

HARSH REALM

"Pilot"

Written by

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Directed by

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February 19, 1999

"Pilot"

CAST LIST

*In order of appearance*

Lieutenant Mel Waters	
Unit Commander Forsch	
Lieutenant Thomas Hobbes	
Radio Voice	
Sophie	(X)
Sergeant Peter McGonagle	
Lieutenant Colonel	
Civilian in Suit	(X)
Another Officer	
3 <sup>rd</sup> Officer	
Video Narrator	
Mike Pinnocchio	
Florence	
Bartender	
Sentry	
Doorman	
Sergeant Major Omar Santiago	
Lieutenant Colonel Jamie Tarses	(X)
Announcer's Voice Over	
Butler	

NG WAGNER

February 19, 1999

"Pilot"  
SET LIST

EXTERIORS

BOMBED OUT BUILDING

CITY STREET

FT. DIX

/BASE HOUSING

/WIDE OPEN FIELD

/QUONSET HUT

/FORESTED GROVE OF TREES

/WHITE CHURCH

HOBBS RESIDENCE

/BACK OF THE HOUSE

FLAT RURAL AREA

/DOUBLE FENCELINE

/CITY SIDE OF FENCELINE

(X)

HILLTOP

PHILADELPHIA

/TALL GLASS TOWER

/PORT COCHERE

/CITY STREET

WOODS

SECTION OF ROAD

ABANDONED DOCKS

ARMORY COMPOUND

TALL CLASSICAL STONE GOVERNMENT BUILDING

INTERIORS

BOMBED OUT BUILDING

BUILDING ACROSS STREET

PICKUP TRUCK

HOBBS RESIDENCE

/HALLWAY

/BEDROOM

QUONSET HUT

/ADJOINING ROOM

/SMALLISH RECTANGULAR ROOM

WHITE CHURCH

MIKE'S CAR

TALL GLASS TOWER

/WATERS' CONDO

(X)

UNDERGROUND TUNNEL

TALL CLASSICAL STONE GOVERNMENT BUILDING

/BEAUTIFULLY APPOINTED HOTEL ROOM

/ANOTHER HOTEL ROOM

/HALLWAY

/ANOTHER HALLWAY

ARMORY COMPOUND

(X)

WAGNER

HARSH REALM

FADE IN:

1 CLOSE ON A BOMBED OUT BUILDING FRONT - DAY

SLOWLY TRACKING across the plaster facade, its plate glass long gone, its front wall a bas relief testament to the effects of a protracted war. When a SOLDIER pops up, spraying ammo from his M-16, YELLING at the top of his lungs, before he dives back for cover, as RETURNED GUNFIRE chews the facade. MATCH ACTION, to:

2 INT. BOMBED OUT BUILDING - DAY

A small unit of U.N. "SFOR" Soldiers are hunkered on the other side of the plaster facade, which is now raining chips and dust. One Soldier is badly injured, stifling his own cries of pain.

SOLDIER

Snipers nest -- top floor, tall building across the street --

The soldier is LIEUTENANT MEL WATERS, no shrinking violet. Yelling to his Unit Commander, who is manning a field radio. (X)

UNIT COMMANDER

You are to hold your fire!! (into field radio) (X)

This's Red Unit 73, come in -- (X)

The other U.N. SOLDIERS are huddled tight to the floor, walls. (X)

UNIT COMMANDER

This is Unit Commander Forsch -- we're boxed in our position. In a building on the Rue de Vieux -- (X)

3 EXT. CITY STREET - DAY

Tallish buildings, old and new, loom over the boulevard. It could be any city in Western Europe, Canada or even the U.S., but the desolation and POP POP POP of gunfire tells us we're far from home. So does a LEGEND: SARAJEVO, 1994.

CUT BACK TO:

4 INT. BOMBED OUT BUILDING - DAY

Lt. Waters wincing as bullets pop overhead. Loading his weapon, talking to another soldier by his side, just o.s.

LT. WATERS

Remind me again, will ya? What is it we're doing here? (X)

CONTINUE

4 CONTINUED:

4

SOLDIER (O.S.)  
Peacekeeping mission.

(X)

LT. WATERS  
Hell of a job we're doin'.

(X)

ANGLE ON SOLDIER

LIEUTENANT THOMAS HOBBS, clear-eyed, determined, blessed with the quiet, simple intensity of the best soldiers. The best men. Right now he is on his back, contorting himself so to look at the street in the reflection of a small mirror. Reacting now:

HOBBS  
Go back -- no, what are you --

HOBBS' POV OF MIRROR REFLECTION - A GROUP OF BOSNIAN YOUTHS

Trying to cross the street. Running to a WRECKED CAR that's turned over, smoldering mid-boulevard. Huddled there for cover.

RESUME HOBBS, WATERS

As Waters scrabbles around Hobbes to a place where he can sit against the wall and glimpse what Hobbes is reacting to.

HOBBS  
You see em, Six kids --

LT. WATERS  
Six kids. There they go --

WATERS' POV

The kids are moving from their position behind the car, running hard to the building across the street where the snipers are atop. CAMERA FOLLOWING THEM, THEN QUICK PANNING back to the car where a VERY SMALL CHILD has been left behind by the others.

RESUME HOBBS, WATERS

HOBBS  
(looking in mirror)  
Stay there kid. Stay there.

LT. WATERS  
Hobbes? You got me, Hobbes?

HOBBS  
I got you.

CONTINUED

4 CONTINUED: (2)

4

Two men, minds working in a shorthand. About to risk their lives in a way few men of their generation would ever consider. Lt. Waters pops to his feet, leaps through the storefront window. As Hobbes pops to his feet, too, SPRAYING GUNFIRE.

UNIT COMMANDER  
Lt. Hobbes!!

(X)  
(X)

MATCH CUT TO:

5 EXT. CITY STREET - DAY

5

Lieutenant Waters is running low and fast. Behind him, Hobbes is letting loose with his weapon. RAT TAT TAT TAT TAT.

NEW ANGLE ON LT. WATERS

Running to the overturned car where the CHILD is. He scoops the kid under his arm, keeps running. CAMERA FINDS HOBBS letting go covering fire -- until BULLETS spray his position, forcing:

(X)  
(X)  
(X)

MATCH CUT TO:

(X)

5A INT. BOMBED OUT BUILDING - DAY

(X)

Hobbes dives down, bullets chip and spray overhead.

(X)

UNIT COMMANDER

Lt. Hobbes! Hold your fire!

(X)  
(X)

CUT TO:

5B INT. BUILDING DIRECTLY ACROSS STREET - DAY

(X)

Waters runs in, the kid held like a gunny sack. Out of breath, he sets the kid down. The kid CRYING WITH FEAR.

(X)  
(X)

LT. WATERS

Hey, kid. It's okay. It's okay.

(X)  
(X)

Waters puts his gun on his shoulder, hugs the kid to his chest.

(X)

LT. WATERS

It's alright. Shhh shhh...

(X)  
(X)

When suddenly Waters gets a look in his eye, seeing:

(X)

CONTINUED

5B CONTINUED:

5B

ANGLE TO INCLUDE

(X)

The Youths who left the kid in the street. Opposite Waters,  
holding a weapon on him. Shouting at him in a FOREIGN TONGUE.

(X)

(X)

LT. WATERS

He's yours. Here. Take him.

(X)

(X)

But the Youth keeps shouting. Stepping toward Waters, gun raised  
and ready. It's an aggressive move, the other Youths following.

(X)

(X)

CAMERA PUSHING IN ON WATERS

(X)

Realizing he's in trouble. His gun on his shoulder. And as  
CAMERA PUSHES INTO HIS FACE, off Waters' rising fear, we:

(X)

(X)

CUT BACK TO:

(X)

6 INT. BOMBED OUT BUILDING - DAY

6

Hobbes trying to get a look back to the street now. To Waters.  
His FELLOW SOLDIERS watch, awed and fearful in their inaction.

(X)

(X)

HOBBES' POV OUT BOMBED OUT WINDOW -- TO THE BUILDING OPPOSITE

(X)

Where Waters ran, and where Hobbes now sees MUZZLE FLASHES.

(X)

6A RESUME HOBBES

(X) 6A

Reacting. Not quite believing what he just saw.

(X)

HOBBES

Shots fired! WATERS?!

(X)

ANGLE TO INCLUDE THE UNIT COMMANDER

Reacting to Hobbes yelling, but also to the radio.

(X)

HOBBES

We got a man in trouble!

(X)

(X)

RADIO VOICE

Red 73, stay put Unit Commander.  
You got air support coming in.  
We're going to hit the building.

CAMERA RACKS TO HOBBES, realizing what this means for Waters.

(X)

HOBBES

Call off that air strike!

CONTINUED

6A CONTINUED:

6

UNIT COMMANDER  
We're gonna die here, Lt.!

Hobbes waits but a moment, then he's out the window front.

UNIT COMMANDER  
Lieutenant Hobbes!

MATCH CUT TO:

7 OMITTED  
AND  
8

(X)  
(X)  
(X)

9 EXT. CITY STREET - DAY - SNIPER'S HIGH ANGLE POV

Hobbes runs fast and low. BULLETS squib and pepper around him. Running past the car, sprinting for the building Waters ran to. Until he disappears inside, successfully avoiding the gunfire.

MATCH CUT TO:

10 INT. BUILDING DIRECTLY ACROSS STREET - DAY

Hobbes dashes in, finding nothing but an empty room where we last saw Lt. Waters. His head turreting right and left --

HOBBES  
Waters!! Where are you?

LT. WATERS (O.S.)  
Here... down here...

Hobbes reacting to the sound, scrambling to some piled debris... behind which he finds Lt. Waters, bleeding from a gut wound.

LT. WATERS  
Kids robbed me, Hobbes.

Waters is laughing at the irony, through his pain. As Hobbes leaps into action. Tearing the clothes away from the wound.

LT. WATERS  
You believe it? Believe that?

When Hobbes uncovers the wound he reacts to its severity. A gaping hole in Waters' stomach. Blood is everywhere.

LT. WATERS  
Last time I do them a favor.

CONTINUED



10 CONTINUED:

10

Now the irony belongs to Hobbes, who doesn't know what to do.

HOBBS

They're gonna blow the building.  
I gotta get you out --

LT. WATERS

Save yourself, buddy. Go on.

Hobbes isn't listening. He's reacting to the sound of AIRCRAFT coming in low. Taking Waters by the arms, he drags him into a doorway. Moving now to drag an old, grotty mattress over. He drops next to his wounded friend, pulls the mattress over them.

LOW ANGLE CLOSE ON HOBBS, WATERS

CAMERA PUSHES ON THEIR FACES, favoring Hobbes, his eyes open. TIME SLOWS and SOUND FADES. All we hear is A HEARTBEAT, and:

HOBBS (V.O.)

I never believed in fate or  
destiny or that stuff about your  
path already being chosen.

INSERT HOBBS' POV - ~~CROSSED SWORDS~~ graffitied on the wall.

HOBBS (V.O.)

Who could believe it, when  
choice made in the space of a  
heartbeat can change your life?  
But here I am, dearest darling,  
wondering what force put me  
here, brought me to this moment.  
A fate I never wished for, but  
have now certainly attained. How  
could I know this moment would  
change our lives forever?

RAMPING BACK TO REAL TIME NOW, as SOUND FADES IN. The building shaking under the roar of the jets overhead, when KABOOM!!! The screen goes black and WE GO TO MAIN TITLES.

ACT ONE

FADE IN:

11 EXT. FT. DIX, NEW JERSEY - BASE HOUSING - PRESENT DAY

A LEGEND appears over the intersection of two residential streets. A few kids, bundled against the winter cold, play in the street. Moving out of the way of a PICKUP TRUCK coming up the road. Slowing to make the turn onto the intersecting street, past a CHURCH that sits white and pretty on the corner.

12 INT. PICKUP TRUCK - DAY

We might have caught a glimpse of him in the previous shot, but there's no doubt who's at the wheel now: Lieutenant Thomas Hobbes, last seen in the exploding building in Sarajevo. He's in military fatigues, his eye catching the CHURCH on the corner. A smile coming to his face. We can only guess why.

CUT TO:

13 INT. HOBBS RESIDENCE - DAY

Where, through the front window of the modest home, we can see Hobbes' pickup truck pull into the drive, or out front. Hobbes exiting, going to the mailbox, moving up the walk. Entering.

HOBBS

Sophie? Hey, hon...?

SOPHIE (O.S.)

In the bedroom. Don't come in.

Hobbes looks up from the mail, smiles. Starts toward the voice.

HOBBS

Why?

SOPHIE (O.S.)

Cause I said, Tom -- now don't.

Hobbes doesn't, moving to a chair opposite the door to the hall to the bedroom, tearing at one of the pieces of mail.

HOBBS

Something in the mail, Sophie.  
From the county clerk's office.

But Hobbes gets no answer. Continuing with the envelope.

CONTINUE

13 CONTINUED:

13

HOBBS

Maybe they decided not to give us the marriage license.

SOPHIE (JUST O.S.)

Then I won't need the dress.

Hobbes looks up to see SOPHIE standing in the doorway, holding a simply beautiful white wedding dress up in front of her. He stares open-mouthed at his beautiful, smiling bride to be.

SOPHIE

Well, what do you think... Tom?

Hobbes is speechless, rising to his feet with a funny look.

HOBBS

What are you doing?

SOPHIE

It's my wedding dress, stupid.

HOBBS

I know. I'm not supposed to see it. Not until our wedding day.

SOPHIE

Thomas F. Hobbes! I swear.

HOBBS

It's tradition, Sophie. Y'know...

Hobbes is actually upset, and it's cute. Sophie thinks so.

SOPHIE

Well, tradition and all, maybe you shouldn't see this either.

ANGLE FROM BEHIND SOPHIE

She drops the dress and we see she's been holding it up over nothing but her own nakedness. Hobbes taking it in.

HOBBS

Um, I think that's one of those traditions I can overlook.

He's moving toward her. She's putting her arms around his neck and jumping up onto him with her legs wrapped around him.

CONTINUED

13 CONTINUED: (2)

1

ANGLE FROM BEHIND HOBBS

SOPHIE

You wanna overlook it right now?

HOBBS

Yeah. Right now.

And he's carrying her toward the bedroom. CAMERA FOLLOWING until Hobbes kicks the door closed behind him. We SLOWLY DISSOLVE TO:

14 BARE ARMS AND SHOULDERS

Entwined, wrapped in white sheets. BIG SCAR on Hobbes' shoulder.

HOBBS

I've been thinking California.

SOPHIE

California?

INT. HOBBS AND SOPHIE'S BEDROOM NIGHT

CAMERA SLOW PANS OVER HOBBS AND SOPHIE across the headboard where framed pictures of the two of them advertise their love.

HOBBS

You can work outside pretty much all year. Go down to the beach...

SOPHIE

Is that what you want?

HOBBS

I want us to get far away from here as we can. Start a life. Get a little house. Another dog.

CAMERA FINDING a conspicuously framed portrait of Hobbes holding (X)  
a SMALL MUTT. Next to a clock radio that reads 5:56 AM. (X)

SOPHIE

No kids?

HOBBS

Yeah, well, first things first.

Sophie starts to wrestle playfully with him, and now Hobbes rolls on top of her playfully, ready to make love again. But Sophie rolls him over so she's on top now, rising up into frame.

CONTINUED

14 CONTINUED:

14

SOPHIE

I love you, Tom Hobbes. But  
first thing we better both get  
some sleep. Sun's coming up.

She lowers herself to kiss Hobbes, when A POUNDING O.S. stops  
her. She looks over her shoulder, TO CAMERA. As Hobbes pops up.

SOPHIE

Now who's that at this hour?

CUT TO:

15 EXT. HOBBS RESIDENCE - EARLY MORNING - WIDE

15

TWO MILITARY MEN on Hobbes' front porch, a pool car out front.

CLOSER ON PORCH

Where Hobbes opens the door, wearing jeans and a rumpled t-  
shirt. Looking out through the screen door. At

SERGEANT PETER MCGONAGLE

Lieutenant Hobbes. We wake you?

HOBBS

No. I was

SERGEANT PETER MCGONAGLE

-- Your C.O. wants to see you.  
Asked you pack an overnight bag.

HOBBS

For what?

SERGEANT PETER MCGONAGLE

Didn't say. Asked us to wait.

SOPHIE (O.S.)

What do they want, Tom?

Off Hobbes, wondering this himself, we:

CUT TO:

16 EXT. FT. DIX, NEW JERSEY - WIDE OPEN FIELD - MORNING

1

We see the same pool car driving on a road that bisects the  
expanse of dead, grassy landscape. Heading toward a QUONSET HUT  
that sits all alone near A FORESTED GROVE OF TREES..

CONTINUED

16 CONTINUED:

The pool car parks, the two Military Men exit. As does Hobbes, dressed in fatigues. Looking around, wondering what's going on.

CUT TO:

17 INT. QUONSET HUT - MORNING - CONTINUOUS

The Military Men precede Hobbes, entering a big room with open trusses, doors leading off. It's lit by skylights, one bright shaft focused on a man whose back is to Hobbes, who's conferring with OFFICERS. And one CONSPICUOUS MAN in civilian clothes. (X)  
(X)  
(X)  
(X)

All eyes go to Hobbes before the man turns. By his decorations Hobbes sees he's a LT. COLONEL. Now he knows something's up. (X)

LT. COLONEL

Lieutenant Hobbes. You look tense, son. At ease. At ease.

Hobbes sets his suitcase down. The Lt. Colonel moves to him, offers a handshake. As the others file into an adjoining room.

LT. COLONEL

Your C.O. tells me we're losing you from the Army next month. (X)

HOBBS

Yes, sir.

LT. COLONEL

Too bad. I hear you were once a true believer. Man of uncommon courage, resource. Decorated for an act of extraordinary bravery overseas. That resourcefulness saved your friend's life. (X)  
(X)  
(X)

(off Hobbes' impatience)

You want to know why you're here.

CUT TO:

18 INT. QUONSET HUT - ADJOINING ROOM - MORNING - CONTINUOUS

Big table, on it a LAVISH breakfast. Trails of steam come off piping hot food. CAMERA FINDS HOBBS at the table, watching the Officers feast, the swirl of conversation loud, casual. Next to him the Lt. Colonel passes a heaping serving plate.

LT. COLONEL

Damn good food, Hobbes. Eat.

CONTINUED

18 CONTINUED:

18

Hobbes takes the plate, grabs a small pastry. Passes it on. The Lt. Colonel notes his nervousness, as do the other Officers.

LT. COLONEL

You know a classified project known as Harsh Realm, Lieutenant?

The room suddenly quiets. Eating slows. Hobbes is ill at ease.

HOBBS

Harsh Realm?

LT. COLONEL

It's a simulated war game. A virtual reality game used to teach situational war strategy.

HOBBS

A virtual reality game...?

LT. COLONEL

-- Pentagon developed it. Kept it under wraps. Cold War comes to an end, and you know the rest.

HOBBS

What's that got to do with me --

ANOTHER OFFICER

-- You're here to play the game.

LT. COLONEL

We've got it on line, looking for a crackerjack soldier who can beat our high scorer. Sergeant Major Omar Santiago.

3RD OFFICER

You know Santiago, Lieutenant?

HOBBS

Most decorated combat veteran to serve in Southeast Asia. Retired.

LT. COLONEL

Not before beating the reigning Lord of the Realm. A title he's defended from all players since.

3RD OFFICER

But we think you can beat him.

Hobbes once again feels self-conscious under the intense stares.

CONTINUED

18 CONTINUED: (2)

HOBBS  
What's the objective?

CIVILIAN IN SUIT  
Take out Santiago. (X)

HOBBS  
... Sir?

3RD OFFICER  
Remove his virtual character.  
Eliminate him from Harsh Realm.

LT. COLONEL  
(off Hobbes' reaction)  
It's just a game, Lieutenant.  
You make high score and you  
leave the military a winner.

ANOTHER OFFICER  
We pull some strings for you and  
your new wife out in California.

Off Hobbes' silent, somewhat surprised reaction:

CUT TO:

19 INT. QUONSET HUT - SMALLISH RECTANGULAR ROOM - MORNING

Hobbes is in a simple armchair, affixed to the floor in the center of the room. A pair of headphones attach to a floor pickup. On the wall in front of him is A TV MONITOR.

CAMERA CIRCLES HOBBS, finding the Lt. Colonel.

LT. COLONEL  
Video'll explain how the game is  
played. Everything you need to  
know about Harsh Realm.

Hobbes is listening, but his eyes are looking past his superior officer to The Military Men who drove him here, putting his suitcase just inside the door. Along with ANOTHER HARD SUITCASE.

HOBBS  
How long's the game take?

LT. COLONEL  
All on the video, Lieutenant.  
Shouldn't be any questions.

The Lt. Colonel turns to leave. Turned back by:

CONTINUED



19 CONTINUED:

19

HOBBS

I do have one. Question. How'd you know I was thinking about moving to California?

The superior officer hesitates, suggesting that he's been caught.

LT. COLONEL

Who wouldn't move there, who's lived here?

Hobbes watches him turn, exit, closing the door behind. Hobbes stares a moment, then turns to the TV, settling in. Putting the headphones on... with discomfort. As if the earpieces pinch or prick. Suddenly the video rolls. Hobbes putting the headphones on despite the distracting pain. We're inside the headphones now, with Hobbes. As a catchy percussion riff starts, MATCHES TO:

THE VIDEO

What looks like a recruiting montage. Battle scenes, all glamor and glory. Anthemic music. Be-all-you-can-be bullshit, which somehow never fails to excite. Followed by a shot of an ATOMIC MUSHROOM CLOUD, its thundering explosion rings out and overtakes the music, followed by ANOTHER explosion, and ANOTHER. Coming so fast they make up their own weird percussive riff, until the last bomb bleaches the screen to an eerie strobing white. Under:

VIDEO NARRATOR (V.O.)

Technology and the threat of nuclear annihilation in the last half of the 20th century have changed the world forever. They've changed war and its consequences. As they have forever changed the battlefield and the warriors who must still fight on them.

The picture has slowly dissolved into a slo-mo ECU of a young soldier looking almost directly INTO CAMERA. All we hear is his HEARTBEAT, as we did with Hobbes in the Teaser.

HOBBS

Steely-eyed. Adjusting the annoying headphones again, noticing something as his hands go back to the arms of the chair again.

HOBBS POV OF THE ARMS OF THE CHAIR -- HANDWRITTEN WORDS

On the left arm, the word SIEGE. On the right, PERILOUS.

CONTINUED

19 CONTINUED: (2)

1

RESUME HOBBS

His eyes going from this curiosity, back to:

THE VIDEO

Where an aerial shot of the city of New York City dissolves on.

VIDEO NARRATOR (V.O.)

It's been estimated that a nuclear device the size of a small suitcase, smuggled in and detonated in New York City would kill several million people instantly and many times that amount with radioactive fallout.

The shot changes to a Manhattan city street, busy with pedestrians, all of whom seem to carry small suitcases.

VIDEO NARRATOR (V.O.)

It would cripple the nation's financial center and, if set off in tandem with devices in other cities, hold the country hostage.

During this the activity on the N.Y. street slows and FREEZES.

VIDEO NARRATOR (V.O.)

This scenario compelled the DOD to create the project code named Harsh Realm.

(X)

On screen, a series of SATELLITE SURVEILLANCE PHOTOS STEP ZOOM on NEIGHBORHOODS, CARS, FAMILIES, SCHOOLS, PARKS, COUPLES, etc.

VIDEO NARRATOR (V.O.)

Using the 1990 census, satellite cartography and other classified data the creators of Harsh Realm have simulated a virtual reality where people and landscapes are identical to our world, down to the smallest details.

*every man - child  
woman - child*

On screen, we ZOOM in on the Manhattan street again -- REAL TIME. As the crowd reacts to A BRIGHT FLASH OF LIGHT, and then a MUSHROOM CLOUD that is supered beyond the skyline.

VIDEO NARRATOR (V.O.)

By putting players in this simulated crisis scenario we could protect national secur --

CONTINUED

19 CONTINUED: (3)

19

The tape GOES WIGGY at this point, as if it's being eaten.

HOBBS

Sits waiting, then the test tone in his ears goes dead. He looks around, waiting for something to happen, someone to come in, but no one does. He removes the headphones, rises from the chair.

CUT TO:

20 INT. QUONSET HUT - ADJOINING ROOM - MORNING - CONTINUOUS

20

Hobbes enters. Where breakfast was being served, there's an empty table. The meal, dishes, everything has been taken away. Hobbes wonders about this, but only as he's moving through, to:

21 INT. QUONSET HUT - MORNING - CONTINUOUS

21

Hobbes opens the door to the large room he first entered. Again (X) reacting to what's strange. Entering THE EMPTY ROOM.

HOBBS

Hello? Uh... anybody here?

No answer. Weird. Hobbes going to the entrance door. Opening it.

22 EXT. QUONSET HUT - MORNING - CONTINUOUS

22

Hobbes exits. Where there were military vehicles earlier, there are none now. It appears everyone's just taken off. Hobbes takes a few steps out of the building when SMALL ARMS FIRE ERUPTS.

BULLETS SQUIB off the metal building. Hobbes, caught totally off guard, dances in place for a beat, then instinctively drops, crawls back to the door. As GUNFIRE CONTINUES --

23 INT. QUONSET HUT - MORNING - CONTINUOUS

23

Hobbes belly crawls to cover. Popping to his feet, as the GUNFIRE CONTINUES. He's unarmed, mind racing, coiled.

HOBBS' POV

FIGURES are moving in from the tall grass, definitely not in army fatigues. Terrorists is the first thing that comes to mind. Moving in fast WHEN THE DOOR FLIES OPEN and an armed man swings in, ahead of the others. He's got a military issue M-16, but wears rag tag civvies. He's handsome, though it's incidental to the fact he looks somewhat insane. He's MIKE.

CONTINUED

## 23 CONTINUED:

2

## WIDER ON ROOM

Though Mike's entry was a surprise, somehow he's now standing in an empty room. Hobbes nowhere to be seen. CAMERA PUSHING ON MIKE.

## MIKE'S POV

Looking up into the rafter trusses, where the sun from the skylight beats in. No one up there either, it appears.

## MIKE

Scans the room, listening. Then he pushes open the door leading to the breakfast room, going through and into it.

## 24 ANGLE ON HOBBS

Up in the trusses, holding himself precariously in a position where the light through the skylight obscures him from view.

## HOBBS HIGH ANGLE POV DOWN INTO THE ROOM

Where MEN, WOMEN AND CHILDREN come through the door. None of them armed, but, like Mike, all dressed in rag tag clothes. Grabbing at Mike as he comes back into the room, carrying Hobbes' suitcase, and the HARD CASE that was set beside it.

MIKE  
Back off. Get off me.

He slings the suitcase now and the horde descends on it like a hungry pack of animals. Clawing and fighting for its contents.

## CLOSER ON HOBBS

Beads of sweat form and fall off his nose. He's breathing hard, using all his strength to hold himself in place. Intense.

## RESUME ROOM

The mob roots through Hobbes' stuff, snatches it up, running off (X)  
with it, fighting over it as they go. As quickly as it filled, (X)  
the room empties. Except for Mike. He opens the hard case, (X)  
REVEALS a semi-automatic PISTOL, a BROKEN DOWN SNIPER'S RIFLE. (X)

Mike slings his rifle over his shoulder on its strap, grabs the pistol, closes the case on the sniper's rifle. And exits with it. (X)

The room is still, quiet for several moments, then Hobbes drops from his hiding place. He stands coiled, listening. His eyes going to his empty suitcase, the gun case. Then he spins when:

CONTINUED

24 CONTINUED:

24

MIKE (O.S.)  
Boom, you're dead.

ANGLE ON MIKE

He's stepped slyly back into the doorway, obviously just waiting for Hobbes to reappear. Maybe he even knew he was up there. Mike has the pistol on Hobbes, moving at him. Casual bravado.

MIKE  
Let's have the watch.

Hobbes is locked onto Mike, eyes watching, for an opening.

MIKE  
Just as happy to take it off a  
dead man. LET'S GO!

Hobbes slowly takes the watch off, hands it to Mike.

MIKE  
Pockets. Empty em.

Hobbes pulls out his wallet, but Mike doesn't want it. Hobbes holds it, goes into his front pockets, pulls out coins. Nope.

MIKE  
Shirt pocket, Dick.

ANGLE ON HOBBS' SHIRT POCKET

Hobbes' hand reaches in reluctantly, removing a small velvet sleeve. PANNING UP TO HOBBS' FACE.

HOBBS  
This is my wedding ring.

MIKE  
Well, I'm touched.

Mike motions that he wants it, and reluctantly Hobbes hands it over. Mike smiles, opens it, and in that instant Hobbes pounces. Knocking Mike backwards on the ground. Hobbes on top of him delivering a hard blow to Mike's face, but Mike hits him right back with a pistol rake hard across Hobbes' face. Hobbes taking the blow, then his hands going instinctively for the gun. Banging it once, twice, three times quick on to ground, until it releases from Mike's hand and goes skittering --

CONTINUED

24 CONTINUED: (2)

ANGLE ACROSS THE ROOM

The gun skitters into f.g. TILTING UP to find Hobbes scrabbling after it. Grabbing it, wheeling -- finding Mike back on his feet with his automatic weapon on Hobbes. Now both men have guns on each other. Circling.

HOBBS

Just the ring. All I want.

MIKE

I coulda killed you. Shoulda.

Circling. Two warriors looking for an advantage. When the HEAVY THWAP THWAP THWAP of a fast incoming chopper beats the air.

MIKE

Now we're both gonna die.

On Hobbes' slight flinch at this, Mike breaks. He's closest to the door. A moment's hesitation from Hobbes and he's gone.

25 EXT. QUONSET HUT - MORNING - CONTINUOUS

Mike sprints PAST CAMERA as Hobbes bursts out the door in the b.g. Running after Mike, gun aimed.

HOBBS

HEY!! HEY!!!

HOBBS' MOVING POV OF MIKE

Out ahead of him. No intention of stopping. When CAMERA PANS UP to the INCOMING CHOPPER. Low and fast and -- FIRING A MISSILE at:

RESUME HOBBS

Reacting to the missile, then to the quonset hut behind him BLOWING INTO A MILLION FIERY PIECES. As the chopper zooms just over Hobbes head, banking just over the fiery explosion.

ANGLE ON HOBBS THROUGH THE FIRE

Staring at the explosion in disbelief, AS MILITARY VEHICLES appear behind him on the road in the b.g. FIRING ON HIM.

MOVING WITH HOBBS

Wisely, he runs. Sprinting, in the direction Mike lit out in. To the grove of trees. As GUNFIRE chews his path. Passing us now, so we're following him. Into the trees where we see the MEN, WOMEN and CHILDREN out ahead of him. Running for their lives.

CONTINUED

25 CONTINUED:

25

CHOPPER POV OF ACTION

Of Hobbes and the rag tag mob running into the trees. Letting go machine gun fire at the fleeing mob. It CHEWS THE GROUND.

MATCH CUT TO:

HOBBES

The line of chopper fire RIPS ACROSS THE GROUND nearby. Hobbes running next to ANOTHER MAN, when MORE GUNFIRE CHEWS THE GROUND near them. In a line at them, when -- A BULLET HITS THE MAN in the LEG, causing him to stumble forward and fall. Hobbes stops, working on instinct. He grabs the man's arm, pulling him up into a FIREMAN'S CARRY when the man is SHOT AGAIN. In the BACK. But this time, something different happens. The body becomes DIGITAL SIGNAL, implodes, and DISAPPEARS. Right beside:

HOBBES

Reacting. Stopping, spinning. Trying to make sense of what just happened. But GUNFIRE sends him running again.

26 ANGLE THROUGH THE TREELINE -- (SHORT TIME OUT)

26

The chopper touching down in a flat, grassy area. Its passenger, dressed in camo fatigues, exiting the aircraft. It's the POV of:

HOBBES

He's well-hidden in some brush. Watching:

RESUME POV OF CHOPPER

The passenger moves out, away from the chopper and we recognize a familiar face. It's WATERS. The man Hobbes saved in Sarajevo. He wears CAMO FATIGUES, RED BERET. (What the others wear, too.)

RESUME HOBBES

Recognizing his friend. Hesitating for a moment, then standing up out of the low bushes, and:

HOBBES

Waters! Hey... Waters!

(takes a step out)

Hey, it's Hobbes. Tom Hobbes --

A GUNSHOT rings out from somewhere o.s. and Hobbes takes a hit. Blood squibbing out from his arm. Hobbes looks at the wound, the blood coming out. Then he drops.

CONTINUED

26 CONTINUED:

NEW ANGLE IN LOW BUSHES

As Hobbes hits. Shaken, rolling onto his back. SOUND BLEEDING AWAY as he lays there, waiting for the soldiers. Waiting for them to come find him. When a face appears above him: A WOMAN'S FACE. A pretty face, but one that's known the battlefield.

She stares down at Hobbes. Then moves out of his line of sight. And in a moment he's being dragged into the low brush.

OBJECTIVE ANGLE

As Hobbes is dragged by the mysterious woman. Into the low brush. Right out of sight. And on this image:

END OF ACT ONE

---

M.G. WAGNER



ACT TWO

FADE IN:

27 ANGLE DOWN ON TOM HOBBS

27

He looks woozy, his eyes coming open, working for focus. On:

THE MYSTERIOUS WOMAN

Call her FLORENCE. She rips open Hobbes' shirt where he's been wounded. Working quickly, expertly. Revealing the BLOODY WOUND. (X)  
(X)

HOBBS

Who are you? What is going on?

(off her non-response)

Are you military? Is this the  
game? Am I in Harsh Realm?

Florence looks up from her ministrations at each question, then looks away. Not answering. Signalling nothing. She's laid A FIRM HAND on Hobbes' wound during this removing it. REVEALING... (X)  
(X)

... the wound is HEALED. Hobbes looks at this in dazed confusion before he realizes Florence is up, scrambling off in the low brush. Hobbes tries to sit up, using his arm for the first time, wincing in pain. But he gets to his feet. (X)  
(X)

EXT. FORESTED GROVE OF TREES - LATE DAY

Hobbes stands up. He's in a different part of the woods than he was when he was shot. Deeper inside, away from the tree line. There is no military presence now, not a gunshot or a sound. There is no one around. Including Florence, who in the space of a few seconds somehow impossibly disappeared on Hobbes.

Hobbes stands looking, then bends and picks up the pistol from the ground where he lay. It's all so weird and eerie that Hobbes doesn't quite know what to do. So he runs off, fast as he can.

CUT TO:

28 EXT. FT. DIX, NEW JERSEY - BASE HOUSING - LATE DAY

2

HIGH ANGLE, from which we see Hobbes run into his familiar neighborhood from between houses. CRANING DOWN as he does, revealing the street, and what is quite unfamiliar now.

SMOKE curling up in f.g. precedes the reveal of a car which is turned over in the middle of the street. It is one of many cars on the street, all stripped or burned out. A whole neighborhood we realize, as we start pulling out details, that resembles more a war zone than a military base. More Bosnia than New Jersey.

CONTINUED

28 CONTINUED:

CLOSE ON HOBBS

Though he ran out onto the street, he's slowed now into a walk. Taking in the scene as if in a dream. Or a nightmare, which is what his life seems to have become. And though his training as a soldier might advise otherwise, Hobbes breaks into a run again, right down the middle of the street. Heading for:

29 INT. HOBBS RESIDENCE - LATE DAY

The same shot through the front window. This time with Hobbes running up the front walk, whipping the door open.

HOBBS  
Sophie!? Sophie?!

He bolts PAST CAMERA moving into the hall leading to the bedroom. Disappearing, then quickly reappearing. Angered now.

HOBBS  
WHAT THE HELL IS GOING ON?!

Coming from Hobbes, the words sound, well, harsh. In spite of his capabilities as a soldier, his quiet heroism and his love for his girl define the essence of his nature. Making this moment all the more human, and painful. Then Hobbes turns, listening. There's a sound. VOICES. From the rear of the house.

HOBBS  
Sophie?

CUT TO:

30 EXT. HOBBS RESIDENCE - BACK OF THE HOUSE - LATE DAY

Hobbes bursts out the back door, onto the back stoop. His hope turning to something else. Stopped by what he sees:

ANGLE ON BACK YARD

There's a detached garage on an alley, some brown, weedy lawn and garden between this and the house. Deep in the yard, PEOPLE are rooting around in the bushes; in the garage itself, and in the alleyway beyond this. We can't see their faces at this distance, but they're dressed in rags. Looking for something.

CLOSE ON A CLUMP OF BUSHES

A SMALL DOG flushes, past a grasping searcher. On the run.

CONTINUED

30 CONTINUED:

30

CLOSE ANGLE ON HOBBS

Reacting to this, with surprise. Recognition.

RESUME BACK YARD

Running for his life, as it were. A COMMOTION OF VOICES, as the searchers break into chase. Like dogs flushing a fox. Running at:

LOW ANGLE CAMERA CHASING THE GROUP

We're low on their legs, backs. Right among them. Chasing the dog -- which has made his break -- RIGHT FOR HOBBS. Running across the backyard, up the steps and right past him into the house. Barking at his pursuers out of sheer terror.

The pursuers following him, RIGHT INTO HOBBS, as if he's not even standing there. Hobbs holding his ground, blocking their way, fighting them off. A man protecting his domain.

HOBBS

Hey, back off!! Go on!! Go!!

Hobbs pushing, fighting. There're no punches being thrown here. (X)  
 These people simply want past Hobbs. They're after the dog.

HOBBS

This is my house!

Only when Hobbs is able to pull his pistol, cock it, pointing at the head of the leader, does the unruly group back off.

HOBBS

And that's my dog --

ANGLE OVER HOBBS TO THE GROUP

(X)

who stands at the end of his barrel. We see they're horribly (X)  
 disfigured with RADIATION BURNS. Their breath raspy, wet. Their (X)  
 language unintelligible, as they voice something at Hobbs. (X)

HOBBS

I said get outta here!!

And they do, afraid only of the gun. Backing away. Moving off, heading back for the gate leading into the alley.

RESUME HOBBS

Weirded. And can it get any weirder? His eyes are still flashing, with rage... and wonder. Then, turning:

CONTINUED

30 CONTINUED: (2)

3

HOBBS

Dexter --

CUT TO:

31 INT. HOBBS BEDROOM - ANGLE FROM UNDER THE BED - LATE DAY

3

Hobbes bends in, finding the little mutt panting furiously.

HOBBS

Dexter? Hey... it's me.

Hobbes reaches under the bed and the dog licks his hand.

NEW ANGLE ON HOBBS, AS HE RISES UP WITH THE FRIGHTENED DOG (X)

which is now licking his face. And the tears that are coming now. (X)

ANGLE ON THE BED SHELF/HEADBOARD

Previously we saw photos of Hobbes, Sophie, the dog. Not now. (X)  
Only the dusty headboard, a gutted front page from 1995. (X)

ANGLE UP ON HOBBS

HOBBS (V.O.) (X)

My dearest Sophie... I know it  
can't be, but it all seems so  
real. (X)  
(X)  
(X)  
(X)

CUT TO:

32 EXT. FT. DIX, NEW JERSEY - BASE HOUSING - LATE DAY

The corner where the little white church sits. It's now a faded  
ruin in the bombed-out neighborhood. CAMERA FINDS HOBBS, coming  
up the street. Dexter the dog toodling beside him. (X)

HOBBS (V.O.) (X)

Is this what the world will (X)  
become? People starving, living (X)  
like animals? Is this nightmare (X)  
I'm in only a mistake away? How (X)  
do I get out of here, Sophie? (X)  
How do I get back to you? All I (X)  
can think is I must finish the (X)  
game. I must find Santiago. (X)Approaching the church, he reacts to its dilapidation -- and the (X)  
music coming from inside. HEAVY METAL. Rob Zombie's SUPERBEAST.

CONTINUED

32 CONTINUED:

32

Hobbes takes in CRUDELY MODIFIED CARS on the dead lawn. Sheets of slotted steel welded over windows. Right out of Mad Max. (X)  
(X)

CUT TO:

33 INT. CHURCH - LATE DAY

33

The music's loud in here. What was a nice little place of worship has been transformed into a provisional nightclub. A brothel. A hooch. Or maybe the last stop before hell. WOMEN in various trashy lingerie move about through the male clientele. No doubt what they're selling. Like everyone we've seen in this world (save for the military), the men wear dirty biker rags, though, to a man, they all have military length haircuts.

CAMERA FINDS HOBBS moving through this scene, his little dog under one arm. Like Bo Peep threading a wolf pack. We notice the looks as he passes -- fixed and hungry stares -- AT THE DOG.

ANGLE ON

the pulpit. Where there is an elaborate bar, shoulder to shoulder men bellied-up. CAMERA TRACKING ALONG the backs of these men to THE BARTENDER taking A WEDDING RING from:

REVERSE ON MIKE

The man who stole the ring from Hobbes. Who's proffering it.

MIKE

Karat at least. Sparkles like a virgin's teardrop.

BARTENDER

Where'd you get it?

HOBBS (O.S.)

He stole it from me.

CAMERA ADJUSTS to REVEAL HOBBS behind Mike, pistol at his head.

HOBBS

I'd like it back, please.

Mike laughs, doesn't turn around. Hobbes cocks the gun.

MIKE

I'd swear I just heard somebody cock a gun in your bar, Keep.

CONTINUED

33 CONTINUED:

3

ANGLE OVER MIKE TO THE BARTENDER

Who draws a sawed-off from under the bar, has it pointing at:

RESUME HOBBS, OVER MIKE

Reacting to this, and to the sound of as many guns as there are men in the bar COCKING behind him. Hobbes flinches, but remains.

MIKE

But one rule in this cesspool  
and you done broke it, Dick.

HOBBS

I just want what's mine.

MIKE

Lose the gun and it's a  
conversation. Don't and they  
kill you. I get to eat your dog.

A moment of violent tension follows. Hobbes is screwed either way and he knows it. Finally, he uncocks the gun, lowers it. Followed by a symphony of this sound behind him, Mike turns.

MIKE

Ruined my dinner plans.

HOBBS

I'm not leaving here without  
that ring. I'm telling you now.

MIKE

That's fine, but you should be  
talking to the man who owns it.

Meaning the Bartender, who pockets the ring. Mike studies Hobbes, almost appreciatively. NOTICING HIS DRESSED WOUND.

HOBBS

Then how bout a drink --

(X)

BARTENDER

Pisswater in the bathroom.

Mike smiles, as the Bartender moves off to pour more drinks.

MIKE

Welcome to Harsh Realm.

Mike turns around back to the bar, away from Hobbes.

CONTINUED

33 CONTINUED: (2)

33

MIKE

Run along, GI. Maybe you'll get  
lucky and find Santiago.

This surprises Hobbes. He's feeling completely outfoxed.

HOBBES

How'd you know I was looking?

MIKE

(turns to the room)

GI asks how I know he's looking  
for Santiago --

This elicits LAUGHTER all around. Hobbes remains straight-faced.

MIKE

Everybody here's looking for  
Santiago, one time or another.

(X)

HOBBES

You can't find him?

MIKE

No. We know where he is.

HOBBES

Take me to him.

Mike laughs in Hobbes' face, turns back around to the bar.  
Hobbes stands staring at his back. Then:

HOBBES

I'll give you my dog.

We see Mike snicker, but Hobbes doesn't. Waiting for Mike to  
respond, to accept or decline. But Mike doesn't turn around.  
Finally, it's Hobbes who turns, heading quickly for the door.

CUT TO:

34 EXT. CHURCH - NIGHT

(X) 34

Hobbes busts out the front door, loud music follows him out  
until the door slams closed. He's down the steps, moving out,  
feeling angry, futile, stupid. He gets as far as the armored  
muscle car when the church door behind him bangs open. It's Mike.

MIKE

For the dog.

CUT TO:

35 OMITTED  
AND  
36

(X)  
?  
:

37 INT. MIKE'S CAR - TRAVELING - NIGHT

(X)

As makeshift inside as out. Stripped down, like a do-it-yourself stock car cum kamikaze machine. With madman Mike at the wheel. The sound of a BIG ASS blown V8 going through the gears.

(X)  
(X)  
(X)

MIKE

(X)

I take you to the fenceline.  
That's as far as I go.

(X)  
(X)

Hobbes sits in the passenger seat, holding the dog.

(X)

HOBBS

(X)

What fenceline?

(X)

MIKE

(X)

(harshly)

(X)

They tell you anything, Dick?

(X)

HOBBS

(X)

My name's Hobbes. Tom Hobbes.

(X)

MIKE

(X)

I really don't give a damn. OK?  
I can't eat it, bang it or burn  
it. I sure as hell got no reason  
to learn it. Sorry sonofabitch.

(X)  
(X)  
(X)  
(X)  
(X)

Mike navigates peering out the slit in the metal sheet that's replaced the windshield. There's slits in the side windows, too, and in the back, where we see countryside flying past. Hobbes sits looking from front to side, to front. Then finally to Mike.

HOBBS

How come there's no other cars?

MIKE

No gas, no cars.

HOBBS

What do you mean, no gas?

MIKE

Santiago's got gas. Santiago's got any damn thing he wants. I got what I can make or steal.

HOBBS

What about the military?

CONTINUED



37 CONTINUED:

37

MIKE

Santiago's.

HOBBES

He controls the army?

MIKE

He controls everything. It's all his. And if it isn't it will be.

HOBBES

That's who was shooting at us?

He turns to Hobbes, looks at him like he's the babe of the woods.

HOBBES

They didn't tell me much.

MIKE

Don't much matter. Fool's a fool, and you're on your way.

HOBBES

Why're you so afraid of him?

MIKE

(long beat)

I once saw him bleed a man; a man sent to assassinate him. Drained him out slow. Made the man drink it. His own blood.

Hobbes is studying Mike. He's turned dark. Almost fearful.

HOBBES

But it's just a game.

MIKE

Yeah. It's just a game.

Mike won't look at Hobbes, stares straight ahead now. Off Hobbes:

CUT TO:

38 EXT. FLAT RURAL AREA - NIGHT

38

Dotted with trees, but with a sense of spaciousness. WE ARE HIGH ANGLE as Mike's car appears, coming at us. CRANING DOWN through a high double mesh fence topped with razor wire. (A stylized version of the Berlin Wall as it ran through rural Germany.)

(X)

(X)

(X)

38A INT. MIKE'S CAR - NIGHT

(X)

As the car pulls to a stop. Hobbes with his dog on his lap.

(X)

MIKE

You're on your own. Far as I go.

HOBBS

Now wait a second -- our deal was you'd take me to Santiago --

MIKE

You wanna go over that fence, it's your business. Your ass. I don't go past that fence.

HOBBS

How do I get over it?

CUT TO:

38B MIKE'S FEET

(X)

Moving out, stopping at a couple of rocks. He bends to pick them up. ADJUST to find Hobbes, dog in hand, following as Mike continues along the fenceline. In an odd manner. Until he stops.

(X)

(X)

(X)

MIKE

Right through here

ANGLE FROM OPPOSITE SIDE OF THE FENCE

As Mike takes aim, then throws the rock THROUGH THE FENCE, as if it weren't really there. It lands with a thump in f.g.

MIKE

Glitch in the software.

RESUME HOBBS

More weirdness. Hobbes reaches out to touch the fence, not far from Mike, and his dog STARTS BARKING, as if in warning. In fear.

MIKE

Not there, a-hole.

Mike takes the second rock, throws it at the fence where Hobbes was about to touch it. It goes through the first layer of metal mesh and BURSTS INTO FLAMES. There it lies on the ground between the two fences, a BURNING ROCK. Hobbes stares at it, then:

CONTINUE

38B CONTINUED:

381

NEW ANGLE ON HOBBS (CGI SPFX)

He steps to the appointed spot, puts a hand out tentatively. IT GOES THROUGH. It's weird, but he grasps the concept. Primed as he is now by all the weirdness he's experienced. Hobbes starts to take a step, when he feels a hand on his shoulder.

MIKE

Uh, we had a deal. The dog.

HOBBS

Welcome to Harsh Realm.

Hobbes turns on Mike, starts to the fence, when -- lightning quick -- Mike steps behind him and -- whip snap -- grabs Hobbes' gun from his waistband. Points it at the back of Hobbes' head.

MIKE

I'LL DO IT!! I'LL DO IT!!

Hobbes ignores him, walks MAGICALLY through the double layers of fence, back to Mike and his aimed gun. Mike raises his aim over Hobbes' head and PULLS THE TRIGGER, as if to fire a warning shot, but it only CLICKS. As Hobbes makes it to the other side.

MIKE

How many times have I saved your life? Sorry bastard. What do you care. You're gonna die anyway --

Hobbes walks parallel to the fence. Mike shadows him, PISSED OFF.

HOBBS

(dangles Mike's keys)  
Least I know where you'll be.

MIKE

HEY!! You think it can't be hotwired in a second --

HOBBS

If it could, you'd be doing it.

MIKE

Sonofabitch! I got somewhere to be. I got travel plans -- HEY!!

But Hobbes has turned his back on Mike. Puts the dog down. Little Dexter trotting along behind him. Mike fuming, as:

CUT TO:

## 39 EXT. HILLTOP - NIGHT

Actually, we're just below the hilltop. CAMERA hugs the ground, CLIMBS to REVEAL A WIDE PANORAMA OF SPARKLING CITY LIGHTS. After where we've been, it might as well be the Emerald City. Or PHILADELPHIA, which is what we'll play. CAMERA TRACKS LATERALLY along the ridge, FINDING A MILITARY VEHICLE in f.g. And A SENTRY.

CLOSER ANGLE ON THE SENTRY

Dressed in army fatigues, with a patch on his shoulder. A familiar logo on it -- THE CROSSED SWORDS. What we/he saw in Sarajevo. He's scanning the darkness, GUN holstered, when:

DEXTER THE DOG trots up to him, coming up the hillside. Stopping a few meters away and having a seat. Staring up at the Sentry.

SENTRY

Now what are you doing out here?

(kneeling to Dexter)

Let's see who you belong to --

When -- WHAP -- the Sentry's hit from behind. In one quick move, Hobbes has his weapon, sticking it in the man's face.

HOBBS

Where can I find your C.O.?

CUT TO:

## 40 EXT. PHILADELPHIA - TALL GLASS TOWER - NIGHT

TILTING DOWN the luxury condo, spiring some 40 stories into the night sky. To the port cochere where A CAMO HUMVEE pulls in.

CLOSER ON HUMVEE -- LOW ANGLE

A PAIR OF MILITARY BOOTS swing out. TILTING to MAJOR MEL WATERS.

DOORMAN

Evening, Major Waters.

He gives the car over to the DOORMAN, moves to the building.

CUT TO:

## 41 INT. TALL GLASS TOWER - WATERS' CONDO - NIGHT

KEYS in the lock, then the door opens into the condo. Waters enters, as a FAMILIAR PISTOL enters frame.

(X)

HOBBS

Lieutenant Waters. Ten hut.

CONTINUED

41 CONTINUED:

41

ANGLE TO INCLUDE HOBBS

Holds the gun to Waters' head. Fired up. Flipping on the lights. (X)

WATERS

Hobbes? Hobbes, is that you? (X)

(ventures a peek) (X)

Oh, Lord -- they sent you. They (X)

gave you the mission, too. (X)

HOBBS

Friend or enemy, Mel? Which one? (X)

WATERS

You stupid... Hobbes. Dammit --  
you gotta get outta here --

HOBBS

Where's Santiago? (X)

WATERS

Oh Mother Mary, you are -- (X)

You don't get it, do you?! (X)

(nervous laughter) (X)

Do you know where you are? (X)

HOBBS

Harsh Realm.

WATERS

No, your consciousness is in  
Harsh Realm. You -- your body --  
it's back there at Ft. Dix. Laid  
out on some slab, being fed (X)

through a tube. Army's telling (X)

your friends and family you're (X)

MIA. On a classified mission. (X)

HOBBS

What are you talking about?

WATERS

The "Game." Get in, get out, get (X)

Santiago -- it was all a

freakin' lie, Hobbes! It's no

game!! And there's no gettin' (X)

out!! No goin' home!!

(off Hobbes)

I got the same freakin' mission.

HOBBS

Then what are you doing here?

CONTINUED

41 CONTINUED: (2)

4

WATERS

Whattayou think? Saving my ass.  
So I don't have to live like  
some dog out in the bush.

HOBBES

Army's got a name for that --

WATERS

THERE'S NO OTHER WAY?!  
(extremely nervous)  
Get outta here Hobbes. Go. You  
stay here and you're a dead man.

HOBBES

Why am I a dead man?

WATERS

Because my orders are to kill  
you! And I don't follow orders  
I'm a dead man! Get it, Hobbes?!

HOBBES

(dark sarcasm)  
Yeah. I think I do.

WATERS

You saved my life! Hobbes. Now  
I'm saying yours. Go. Leave,  
before my wife gets here. I'll  
come find you, Hobbes. I'll help  
you, but not now. Not now --

(X)

(X)

(X)

Hobbes stares at his old friend, sees the fire in his eyes. He starts for the door when KEYS sound in it. Both he and Waters freeze. Big tension -- then the door opens. IT'S SOPHIE -- Hobbes' fiance. And off Hobbes reaction to this:

END OF ACT TWO

ACT THREE

FADE IN:

42 INT. TALL GLASS TOWER - WATERS' CONDO - NIGHT

42

Sophie is still in the doorway, keys in the lock. Looking at Waters, her "husband", and Hobbes. From one to the other.

HOBBS

Sophie...?

SOPHIE

Mel? Who is this?

WATERS

Listen to me, Hobbes -- it's not her. She's VC --

HOBBS

(spitting venom)

You married her? You married her?

WATERS

She's a Virtual Character --  
Hobbes. It doesn't matter --

HOBBS

The hell it doesn't!

SOPHIE

Who are you?!

Hobbes pulls the Sentry's gun, points it at Waters.

HOBBS

Tom Hobbes. Your fiance.

Off Sophie:

CUT TO:

43 EXT. PHILADELPHIA - TALL GLASS TOWER - PORT COCHERE - NIGHT

43

ANGLE ON FRONT DOOR where, through the glass, we see Hobbes, arm (X)  
and arm with Sophie, disguising the gun he has pressed to her (X)  
ribs. Leading her past the unsuspecting Doorman. They exit into (X)  
the port cochere. We see now Hobbes has traded his fatigue (X)  
jacket for a civilian one. Something out of Waters' closet. (X)

HOBBS

I don't like doing this, Sophie,  
but I don't see any other way --

CONTINUED

43 CONTINUED:

SOPHIE  
 (scared, pissed)  
 Just don't hurt me --

(X)

Hobbes cringes, though Sophie can't see this. He'd never hurt her. Pushing her out toward the street.

(X)

CUT TO:

44 EXT. PHILADELPHIA - CITY STREET - NIGHT

A downtown city street just like any populous city. Traffic and pedestrians, but absolutely no litter, strife, vagrants or homelessness. No graffiti, no sign of decay or decline. Clean.

A CITY BUS is coming TOWARD CAMERA, and as it passes we see a portrait of OMAR SANTIAGO on its side. With the words: ONE PEOPLE, ONE NATION, ONE SANTIAGO. Passing us, as we MATCH TO:

CAMERA FINDING HOBBS AND SOPHIE pushing quickly up the street. Still arm and arm. Moving past unsuspecting citizens.

(X)

(X)

SOPHIE  
 Where are you taking me?

HOBBS  
 I don't know. But I'm not leaving you here with Waters.

SOPHIE  
 What do you have against my husband?

HOBBS  
 He's not your husband.

(X)

(X)

(X)

With his free hand, Hobbes removes his wallet from his coat. Flips it open to the LAMINATED PICTURE of Sophie we saw earlier. Showing it to her. And it strikes Sophie, but not the right way.

(X)

(X)

(X)

SOPHIE  
 Where did you get that?

(X)

(X)

HOBBS  
 Your middle name is Anne. You've got two sisters and a brother, Sam. In the real world they're going to be in our wedding.

SOPHIE  
 I think you need help.

(X)

(X)

CONTINUED



44 CONTINUED:

44

Hobbes looks away, pained. As his eyes go to:

(X)

HOBBS' POV

(X)

Coming into view over the tops of the buildings is a LARGE, BLACK DIRIGIBLE. Like a silent watchdog over the city.

(X)

(X)

RESUME HOBBS, SOPHIE

(X)

Hobbes reacting to this. Sophie knowing it means help on the way. And SQUEALING TIRES draw their eyes to the street, where:

(X)

(X)

THEIR POV

(X)

More HUMVEES are rounding a corner up ahead.

(X)

REVERSE ON HOBBS, SOPHIE

(X)

As Hobbes thinks fast, pushing Sophie into the entrance/driveway of an underground parking garage that is just to their side.

(X)

(X)

PUSHING HER OUT OF SIGHT behind a concrete wall. As the Humvees race past - VROOM, VROOM, VROOM --

(X)

(X)

Tense beat, then HOBBS' appears from behind the wall, looking up at the dirigible, back at the receding Humvees. Then he swings Sophie out, pulling/pushing her into the street. Across the street. On the run, as it were. As they exit frame, we:

(X)

(X)

(X)

(X)

CUT TO:

45 OMITTED

AND

(X)

(X)

(X)

(X)

46A INT. CLASSICAL GOVERNMENT BUILDING - A HALLWAY - NIGHT

(X) 46?

CAMERA TRACKING ON A MAN'S BACK. We don't see his face yet, but the few Republican Guardsmen moving toward him in the hall, salute him. Astride him are two AIDES DE CAMP.

(X)

(X)

(X)

WOMAN'S VOICE (O.S.)

(X)

Colonel Santiago.

(X)

The voice stops the men, turns them. CAMERA PUSHING on the center man's face. He is COLONEL OMAR SANTIAGO. Looking at:

(X)

(X)

HIS POV

(X)

Moving up the hall is A WOMAN in fatigues, red beret. She is LT. COLONEL JAMIE TARSES. Attractive but with a military bearing.

(X)

(X)

Moving up behind her is Major Waters, looking guilty, shamed. Astride him are other Republican Guardsmen.

(X)

(X)

CONTINUED

46A CONTINUED:

4

ANGLE TO INCLUDE COLONEL SANTIAGO (X)

Reacting to this. Already doing damage assessment. His steely eyes and bearing project and command instant respect. And fear. (X)

SANTIAGO (X)

Lt. Colonel? (X)

LT. COLONEL TARSES (X)

Sir, a man broke in to Major Waters' home, abducted his wife. (X)

Santiago's jaw tightens, looking to Waters who has a nasty, swollen cut on his face. He's rubbing his wrists, which have restraint burns on them. He looks beaten in every way. (X)

SANTIAGO (X)

(to Waters)

Who is he? (X)

WATERS

Tom Hobbes. He's an assassin.

SANTIAGO (X)

How did he get in the city? (X)

Waters shakes his head. Santiago's jaw clenches. Angered. He turns to Lt. Colonel Tarses, the others standing by. (X)

SANTIAGO

Okay, bring him in.

Santiago turns on a heel, marches off. He's spoken. Off this: (X)

CUT TO:

46B EXT. CITY SIDE OF FENCELINE - NIGHT (X)

CLOSE ON DEXTER. Lying with his head down on the cold ground when something makes him stir. He's on his feet. Barking, at: (X)

ANGLE INTO TREES, DARKNESS (X)

We don't see anyone for several moments... until Sophie comes into view, coming over a rise. Followed closely by Hobbes. (X)

HOBBS

Dexter. Shh. Quiet. (X)

Moving TO CAMERA, Sophie sees something that PANICS her. Hobbes grabs at her as she tries to turn back. She's hitting him, as: (X)

CONTINUED

46B CONTINUED:

46I

SOPHIE

Let me go!! Let me go!!

(Hobbes grabbing her)

Don't make me! Not over there!

(X)  
(X)  
(X)  
(X)

REVERSE ON SCENE

(X)

We see THE FENCELINE just beyond them, as Sophie continues to struggle with Hobbes. He subdues her now, holds her firm. Trying his best not to hurt her, even as she continues to struggle.

(X)  
(X)  
(X)

SOPHIE

You can't take me past the fence.

(X)  
(X)

HOBBES

-- I know a way through.

(X)  
(X)

SOPHIE

-- No! No! Let me go!! Why are you doing this to me ---

(X)  
(X)  
(X)

HOBBES

I'm trying to save you.

(X)  
(X)

SOPHIE

You are INSANE!!

(X)  
(X)

If Hobbes didn't think he was doing the right thing this would be breaking his heart. It hurts, nonetheless. But he's determined. Pushing her forward, against her will. To the fence.

(X)  
(X)  
(X)

47 OMITTED

CUT TO:

(X)

48 EXT. DOUBLE FENCELINE - NIGHT

(X) 48

CAMERA COMING OFF MIKE'S CAR, right where Hobbes left it. Though Mike is nowhere to be seen now. CAMERA FINDS Hobbes and Sophie and Dexter. At the fenceline, heading toward us. (NOTE: Shot will pick them up on this side of the fence to SAVE CGI MONEY.)

(X)  
(X)  
(X)  
(X)

Hobbes pulling a fighting mad Sophie into f.g., where he's going to put her into the car. Which he does. Opening the door, pushing her in. Dexter jumping in, too. But when Hobbes slams the door shut, he's suddenly PULLED OFF HIS FEET.

(X)  
(X)  
(X)  
(X)

NEW LOW ANGLE

(X)

Where Hobbes hits the ground, flat on his back. Mike has ahold of his feet, and is scabbling now to get out from under the car, where he was hiding. Climbing on top of Hobbes.

(X)  
(X)  
(X)

CONTINUED

48 CONTINUED:

4

But Hobbes is too quick. He's got the pistol in Mike's face. (X)

HOBBS (X)  
Get off me. (X)

MIKE  
Just gimme my keys. All I want. (X)

HOBBS  
GET OFF!! (X)

Mike does. What choice does he have. Rising up now, raising his hands. His eyes going to Sophie, FLASHING. As Hobbes rises, too. (X)

MIKE (X)  
Who's this?! (X)

HOBBS  
She's my future wife. (X)

Mike looks at Sophie, who looks anything but in love.

MIKE  
Let her go. Let her go back --

HOBBS  
She's coming with me

MIKE  
GET OUT OF MY CAR!! (X)

Sophie opens the door. Hobbes jumping on this. (X)

HOBBS (X)  
You're coming with me! (X)

Though he doesn't point the gun at her, the threat is there. But Sophie steps out of the car now, tentatively. Dexter is BARKING. (X)

HOBBS (X)  
Get back in the car! (X)

But she doesn't. Looking for her chance to run. (X)

MIKE  
Let her go. Let her go or they kill us all. You want to see how. (X)

Mike steps unexpectedly at Sophie, ripping her blouse down at the shoulder. It's a violent move, completely unanticipated. (X)

MIKE  
They can track her right to us. (X)

CONTINUED

48 CONTINUED: (2)

48

SOPHIE

The top of her right breast exposed, where, subcutaneously, we see THE OUTLINE OF A THIN METAL PLATE, embossed with a UPC CODE that subtly ripples the skin. CAMERA COMING OFF THIS to Mike.

(X)

MIKE

You set it off coming through the fence.

(X)

(X)

(X)

ANGLE TO INCLUDE HOBBS

(X)

Gun still on Mike. His mind racing. What to do...

(X)

HOBBS

She's coming with me.

(X)

(X)

Mike stares at Hobbes, realizing that he has no choice.

MIKE

I'm gonna eat that dog yet.

CUT TO:

49 EXT. WOODS - NIGHT - SHORT TIME LATER

49

WIDE in the moonlit forest. CAMERA GLIDING across the forest floor, to AN OPENING. Diving into this, as we:

CUT TO:

50 INT. UNDERGROUND TUNNEL - NIGHT

50

A SINGLE LAMPLIGHT illuminates Dexter the dog. PANNING TO Mike, who looks at Dexter with sidelong menace, while using a candle flame on a SCALPEL. Sitting center room, with A MEDIC KIT. This is Mike's lair, his hideout. Spare, minimal and transportable.

MIKE

I was right. You are a fool.

ANGLE TO INCLUDE SOPHIE, HOBBS

Sophie sits, blouse ripped, glaring at Mike. Hobbes pacing. Surveying the room, its tunnels running off in either direction.

HOBBS

Just get that thing out of her.

MIKE

You love her you'd let her go.

CONTINUED

50 CONTINUED:

HOBBES

She's meant to be with me --

MIKE

Even if it gets her killed?

HOBBES

Difference does it make to you?!

MIKE

No difference to me. Hell...

HOBBES

She's just a virtual character,  
isn't she!? She's nothing to  
you. So quit busting my balls.

Hobbes stands over Mike, yelling. Then he sees something in the  
medic kit Mike's got open. He reaches in, grabs DOG TAGS.

QUICK INSERT OF MIKE'S DOG TAGS IN HOBBES' FIST

They read LANCE CORPORAL MIKE PINNOCHIO, etc.

RESUME HOBBES

HOBBES

Pinnochio? Your name's Pinnochio?

In a flash, Mike spins and has the scalpel up under Hobbes' neck.

MIKE

You forget that name. Wipe it  
from memory. You understand me?  
There're people who think I'm  
dead. I wanna keep it that way.  
(off Hobbes)

MIKE

We're not like her. Like the VC.  
We have consciousness of who we  
are. We know this isn't real.

SOPHIE

Reacts to this. Listening intently. Intensely.

HOBBES

Then why does it matter?

MIKE

It's all that matters. Because  
Harsh Realm is all that matters.

(X)  
(X)  
(X)

CONTINUED

50 CONTINUED: (2)

50

HOBBS

Why? If it isn't real...?

(X)  
(X)

Mike laughs. An angry, nervous laugh.

(X)

MIKE

You're stuck here, GI. See?  
 There ain't no going back. No  
 going home. And they kill you  
 here, it's not just game over.  
 Not just some character they zap.  
 (points to his head)

(X)  
(X)  
(X)  
(X)  
(X)  
(X)

It's you. Your consciousness.  
 Your brain. Your head, lying  
 where ever they have it lying  
 back in the real world.

(X)  
(X)  
(X)  
(X)

HOBBS

There's gotta be a way out.

(X)

MIKE

Not for you. Not for me. Only  
 Santiago. He controls the game.  
 (off Hobbes)

(X)  
(X)  
(X)

And he who controls the game,  
 controls everything.

(X)  
(X)

HOBBS

What are you talking about?

(X)  
(X)

MIKE

They sent Santiago in here and  
 you know what he learned? If the  
 real world were destroyed,  
 this'd be all that's left.

(X)  
(X)  
(X)  
(X)

(off Hobbes)

(X)

So what does Santiago do? He  
 decides to destroy it.

(X)  
(X)

HOBBS

The real world?

(X)  
(X)

He lets go of Hobbes, takes the knife away. Hobbes is chastened,  
 rubbing his throat. As Mike sets back to work on Sophie:

(X)  
(X)

MIKE

They think his body's in some  
 fortified cave in Afghanistan.  
 Or some bunker dug into the sand  
 in the Iraqi desert. Where he's  
 going back and forth, running  
 the game and working on his plan  
 to bring on the Apocalypse.

(X)  
(X)  
(X)  
(X)  
(X)  
(X)  
(X)

CONTINUED

50 CONTINUED: (3)

5

Off Hobbes:

(X)

CUT TO:

51 EXT. WOODS - NIGHT - CONTINUOUS

5

Where this sequence began. CAMERA STILL NOW, waiting for... movement. SOLDIERS appear from the darkness. They are Santiago's REPUBLICAN GUARD. Appearing almost as wraiths. Silent, stealthy.

CUT BACK TO:

52 SOPHIE

5

Watching her captors like a hawk. Listening intently to:

ANGLE TO INCLUDE MIKE AND HOBBS

Sophie's hard stare unnerves Hobbes now. As Mike continues sterilizing the blade in the flame.

(X)

(X)

HOBBS

Then there's only one choice --  
kill Santiago.

(X)

MIKE

You can't. It's suicide. Fool's  
errand. You'll only die trying.

(X)

(X)

HOBBS

What about her? If she dies here?

(X)

(X)

MIKE

You never see her again.

(X)

(X)

Hobbes eyes go to Sophie, as Mike dives the hot knife into her flesh, just o.c. Sophie crying stoically, eyes on Hobbes. As we:

CUT BACK TO:

53 EXT. WOODS - NIGHT - CONTINUOUS

The REPUBLICAN GUARDSMEN move in on the position, the entrance to the subterranean room where Hobbes, Mike and Sophie are.

Using hand signals to communicate. Sneaking up on the hole with careful stealth. Then a hand signal sends one of the Guardsmen jumping into the hole, his weapon held high. A surprise maneuver, covered by the other Guardsmen in his unit, who surround the hole, guns down on:



## 54 INT. UNDERGROUND TUNNEL - NIGHT

54

The Guardsman hits the ground on his feet, spinning, whipping his weapon around at:

ANGLE TO INCLUDE THE WHOLE SPACE

Where there is no one left. Only the THIN PIECE OF BLOODIED METAL, stamped with a UPC code, that lies on the earthen floor. Which the Guardsman picks up, shows to THE OTHER GUARDSMEN who stand looking in the hole from above.

CUT TO:

## 55 EXT. SECTION OF ROAD - NIGHT

55

Where Mike's car comes out of a forest road and slides out onto a section of paved road, leading out to a civilization again. Optimally, leading down to DISTANT HARBOR LIGHTS. As we:

CUT TO:

## 56 EXT. ABANDONED DOCKS - NIGHT - SHORT TIME LATER

56

WIDE ANGLE, TRACKING THROUGH DILAPIDATED ARCHITECTURE as CAMERA FINDS Mike's car, moving at us through bombed out buildings, warehouses. COMING TO CAMERA and pulling to a stop

NEW ANGLE ON MIKE'S CAR

The driver's side door swinging open and Mike sliding out. While on the opposite side Hobbes gets out, reacting to Mike who is walking away from the car. Abandoning it, and them, as it were.

HOBBS  
Where are you going?

MIKE  
Far away. From you and Santiago.

AS CAMERA PANS HIM OVER TO THE DOCK, where an OLD STEEL-HULLED REFUGEE SHIP is docked. Loaded with CIVILIANS dressed in rags.

ANGLE ON GANGWAY

Leading to the deck of the ship, which is packed to the rails with rag tag humanity. At the base of the gangway stands THE BARTENDER, with a LATINO man who's selecting RINGS, JEWELRY from a dirty rag the Bartender has opened. They look up at:

MIKE (O.S.)  
I'm late, but I'm here --

CONTINUED

56 CONTINUED:

5

ANGLE TO INCLUDE MIKE

Striding up, stepping past the Bartender onto the gangway. Causing the Latino man to grab his arm. He's YELLING SOMETHING at Mike in SPANISH. The Bartender YELLING BACK in Spanish. Then:

BARTENDER

He says he's overloaded --

MIKE

No. Hey -- I paid you!!

Mike lunges at the Latino, grabbing at his throat. The Bartender breaking this up, with a NEW ROUND OF SPANISH YELLING.

ANGLE OVER THIS TO HOBBS

He has Sophie by the arm, pulling her over from Mike's car. As the YELLING CONTINUES. The Bartender gesturing now to Mike.

BARTENDER

Go -- he'll take one more --

HOBBS

One more where?

MIKE

South America. So long and adios, GI. Nice knowing ya --

HOBBS

Wait! One more --

BARTENDER

He's full up --

HOBBS

She's getting on this boat --

MIKE

There's no more room --

HOBBS

Let her take your place.

Hobbes has Mike stopped, listening, in spite of Mike. The Latino starts YELLING again. Moving up the gangway to leave.

HOBBS

You paid with her ring. Let her on. It's the right thing to do.

CONTINUED

56 CONTINUED: (2)

56

MIKE

The right thing to do...?

Mike's eyes go to something o.s., mid-sneer. As do the others' eyes. Hobbes turns now, too. Suddenly the Bartender runs.

BARTENDER

Adios to you all --

ANGLE THROUGH WINDSHIELD OF MIKE'S CAR

Dexter is locked in, BARKING. Through the windows, we see LIGHT BARS WHIRLING in the b.g. MILITARY VEHICLES round into view.

RESUME SCENE -- CAMERA PUSHING IN ON HOBBS, SOPHIE

Hobbes turns to her, takes her arm, pushing her up the gangway.

HOBBS

Get on the boat!! Go!!

CAMERA PUSHING ON MIKE

Eyes going from the approaching vehicles to Hobbes. And back. He could turn and get on the boat himself, but he's hesitating.

RESUME HOBBS, SOPHIE

Hobbes becomes forceful, but emotionally scaring Sophie.

HOBBS

Please, Sophie -- trust your heart. What it feels.

MIKE

I'm leaving --

Hobbes grabs Mike, preventing this. Eyes intense on Sophie.

HOBBS

You have to know. Somewhere in your heart you have to know it. Who your heart is meant for. Go now and I promise I'll find you.

She's paralyzed with fear, eyes on Hobbes. Then she turns, pushes past Mike on the gangway. Giving Mike no choice. He's given in by default. He takes off DOWN THE GANGWAY, runs for:

CONTINUED

56 CONTINUED: (3)

5

ANGLE TOWARD MIKE'S CAR

Mike making a mad dash to his vehicle, where the Bartender is already jumping in behind the wheel. As the MILITARY VEHICLES come rushing at them. Mike getting to the car, jumping in. As the vehicles skid to a stop around him. Trying to block it.

RESUME HOBBS

On the dock as the ship pulls back, the gangway falling into the water. No time to deal with it now. Hobbes oblivious to the military action, shadowing the backing boat, eyes never leaving:

HOBBS' POV OF SOPHIE

On board, eyes on Hobbes. Unsure of him, but believing somehow.

RESUME MIKE'S CAR

Doing a POWER 180 in place. An evasive maneuver. Dodging skidding military vehicles, running a gauntlet. Some of the military vehicles doing their own power moves, skidding turns, and giving chase. TWO HUMVEES bypass this action, heading for:

HOBBS

Intent on Sophie. Not on the approaching vehicles, whose HEADLIGHTS are hitting him.

(X)  
(X)

NEW ANGLE ON HOBBS

(X)

Republican Guardsmen piling out of the Humvees now, running at him. But Hobbes makes no effort to resist. Turning from Sophie and the boat. Letting the Guardsmen swarm him. As we:

(X)  
(X)  
(X)

END OF ACT THREE

NG

WAGNER

ACT FOUR

FADE IN:

57 EXT. ARMORY COMPOUND - MORNING

57

The military vehicles we saw at the docks are pulled into formation. Guardsmen are here in force, moving about the compound. Some have LEASHED DOGS, straining at their leads. German Shepards, with supernatural GLOWING RED EYES. Some kind of computer creation. But all attention is focused on one thing:

ANGLE ON HOBBS

who we REVEAL in the center of the compound's courtyard. Held here by several Guardsmen. Another Humvee pulls into the courtyard, stops abruptly not far from Hobbes. The doors open and OMAR SANTIAGO exits. As does Major Waters. Santiago doesn't let his eyes go to Hobbes, even as he's moving toward him.

SANTIAGO

Lt. Hobbes. Welcome to the Realm.  
(thin smile)  
I hear you intend to kill me.

HOBBS

I had orders. To win the game.

SANTIAGO

Well, you've lost the game, Lt.  
To make certain your loss and my  
victory, I should kill you.  
Would that not be advisable?  
Kill your enemy dead lest he  
rise up strong with spite.

Hobbes does not answer, full of obvious spite himself.

SANTIAGO

Spite, Lt. Hobbes, is not what  
drives me, but my enemy. The men  
who sent you here with a lie.

HOBBS

What lie is that?

SANTIAGO

I provide for my people, Lt. A beautiful way of life, void of storm and strife. Could you find such a true thing in the real world.

Hobbes' eyes go to Waters, seeing the fear in them. And anger.

CONTINUED

57 CONTINUED:

5

HOBBES

How about outside the fence?

SANTIAGO

Those people are just on the  
wrong side. As were you Lt.  
Hobbes. You must see that now.

Hobbes' eyes go to another vehicle which is pulling up behind  
Santiago. A stakebed truck, in the back of which ARE PEASANTS.

SANTIAGO

They sent you on a mission from  
which you can't return. They  
sent me here, too, Lt. To play  
the game. To fight their war.  
But it can't be won.

HOBBES

And you'll make certain it won't.

(X)

(X)

SANTIAGO

Who says that?

(off Hobbes' silence)

These are lies to take it away  
from me. What I've created here.  
I'm going to prove that to you.

(X)

(X)

And then Hobbes sees something that makes his heart sink.

HOBBES' POV

Sophie is among the peasants, the captives.

RESUME SANTIAGO

He knows what Hobbes sees without turning around.

N.G. SANTIAGO

You can have it all here, Lt.

And off Hobbes, wondering what he means by this, we:

CUT TO:

58 EXT. TALL, CLASSICAL STONE GOVERNMENT BUILDING - NIGHT

To establish. Under:

CONTINUED

58 CONTINUED:

58

ANNOUNCER'S VOICE OVER  
Here amidst the safety and  
security of the city...

CUT TO:

59 A TV MONITOR

59

Where images of clean and safe urban environments dissolve into one another. Shiny, happy people. As the Announcer continues:

ANNOUNCER'S VOICE OVER  
... opportunity and an ideal way  
of life exist in harmony with a  
natural world that is expanding  
outward each and every day...

The images dissolve into new images of construction in what we take to be the new suburbia. A la Calabasas, or Mission Viejo. And then pictures of a couple walking a beautiful seashore.

ANNOUNCER'S VOICE OVER  
Santiago. Where dreams come true.

INT. BEAUTIFULLY APPOINTED HOTEL ROOM - NIGHT

Hobbes stands at the TV, watching this. Turning it off when he hears KEYS in the door across the room. Where A BUTLER enters.

BUTLER  
Mr. Hobbes, are you comfortable?  
Is the room to your liking, sir?

Hobbes doesn't know what to answer. Coming in the door now is a 2ND BUTLER carrying a chafing tray which he sets on the dining room table. Removing the lid, REVEALING an elegantly served meal.

HOBBS  
I don't know why I'm here.

BUTLER  
Colonel Santiago has asked that  
you be provided any request.

HOBBS  
I'd like to see Santiago.

BUTLER  
I'll make that known. If you  
have any other desire, we are at  
your service around the clock.

CONTINUED

59 CONTINUED:

5

And the two Butlers exit, leaving Hobbes alone. He stands looking at the food for a moment, and then almost jumps at it. Standing over the setting and scarfing it ravenously. As we:

CUT TO:

60 SOPHIE

6

A hand SLAPS HER HARD across her tear-streaked face. We are:

INT. ANOTHER HOTEL ROOM - NIGHT

Sophie sits on the edge of the bed. Major Waters stands over her, he being the one who just delivered the slap. Standing behind Waters, but not facing them directly, is Santiago.

WATERS

Who helped Hobbes? His name?

SOPHIE

I don't know him or his name.

Waters slaps his wife again, drawing Santiago's look now.

SANTIAGO

Enough. Let's not make the Lt. think she's been mistreated.

(off Sophie's glare)

Hobbes knows the man's name. And she's going to get it for us. By whatever means are necessary.

He's stepped up to Sophie to give this order, its consequences implied by his dark intensity. He turns from her, then:

SOPHIE

I never believed the stories. But I believe them now.

Santiago turns back, to this woman who'd dare talk back to him.

SOPHIE

About another world. And the man who's coming to save us.

And now Santiago SLAPS SOPHIE HARD ACROSS THE FACE. In front of Waters, her "husband", who watches this impotently.

SANTIAGO

I'm your savior! I'm that man!

CONTINUED



60 CONTINUED:

60

Sophie recovers from the blow, looking up and REVEALING a bruise on her cheek, a trickle of blood at the corner of her mouth. She and Santiago lock eyes, then he turns heads for the door.

SANTIAGO

Get someone in here to see her.

And he's gone, out the door. Waters looks at Sophie with sad anger, then exits after Santiago, closing the door firmly behind. Off Sophie, bearing up under her pain. And knowledge:

CUT TO:

61 EXT. CHURCH - NIGHT

61

Mike's car is parked out front. To re-establish, before we:

62 INT. CHURCH - NIGHT

62

ANGLE ON BARTENDER, back pouring drinks again. Pouring one for... Mike, who is lost in deep, dark thoughts. When SOMEONE PULLS UP NEXT TO HIM in out-of-focus f.g. Mike not looking over.

MIKE

I knew it the moment I saw him.

FLORENCE

The mute woman who patched up Hobbes' in the field. She looks like she must live in the field, dirty and rangy as she is. But she's standing here now, in sharp contrast to the other women in this place, looking at Mike with an intense, admonishing stare. Mike finally looking up, meeting this stare. Feeling its power.

MIKE

Noli me tangere.

Florence nods, as if to signify something greater than herself.

MIKE

(suddenly dark)

I should be in South America.

And he takes off. Off her troubled expression at this:

CUT TO:

63 INT. TALL, CLASSICAL STONE GOVERNMENT BUILDING - HALLWAY - NIGHT

A short hall where a bank of elevators are, where we see REPUBLICAN GUARDSMEN roughly escorting Sophie down the adjoining hall. Disappearing... as A HAND APPEARS! Out of nowhere, or what can be imagined as a seam in space. Thin air. Held out, as if in a frozen wave. Then a shoulder and head. Mike Pinocchio's head. Looking around, then stepping out of the seam, as if from one dimension to another. Followed by Florence, armed with an M-60.

They both stand silently, listening... then move with stealth and quickness, AWAY FROM CAMERA. Rounding into another hall.

CUT TO:

64 INT. BEAUTIFULLY APPOINTED HOTEL ROOM - NIGHT

Remnants of Hobbes' meal sit on the table. CAMERA PANS TO FIND Hobbes, asleep, in his clothes, atop the still made-bed. Waking with a start, hearing A NOISE. Head raising, eyes going to:

HOBBS' POV

A piece of FIBER OPTIC pokes under the door, twisting like some vermiform parasite looking for a host. Pointing now at:

HOBBS

Sitting up, heart racing. Then rising, moving to the door.

MIKE (O.S.)

(urgent whisper)

Hobbes?

Hobbes reacts to this unexpectedness, then opens the door. Finding Mike, and Florence. She on red alert, covering Mike who drops the small, scavenged, spit-and-taped surveillance device. (All speak in urgent whispers through the following.)

MIKE

Let's go. Move it out.

HOBBS

What are you doing here?!

MIKE

Saving my ass. Let's go.

HOBBS

Why?

CONTINUED

64 CONTINUED:

64

MIKE

Because he'll torture you. Just  
to get my name.

This is a lie, or rather an untruth. Mike sees Hobbes' senses  
this, knows he must do something quick to get past it. Grabbing  
his own shirt, yanking it down at the shoulder, showing Hobbes  
a WICKED RECTANGULAR SCAR on the top right of his chest.

MIKE

I know what he's capable of! I  
was sent here just like you!

Mike grabs at Hobbes now, pulling at him, but Hobbes resists.

HOBBES

I can't. Not without Sophie. She  
was captured. She's here.

This is news to Mike -- a REVELATION it could've been him.

MIKE

Leave her. Not now.

HOBBES

She knows your name, too.

Mike sees it's no use with Hobbes. And off this standoff:

CUT TO:

65 CLOSE ON THE BOTTOM OF A DOOR

65

Where the fiber optic device is pushed under, searching. CAMERA  
RISING UP to the door knob, which twists but does not turn.

HOBBES (O.S.)

Sophie!?

A beat, then Sophie appears, pulling on clothes. She hesitates,  
then opens the door. Hobbes is covered by Mike, with Hobbes'  
original pistol. Florence is not there. (MORE URGENT WHISPERS:)

HOBBES

I want you to come with me.

Sophie stares at him, afraid but unreadable. He takes her hand.

MIKE

Let's get going, Hobbes...

CONTINUED

65 CONTINUED:

65

Mike grabs at him, but Hobbes shakes him off. Holding tight to Sophie's hand. If truth can be expressed in a look, this is it.

SOPHIE

It's you, isn't it?

MIKE

(to nip this bud)

LET'S GO!

There is an undeniable moment that passes between Hobbes and Sophie. Her moment of certainty, understanding. But not his. Then, her hand in Hobbes', she lets him lead her. Following Mike as they start running down the long hall. CAMERA PANS THEM AWAY.

66 INT. CLASSICAL GOVERNMENT BUILDING - ANOTHER HALLWAY - NIGHT

61

Where Mike rounds a corner from an intersecting hall, leading Hobbes and Sophie. It's a long hall, just like the other one, and they have entered it in what's effectively the center.

The three run TO CAMERA, when A VOICE stops them in their tracks.

LT. WATERS

GO NO FARTHER! STOP RIGHT THERE!

Waters has exited a doorway just down the way from the intersection where the three rounded into the hall. Holding a 9mm pistol high and ready. Walking toward them.

REVERSE ON HOBBS, SOPHIE, MIKE

Frozen. Except for Hobbes who steps in front of Sophie. Putting him between Waters and the woman they share. Mike's expression one of anger -- at himself. For getting caught like this.

RESUME WATERS, OVER MIKE, SOPHIE, HOBBS

As Waters moves toward them, gun high.

LT. WATERS

Mike Pinnochio. Alive and kickin.

Waters proud at his catch. Menacing with his weapon. When FLORENCE steps out in f.g. from another adjoining hall and OPENS FIRE with her M-60. Firing at Waters just past the threesome.

Waters dives for cover behind two chairs, an antique chest which make up a hall seating arrangement. Bullets tearing into them.

CONTINUED

66 CONTINUED:

66

## ANGLE OVER WATERS

Tucked and crouched as the bullets tear into the furniture. CAMERA RISING OFF HIM as Florence empties her weapon -- and the threesome take off running now, Florence following as cover.

Then Waters pops back up in f.g., giving chase.

## FOLLOWING ANGLE ON FLORENCE, SOPHIE, HOBBS, MIKE

CAMERA CHASING as the four sprint up the hall, away from Waters. Only to see REPUBLICAN GUARDSMEN round into the hallway up in front of them. Moving at them, when Mike, ahead by several steps, zags into an adjoining hall. The others move to follow --

## ANGLE ON WATERS

Running after them, TOWARD CAMERA. Then coming to a sudden stop, raising his weapon. Aiming at:

## ANGLE OVER WATERS

CAMERA SNAP ZOOMS, RACKS off him, his gun, to HOBBS, SOPHIE.

## ANGLE ON HOBBS, SOPHIE

MOVING TOWARD CAMERA, Sophie's hand in his again. Pulling her behind him as they make for the adjoining hall, following Mike's lead. Florence is just behind them WHEN ACTION SLOWS and TIME EXPANDS (64 fps or more.) We see the MUZZLE FLASH from Waters gun in the b.g.... AND THEN SOPHIE BUCKS FORWARD, losing her balance slightly before SHE BECOMES DIGITAL SIGNAL (CGI SPFX) and disappears into nothingness, right out of Hobbes' hand.

## ANGLE ON HOBBS (CONTINUED 64 fps)

Turning in horror to see Sophie isn't there. The Republican Guard advancing on him in the b.g., RAISING THEIR GUNS now.

Hobbes eyes going from his hand to Florence, who's running toward him. As if to say, "Where is she? Bring her back!" But Florence only pushes him into the adjoining hall, out of frame. Out of the path of the advancing Republican Guard.

## FOLLOWING ANGLE ON REPUBLICAN GUARD (CONTINUED 64 fps)

Racing to the corner where Florence just pushed Hobbes. SEVERAL GUARDSMEN out IN FRONT OF CAMERA, before CAMERA MAKES THE CORNER, only to find us staring at a dead end and a bank of elevators (pre-established) with one there. And off this REVEAL:

CUT TO:

## 67 WATERS

6

Coming TOWARD CAMERA when Santiago appears behind him, rounding into the hallway. Moving at a pace. Catching up to Waters.

SANTIAGO

Waters...?!

WATERS

It's Pinnocchio. He was here -- to free the other two.

SANTIAGO

Did you get him?!

WATERS

No. But I got her.

Santiago stops, turns to Waters -- a look of tremendous disbelief. They reach the adjoining hall where the elevator bank is, where Mike and Hobbes and Florence disappeared, but Santiago is fixed on nothing but Waters. CAMERA DRIFTING IN.

SANTIAGO

You shot her? She's gone?

(off Waters)

You've made a terrible mistake.

Santiago turns his back, heads off back the way they came. Waters watches him for several steps, not understanding.

WATERS

Sir? Why?

Santiago stops, turns.

SANTIAGO

Because he'll never stop now.

Santiago turns, moving off. Leaving Waters with the realization of what he's done. And off this image, A LOW CHORUS OF VOICES.

DISSOLVE TO:

## 68 EXT. WOODS - NIGHT

The VOICES HUMMING A LOW, AFFECTING CHORUS. AS THE CAMERA TRAVELS LOW along the forest floor. Graceful and slow.

HOBBS (V.O.)

Whose destiny is this? It can't be mine. What is this trial I'm being put through? Is this a test of my love for you?

CONTINUED

68 CONTINUED:

68

Finding RAG TAG CIVILIAN SOLDIERS (the men we saw in the bar/church) climbing up out of a hole dug in the forest floor. Crawling on their bellies. All in the same direction.

And as we near the hole, we see FLORENCE'S HEAD APPEAR, climbing out, too. Belly crawling in the same direction as the others.

NEW ANGLE - CAMERA DRIFTING LOW OVER THE GROUND

just in front of a berm, where the belly-crawling SOLDIERS' heads rise up. Their eyes searching the night. CAMERA DRIFTING PAST their rugged, apprehensive warrior's faces. FINDING:

HOBBS (V.O.)

These men are afraid. They seem like good men, but are in sore need of leadership. They look at me strange, as if I know a secret or something.

MIKE

On the front line, right along with the others. Looking apprehensively out into the night. Florence's head rising up next to his, looking out into the night. Then she writes something in the mud on the earthen berm. Mike looks down at:

POV OF WHAT FLORENCE HAS WRITTEN

The words: HE'S THE ONE.

Mike's hand comes in, erasing them away. CAMERA TILTING UP TO HIM, turning to make sure the man next to him didn't see this. The man being Tom Hobbes. Lying beside Mike on the front line.

HOBBS (V.O.)

I know only this: I love you  
dearest one and will fight my  
war here. Know my heart, and  
please don't worry. I'll be home.

(X)  
(X)

CAMERA DRIFTING PAST MIKE now to HOBBS. DRIFTING to his face, looking out into the night, too. As is DEXTER, popping up next to him. The CHORUS OF VOICES RISE as if to honor his fate. And off this:

(X)  
(X)  
(X)

DISSOLVE TO:

69 INT. ARMORY COMPOUND - DAY OR NIGHT (CGI)

(X) €

Just like in Harsh Realm. But as CAMERA CRANES DOWN, we see that (X)  
unlike Harsh Realm, its huge expansiveness contains GURNEYS, in (X)  
rows as far as we can see. On which MEN lie, hooked to IVs. (X)

CRANING DOWN TO REVEAL in f.g. the body of Tom Hobbes, lying in (X)  
some kind of coma state, being fed through an IV. And off this: (X)

FADE OUT:

THE END

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M.G. WAGNER