FRANCIS

After a long, long hesitation, takes out his small plastic box and starts to speak into it:

FRANCIS
(quietly)
Runner terminated at G.16 Ready for
cleanup at Cathedral Quadrant 39.

ANOTHER ANGLE - OVERLOOKING CATHEDRAL ENTRANCE

The Second and Third Men... very close to the maze-car platform... peering into the darkness and seeing Logan and Jessica emerge onto the maze-car platform. We can tell from the way the two men look at one another that they believe Logan has fired the shot they have heard.

They hide from the approaching Logan and Jessica.

SECOND MAN
I almost believed her.

They move off soundlessly. Behind them, a maze-car has arrived.

MEDIUM ANGLE - FRANCIS

Gun in hand... running through Cathedral toward the maze-car platform.

INT. MAZE-CAR - LOGAN AND JESSICA - MOVING SHOT

JESSICA
I'm ashamed. I was bringing you to
be killed.

LOGAN
Where? Sanctuary? Can you take me
there?

JESSICA

Logan, I don't know where Sanctuary is. But if I take you to them, they'll kill you.

LOGAN

(a beat)

All right. But why? I didn't kill the Runner.

JESSICA

(interrupting)

Yes, but they won't know that... or care. They're hunting you, Logan. Maybe me too, now...

LOGAN

(wry laugh)

That's nothing... there's a Sandman behind us, too and there'll be more soon. Take me to them.

JESSICA

(torn)

I – I can't.

LOGAN

Then – why don't you leave me – go to them – explain

JESSICA

No. Not that either.

Logan considers her. A long BEAT. Thinking, then:

LOGAN

All right. New You 483. I'll find out myself.

INT. SANDMAN READY ROOM - FRANCIS

Distracted... ignoring the greetings of Sandmen who are monitoring the city.

ANOTHER ANGLE - FRANCIS

Walking past the GIANT LIFECLOCKS into the debriefing area.

The scanners begin moving.

Moments later the scanner stops... the word:

"IDENTIFY" appears on a SCREEN Francis pauses a moment and places his palm into the groove.

Now he takes out the items of the dead woman Runner and places them on the scanning table.

An ALARM SOUNDS and the word:

"REJECT" flashes on and off on the SCREEN.

Sandmen come running into the Area.

SANDMAN
What happened?!

Francis hesitates... then... quickly, as if changing his mind, taking the items off the table:

FRANCIS
Can you beat it... I've got the damn
wrong bag.

SANDMAN
You ought to put yourself on
reliefcall, Francis.

FRANCIS
(starting out)
Yeah...

EXT. NEW YOU #483 - TWO SHOT - LOGAN AND JESSICA

As they enter NEW YOU #483 they are being watched by:

MEDIUM ANGLE - THE SECOND AND THIRD MEN

A safe distance behind.

INT. NEW YOU #483

The waiting room has many mirrors... where customers... male and female... are checking their faces (and bodies).

There are also various photographs on the walls... suggestions for changes to foreheads, eyes, cheeks, lips, etcetera. The chatty informality is very much like people in a beauty parlor or barber shop.

There is a RECEPTIONIST seated behind a desk in a corner.

Logan and Jessica walk up to the desk.

The receptionist looks at Logan... ignoring Jessica.

RECEPTIONIST

Hello, Sandman.

LOGAN

Hello.

RECEPTIONIST

Do you want to see Doc?

Logan nods, impatient – he knows someone's watching.

RECEPTIONIST

We don't get many Sandmen. I think we've only had one other since I've been here.

LOGAN

(brusquely)

A Sandman can get as sick of his face as anyone else. Where's the doctor?

RECEPTIONIST

(smiling)

I like your face. Would you mind if Doc took a picture? I'd like him to give your face to somebody else.

LOGAN

It's all right with me. Is he here?

RECEPTIONIST

My name's Holly... Holly 13. In ancient times they said my number was unlucky. Do you believe in luck?

LOGAN

No – Look, I'm in a hurry.

HOLLY

Doc'll be with you soon, Sandman.

Logan and Jessica walk to one of the chairs in the waiting area and sit down next to an attractive WOMAN.

WOMAN CUSTOMER

Is this your first time?

Logan and Jessica nod.

WOMAN CUSTOMER

(smiling)

This is my third...

(a beat)

...I did it when I turned yellow...
and green.

(showing her palm)

I turned red yesterday.

LOGAN

(looking)

Beautiful work. This man do them
all?

WOMAN CUSTOMER

No. But I hear he's terrific. Have
you seen any of his work?

LOGAN

Just one.

HOLLY

Doc's ready, Sandman.

Logan and Jessica stand. They follow Holly into a large,
shining, stainless steel room where we see:

MEDIUM ANGLE - DOC

Who looks about twenty-one years old, exchanges a pointed
look with Jessica.

DOC

It's a real privilege, Sandman.

LOGAN

Thanks.

(slightest beat)

I thought you'd be older. I expected
a Red.

DOC

(showing his palm;
the flower crystal
is Red)

I am.

LOGAN
Your own work?

DOC
(with pride)
And I did it myself right on there.

FULL - ANGLE - THE SURGICAL APPARATUS

Aesculaptor Mark III – the latest in servo-surgical designs. Completely self-contained – tilt-bed, cryoprojector services embedded in the platform. The Mark III's laser heads are integrated into the whole cocoon, swiveled and gimbaled so as to be able to focus any of the surgical beams in microscopic delicacy or wide-bladed scraping.

The machine vaguely resembles an enormously complicated x-ray table on an angle – the great slotted laser heads overhanging it and Integral with it. From the cryonic receptor base there is a steady exhalation of cold – the vapor seeping steadily downwards, blurring the endlessly looped and tangled tubes and wires and containers which join in solid state circuitry so that any random or involuntary twitch of a patient will be instantly compensated by an equivalent move of the laser head – keeping the focus precise.

At one end – where the halves of the Mark III join, is a console of switches and dials – lights and servo-recorders which control the operation from the first injection of cold to the final healing vacuum drafts and scar burnishing. With the air of a magician demonstrating, Doc goes to the console and flips switches. Instantly the table responds – the platform tilting, the crab-like laser arms descending flexing – small vapor jets oozing as the beams slash harmlessly across the table. Beaming, Doc turns it off and the whole apparatus subsides.

DOC
I designed it myself.
(slightest beat)
What'll it be... a face job or a
full-body job?

LOGAN
Just the face.

DOC
Fine... Holly will get you ready.
You're in good hands, believe me.

Holly comes forward and unbuttons the collar on Logan's tunic.

As Holly brushes her fingertips lightly down Logan's arms:

DOC

Holly works here because she gets a
lift out of watching the table...

(smiles)

and other things. I'll be back in a
minute.

HOLLY

He's going to sterilize himself.

LOGAN

Do I have to undress?

HOLLY

Not for your face.

Logan follows Holly to the Table. (Jessica remains behind
with Doc who speaks to her with soft urgency).

DOC

You shouldn't have brought him here.

JESSICA

I didn't bring him – what's the
difference. He's blinking. He wants
to run.

DOC

Run!? He's a Sandman.

JESSICA

I tell you he's running. I know.

DOC

Maybe... Maybe. But I wish he'd gone
somewhere else.

(a beat, a shrug)

All right. He gets a face.

THE SURGICAL TABLE - LOGAN AND HOLLY

Logan lies down.

The Table ripples... accepting his weight prisoning and
positioning him.

HOLLY

(leaning – close to

Logan)
I like dark hair. Have him give you
dark hair.

DOC'S VOICE
All set?

HOLLY
Um huh. Would you take a picture of
him, Doc? I'd like you to give his
face to somebody else.

DOC
Why not?

Doc pushes a button... there is a tiny FLASH.

DOC
Do you have anything special in mind?

LOGAN
I don't care... Just get it over
with.

DOC
(smiling)
Hurry... hurry... hurry.

HOLLY
(whispering)
Dark hair.

LOGAN
Holly'd like dark hair.

DOC
Holly'd like a lot of things.
(studying Logan's
face)
We can start by narrowing the
cheekbones.

Doc presses buttons on the control board. Jessica, who is standing next to Doc, is slightly startled as the table begins to HUM... as a pair of laser beams separate themselves from the overhead cluster and extend toward Logan, forming inner cones as they approach.

CryoJector needles start to close in on them, nearing their faces and shoulders slowly... the visible cold streaming off the points.

A vibrobeam begins to KEEN.

SOUND: An insistent chiming.

Doc hears the sound and turns with the martyred air of a man who's been called to the phone too many times. He turns to a phone-like apparatus nearby, shifting the table into neutral as he turns. The table and the laser heads stop moving.

DOC

(as if speaking on a
phone)

Hello...

(listening)

Yes...

(listening)

Yes, they are.

(listening; his

expression changing)

Done.

Doc turns back to the console, pausing to stare intently at Logan, then up at the brightly smiling Holly. Something in his look registers, and Holly's smile fades. Now Doc engages the machine again...

DOC

Pay attention, Sandman. I'm proud of
this machine.

As he speaks he presses and an arm sweeps downward and into position near Logan's face. It pauses as...

DOC

With this one there's no waiting for
scar burnishing. It's all in one...
watch now...

The laser arm sweeps across Logan's forehead and cheeks, leaving a bright trail of blood as

DOC

But here's the improvement. Instant
healing – before you feel a thing.
Watch now...

Doc pushes a special button and the arm sweeps back along the track, spraying healing fluid. Magically the blood vanishes and the skin is moist and whole.

THE SURGICAL TABLE - LOGAN

His face tense – he knows something's wrong. Over him Holly's bright face with its rapt look. She's not sure, but she enjoys whatever's happening.

BACK TO DOC

Who is playing the console as he speaks.

DOC

Perfect depth adjustment on this one, Sandman. The beam will cut through that uniform and just exactly through the skin beneath – absolute precision. Watch now...

And the machine does its stuff, slashing through Logan's tunic – a seam of blood following the rip.

DOC

Of course, it doesn't mend uniforms, Sandman, but otherwise it does everything, doesn't it? Just imagine what would happen to you if the healing stopped functioning.

And the arm moves back again, spraying the healing fluid into Logan's new wound. Again the blood disappears.

Suddenly Doc's look is ferocious. He turns off the healing switch and punches buttons fiercely. The laser arms begin to move wildly and the SOUNDS become shrill. Holly looks alarmed.

HOLLY

No! You're scrambling the table.
He'll be cut to pieces, Doc.

DOC

Damn right! It was a trap. They know!

LOGAN

No – I'm Running!

Machine begins to WHINE LOUDLY.

Jessica tries to turn the machine off... Doc starts to wrestle with her as:

INTERCUT: CLOSE ANGLES - THE CLUSTER ABOVE LOGAN

Moving.

HOLLY

Watching two stun beams lower.

Doc knocks Jessica down. She is groggy on the floor as the stun beams lance into Logan's cheeks.

The table holds him, biting into his right leg below the knee.

QUICK CUTS OF DOC AND HOLLY

Watching intently as:

CLOSE ANGLES - LOGAN AND THE CLUSTER ABOVE HIM

As surgical beams slit his shirt from the shoulder to the waist leaving two threads of blood. A vacu-head dips to suck the blood away neatly.

ANOTHER ANGLE - LOGAN

As Logan desperately sucks in his belly... trying to flatten himself into the Table.

CLOSE ANGLES - LOGAN AND THE CLUSTER ABOVE HIM

As laser blades cut into his face... followed by a spray of healing liquid on the cuts.

CLOSE - ON HOLLY

Excited... Flushed... As:

CLOSE - ON LOGAN AND THE CLUSTER ABOVE HIM

As two wide blades of light sweep downward... and hover three inches above his neck... and keep lowering... HUMMING loudly... and one inadvertently frees Logan's right arm.

CLOSE ON - DOC

Shocked as Logan reaches for his gun.

CLOSE - ON LOGAN AND THE CLUSTER ABOVE HIM

As dozens of laser beams slash toward Logan... he twists away... and breaks off... jumping off the table.

Doc rushes Logan holding what appears to be a frozen police billy.

In an instant he has knocked Logan's gun away... and as Logan looks down at it... we see it lying on the floor completely frozen.

Slowly, Doc moves toward Logan the short smoke-colored stick menacing in his hand.

LOGAN
(out-of-breath)
What I told you is the...

Abruptly, Doc lunges toward Logan... missing him as Logan ducks away.

As Doc turns to attack... Logan smashes his elbows into Doc's chest and Doc falls back onto the Table.

CLOSE ON - HOLLY

SCREAMING, as Doc is slashed by the machine amid showers of sparks and gouts of steam as the metal twists and wires short out and various fluids boil and spill onto hot surfaces. Holly tries to fight her way into the mess to help Doc, but Jessica, recovering, pulls her down and the two struggle.

CLOSE ON - DOC

In terror as the laser beams begin to slash him to ribbons.

LOGAN

Making an effort to stop the machine, pulling levers and pushing buttons in vain. He sees what's happening, pulls Jessica away from Holly and, grabbing up his gun and tunic, heads for the entrance. Crossing the waiting room they are stopped by the sight of:

FRANCIS

Entering... gun in hand.

REVERSE ANGLE - LOGAN AND JESSICA

As they face Francis.

FULL ANGLE - FRANCIS LOGAN AND JESSICA

FRANCIS

(frowning)
What's going on, Logan?!

LOGAN
It has nothing to do with you.

FRANCIS
(choking but still
loyal)
What are you talking about?! I saw
you let a Runner go?
(up a notch)
I saw you, Logan?? Tell me!!

Suddenly the machine behind them erupts into a great burst of smoke and noise, momentarily drawing Francis' attention. Instantly Logan jumps him, grabs and throws him sprawling. Without a look back, he and Jessica run out.

FRANCIS

Enraged, finds his gun on the floor and, before rising, gets off a shot at them as they disappear. Then leaping to his feet, dashing off in pursuit.

ARCADE TRACKING

Logan and Jessica running through Arcade.

LOGAN AND JESSICA

Suddenly she pulls him in another direction.

JESSICA
Follow me, Logan. Stay close.

As they run into Hallucimill... Francis... never too far behind... spots them and follows.

EXT. HALLUCIMILL - TWO SHOT - LOGAN AND JESSICA

Exiting from the other side... and running through the crowd toward and into a Love Shop... followed by Francis coming out of the Hallucimill, too... and running toward the Love Shop.

INT. LOVE SHOP - LOGAN AND JESSICA

As they enter the hot darkness. The Love Shop is throbbing with sexuality. In it, the darkness breaks at Irregular intervals – when booths and cubicles flare into brilliance,

each time revealing an orgiastic tableau. The Love Shop is multi-leveled and the random flashes may appear from any direction at any time, blinding and stunning the viewer. Logan and Jessica pause to get their bearings and as they do, a beautiful WANTON grabs Logan, pulling and laughing:

WANTON

I have an empty one, Sandman.

Logan tries to pull away, looks around for Jessica just in time to see a man almost carrying her off. Then the light is gone again and Jessica with it.

LOGAN AND THE WANTON

As she tears at his clothing, wrapping herself around him, trying to pull him down. Then, as the light flares again she suddenly lets go and grabs another man... Logan is, freed, starts looking for Jessica.

SERIES OF SHOTS

Logan hunting through the Love Shop, fighting them off.

INTERCUT SHOTS

Of the suddenly-illuminated tableaux. Sex, manifold and multiform – everybody doing it.

ANOTHER ANGLE - FRANCIS

Entering, starting to look around – grabbed by one of the laughing Wantons.

LOGAN & JESSICA

Brief glimpses of them looking for each other.

FRANCIS

Hunting both.

WITH LOGAN

As he suddenly collides with a woman – shoves her away and sees it's Jessica. Now together they make for an archway where multiple mirrors enclose them.

Suddenly they are in darkness. Then a heavy door slides open and Jessica leads Logan through the opening. Behind them the door slides shut again.

FRANCIS

Desperately trying to get rid of a woman, sees a flash of Logan and Jessica far across the room – sees them leave. Then he's pulled down again as the orgy continues.

INT. AN IMMENSE METAL STAIRWAY

After a moment, Jessica takes Logan's hand and they start down in the darkness. The SOUNDS of Love Shop still heard from behind the wall.

LOGAN

Are you taking me to them?

JESSICA

Yes.

(beat)

I don't know what else to do – with him following us.

(she hesitates)

Why do you keep running from your –

LOGAN

Because he's my friend –

(a beat)

and I don't want to be killed by him – or anyone.

JESSICA

He's good, isn't he?

LOGAN

Will he find us and kill us? Yes... or one of the others.

(a beat)

You know there's only one place to go now...

JESSICA

(hopelessly)

They won't believe us.

LOGAN

(beat)

I'd rather take my chances with them... than with Francis.

JESSICA

They won't listen.

LOGAN
(interrupting)
You think Sandmen will?
(before she can answer)
There's no other way for me,

JESSICA
We'll convince them.

They pause. He puts his hand over hers. Jessica is silent. Then she turns his hand over. The crystal blinks red – on, off.

JESSICA
Yes, Logan.
(turning to him blindly)
I'm glad they didn't change your
face.

Logan embraces her, but his look is strange and remote. They continue down into the darkness.

Behind them the SOUNDS of Love Shop die away and only their footsteps are heard.

FRANCIS

At the mirrored archway, looking around carefully, testing. He knows they went through somehow. Hands claw at him – he brushes them away as he searches.

WITH LOGAN AND JESSICA

They have come to the foot of the stair. Here the flooring shines wetly in the darkness.

JESSICA
(softly)
Exactly four steps now. Let me lead
you.
(they walk)
Now to the right. It's narrow here,
you'll have to get behind me.

LOGAN
(whispering)
How will they know we're coming?

JESSICA
(whispering)

They're watching us now. They'll let us in when they're sure.

CLOSEUP - LOGAN'S HAND (INSERT)

As he fumbles the transceiver switches at his belt, punching out a signal.

INT. SANDMAN H.Q. READY ROOM

As the Sandmen monitoring SEE THE SIGNAL FLASH and move smoothly into action.

LOGAN AND JESSICA

Close together, he behind, waiting – alert as a VOICE is suddenly heard:

VOICE

(scratchy, filtered)

Sandman, put your hands on your head.

(he does)

Clasp your fingers together. Now turn your hands over. Palms up.

(beat)

In a moment a light will shine in your eyes. Walk into it – Jessica first, then you, Sandman. You will have to stoop – but don't unclasp your hands. Do you agree?

Logan nods.

Jessica glances back at him but their faces are unreadable in the dark. Then suddenly – in front of her – a blindingly bright, narrow rectangle of light illuminating them fiercely. Jessica moves forward. Even she has to stoop. Logan is close behind. As he bends awkwardly into the opening, the light goes out.

LOGAN & JESSICA - SANCTUARY H.Q.

As he pushes her through the opening then moves instantly to the side, pulling her with him. The move fails. Both are pinned helplessly in the blinding glare of the spotlight and the sudden appearance of glass-silver spear points pressed against them. Logan is unable to draw his gun.

VOICE

Hold still, Sandman, or die where you are.

2ND VOICE

Is she the one?

OTHER VOICES

(like angry stage
whispers)

She betrayed us. Kill him. Kill them
both. Jessica you sold us. Sandman
butcher. Sandman murderer.

Logan and Jessica stand rigid against the spear points, only their heads turning to the echoing sibilants. The spotlight goes off.

INT. SANCTUARY H.Q. - LOGAN, JESSICA - CLOSE

In the darkness we see the glass-silver spear points are glowing all around them, the long shafts falling away into darkness, the points, steaming gently when they touch – making an instant, wincing burn. Logan moves – a spear point presses – he flinches.

LOGAN

I'm a runner. She brought me here
because I begged her to help me.

He turns his palm. The red crystal blinks impressively in the darkness.

At the sight, a BABBLE of SOUNDS. Argument.

VOICE

He's lying. No Sandman ever ran.

2ND VOICE

You don't run. You kill runners. You
have killed runners all your life.

LOGAN

Yes I have.
(beat)
Now it's my turn. And I want to live.

Another angry murmur of VOICES. Over it Jessica suddenly:

JESSICA

(shouting)

What's the matter with you. He's a
runner – he's blinking. We must
help anyone who asks... we must –

or we're the same as they are –
deciding who lives and dies.

One of the points lifts and touches Jessica's cheek. A quick, fierce burn. She shrieks – a tiny sound – and is silent.

LOGAN

Reacts fiercely, spinning against the spear points, he is jabbed and pierced in a dozen places as he manages to get Jessica closer, shielding her with his body. But the spear points are too much. He subsides, as VOICES rise angrily "Kill him now".

Suddenly a RINGING ALARM. All sound stops at once and we hear a CLATTER of FOOTSTEPS down the iron stair and across the outer floor. The spotlight bursts on again and a figure staggers into the chamber, straightening into the light, hair disheveled, hands in front against the glare. It's Holly.

HOLLY

Holly. Holly, New You 483... He's dead. Doc's dead and the Sandmen came...

VOICE

(gentle)

Holly – Holly. Remember the code.
The code, please Holly...

HOLLY

(hysteria)

They smashed everything and I barely got away.

(beat)

Holly. Station 12, Sanctuary 7. Holly.
Holly...

She lowers her hands and we see her, tattered, frightened – the bright smile strange. She comes to herself a bit, looks to the side and sees Logan and Jessica, pinned against the wall.

She reacts with fear at the sight.

HOLLY

It's him! The first Sandman. He killed... Doc.

JESSICA

No, Holly – wait! He's running.

Tell them the rest!

HOLLY

(suddenly exhausted)

He's the one. You too. I remember.
He was in a hurry. Just a face job.
Dark hair, I said. Then he killed
Doc and you grabbed me – and the
machine blew up and I ran... I ran.

JESSICA

Holly. Holly! Please... The other
Sandman. Remember the one who came
after –

Holly suddenly remembers and the shock makes her lucid.

HOLLY

(pouring it out)

That's right. The other one came
after. The older one. Smashing,
killing, burning!

JESSICA

(coaching desperately)

...and he was hunting the first one,
this one. Wasn't he? Wasn't he? This
one was running, the other one was
hunting him...

HOLLY

(remembers)

Yes. Oh yes.

(to Logan)

He was after you. I remember. You're
running!

ANOTHER ANGLE

The spear points are withdrawn. Logan and Jessica relieved
but shaken, wary.

LOGAN

May we move?

Long beat. Then –

VOICE

I saw we pass them through. Somebody
help Holly.

Other VOICES mumble agreement. Holly moves off into the dark room, hands reaching out to help her.

VOICE

You two. Just go straight ahead.
Follow the corridors with the pipes
overhead to the end. Then use the
key.

As the voice speaks the spotlight finally goes off and by a dim glow around the perimeter, we see we're in some kind of large underground chamber – some part of the vast undercellars of the city. The light is enough to reveal that there are perhaps twenty people in the room, reds and greens both – but all are silhouetted, no face seen. There's a kind of aisle open down the room's center and it's obviously the way they are to go. Logan and Jessica move off. Logan pauses.

LOGAN

I don't know who you are. I'd like
to thank someone.

VOICE

It doesn't matter who we are. Follow
the tunnel to the end.

LOGAN

Will there be someone to tell us
where to go from there...?

Murmur of discussion then:

VOICE

Someone will follow. When you come
to the lock, he will tell you how to
go on the other side. Jessica may go
with you as far as the lock.

LOGAN

(a deep breath)
No. Jessica goes back now. Take her
back.

(suddenly his tone is
urgent as he speaks
to her)

Now! Go on back. Back outside,
Jessica.

She is bewildered by the change.

JESSICA

Why? No... no... I'm going with you.

VOICE

Only to the lock. After that there's no way back.

JESSICA

(small voice)

I don't care. I'm going to Sanctuary.
With you.

A BABBLE of VOICES. "Impossible" ... She ignores, watches Logan.

JESSICA

Will you take me with you?

LOGAN

Why, Jessica? You're still a green.

Jessica shakes her head. She doesn't know why.

Logan puts his arm around her, marveling, trying to understand, moved. But suddenly he remembers the urgency of the moment. He wheels, pulling her with him.

LOGAN

Come on then – they'll be here any minute!

Uncomprehending, she starts to run with him. Too late. An EXPLOSION shakes the chamber – the wall bellies inward and a group of Sandmen, led by Francis, burst into the room, firing as they come.

Panic. Turmoil. PEOPLE running, SCREAMING – the ALARM BELL RINGING, RINGING as Sandmen methodically slaughter the people in the wreckage of the room.

LOGAN AND JESSICA

As the brief, one-sided battle rages, echoing SHOTS and SCREAMS in the dust filled room, Logan pulls her down out of the way. They watch, helplessly. Suddenly the figure of a Sandman looms before them. He stares at Logan, unsure. Logan reacts, draws, fires. The Sandman is smashed away, burning.

LOGAN

Suddenly aware that he has killed a Sandman. Jessica pulls

him down again into the shadow. Neither realizes that the soft pulsing of his crystal can be seen from the room.

ANOTHER ANGLE

Francis, quartering the room like a hound, searching, searching, stopping as he sees

FRANCIS POV

The crystal blinking red, eerie in the darkness.

FRANCIS

(believing the blinking
crystal is Jessica's)

Logan. I know you're in here. What've
you done... gone crazy over a Runner?

(whispering)

Nobody knows except me. You know I
won't say anything. I should have
turned you in but I couldn't. Leave
her. Come on out with me. It'll look
like you're part of the group that
hit this nest.

(pleading)

Logan... you're a Sandman!

(slightest beat)

Logan... now... now... Logan...

After the slightest beat, Logan FIRES and Francis falls, a great chunk of the cave roof falling between him and Logan – all vision obscured while EXPLOSIONS and SCREAMS continue.

LOGAN AND JESSICA

As he pulls her shakily to her feet. She nods, she's okay. He leads her off down the tunnel.

WITH LOGAN AND JESSICA - TUNNEL

Following the tracks. The way leads down, curves, recurves, but always down.

ANOTHER ANGLE - INCLUDING LOCK

As Logan and Jessica rush toward it. The corridor has widened into a kind of chamber which ends in a great metal door like an immense submarine hatch.

The tracks run straight to it and beneath it. The base of the door tands in a couple of inches of water.

With great urgency, Logan and Jessica examine the huge door. Logan gives the wheel a tug... nothing.

SOUND: A WHIRRING like clockwork... A METALLIC BELL SOUND and then a RECORDED VOICE.

VOICE

Runner, this is the last gate. Use your key now. When the Bell sounds again... use your key. Good luck, Runner. May you find Sanctuary.

SILENCE. Then the BELL CHIME SOUND and a light illumines the center of the wheel where there's a kind of keyhole. The WHIRRING continues for about ten seconds. Then it stops and the light goes out.

LOGAN AND JESSICA

Hearing a SOUND they turn and see:

ANOTHER ANGLE - POV

Far behind them, in the wet glisten of the tunnel, a bobbing light and shadow – the SOUND of RUNNING.

CLOSE ON - LOGAN AND JESSICA

As Jessica takes the ankh from her neck – fumbling with the chain.

JESSICA

(breathlessly)

Every key only works once... and only a Lastday key must open this door... They said it would fit – but...

She tries to fit the ankh into the glowing one, but her hand shakes. Logan tries to steady her – and in helping, she drops it into the dark pool of water. They fall to their knees, searching desperately. Then Logan remembers.

LOGAN

Wait – I have the one I took from the Runner.

SOUND: The same as before as Logan searches his pockets for the Runner's ankh.

Logan finds it just as the WHIRRING SOUND has STOPPED again... and the light has gone out again in the center of the wheel.

As Logan and Jessica wait for the sound, etcetera to repeat again another TREMENDOUS EXPLOSION is heard rocking everything. In the distance, Jessica can see the shadow of a FIGURE approaching.

As the SOUND, etcetera, repeats once more... Logan pushes the ankh into the lighted center of the wheel. The ankh fuses and the lighted center becomes brighter as the door opens.

There is a hesitation... in which Logan turning his head back... realizes what he has done and is shaken.

As the shadowed FIGURE looms LARGER:

JESSICA

There's no turning back, is there?

Logan turns and pushes Jessica through the door... following her... as the door closes and they are:

ON THE OTHER SIDE

Now, they can still hear the SOUND, etcetera for the last time.

Beyond the lock is the ruins of a vast undersea complex in which food was raised and harvested. What we see is an endless shadowy labyrinth of breeding pens which stretch off into the green darkness – a kind of mammoth aquarium with catwalks and ramps intersecting the huge tanks. The levels are multiple and everything is slimed, rusted, rotted and wet.

In the tanks themselves are shoals of fish, gardens of seaweed, etc. The machinery for harvesting and winnowing has long since gone to rust – and visible in the great tanks are the wrecks of vessels and gear – the kind of stuff Cousteau and Co. are using now.

Footing is dangerous – a slip from any catwalk means a plunge into water and some of the walkways are well under water anyhow. From an invisible ceiling comes a steady dripping and everything is crusted and smells of salt and decay and life in the darkness.

WITH FRANCIS

As he arrives at the door, the ankh glowing as before.

But Francis has a light. He examines the door with it, and as it lights the pool of water on the ground, it picks out Jessica's ankh. FRANCIS stoops, gets it and looks from it to the one glowing

LOGAN AND JESSICA

Bewildered – uncertain, as their eyes adjust to the dim light. Finally, Logan gestures "this way" and sets out.

NOTE: The action of the sequence is the action of people groping through a labyrinth. They go along, gripping a rail where possible, sometimes sinking deep into water, sometimes rising above it. They run into blind endings and retrace to the last junction – always trying for what looks driest and seems to stretch farthest along the great wall...

WITH LOGAN AND JESSICA - SERIES OF CUTS

A. Making their way along the walkway side by side.

B. Stopping as the walkway disappears under water. Logan wading in while she waits – until he re-emerges. She follows.

C. Choosing between diverging ramps. Having to return.

JESSICA

How do we know this is the right way?

LOGAN

It's the only way.

D. POV an alley way full of machinery. Logan gives a wheel a half turn – great rusty net-combs start to winnow the water.

E. Helping Jessica, Logan slips... falls into darkness. Jessica's fear until he emerges, hand over slimy hand. The water is cold.

F. POV ancient signs – "PROTOPLANK" ... "DEPOT NO #11 DO NOT DECANT" ... "HABITAT MARITIME" ... etc.

They speculate.

JESSICA

What do you suppose this was...?

LOGAN

Some kind of breeding pens... I suppose... They say people used to

breed animals, fish, anything...
(at her disbelieving
look)
...to eat, of course.

JESSICA

Ycch.
(shudders)
To kill things and then eat them. It
must have been a savage world.

Logan shrugs, but the idea makes him queasy, too.

G. They stop, tired. Peer through at the wreckage of a small
inspection vessel and suddenly hear:

SOUND: FOOTSTEPS, coming, halting, WATER sloshing. Steps
again.

POV - THROUGH THE MAZE OF TANKS - A LIGHT

Moving, hunting.

LOGAN

(alert)
Stay here, while I see what it is.

Jessica nods, frightened. Logan slips off into the darkness.
In a moment he's back. His face – is grim.

JESSICA

It's Francis, isn't it?

He nods.

LOGAN AND JESSICA

Trying to move faster now, Logan makes a wrong turning and
they must go back. But as they do so, Francis is ever closer –
a gigantic distorted SHAPE now visible through the eerie
glass – then suddenly seeming small and distant.

As they emerge from the blind alley once again close to the
wall, suddenly:

FRANCIS

Looming huge, gun drawn, apparently only a few feet away.

LOGAN AND JESSICA

Logan desperately claws at machinery, succeeds in starting motion, somewhere what sounds like a GENERATOR begins laboring, ancient machinery GROANS.

They turn and run as they HEAR:

FRANCIS
(distorted; echo;
etcetera)
LOGAN N N N.

POV - FRANCIS' LIGHT

Is splashing the walls ahead and in it they suddenly see:

THE DOOR

A waterlock with a wheel. As the light passes, Logan heaves desperately on it. It starts to give as the light comes back and they are revealed.

CLOSE - ON FRANCIS

Aiming at Logan... then slowly moving his hand until Jessica is in his sights.

LOGAN - JESSICA - FRANCIS

Francis FIRES - tremendous SOUND, ECHOING and RESOUNDING. One of the great tanks buckles and a cascade of water erupts over everything. Through it, Logan manages to get the door open and pushes a half-drowning Jessica through.

INT. THE SHAFT

A sort of ancient freight elevator which commences to move groaning when the waterlock door closes.

Logan slumps to the floor.

INT. SHAFT - TWO SHOT - LOGAN AND JESSICA

Moving at an extremely high speed... We can see the outside – flickering – dark, light, – dark, light... and finally to a white color. They lie slumped, motionless. Finally it stops. The door opens into a kind of glistening darkness, suffused by a bluish glow. It is now very cold.

In the silence Logan stirs. Groping, he touches Jessica, who moves close to him. Logan puts his arm around her and they rise. Slowly, tentatively, he leads her out into the dark

chamber where they stand for a moment trying to find themselves. What little light there is seems to come from the left. Arm around Jessica, Logan starts to move.

JESSICA
(whispering)
I'm afraid.

LOGAN
It's brighter there... besides, we
can't go back.

He starts to move again but Jessica hangs back.

JESSICA
Wait.

He halts.

JESSICA
I don't know what's going to happen
to us Logan but –
(a beat)
Are you glad you didn't kill him?

LOGAN
It doesn't make any difference
anymore.

JESSICA
You're really one of us now, aren't
you?

LOGAN
You knew that I wasn't before, didn't
you?
(Jessica nods)
Why did you stay with me?

JESSICA
(feelingly)
I wanted to...
(Logan puts his arms
around her)
...And you... what made you kill
Sandmen?

LOGAN
I had to. I did kill... for the first
time in my life I killed.

JESSICA

Because you felt like a Runner, didn't you.

LOGAN

I guess so... I know I felt something I never felt before... and I didn't like it... not a bit.

(after another long beat)

I'll tell you one thing... Sanctuary better be worth it. That's the last place for me to live now.

JESSICA

For us.

Logan mouths "Us"... a strange word... and why not... in the last minutes he has done strange things.

INT. ICE CAVERN

Suddenly they are blinded by a brilliant light coming from the side and revealing for the first time where they are.

ANGLE

Before them a vast, dim, ice-shrouded storage area, row upon endless row of frozen lockers trailing away into darkness, their legends and contents unreadable in the thick covering of ice and frost. To the side, a bright light.

LOGAN AND JESSICA

Walk toward the light.

WITH LOGAN AND JESSICA

We see a huge, high-domed cavern ringed and ornamented with extraordinary ice sculptures – They are everywhere: Otters, fish, a tusked walrus – overhead a flight of birds.

ANOTHER ANGLE

As they look in wonder:

VOICE

Overwhelming, isn't it?

Logan and Jessica turn and see:

FULL ANGLE - BOX

Box is half-man... half-metal.

From the midpoint of his sternum to his hips he is coils and cables. One hand is a cutting tool. His head is half-flesh... half-metal. His legs are a chrome pedestal.

BOX

Are you too startled? Am I too removed
from your ken?

(slightest beat)

I'm neither machine nor man... but a
perfect fusion of the two... and
better than either.

(with great pride)

No human sculptor could match this
greatness... don't you agree?

LOGAN

All right – what are you?

BOX

(laughs)

Your turn.

JESSICA

It's incredibly beautiful.

BOX

Ah, but wait for the winds. Then my
birds sing. My walrus breathes. My
palace chimes and bells. And the
deep grottoes whisper my name... Box
Box... Bahhhhxxxxsss...

LOGAN

(after a beat)

We're hungry do you have anything to
eat?

BOX

Anything to eat?

Box starts to laugh... He is roaring with laughter as:

JESSICA

(quietly)

We're human and we're hungry.

BOX

(still laughing)
I know... I know.

LOGAN
This place is a link to Sanctuary,
isn't it?

Box looks totally confused.

LOGAN
(angrily)
How do you think we got here??!

BOX
You walked in. I saw you. Don't you
remember?

Logan contains his anger.

LOGAN
(beginning again;
quietly)
Where do you think we came from?

BOX
From? From? From?

LOGAN
We were sent here and you know it.
Others have been sent here. Where
are they? Hiding?

Box looks around the cavern:

BOX
(mischievously)
Hiding? Yes! Hiding, hiding.

LOGAN
Where do we go?!
(up a notch)
Where do we go from here??!

We hear a NOISE outside.

BOX
Is that the wind?
(smiling)
Not yet...
(slightest beat)
You must hear my birds sing.

LOGAN

You know about Sanctuary! I know you do! You have to help us! You don't have a choice! It isn't your decision!! Tell us.

BOX

Never a pair. I have never had a pair.

LOGAN

Where do you send them?

BOX

You're a beautiful pair.

JESSICA

Please.

BOX

I've never seen humans whom I thought worthy of being here...

(a beat)

I'd like to sculpt you.

(looking around)

Where would I put you?

(smiling)

I know... you'd be the base of the column. You'd hold up my world!

LOGAN

(exasperated)

Answer the question!

BOX

Do you know how long all this will last? Not thirty years... or thirty thousand years... but thirty thousand years... and you'll be part of it. Ages will roll... Ages. And you'll be here... the two of you... eternally frozen... frozen... beautiful.

LOGAN

(to Jessica)

There must be somebody else up here. I can't believe that he's –

BOX

(interrupting; his

voice tone changing;
very lucid)
Let me sculpt you and I will show
you where the others have gone.

LOGAN
That's better.
(slightest beat)
How do you want us?

BOX
Nude. Imagine, a pair.

LOGAN
(starting to take off
his clothes; as
Jessica hesitates,
Logan smiles)
It'll be all right...

JESSICA
Undresses.

Box motions to a pedestal covered with deep white furs.

BOX
Up there.

Logan helps Jessica up to the pedestal. As they stand there:

LOGAN
How do you want us?

BOX
(beat)
Up there.

Logan looks at Jessica. Her beauty is glowing in the
lamplight.

Logan takes Jessica into his arms.

BOX
Enchanting. Is that what humans do?

By this time, Logan and Jessica are no longer listening to
Box... their arms are enveloping one another... with strong
feelings.

BOX'S VOICE
Superb!

ANOTHER ANGLE - INCLUDING BOX

As his metal hand begins to BUZZ... he brings it to the base of the huge column supporting the cavern.

As he works furiously... at incredible speed:

LOGAN AND JESSICA

...oblivious to Box... their feelings intensifying as they continue to hold one another.

CLOSE - ON BOX

BOX
(stepping back)
Done... behold...!

REVERSE ANGLE - LOGAN AND JESSICA

Before they turn to view the sculpture they kiss long and passionately.

Their mood is broken by:

BOX'S VOICE
Done... Done... Done...

Logan and Jessica break. They turn and see:

FULL ANGLE - THE ICE SCULPTURE

Box has captured them perfectly... shimmering with life... filled with emotion.

WIDE ANGLE - INCLUDING LOGAN, JESSICA AND BOX

There are tears in Jessica's eyes as she reacts to the sculpture.

JESSICA
(squeezing Logan's
hand)
It's glorious...

Logan helps Jessica off the pedestal and they both start to dress.

LOGAN
All right. Now you keep your bargain.

BOX
(rapt by his work)
Wait for the wind! Wait and hear the
birds sing over you!

LOGAN
(only interested in
getting out)
We're ready.

Box mumbles as he leads Logan and Jessica toward the rear of the Ice Cavern.

INT. ICE ROOM

As Box enters followed by Logan and Jessica.

This room has a fairly low ceiling and it is not too wide.

It stretches back as far as the eye can see.

The ice along the left wall is frosted... but the ice along the right wall is perfectly clear.

And embedded in the ice along the perfectly clear right wall are:

WIDE ANGLE - MEN AND WOMEN

Standing in erect positions.

At first it appears that they might be more of Box's perfect works of sculpture.

But as Logan and Jessica examine them closely through the clear ice... it is soon apparent that they are real people... who have been frozen.

CLOSE ON LOGAN AND JESSICA

Horrified as they move slowly along the wall.

ANOTHER ANGLE -
INCLUDING THE MEN AND WOMEN FROZEN IN THE
WALL

We can see that each of them has a black crystal flower in the palm of their right hands.

Logan walks to the end of this wall. Each frozen body has a

number above it. The final body's number is 1056... That number which the voice in Sandman's headquarters revealed as the number of missing Runners.

The CAMERA PANS Logan back to Box.

ANOTHER ANGLE - INCLUDING BOX

As Logan turns toward him.

LOGAN

(stupefied)

How did they get in here?

BOX

Regular storage procedure... the same as the other food... The other food stopped coming and they started.

LOGAN

What other food?

BOX

Fish and plankton, sea greens and protein from the sea.

(pointing to the frosted ice wall)

It's all here – ready – fresh as harvest day. Fish and plankton, sea greens and protein from the sea... And then it stopped coming and they...

(gesture)

...came instead. So I store them here. I'm ready. And you're ready.

It's my Job – protein, plankton, grass from the sea.

Logan pulls out his gun.

LOGAN

Tell us how to get out... or I'll destroy you... I'll kill you!

Box laughs... The same LOUD, ROARING LAUGH we HEARD earlier. Then:

BOX

(calmly)

Such a beautiful pair. I'll stand you facing one another.

Box starts his saw hand BUZZING. He turns all the flesh parts of his body away from Logan and starts advancing toward him and Jessica who is now standing behind Logan.

Box is now like an armed vehicle.

Logan FIRES... the fire reflecting harmlessly off Box's metal frame.

BOX
(advancing)
Resign yourself.

MEDIUM ANGLE - LOGAN AND JESSICA

Retreating... as Logan FIRES again and again... to no avail.

As Logan and Jessica retreat further and further toward the rear of this room and:

REVERSE ANGLE - BOX

Advancing We can SEE PERSON AFTER PERSON... embedded in the clear wall of ice. A strange mute audience to this to-the-death drama.

TWO SHOT - LOGAN AND JESSICA

Finally reaching the rear wall of this room as:

REVERSE ANGLE - BOX

Relentlessly moving toward them.

TWO SHOT - LOGAN AND JESSICA

Seemingly pinned back against the rear wall.

Logan is FIRING his gun futilely with his right hand... while moving his empty hand against the rear wall... trying to find a knob or button which might open it.

The entire time he never takes his eyes off:

REVERSE ANGLE - BOX

Getting closer. The saw is BUZZING LOUDLY.

BOX
(chilling tone)
I make such a small, quick incision...

you can hardly feel it.

REVERSE ANGLE - LOGAN AND JESSICA

Against the rear wall... We can SEE... but they cannot... that above them... on the ceiling... there are a number of exposed cables.

FULL ANGLE - LOGAN, JESSICA AND BOX

Box is practically upon them. As he lunges forward with his WHIRRING saw hand Logan pushes Jessica to the floor and drops down alongside her.

Box cannot stop his forward thrust and cuts a sizable chunk of ice out of the rear wall as:

Logan SHOOTs at Box from the floor level... upwards... trying to penetrate some part of his seemingly impregnable body. He misses but hits the exposed cables on the ceiling.

There is an EXPLOSION.

BOX
(looking up; screaming)
No! The coils!

Box rushes past Logan and Jessica toward the huge ice cavern containing his sculptures.

BOX
(still screaming)
All my work!! All my work!!

As Logan and Jessica stand:

ANGLE - THE REFRIGERANT COILS

Bursting open, discharging great streams of gases.

LOGAN

Seeing the effect, shooting again and again at the ceiling and walls.

ANOTHER ANGLE

Coils bursting everywhere, vapor billowing into the cavern.

ANOTHER ANGLE

Huge slabs of ice instantly loosening, crashing over.

FULL SHOT

As the effect multiplies – In the hissing vapor-sculptures crashing over and enormous chunks of ice loosened and crashing.

BOX

Careening around wildly in the growing ruin, as the lights dim and flicker out.

ANGLE

The ceiling full of birds loosening, crashing down upon Box. Again and again like great spears and wedges

BOX

Buried in his work, still feebly moving, then still as the roaring ice crashes down, in the terrible darkness.

LOGAN AND JESSICA

Cowering in the crashing maelstrom of ice blocks – saved only by being in an angle of the cave.

FULL SHOT

The SCREEN blotted out by the cave-in, going out of focus. Silence. Then:

SOUND: Ice melting, water running.

LOGAN AND JESSICA

Stir in the dimness, amazed to be alive.

SOUND: A heavy crash and splash as another huge ice block falls into the water.

As it falls, the cave is suddenly illuminated again. They look and see the light is coming from a great fissure in the wall – opened by the last ice fall. Water rains across the opening.

Logan and Jessica make their way to it, step out.

EXT. HIGH LEDGE

Water is pouring down in a waterfall from the icemelt.

They are blinded by:

SUNSHINE: A HUGE RISING SUN

As Logan and Jessica shield their eyes... then realizing that the dazzling light will not go away:

Standing together... in fear of the sunrise.

JESSICA

Is there something on fire!!

Logan shakes his head... he doesn't know.

As Logan looks up at the sun.

LOGAN

It seems to be moving away. Come on...

ANGLE - LOGAN AND JESSICA

Clambering cautiously down from the barren ledge.

LOWER - AN AREA OF BOULDERS

Suddenly, a FAIRLY STRONG WIND starts blowing.

JESSICA

(frightened)

What's that?

LOGAN

It feels like breath. It makes everything move. Your hair is moving.

JESSICA

(smiling)

And yours.

They reach the level below and pause, look around.

LOGAN

Jessica – we must be outside!

She looks at him, uncertainly, he puts an arm around her and they set out again.

INT. CAVE - CLOSE ON FRANCIS

Picking his way through the ruined cave, puzzled.

EXT. FOREST AREA

As Logan and Jessica reach it.

They are startled by the SOUND of BIRDS SINGING for a moment... then continue through some high grass and thorned bushes being scratched, etcetera.

A swarm of insects attack... Logan and Jessica fight them off:

JESSICA
(starting to panic)
I hate outside! I hate it!

LOGAN
(holding her;
comforting tone)
We'll be all right...
(a beat)
We will...

The sun is starting to go down... as they see a rabbit dart away in the grass... startling them for a moment.

FRANCIS

Coming out through the fissure in the rock, squinting at the unexpected light from the sky, then setting out as Logan and Jessica did.

WITH LOGAN AND JESSICA - A BUSHY AREA

They come upon bushes of berries. Logan picks a few, looks at them and smells them. As he is about to put them in his mouth... Jessica grabs hold of his hand.

JESSICA
Don't!

LOGAN
Sooner or later, we'll have to try something.

Logan eats the berries... as Jessica watches intently.

After a beat.

LOGAN

They're good.

Logan and Jessica pick berries and eat. When they are finished:

JESSICA

It's getting dark and cold. I'm tired.

LOGAN

Why don't we rest here? We know we can eat these.

They sit on the ground.

LAP DISSOLVE TO:

TWO SHOT - LOGAN AND JESSICA - NIGHT

Sitting on the ground.

Jessica is shivering. Logan has his arms around her trying to keep her warm.

JESSICA

Where do you think that heat-ball went?

Logan shrugs.

JESSICA

Do you think everything's going to turn to ice?

LOGAN

I doubt it.

JESSICA

Don't ever let go.

LOGAN

I won't.

After a long beat:

LOGAN

It all seemed to make sense until Box.

JESSICA

Do you think he was telling the Truth?

Logan shrugs.

JESSICA

(trying to convince
herself)

Maybe we're the first ones to get
through...

(hopeful tone)

Maybe Sanctuary is near, now...
another protected place. It couldn't
be outside.

LOGAN

(grunts)

How would anyone know? Even if we
find it – we can never go back.

At her stricken look... Logan touches her in a caring way.

LOGAN

You're right... it must be near now.
We'll find it.

JESSICA

(yawning; closing her
eyes; resting on his
shoulder)

Thirty thousand years didn't last
very long, did they?

EXT. BARREN TERRAIN - NIGHT - FRANCIS

Looking frightened as he looks up at the moon and the stars
his gun drawn.

Suddenly, a rabbit darts by.

Francis jumps up in great fear and starts FIRING his gun...
blasting the rabbit to smithereens.

He is breathing hard (fear)... and looking around... gun in
hand.

EXT. FOREST AREA - DAY - LOGAN AND JESSICA

Walking in the hot sun... grimy... thirsty.

EXT. FOREST AREA - FRANCIS

His face still betrays a wild, frightened look as he moves

very cautiously.

He reaches the bushes of berries and sees some of them on the ground.

He picks a few off the bush... is ravenous... but finally... too frightened that they might be some kind of poison to eat any.

As he angrily crushes the berries in his hand... then wipes his hand on his trousers:

EXT. FOREST AREA - LOGAN AND JESSICA

Seeing shimmering in the distance. They walk toward it.

TRACKING SHOTS WITH LOGAN AND JESSICA

Reaching...

FULL ANGLE - A BROOK

They rush to it... drink... then undress... swim... and as they embrace in the water:

JESSICA

Logan!!! Look!!

(Logan turns around)

No... your palm... look!!!

Logan looks at his palm... the blinking crystal is clear.

He grabs Jessica's hand and looks at her palm... the same.

JESSICA

(quietly)

What does it mean?

LOGAN

(trying to assimilate

its meaning himself)

The Lifeclocks have no power outside.

Jessica takes Logan's palm and kisses it.

JESSICA

(with laughter)

You can have any woman in the city.

What do you really want?

LOGAN

(straight)
You know, Jessica.

JESSICA
(a beat)
...But I still have the choice...?

LOGAN
Of course.

JESSICA
Then the answer's yes...

They embrace there in the water...

HIGH ANGLE - SHOOTING DOWN - LOGAN AND JESSICA

Coming out of the forest... climbing up a green hilly area...
reaching the top and seeing:

ESTABLISHING SHOT - WASHINGTON, D.C. - MATTE COMPOSITE

The monument rising up out of a tangle of forest – other
buildings gleaming, half hidden. In the foreground Logan and
Jessica walk toward monument.

WITH LOGAN AND JESSICA

Walking toward CAMERA to edge of swamp they stop and look
at:

LINCOLN MEMORIAL - LONG SHOT - (MATTE PAINTING)

WITH LOGAN AND JESSICA

Exiting CAMERA RIGHT toward Memorial

EXT. MEMORIAL - LOGAN AND JESSICA - (MATTE COMPOSITE)

Climbing steps of memorial toward statue.

EXT. MEMORIAL STEPS - HIGH REVERSE ANGLE -
(MATTE COMPOSITE)

Logan and Jessica walking up steps toward CAMERA. They pass
between two columns and EXIT CAMERA right.

INT. LINCOLN MEMORIAL (MATTE COMPOSITE)

Logan and Jessica walk toward statue L-R. They stop and look
up.

CLOSEUP - LOGAN AND JESSICA

Looking up at statue.

WHAT THEY SEE: THE STATUE OF LINCOLN (MATTE PAINTING)

CLOSEUP - LOGAN AND JESSICA

Looking up at statue.

LOGAN

I have never seen a face like that before. It must be the look of great age. Whoever he was he was terribly old.

JESSICA

(beat)

Yes, do you think that's why he looks so sad?

Logan shrugs. They turn, start to EXIT from memorial.

INT. MEMORIAL - HIGH ANGLE OVER STATUE'S BACK (MATTE COMPOSITE)

Logan and Jessica EXITING.

LOGAN AND JESSICA

OVER LOGAN AND JESSICA -
WASHINGTON MONUMENT AND CAPITOL IN
B.G. (MATTE COMPOSITE)

They walk through pond toward capitol.

CEMETERY - CAPITOL IN B.G. (MATTE COMPOSITE)

Logan and Jessica walking past gravestones.

LOGAN AND JESSICA'S POV - GRAVESTONES

CLOSEUP - LOGAN AND JESSICA

As they pass the stones, Logan glances at them.

LOGAN

They all have names and numbers on them. I wonder what they are?

JESSICA
"Beloved Husband". "Beloved Wife".
What can all that mean?

Just then their attention is focused by a distant SOUND as
of SHOUTING – a man's voice. Jessica stops.

JESSICA
Francis?

Logan shakes his head. They EXIT cemetery toward capitol.

LONG SHOT - CAPITOL (MATTE COMPOSITE)

Logan and Jessica walking up steps toward building.

TWO SHOT - LOGAN AND JESSICA

Walking up the steps... many of which are cracked.

They are proceeding with great caution... as they enter the
Capitol Building.

INT. CAPITOL ROTUNDA - LONG SHOT - (MATTE COMPOSITE)

Logan and Jessica enter the ancient room. They stop and look
around.

CLOSEUP - LOGAN AND JESSICA

SOUND: HAMMERING NOISE – irregular. It stops after a bit.

They walk to the door and open it cautiously.

They EXIT right.

INT. CORRIDOR OUTSIDE SENATE

Logan and Jessica walking down corridor, left to right.

The SOUND continues.

INT. SENATE CHAMBER

Logan and Jessica as Logan opens the aged door.

CLOSEUP - A CAT SQUALLING OUT INTO CAMERA CLOSEUP -
LOGAN
AND JESSICA

React, then they enter Senate and stop and look.

INT. SENATE - OVER LOGAN AND JESSICA'S BACK -
A WHITE HAIRE
MAN OF SIXTY-PLUS

There are HUNDREDS OF CATS... and THOUSANDS OF BOOKS all
over the place.

JESSICA
(frowning; whispering)
Look at his face... and his hair...
(grimacing)
Is that what it is to grow old?

LOGAN
(still stunned)
It could be...

There are a COUPLE OF CATS on the man's lap as he turns and
faces Logan and Jessica... when he HEARS them move closer.

The man is stroking the cats calmly... unperturbed by the
appearance of Logan and Jessica.

LOGAN
How old are you?

MAN
As old as I am I suppose... who knows?

LOGAN
Your hair is white.

MAN
It wasn't always. I remember when it
wasn't. But it wasn't your color
either.
(looking at Jessica)
...or yours. I have my color
somewhere.

JESSICA
Those cracks in your face... do they
hurt?

MAN
Oh, no...

JESSICA
Could I touch them?

MAN

Oh, my... please try.

Jessica walks up to the man and touches his face.

JESSICA

What's your name?

MAN

I've forgotten. It's been so long
since I've used it.

Logan and Jessica exchange a quick glance... feeling they
have come upon a nutsy, fruitsy cupcake.

MAN

But all of my cats have names.

LOGAN

Is that what they're called – cats?

OLD MAN

Yes, cats, of course. What else could
they be? Cats. Of course each one
has his own name too.

JESSICA

But there are so many of them. Do
you know each one separately.

OLD MAN

Yes indeed, everyone. Actually, they
all have three.

(reciting)

"The naming of cats is a difficult
matter. It isn't just one of your
holiday games. You may think at first
I'm mad as a hatter when I tell you
a cat must have THREE DIFFERENT
NAMES."

(a beat)

An ordinary name and a fancy name.
That's two. Do you want to guess
what the third one is?

Logan and Jessica are silent.

OLD MAN

(reciting again)

"But above and beyond there's still
one name left over, And that is the

name that you never will guess; The name that no human research can discover – But THE CAT HIMSELF KNOWS, and will never confess."

(reaching down and stroking another cat)
Will you, my pet?

One of the cats jumps off his lap.

OLD MAN

(reciting)

"Why did you go little fourpaws? You forgot to shut your big eyes."

(the man closes his eyes for a moment; then:)

"I have a Gumble Cat in mind!"

As the man opens his eyes:

LOGAN

How long have you been living here?

OLD MAN

For as long as I can remember.

LOGAN

What kind of place is this?

OLD MAN

Just a place, I suppose... who knows?

The man looks puzzled.

LOGAN

How did you get here?

OLD MAN

I have always been here...

LOGAN

Are there any other humans?

OLD MAN

Gracious... no.

LOGAN

Have any other people ever passed through?

The man shakes his head... then:

OLD MAN

But there may be a few around
somewhere.

LOGAN

What makes you think so?

OLD MAN

My parents thought so. Mother and
Father. You know?

LOGAN

(astonished)

Mother and – ? You knew your mother
and father?

The man nods.

JESSICA

And... and how were you grown? Inside
your mother?

OLD MAN

Yes...

JESSICA

Are you sure?

OLD MAN

Mother and Father said so... you
know?

LOGAN

Where are they?

OLD MAN

Dead... they're dead... and buried.

JESSICA

(not knowing what it
is)

Buried???

Logan wheels... as he HEARS THE NOISE OF A DOOR SQUEAKING
SLIGHTLY... as it opens a bit wider:

CLOSE ON A CAT

Coming through the opening – did he push it?

CLOSE ON THE MAN

OLD MAN

(pleased; reciting)

"Gus is the cat at the theatre door.
His name, as I ought to have told
you before, is really Asparagus.
That's such a fuss To pronounce,
that we usually call him just Gus."

WIDER ANGLE - INCLUDING LOGAN AND JESSICA

OLD MAN

May I see your hand again?

Logan and Jessica extend their left hands. The Old Man takes them, looks from one to another with delight.

OLD MAN

They're beautiful. May I have one
too please?

LOGAN

No – I'm sorry. It's not possible.

OLD MAN

(offended)

It isn't fair. I'll give you one of
my favorite cats... a Jellicle cat.

(reciting)

"Jellicle cats have cheerful faces,
Jellicle cats have bright black eyes;
They like to practice their airs and
graces And wait for the Jellicle
Moon to rise."

LOGAN

I'm sorry but I don't have anything
to give you.

As the man continues to look petulant:

JESSICA

(simply; sincerely)

That's the truth.

Jessica takes off a ring and hands it to the man.

JESSICA

Here you can have this.

The man seems pleased.

OLD MAN

What kind of jewel is this?

JESSICA

I don't know.

OLD MAN

You're both full of secrets like
Macavity.

(looking at the ring)

Did you steal this?

JESSICA

No.

OLD MAN

(reciting)

"Macavity, Macavity, there's no one
like Macavity, There never was a cat
of such deceitfulness and suavity."

LOGAN

What's beyond this place – do you
know?

OLD MAN

No, no, no

LOGAN

Did your Mother or Father ever mention
another place?

OLD MAN

Never, never, ever. Nothing.

After a pause:

LOGAN

May we stay here for a while? We'd
like to rest.

OLD MAN

Of course you can stay. This belongs
to the people.

JESSICA

What belongs to the people?

OLD MAN
All this. All of it.

JESSICA
What people?

OLD MAN
I don't know... but it does.

The man stands... and starts walking toward a door to an adjoining room.

OLD MAN
I'll be right back.
(stopping)
Oh, yes... about the cats... one rule is true:
(reciting)
"Don't speak till you are spoken to."

The man smiles and leaves.

LOGAN AND JESSICA

Logan clears two chairs of cats and they sit down.

Jessica picks up a book and starts leafing through it.

Logan is deep in thought.

Jessica looks up from the book.

JESSICA
(quietly)
How curious people used to be – All these books...

Silence... Until:

LOGAN
That sweet madman – how could he come to exist?

JESSICA
He had a mother and father – and he knew them.

LOGAN
One in a million, I suppose

LOGAN AND JESSICA
(together; smiling)
...Who knows?

JESSICA
(after a beat)
We're going on, aren't we?

LOGAN
(shaking his head)
There's nothing to go on to, Jessica.

Logan continues to shake his head through Jessica's following line:

JESSICA
There's a Sanctuary... there is!

LOGAN
You want there to be one... that doesn't...

JESSICA
(interrupting; urgent tone)
There has to be! I know it exists!
It has to!!

LOGAN
(gently)
No, there doesn't. Not really – just so many want it to exist... so many who don't want to die... want it so much that a place called Sanctuary becomes "real". But it doesn't exist. It never existed. Just the hope.

JESSICA
(becoming hysterical)
You're wrong!! It has to be!! It Just has to be!!

As Logan takes her in his arms... comforting her:

FULL ANGLE - INCLUDING THE MAN

The man returns with a portrait in hand.

OLD MAN
Oh, my don't cry.

The man proudly shows them the portrait... which is a portrait of himself in his twenties. He sort of brushes the hair... which is rich auburn.

OLD MAN

(gesturing)

There are larger pictures of other people over there. I don't know who they are. Perhaps they're family.

She man leads Logan across the chamber to a far corner.

CLOSE ON - JESSICA

Remaining near the podium. She is dejected. Logan's argument that there is no Sanctuary has sunk in and taken hold.

THE CORNER - LOGAN AND THE OLD MAN

We see portraits of Presidents of the United States.

We can recognize all of them... with the exception of the dozen or so that come after Ford.

As Logan looks at the portraits he recognizes Lincoln.

LOGAN

That's the same fellow who's outside.
If he was so important – why isn't
he first?

The old man shakes his head.

INT - SENATE CHAMBER - CLOSE ON - JESSICA

As Francis suddenly appears alongside her.

Jessica is terrified... speechless. Francis glances across the chamber, sees Logan. When he speaks, it is softly but urgently.

FRANCIS

What did you do to him?

Jessica is silent. Francis' tone becomes increasingly sexual.

FRANCIS

Why? Why you?

(grabbing her)

Do you know you ruined him? Do you

know that? Can you tell me why? Why
you?

(a beat)

And now you've killed him, you know...

Francis starts to tear off her clothes... obviously to rape...
but his expression remains cold and without passion.

JESSICA

(screaming)

Logan!!!

As she screams, Francis clamps a hand over her mouth and
drags her OFF SCREEN.

LOGAN

Hears the scream, wheels – sees nothing for a moment.

INT. SENATE CHAMBER

FRANCIS' VOICE

Here!!!!

Logan looks up... and we see Francis crouched behind the
railing of the first row of the gallery... with his gun
pointing down at Logan, holding the terrified Jessica with
his other arm.

OLD MAN

(cheerfully)

How nice... more company...

FRANCIS

(emotional; disjointed
thoughts)

We had such good times together... I
let you go!

(frenzied)

You didn't terminate a Runner and I
let you go!!

(a beat)

She did this to us! How could you
let her?! An ordinary available??!

(with this he flings
Jessica down and
away; she lies
there... stunned)

And what about Logan-6 and Francis-
8?

(a tear in his eye)

...Why didn't you chink about them?!
(up a notch)
There's over two hundred years of
Sandmen's blood in you, Logan... and
now you'll spill it for a stinking
Runner!!

CLOSE ON - LOGAN

Holding up his right palm.

LOGAN
Look at your palm, Francis... look!
It's clear. Clear!

REVERSE ANGLE - FRANCIS

Looking at his palm... shocked... dropping his gun. It falls
on the CHAMBER FLOOR.

FRANCIS
Why did you do that??!!

LOGAN
I didn't do anything, Francis! They've
made us believe that...

FRANCIS
(interrupting; wild)
Why did you do that???!!!

Francis leaps from the gallery and falls on Logan.

WIDE ANGLE - CATS

Scattering in all directions as:

CLOSE ACTION SHOTS - FRANCIS AND LOGAN

In hand to hand combat punching... kicking... wrestling.

INTERCUT WITH: JESSICA AND THE MAN REACTING

Jessica deeply disturbed... The man enjoying himself as if
Logan and Francis were putting on a show for him.

THE FIGHT - SERIES OF SHOTS

A. Francis manages to pick up a chair and smashes it down on
Logan.

B. As Logan slumps to the floor and Francis cries to follow through his advantage by crushing Logan's face with his foot:

C. Logan grabs Francis' foot and twists it... sending Francis reeling backward.

D. Standing, Logan grabs a table and hurls it at Francis... who ducks.

E. Francis sees a steel flagpole (with an American flag that has sixty-one stars) and takes hold of it.

F. Francis moves toward Logan... with the menacing steel flagpole in front of him.

G. Logan is wary... watching every movement of the steel pole.

H. Francis swings the steel pole twice... We can HEAR the WHISH-WHISH as it cuts through the air... with Logan avoiding the blows.

I. On the third swing... Logan grabs hold of the steel pole and swings around on it... kicking Francis in the chest.

J. Francis lets go of the steel pole as he staggers backward. Francis and Logan look at one another for a brief anguished moment as Logan crashes the steel pole (which he is now holding) down on Francis' head.

K. Francis crumbles to the floor. Feebly, he raises a hand toward Logan...

Logan touches Francis' hand and Francis grasps his wrist, holding death off with the strong grip.

FRANCIS

(delirious)

That was the right shot – Look out there, he's trying to break free.

Watch it, Logan, steady, now!

His eyes focus briefly and he sees Logan's palm-the crystal shining clear and white. Francis is suddenly radiant.

FRANCIS

Logan! You renewed!

And he is dead.

DIRECT CUT TO:

JESSICA AND THE MAN

The man walks over to Francis and bends down.

OLD MAN
Oh, my... he died...

CLOSE ON - LOGAN

Rubbing his face with the palms of his hands... clearly upset.

ANOTHER ANGLE - INCLUDING JESSICA AND THE MAN

OLD MAN
We'll have to bury him.

JESSICA
What's that?

OLD MAN
They're put into the ground so they
can be visited by the living...

Logan's eyes are glistening with tears. The man starts out.

OLD MAN
I'll make the arrangements.

JESSICA
(softly)
At least it's over...

Jessica's words don't help as Logan shakes his head... then:

OLD MAN
Are you ready to put him in?

LOGAN
Not yet.

OLD MAN
All right.

The man sits down.

Gently, Logan lifts Francis' body... trying to straighten him out from the slightly twisted position he assumed when he fell to the floor.

After resting Francis' body on the floor again. He cradles

Francis' head in his arms.

DISSOLVE TO:

EXT. HIGH ANGLE - CEMETERY - NIGHT - SHOOTING DOWN

OLD MAN'S VOICE

"Vigil wondrous and vigil sweet there
in the fragrant silent night."

CLOSER ANGLE - CEMETERY

As they look down at Francis' body... in the open grave.

Jessica watches as Logan and the man start shoveling dirt
into the grave... starting to fill it.

JESSICA

Quietly watching:

DISSOLVE TO:

INT. SENATE - NEXT MORNING

On Logan sleeping – Jessica and Old Man in a spirited but
soft conversation in a far corner.

As Logan wakes he hears:

OLD MAN

Of course... that's settled then.
But just you remember your promise...

JESSICA

We'll remember. But that's a long
time off...

She sees Logan awake and listening, crosses to him, smiling.
Logan rises to her.

LOGAN

What are we promising him? What can
we possibly give him?

JESSICA

He asked if we would bury him when
his time comes.

LOGAN

(beat)

We can't. We're going back.

JESSICA

To what?

LOGAN

I'm going to try and tell people
what we've seen and –

JESSICA

(interrupting)

You're lying! You'll never have the
chance to tell anybody anything!
You'll be killed the moment you're
seen!

LOGAN

Do you expect me to let things go on
without trying to change them?!

JESSICA

Things won't change... you know that!
We can live here together, Logan...
have a life as long as his...
together!

LOGAN

(showing his palm)

Things change!

JESSICA

You want to go back to kill, is that
it?! Now, you'll want to kill your
own!!! Kill Sandmen!!! Killing's all
you ever...!!!

Logan shakes Jessica who is becoming hysterical.

LOGAN

(softly)

Jessica... listen to me... listen to
me...

(as she quiets down)

The Lifeclocks made me kill Francis.
They make people die or be killed
every day. If I didn't try and destroy
that... I couldn't live here or
anywhere. Do you understand?

JESSICA

I want to be alive and with you,

that's all I want.

Logan puts his arms around her.

LOGAN
I know... I know...

The Old Man comes to them, wondering.

LOGAN
We're leaving.

OLD MAN
What a pity. I was hoping you'd be here to bury me.

JESSICA
Come with us.

OLD MAN
Where are you going?

LOGAN
To a city with thousands and thousands of people.

OLD MAN
Alive?

Logan nods.

OLD MAN
Thousands and thousands... as many as my cats?

LOGAN
More... many more.

OLD MAN
And all alive you say?

Logan nods.

OLD MAN
Yes, I would like to see that. Is it a long journey?

Again, Logan nods.

OLD MAN
(mumbling)

Thousands and thousands alive... oh,
my...

HIGH ANGLE - GREENBELT AREA - SHOOTING DOWN - DAY

Logan, Jessica and the Old Man are walking... with the Capitol Building blurred by overgrown foliage receding in the b.g. of the SHOT.

EXT. FOREST AREA - AFTERNOON

The Old Man has picked some wild vegetables... and hands a piece to Logan and a piece to Jessica.

As they hesitate... the Old Man bites into it... heartily.

As Logan and Jessica start eating it, too:

OLD MAN
(marveling tone)
Never see the sun or the moon... I
hope we get there soon...

NIGHT - WOODED AREA - CLOSE

On Logan, Jessica and the Old Man as they emerge from a small grove of trees and stand looking O.S. past CAMERA behind, a flicker of firelight.

OLD MAN
(weary but enthusiastic)
Is that really it? It doesn't seem
very far. Will we be there soon?

LOGAN
I promise. We'll go on as soon as
it's light.

JESSICA
(gently, turning O.M.
away)
But now I'm tired. Let's go back to
the fire...

They turn, the Old Man still marveling at the sight.

POV WHAT THEY SEE (TO BE INTERCUT) - NIGHT

(Matte) View of the domed city seen through a fringe of trees and beyond distance hills.

EXT. WOODED AREA - NIGHT

As the three return to where a small fire is burning on the ground.

OLD MAN

That's better than gold when it's cold.

LOGAN

Thank you.

(turning to Old Man)

Tell me – what do those words mean?

"Beloved husband"... "Beloved son"...

"Beloved wife"...

OLD MAN

My father was the husband and my mother was the wife. "Beloved" is a word they used – to stay together.

LOGAN

Stay? They lived together all their years?

OLD MAN

Oh, yes... I think...

JESSICA

(reading; moved)

"Beloved son"...

(a beat)

So people stayed together for that feeling of love... They would live and raise children together and be remembered.

(another beat)

I think I feel that way, Logan. Can we be that way?

LOGAN

(facing Jessica)

Yes. You and I, Jessica.

(a beat)

JESSICA

And Sanctuary?

LOGAN

Sanctuary is the right to live... nothing more. But nothing less,

either...

There is a long beat... then Jessica snuggles up to Logan...
she is ready for sleep.

JESSICA
(whispering)
Beloved husband...

LOGAN
(kissing her)
Beloved wife...

EXT. DAY - GREENBELT AREA - LOGAN, JESSICA AND THE OLD MAN

Walking.

EXT. WOODED AREA - NIGHT - LOGAN, JESSICA AND THE OLD MAN

As they walk the great glowing dome is visible in the
distance.

The Old Man marvels at what he sees... they walk on.

LONG, LONG ANGLE - LOGAN JESSICA AND THE OLD MAN - DAY

Walking up the beach toward the domed city. We get an idea
of the scale. They appear as ants in front of redwood trees.

LOGAN, JESSICA AND THE OLD MAN

Approaching. The wave power inlet in f.g. They

HEAR: THE ROAR OF THE WATER

As they approach cautiously... they see:

WAVE POWER INLET

Waves pounding over ACRES OF STRANGE STEPPED CONSTRUCTION...
DESCENDING TO A VORTEX.

JESSICA
What does that water do?

LOGAN
It's part of the hydrogalvanic system.
The ocean tides are changed into
energy somehow.

JESSICA

Is it inside the city?

LOGAN

Of course.

(a beat)

I don't know where...

(frowning)

I just took them for granted.

(Logan takes Jessica's
hand)

It's our only chance.

The CAMERA PANS Logan, Jessica and the Old Man down the STRANGE STEPPED CONSTRUCTION until they reach:

FULL ANGLE - A POOL OF WATER

At the CENTER of this IMMENSE WATER FLOWING CONSTRUCTION OF STEPS.

After a beat Jessica looks at the Old Man:

LOGAN

(softly)

I know...

(after a beat; to the
Old Man)

We're going to try and get in this way. I don't think you can make it.

OLD MAN

(sadly)

Oh... I did so look forward to seeing all those people.

LOGAN

I'm sorry.

OLD MAN

Yes...

LOGAN

Can you make it back?

OLD MAN

Oh my... I'll try.

JESSICA

(kissing the Old Man)

Goodbye.

OLD MAN

Oh, my...

The Old Man watches Logan and Jessica dive into the POOL and disappear.

THE OLD MAN

He bends and plays with the water in the POOL for a moment... like a young child at a pond or lake.

INT. POWER CENTER OF THE CITY - LOGAN AND JESSICA

Emerging from the water.

It is a labyrinth of humming turbines, automonitored cables and impulse collectors.

Logan leads her swiftly through the humming maze toward an exit.

GREAT HALL - AT CAROUSEL ENTRANCE

As the CROWD is pouring in:

LOGAN'S VOICE

No!! Don't go in there !!

The CROWD turns and looks up at:

LOGAN

On a high balcony in the Great Hall.

Looking down at them.

LOGAN

You don't have to die!! No one has to die at thirty!!! You don't have to blink out on Lastday. There's no renewal on Carrousel! You can live longer and grow old... I've seen it. She's seen it!! Believe me!!

There is an angry murmur in the CROWD as Logan continues:

LOGAN

(holding up his palm)

See... it's' clear. The Lifeclocks are a lie – Carousel is a lie!!

WIDEN ANGLE - INCLUDING SANDMEN

Trying to grab Logan. There is a struggle. Some Sandmen are knocked over the railing.

But remaining Sandmen fire a gas tranquilizer which subdues Logan and Jessica.

The CROWD cheers... and continues into Carousel as:

INT. SANDMAN DEBRIEFING AREA

It is the same area where Logan received the original assignment to find and destroy Sanctuary.

In the rear... with the panel open... the sign reading:

"PROBABILITY" blinks on and off.

Logan is dragged in by a number of SANDMEN.

We see Jessica too, still groggy, being held by SANDMEN in the b.g. of the SHOT.

Logan is placed on the chair in which his CRYSTAL was altered.

CLOSE ANGLE - LOGAN IN THE CHAIR

A shaft of light glows on and he stiffens – bound by it.

FULL SHOT - LOGAN AND THE SCREEN

As around him in the air, a series of spectral greenish HEADS appear – one after the other – in response to questions. Each of these heads is Logan. Each revolves slowly on its axis as it responds.

As the real Logan (in the chair) is questioned, each of the heads answers in turn. They are each a part of his persona and his brain.

INTERCUT WITH CLOSER SHOTS OF LOGAN HIMSELF WRITHING IN AGONY AS THE IMPASSIVE HEADS SPEAK

ANOTHER ANGLE - LOGAN AND HEADS

A. FIRST HEAD SPEAKS

LOGAN'S VOICE

A Jewelry store.

B. Logan himself - twisting in pain.

C. The word NEGATIVE appears on the SCREEN.

D. A SECOND HEAD

LOGAN'S VOICE

A creature called Box – all frozen,
all frozen.

E. Logan writhes in the chair.

F. Again the word "NEGATIVE" appears on the SCREEN.

G. A THIRD IDENTICAL HEAD

LOGAN'S VOICE

No... There is no Sanctuary.

H. The SCREEN seems to shimmer. It blinks.

I. A third time the word negative appears on the SCREEN.

J. A FOURTH HEAD

LOGAN'S VOICE

There is no Sanctuary.

K. The SCREEN'S glow increases... to an almost blinding
light... starting to frighten the Sandmen present.

L. At the same time, we see Jessica coming out of her
tranquilized daze... fearful... still in the Sandmen's
custody.

M. A FIFTH HEAD

LOGAN'S VOICE

An old man without a crystal... But
there is no Sanctuary.

N. Now the SCREEN is starting to spark. Behind it we SEE the
intermittent glow of overheated electronic components.

O. And we see the word negative... once more on the SCREEN –
but broken now.

P. A SIXTH HEAD

LOGAN'S VOICE

There is no Sanctuary.

Q. Now the noise and the light from the SCREEN are peaking... and we can see the increasing fear of the Sandmen.

R. On the SCREEN the word negative is beginning to shake... as the SCREEN begins to shake.

FULL ANGLE - THE SIX HEADS

LOGAN'S VOICE
(emanating from all
of them)
There is no Sanctuary. There is no
Sanctuary.

The sign "PROBABILITY" bursts... the SIX HEADS of Logan go out.

The noise and the light coming out of the screen increase, as it begins to burst into showers of sparks and flame.

ANOTHER ANGLE - LOGAN

Straining twisting, as the light above him bursts, goes out in a puff of smoke – releasing him. Logan staggers to his feet in time to meet:

SANDMEN

Rushing in from the Ready Room to join the others who have closed in on Logan One holding Jessica.

LOGAN AND SANDMEN

Manages to get one of the Sandmen's guns, instantly blasting him with it. In the noise and confusion, the fight becomes general. A Sandman fires back at Logan, misses – the shot hits one of the Lifelocks which flares electrically, ribboning out a great arc. Instantly Logan gets off a couple of shots at the other Lifelocks which similarly flare and burst into violent electrical fire and discharges.

THE BATTLE

The electrical discharges, smoke and noise making great confusion. Sandmen hampered by their own numbers and by trying to miss the machinery. Logan firing methodically at the Lifelocks, moving. Stumbles over Jessica, prone in the smoke. Helps her to her feet. Crouched, they make for the exit.

ANOTHER ANGLE - THE SCREEN

Sputtering its life out in strange predictive words...
"PROBABILITY" flashing on and off... "EQUILIBRIUM" ...
"DESTRUCT" ... "EQUIL" ... "NO BALANCE" ... "NO BALANCE" ...
"FAMINE" ... "INACCEPTABLE" ... "NO BALANCE" ... etc., flashing
vainly through the eddying smoke and the fierce discharges
which fill the great room.

SANDMEN

The battle is lost – the smoke and noise overwhelming. They
pick up their wounded and get out as best they can.

INT. SANDMAN H.Q. LOBBY

Sandmen rushing out through the gathering smoke and the flare
of fire behind them.

EXT. SANDMAN H.Q.

Sandmen pouting out through smoke and fire effects. Pushing
through passers-by herding everyone away from the scene.

People getting the hell out of there.

Ad Libs: Get away from here. The whole thing's going.

INT. LIFECLOCK ROOM

Through the smoke, etc. The Lifeclocks EXPLODE.

EXT. SANDMAN H.Q.

The building EXPLODES - great geyser of flame shooting upward.

GREAT HALL

The sound of the explosion creates panic. Lights begin to
flicker. The great red crystal lights fitfully on and off.
People are panicking, running in different directions. Some
pressing into Carrousel for safety.

CAROUSEL

As people run in there, the red crystal glowing and
sputtering, the petals moving spasmodically. As people look,
the white crystal comes on, begins spinning wildly, bursting
into strange, lancing lights. A great roaring commences and
the whole arena starts to rock with the crystals. Now the
white crystal explodes and the whole room is crisscrossed
with deadly arcing discharges. People flee the scene of

destruction.

GREAT HALL

The panic is full, people getting the hell out of there.

ARCADE

People are stampeding like cattle, all heading down and for the exits, trampling each other in their fright.

PANIC MONTAGE SERIES OF CUTS

A. EXT. THE CITY under the dome – fitfully lit as the dome itself seems to be cracking strange electrical discharges emanating from it as from a gigantic line storm.

B. The lights in Arcade flicker and go dim.

C. The chandeliers in Arcade swaying, a couple falling onto the screaming panicky people.

D. Maze-Car Station. People fighting to cram into cars. Car lights go out. People turn and bolt in another direction.

E. Love Shop – pandemonium as the drugged bodies clamber over each other in fear, struggling to get away.

F. Great Hall emptying – the signs of panic everywhere.

G. The great crystal – a wildly spluttering electrical fire wrecking it.

EXT. DOMED CITY - FIRE FX AND CRACKING

INTERCUT WITH ABOVE:

LOGAN AND JESSICA

Making their way through Cathedral – out the dazzle chamber, running OFF SCREEN past Maze Car Station.

LOGAN AND JESSICA

Running past Power Center.

EXT. CITY - FULL SHOT

The dome of the city torn. Lightning effects playing on the stunned people... who look up and see the starry heavens, too, as they stumble forward into the darkness.

A wind begins to blow... where air had never stirred anything. There is a sense of wonder. Hysteria is lessening... as the people find themselves moving through the crack... as they discover the fact that the crystals have disappeared from their palms.

Some are joyful... others frightened... others puzzled... as they emerge from the crack in the dome at:

FULL ANGLE - THE ACRES OF STRANGE STEPPED CONSTRUCTION

We can still see the fires in the b.g. of the SHOT as Logan holds on to Jessica... (like Gable onto Jeanette MacDonald at the end of "San Francisco")... full of happiness and hope for the future.

As people continue to mill all over the acres of strange stepped construction... we see the Old Man WALKING INTO THE SHOT.

Logan and Jessica run to him. He looks around. People start to gather... they have never seen a white-haired Old Man in their lives.

As people continue to gather around the Old Man... who couldn't be more delighted... Logan and Jessica are smiling... inviting people to touch him... and some do.

Yes, he is an old man... Yes, they will all live again to be old men and old women... Yes, this is the world renewing itself once again.

FADE OUT:

THE END