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Spring May 2016

## Make Time

Jonathan Paul Medici  
*Loyola Marymount University*

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## Make Time

Jonathan Paul Medici

Loyola Marymount University, [jmedici7@gmail.com](mailto:jmedici7@gmail.com)

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Make Time

By

Jonathan Medici

Faculty of the Department of  
Screenwriting  
Loyola Marymount University

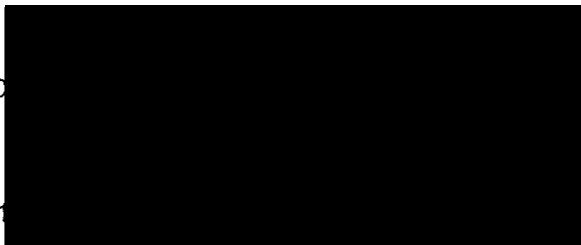
In partial fulfillment of the  
Requirements for the Degree  
Master of Arts in Feature Film Screenwriting

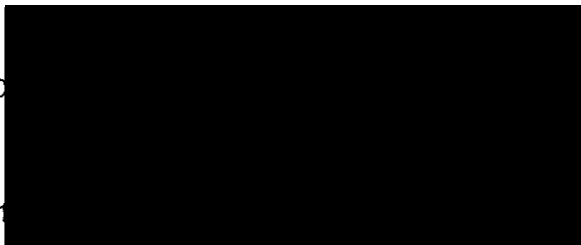
May 5, 2016

## APPROVAL TO ADVANCE TO CANDIDACY

The following student has met all the criteria to advance to candidacy  
for an M.F.A. in Fine Arts with an emphasis in Screenwriting

Student: Jonathan Medici Date: 12-10-2015

Committee Co Chair (690  Date: 12-10-2015

Committee Co Chair (691  Date: 5/5/16

Advanced Screenplay Project Title:

Make Time

Criteria for advancement to candidacy:

Student has demonstrated sufficient ability and knowledge to complete the thesis project.

☒ Approved to Candidacy

☐ Not Approved to Candidacy

Comments

## ADVANCED SCREENPLAY PROJECT APPROVAL

The Advanced Screenplay Project submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts in Screenwriting submitted by the candidate fulfils the requirements and standards set forth in the University Bulletin by the Division.

Screenplay Title: Make Time

Student: Jonathan Medici Date: 12-10-2015

Committee Co Chair: SCWR 690 Karol Hoeffner

Signed:  Date: 5/5/2016

Committee Co Chair: SCWR 691 Beth Serlin

Signed:  Date: 5/5/16

Director of Graduate Screenwriting: Karol Hoeffner

Signed:  Date: 5/5/2016

Dean: Stephen Ujlaki

Signed:  Date: 5/5/16

This feature length screenplay written by

Screenwriter's Name

*Jonathan Medici*

under the guidance of a faculty committee  
from the School of Film & Television at  
Loyola Marymount University, and approved  
by the members of the committee, has been  
presented to and accepted by the Graduate  
School in partial fulfillment of the thesis  
requirements for the degree of Master of  
Fine Arts in Screenwriting.

Advanced Screenplay Project Committee:

  
Committee Chair: SCWR 690

  
Committee Member: SCWR 691

  
Director of Graduate Screenwriting

  
Dean, School of Film & Television

Date

*5/5/16*

Make Time

---

A Screenplay

Presented to

The Faculty of the School of Film & Television,  
Loyola Marymount University of Los Angeles, California

---

In Partial Fulfillment

Of the Requirements for the Degree

Master of Fine Arts

---

By

Jonathan Medici

---

# MAKE TIME

Written by

Jonathan Medici



FADE IN:

CARD: When Earth's atmosphere was weakened, the planet was exposed to higher levels of solar radiation. This had a mutagenic effect on the Y chromosome in a small percentage of men, creating a new race of humans called "Tempests".

CARD: New York was hit by rising sea levels, causing crime to skyrocket out of control. But instead of the city being saved, all of the tunnels and bridges were destroyed. Except the Brooklyn Bridge.

CARD: The Island of Manhattan became a "Containment City", imprisoning criminals and what the people fear... Tempests.

EXT. OLD YORK - NIGHT

SUPER: Old York - 2354

The Hudson, East, and Harlem rivers are swollen, isolating Manhattan more than what we see in present day -

In disrepair, the city would be described as New York if it was covered in shit and existed in black, brown, and grey.

JASON (V.O.)  
(raspy)  
Old York, I hate this fucking  
place.

A glass bottle SHATTERS. Men ARGUE. A woman SCREAMS.

All that remains of the Williamsburg and Manhattan bridges are twisted pieces of rusted steel that reach a few hundred feet into the water.

JASON (V.O.)  
It's a cavitating cesspool  
exploding at the seams with  
criminals, gangs, and degenerates.

Difficult to make out, across the river a kind of futuristic utopia exists: Gorgeous glass buildings... hope and beauty.

The Brooklyn Bridge sits in disrepair, with HEAVILY ARMED GUARDS manning a fortified checkpoint at one end.

JASON (V.O.)  
It's amazing that your average  
person can leave the island...

At this security point, a woman places her hand on a tablet that scans her palm. She checks out, and she's let through.

In line, a mixed batch of People wait to be scanned, as the Guards flash a black light in their eyes. This looks routine.

JASON (V.O.)  
But few, if any, ever do.

A SMUG ASSHOLE in the line turns his head away from the black light, and the Guard drills him in the stomach with his rifle.

A white armored transport creeps across the bridge and arrives at the checkpoint. A Guard bangs on the vehicle's rear door. When it opens, Prisoners in shackles hop out.

JASON (V.O.)  
On the other hand, criminals and  
men like me can never leave.  
Believe me, I've tried...

EXT. OLD YORK - DISHEVELED STREET MARKET - NIGHT

JASON DECKARD, 38, a man tempered by violence and entrusting no one, leans against a wall in a weathered trench coat.

He thumbs a POSTCARD and slides it into his breast pocket.

JASON (V.O.)  
I damn near killed myself trying to  
get off this fucking island.

His eyes slowly scan this sweaty street market for something.  
He sees -

A MAN IN A SUIT flashes cash to an almost nude PROSTITUTE -

PROSTITUTE  
Are you fucking with me? You better  
come with more than that.

The Man in a Suit pushes the Prostitute's hand onto his crotch and grins. She looks around, then takes his money.

JASON (V.O.)  
People here are parasites sucking  
on the tit of decrepitude, and  
they're addicted to this place.

A DIRTY MAN argues with a TINY MERCHANT at a noodle stand. He tries to return his order.

The Dirty Man spits in his food. Enraged, the Tiny Merchant swats the bowl from his hand.

JASON (V.O.)  
It's revolting.

Two GRIMY GANG MEMBERS, dressed in all-black uniforms, approach the empty food stand next to Jason. Members of the gang, "THE VARIANT", all wear this outfit.

Before they sit down to order, they spot Jason and exchange a loathsome glare. The Variant men move on. The ASIAN MERCHANT behind the food counter sees this and gets annoyed.

Jason's eyes scan farther down the street when -

The Asian Merchant reaches out and shines a black light in his face. The whites of Jason's eyes glow with a PURPLE HUE.

Annoyed, Jason turns his head away.

ASIAN MERCHANT  
You're bad for business.

The Asian Merchant shoos Jason, but his gaze on something remains unbroken. In the distance, Jason spots -

BUCK, 27, a sleazy drug abuser, bumps into a man and shoves him to the ground.

ASIAN MERCHANT (CONT'D)  
Go, go now. Your kind isn't welcome here, Tempest.

Jason gives the Asian Merchant a look of disgust.

JASON (V.O.)  
My kind is the only thing of any value in this goddamn place.

Jason pulls back his sleeve revealing a digital watch - A "TEMPEST TIMER" - The watch reads "3:00" in green.

Jason steps out of the shadows and marches toward Buck -

JASON (V.O.)  
Most people think we're dangerous.

Like a steam engine plowing through a herd of cattle, Jason pushes forward through the crowd, his gaze focused on Buck.

JASON (V.O.)  
They're right...

Jason slides a pair of brass knuckles onto his left hand.

JASON (V.O.)  
And in this city, where there's men  
like me, you would think assholes  
would know better than to steal  
from the wrong people.

As Jason nears Buck, the world around him SHUTTERS, time skips a beat, and everything FREEZES - as Jason disappears into thin air. BLIP.

Total silence as time STOPS -

JASON (V.O.)  
I work for those wrong people.

UNTIL - another SHUTTER in time and Jason appears next to Buck, breaking his jaw with a lightning left hand -

Buck's limp body drops, as his teeth dance on the ground like dice.

The market Patrons scurry away and leave Jason alone. He checks his TEMPEST WATCH, it reads "2:46".

He squats down and pulls back Buck's sleeve REVEALING a Tempest Watch that reads "0:25".

Jason pats Buck down and finds what he wants. He pulls out five LUNULAS (golden amulets) from his pocket. Four of these amulets are fakes, but Jason spots the real one.

Jason takes out some cash and tosses it onto Buck.

JASON  
Get your teeth fixed. Trust me, you  
got off easy.

A trickle of blood runs from Jason's nose, and he appears concerned. He quickly wipes the blood away.

EXT. THE EXHIBITION - NIGHT

Jason approaches a building far too clean and well-kept for this city. Around the entrance, countless well-dressed Goons stand guard.

A futuristic transport takes off from atop the building. Jason glares up and watches it rocket away.

INT. THE EXHIBITION - MAIN HALL - NIGHT

Juxtaposing the filth of this world, this museum-like space glitters with New York's artistic treasures from the past: paintings, sculptures, Egyptian tombs, etc... fill the room.

Head down, Jason cruises through this hall.

INT. THE EXHIBITION - NATAS'S OFFICE - NIGHT

Persian rugs, an oak desk, paintings on the walls, this room reeks of alarming wealth. Classical MUSIC plays, and a fire burns in a massive fireplace.

Jason enters and before he can speak, a hand from behind a large red leather chair warns him not to say a word -

He glares at this hand that conducts the MUSIC as the intensity CRESCENDOS. Then silence -

NATAS

Classical music, like the arts, is  
proof humanity can be so beautiful.  
Don't you think, Jason?

JASON

Thinking anything's beautiful in  
this city is a thought for the  
insane.

NATAS, 55, stands up from behind the chair. Insanity wrapped in a tailored suit, this man greets Jason with a warm smile.

NATAS

The most powerful Tempest, is also  
the most cynical man on earth. I  
trust you have what I'm looking  
for?

Jason pulls a FAKE Lunula (golden amulet) from his pocket.

NATAS (CONT'D)

(amused)  
Jason?

Jason pulls out the REAL amulet and hands it to him.

NATAS (CONT'D)

Wonderful. My most prized  
collector. You always deliver and  
you know better than to bring me  
junk. I've missed you the last six  
months.

Natas walks over to a PAINTING on the wall of a woman being stoned to death as she protects her child.

NATAS (CONT'D)  
This is my newest finding.  
Magnificent, isn't it?

Natas admires the piece with a childish grin.

NATAS (CONT'D)  
A mother so caring of her child  
she'd have her life ended by the  
crushing blows of hardened earth.

Natas's eyebrows raise as he glances at Jason.

JASON  
It's just bullshit swirls of paint  
on a canvas, not reality.

NATAS  
(smirks)  
Yes, not reality. For some...

Natas WHISTLES.

NATAS (CONT'D)  
I have another job for you. This  
gentleman took something from me  
that I'd like you to retrieve.

VERN and RICHARD, 30's, Natas's large Tempest goons, drag in ROGER, a badly beaten drug addict. Roger's tied to a chair.

Sweat pours from Roger's forehead, and he appears to be getting shocked by something.

NATAS (CONT'D)  
Well, let's see if we can get to  
the bottom of this pedantic  
misunderstanding shall we.  
(to Vern and Richard)  
Oh, my rugs. Be careful of my rugs.

They put the chair down on the rugs.

Natas points at an ELECTRONIC STRAP on Roger's arm.

NATAS (CONT'D)  
Besides the fact you're tied up,  
this is stopping you from making  
time. So stop trying.

Natas pulls back Roger's sleeve REVEALING his Tempest watch that reads "0:10".

NATAS (CONT'D)

Where would you even go with ten seconds of time? You're not like Jason, who can make three minutes. But then again, who is?

Vern hands Natas a knife.

VERN

He had this on him.

NATAS

Thank you, Vern. You're a scholar.

Natas paces back and forth studying the knife.

NATAS (CONT'D)

Roger, Roger, Roger, why would you steal from me?

ROGER

I -

Natas stops him.

NATAS

Do you know why I collect all these items? It's not because I need them, or because I lust for them. It's because it's critical someone preserves our past.

(snaps)

Our past!

(composes himself)

A time before this city was consumed by filth, art was preserved in museums. It's my job to right a wrong by finding these items and protecting them here in The Exhibition.

ROGER

Natas -

Natas stops him.

NATAS

I don't want an explanation, I just want to know where my book is.

Roger's head drops and bobs back and forth in fear. Natas puts his hand on his shoulder.

NATAS (CONT'D)  
You need to relax. I promise I  
won't hurt you.

ROGER  
I want assurances I'm gonna walk  
out of here.

NATAS  
What? Roger. I just told you,  
you're going to be fine. I'm  
appalled you don't trust me.

Roger WEEPS, and Natas grins. He consoles him -

ROGER  
Jason, help me.

Uncomfortable, Jason looks away.

NATAS  
Go ahead, Jason, tell him he's  
going to be alright.

Roger looks over at Jason, who contemplates his lie.

JASON  
Tell him where it is, Roger.

ROGER  
Give me your word you're going to  
get me out of here.

Jason looks at Natas, who nods in agreement.

JASON  
I'm gonna get you out of here.

Natas motions his hands toward Jason as proof that he's safe.

ROGER  
It's in my place in the village.  
Behind my dresser.

NATAS  
You put it behind a filthy fucking  
dresser. Does anyone know it's  
there?

Roger shakes his head - No.



NATAS (CONT'D)  
Can you explain to me why you'd  
steal from me?

ROGER  
I don't know, I was high.

NATAS  
Ah, you were high...  
(to Jason)  
I don't understand what compels a  
man to use drugs. Do you?

Jason doesn't react.

NATAS (CONT'D)  
(to Vern and Richard)  
Do you?

They shake their heads - No.

ROGER  
It's behind my dresser, just go get  
it.

Natas shushes him and places his fingers under his chin to  
lift his head.

NATAS  
Look at me.  
(beat)  
Now, that wasn't so hard.

Natas smiles at Roger -

Terrified, Roger looks at Jason.

ROGER  
Jason.

Jason takes a step toward Roger when -

Natas slices Roger's throat, and his eyes search for life.

NATAS  
Shh, you're gonna be alright. Shh.

Blood covers Natas's hand and drizzles onto the rugs.

VERN  
The rugs?

Natas whimsically motions his hand and rolls his eyes.

NATAS

Character...

Natas wipes his hand on Roger's back then approaches Jason.  
He motions Jason toward the door.

INT. THE EXHIBITION - MAIN HALL - DAY

Jason and Natas enter. They walk side by side. Natas's eyes study each piece of art they walk by.

NATAS

I have very big news. Some  
important people from outside our  
city came to see The Exhibition  
today.

JASON

Is that who was flying away when I  
arrived?

NATAS

Yes. It would seem that my efforts  
to gather Old York's artistic  
treasures haven't gone unnoticed.  
Soon, dignitaries from beyond our  
walls might come to visit.

Natas picks some lint off Jason's jacket.

NATAS (CONT'D)

(giddy)

Can you imagine it? Dinner parties  
here, with intelligent individuals  
that I can have civilized  
conversations with.

JASON

Congratulations, it's everything  
you've ever wanted. Can you see the  
excitement on my face?

Natas puts his arm around Jason.

NATAS

So sarcastic. You look stressed,  
Jason. Go have a drink and relax.

JASON

I'm fine. I'll get the book later  
tonight. After the city calms down.

NATAS  
How is your lady friend doing?

JASON  
Haven't seen her.

NATAS  
That's disconcerting.

JASON  
She needs me like she needs a cold.

Natas stops him.

NATAS  
We're all a little sick. Go have a drink, unwind a bit. Life's short, Jason. You never know when it can be snatched right from under you.

Natas gazes at Jason.

INT. THE GROVE - NIGHT

A dystopian saloon. Patrons drink, play cards, and flirt with Women for Hire. In this dimly lit place, men outnumber women ten to one.

At the door, a large BOUNCER sits at a metal detector that is lined with black lights.

Jason arrives next to the Bouncer and glares at this checkpoint.

JASON  
What's this horse shit?

BOUNCER  
New security. Mary's orders.

Reluctantly, Jason steps into the detector, and his Tempest eyes GLOW under the black lights. The Bouncer stops him and pats him down -

This grabs the attention of more than a few people in the bar, including a large table of Variant Gang Members.

The Bouncer lets Jason pass.

As Jason enters, he bumps into MARK, 55, a skinny old-timer, who seems to know Jason well.

MARK

Jason Deckard, in the flesh. Rumor has it you killed yourself trying to jump the Brooklyn Bridge and escape this city.

Jason smirks.

JASON

Tell me again, what's it like out there? Across the bridge.

MARK

Out there? Green trees, no crime, healthy people, clean water, blue skies. It's fucking hell.

JASON

Sounds like it. What's with the new security?

Mark motions in the direction of the Variant.

MARK

The Variant have made a few power plays lately.

JASON

Yeah? Someone should tell them to keep their asses in the North.

MARK

That's why Mary upped the security.

JASON

Still running food for Natas?

MARK

To the entire city. Someone's got to make sure people eat.

Jason nods. Mark tips his glass.

MARK (CONT'D)

Good to see you're alive.

As Jason saunters toward the bar, the Female Waitresses that wander around the joint nod to him like he's a regular.

WAITRESS

Hey, Deckard. Long time no see.

Jason nods.

At the bar, he motions to the BARTENDER who clearly knows him.

JASON  
Scotch.

BARTENDER  
Sorry, Jason.

The Bartender walks away.

Jason looks at a Second Bartender who turns his back to him.

JASON  
Assholes.

Annoyed, Jason turns around and leans against the bar -  
A tumbler THUDS down on the bar and fills with scotch.

MARY (O.S.)  
Scotch neat. For someone as cold as  
you, you'd think you'd take it on  
the rocks.

MARY, 35, a gorgeous, tougher-than-steel woman, whose only weakness is Jason, stands behind the bar.

JASON  
Two seconds ago I wasn't gonna be  
served.

Jason turns around.

MARY  
In my joint, my rules.

JASON  
Remind me to write that down, so I  
don't forget it.

Jason and Mary lock eyes like an angry married couple.

MARY  
Six months is a long time not to  
see someone.

JASON  
I've been busy.

MARY  
That's not what I've heard.

JASON

I always forget, you revel in being the most powerful woman in Old York. You've got eyes and ears everywhere. Don't you?

MARY

For a guy that makes time, you're inept at managing it.

JASON

You disappeared once for three years.

MARY

Yeah, that was a long time ago.

JASON

So, what's the difference?

Mary glares at Jason.

JASON (CONT'D)

What do you want from me? Flowers, a card?

MARY

No, only real men do those things.

Jason reaches for the scotch, but Mary grabs it.

MARY (CONT'D)

I only serve men that say "please" and "thank you".

Mary drinks, then hands him the empty glass. She walks away -

Jason buries his nose in the glass and rolls it in his hands as he smells it.

VIVIAN, 13, a tough girl, but still thirteen years old... buses some dirty glasses behind the bar and approaches Jason.

VIVIAN

I've never seen that before.

JASON

Open your eyes kid, you'll see something new every day in this city.

VIVIAN

No, I mean, I've never seen her so pissed off at some idiot at the bar.

JASON

Well, I'm a special kind of idiot.

Vivian reaches for Jason's tumbler.

VIVIAN

You must be. You're not even shit-faced, and she cut you off.

JASON

Geez, easy with the language. How old are you, eight?

VIVIAN

I'm thirteen, how old are you?

JASON

Closer to the end than the beginning.

Jason walks down the bar toward the Second Bartender. Vivian follows him.

VIVIAN

I'm Vivian.

JASON

I don't care.

The Second Bartender spots Jason and turns away from him. He heads for the back of the bar.

VIVIAN

I'm new here. You're a Tempest? Who do you work for?

JASON

Piss off.

The Second Bartender reappears with Mary. Her eyes fill with rage at the sight of Jason talking to Vivian. She storms toward them.

Mary grabs Vivian's arm and glares at her.

MARY

Get in the back.

Vivian looks intimidated. She snags her dishes and walks away.

JASON  
(to Vivian)  
Now you've seen her pissed twice.

MARY  
Why are you still here?

JASON  
I thought this was the best place  
in this city to get a drink, but  
now I'm not sure.

MARY  
Unsure. Another one of your most  
charming attributes.

Jason stares at Mary.

JASON  
And I thought my charm was what you  
loved about me.

Jason pulls some cash from his pocket and puts it on the bar.

JASON (CONT'D)  
For the lady's scotch. The flowers  
and the card are in the mail.

Jason turns and leaves.

EXT. THE GROVE - NIGHT

The street overflows with people, all of whom indulge in the  
excesses of Old York and enjoy themselves.

In this sea of jubilation, Jason's scowling face pushes  
through the crowd.

EXT. JASON'S APARTMENT - TENEMENT HOUSING - NIGHT

Jason pulls out a key to unlock the entrance to this  
shithole, only to see the lock's broken.

INT. JASON'S APARTMENT - HALLWAY - NIGHT

Jason clogs up a flight of crooked steps.



INT. JASON'S APARTMENT - NIGHT

Although small, old, and lacking much more than a chair and bed, the room's organized -

Jason walks to a rack on the wall and hangs up his coat.

He walks toward a closet and through the apartment's massive window. We see the Brooklyn Bridge peacefully sits in the distance.

In the closet, Jason reaches through some clothes and slowly runs his hand along the back wall -

He pops open a secret compartment and reveals a tiny bookshelf. He thumbs through the books and pulls out a journal.

INT. JASON'S APARTMENT - NIGHT

Jason lounges in a chair with the Brooklyn Bridge framed in the window. The POSTCARD we saw earlier is REVEALED to be a picture of a FARM HOUSE. It's paperclipped to his journal.

Next to some writing, he sketches a brilliant copy of the Brooklyn Bridge. He's an artist.

The SOUNDS of Old York flood the space.

INT. JASON'S APARTMENT - NIGHT

The SOUNDS of the night have dissipated... even Old York gets tired -

Jason closes his book and lumbers to his feet.

EXT. OLD YORK - THE VILLAGE - NIGHT

The city's dead quiet, with next to no one on the street.

Jason walks with a purpose.

He arrives at a run-down building and breaks the glass window to the front door. He reaches in and unlocks it.

INT. ROGER'S APARTMENT - NIGHT

A pigsty, flies buzz around as Jason navigates through the room's filth.

JASON

Fuck.

The front door SQUEAKS, and Jason's eyes dart to investigate the sound - Nothing.

Jason arrives at Roger's DRESSER. He looks behind it. The BOOK'S there -

Jason digs in his heels and wrestles the dresser away from the wall. It SCREECHES as it inches away from the wall when -

JASON'S EYES WIDEN and there is a SHUTTER IN TIME, and TIME FREEZES.

Unlike before, Jason's now part of the frozen world until -

A SECOND SHUTTER IN TIME and time moves again.

Jason frantically checks behind the dresser and sees the BOOK has been taken.

Another SHUTTER IN TIME, and Jason vanishes into thin air -

INT. ROGER'S APARTMENT - TIME RIFT - NIGHT

Jason uses his Tempest skills, and the world appears frozen. For the first time, we're in this TIME RIFT with him -

Jason is slightly translucent, and as he moves, his body leaves a teal smoke trail.

Just like Jason, ALL TEMPESTS leave this smoke trail that is only visible in the time rift -

Jason spots the SMOKE TRAIL, left by the Tempest who just stole the Book from under his nose, and follows it. He sprints out of the apartment.

EXT. ROGER'S APARTMENT - TIME RIFT - NIGHT

Jason darts from the apartment and dashes down the street as he follows the teal smoke trail -

He leaps over a Homeless Person who sleeps frozen in time.

As he barrels farther down the street, a trickle of blood runs down his nose, and his sprint grinds to a halt -

He eyes the teal smoke trail that continues for another block, where it disappears into an alley.

He looks down at his TEMPEST WATCH and it flashes in red "0:30".

EXT. ROGER'S APARTMENT - NIGHT

A SHUTTER IN TIME and Jason appears. Out of breath, he looks around to make sure he's safe. He gathers himself.

He glares at the alley where the teal trail vanished in the time rift.

JASON  
That isn't possible.

More blood trickles from his nose. He wipes it away.

From an alley, FOOTSTEPS and WHISPERS grab Jason's attention.

Jason takes one step and freezes - He knows something - He knows he's in danger. His head darts around when -

A DIRTY VARIANT steps out of the darkness and swings a bat at him -

Jason rolls to avoid the blow and instantly springs back onto his feet. He drives the heel of his boot into the Variant's knee, buckling his leg.

A GRIMY VARIANT lunges at Jason with a knife. His agility astonishing, Jason avoids the slash and grabs the Grimy Variant's wrist. In one motion, Jason yanks him forward and snaps his arm like a toothpick. He SCREAMS.

Three more Variant fly toward Jason.

DIRTY THUG  
Drop that Tempest fuck!

Jason ducks under a punch from one of the charging Variant, snatches up the Grimy Variant's knife from the ground, and digs it into the Variant's hamstring, crippling him -

Jason spins away from the hamstrung Variant and slashes a second Variant's throat. Blood splatters on the asphalt.

Not perfect, Jason can't avoid the third Variant and eats a massive hook right on the jaw.

He kicks this third Variant in the stomach so violently that it folds him like a leaf.

As Jason gathers himself - The Dirty Variant rushes him.

Outnumbered, Jason turns and sprints away. The Variant give chase.

As Jason turns a corner at the end of the street, he's momentarily out of sight, and there is A SHUTTER IN TIME -

When the Variant turn the corner, Jason has vanished, but they continue their pursuit down the street.

EXT. ALLEY - SAME TIME

Jason has doubled back and sits crouched behind a dumpster. His heart races and BLOOD STREAMS from his nose.

He looks at his TEMPEST WATCH. It flashes red and reads "- 0:02".

He pulls trash over himself and tries to remain quiet.

EXT. OLD YORK - THE VILLAGE - NIGHT

Jason arrives at an old brownstone. He drifts down a flight of stairs to the basement entrance and lightly KNOCKS on the door -

JASON

Come on.

He looks over his shoulder, glaring into the darkness of the city street. He KNOCKS again.

Multiple heavy locks UNLATCH, and the door cracks open just enough for him to enter. He slides in.

INT. DOCTOR BROWN'S APARTMENT - COMPUTER ROOM - NIGHT

Filled with computers, this space resembles an electronic pawn shop. Computers from the past and electronics from the future are mixed together. We also see Tempest watches and the electrical strap Natas used on Richard.

BROWN, 50's, an inquisitive computer tech./doctor, stands in a robe half asleep.

BROWN

It's the crack of dawn, what is it?

JASON

Don't act like you weren't awake.

He pushes open the door and slides past Brown -

Brown adjusts his glasses and locks the door.

INT. DOCTOR BROWN'S APARTMENT - COMPUTER ROOM - NIGHT

Brown sits at a computer like a giddy teen. On his screen we see A DNA break down.

Jason sits on a makeshift examination table completely disinterested.

BROWN

So, this is what I've been working on. I've been looking at female genetics, specifically their X chromosome. I think I'm close to figuring out why we've never seen a female Tempest, but -

JASON

Riveting shit, do you mind?

The giddy teen adjusts his glasses and gets that the jock isn't listening. He gets up to examine him.

BROWN

I told you to take it fucking easy.

Brown slides into doctor mode and prods Jason with his otoscope.

JASON

Yeah, I've heard you say that once or twice. Tonight it wasn't an option, you naggy fuck.

BROWN

Breathing isn't an option, taking a shit isn't an option.

Brown looks in Jason's nose.

BROWN (CONT'D)

You have the blood pressure of a Giraffe. That's a stupid-looking animal -

JASON

I know what it is. Can I just get some medicine and not have to listen to your whiny chirping?

BROWN

Did you know it has a brain the size of a peanut? You have a lot in common. Jason, every Tempest has a maximum amount of time they can make in a given moment, and when you went over that limit...

(shrugs)

Who knows if you'll ever be one hundred percent again.

JASON

A doctor that doesn't know if I'll get better.

Brown grabs Jason's wrist and yanks back his sleeve revealing his Tempest Watch. It reads "-0:02" in red.

BROWN

See this, I made these so you wouldn't kill yourself. Green good, red bad. Know any other Tempest doctors? Feel free to make a five AM appointment with them.

JASON

I hate doctors.

Brown puts his otoscope in his pocket and pulls out a bottle.

BROWN

I hate patients. Here's your meds. What happened anyway?

JASON

A Tempest outjumped me tonight.

BROWN

Why didn't you just run him down.

Jason shakes his head searching for answers.

JASON

I tried, but I didn't have enough time.

The magnitude of what Jason just said hits Brown.

BROWN

Holy shit, the Tempest made more time than you? How long?

JASON

I don't know. I couldn't see the end of his trail. At least five minutes, maybe more...

BROWN

Five fucking minutes...

Brown falls into a chair wrestling with this information.

JASON

You still have that tool to study Temporal trails in the rift?

BROWN

Yeah, but you'd have to get back there soon, or the residue will be gone.

JASON

It isn't safe enough to go back during the day, so I'd have to go tomorrow night. But there's only one problem.

BROWN

What?

JASON

Natas is expecting his book, and when I don't deliver... There will be blood in the water.

Jason shakes his head. A pause -

BROWN

Well...

Brown walks over to a refrigerator and glares at Jason.

BROWN (CONT'D)

You gonna help?

Jason helps move the refrigerator, REVEALING a safe.

Brown enters a code and pops open the lock box. He pulls out a small square metallic tool - The Rift Analyzer.

He hands it to Jason.

BROWN (CONT'D)  
Lose this thing and you won't have  
to wonder if you're gonna kill  
yourself, because I'll do it for  
you.

Jason turns for the door.

JASON  
You're probably the only person in  
this city I'm not worried about  
killing me.

BROWN  
Get home and rest, you'll need it  
before you can make time again.

Jason leaves the room.

BROWN (CONT'D)  
You're welcome.

Brown shakes his head.

EXT. JASON'S APARTMENT - STREET - DAWN

With an exhausted gait, Jason walks home observing his  
surroundings -

As the sun creeps over the horizon, rays of light glisten off  
Old York's skyline and through the filth. New York's beauty  
conquers the morning.

INT. JASON'S APARTMENT - DAY

Exhausted, Jason sits and writes in his notebook.

He yawns as he gazes at the Brooklyn Bridge in the distance.

EXT. JASON'S APARTMENT - STREET - DAY

Natas's two goons, Vern and Richard, arrive at the apartment.

RICHARD  
This the place?

VERN  
Yeah.

Richard mashes the apartment's intercom buttons, BUZZING  
everyone in the building like an asshole.



INT. JASON'S APARTMENT - DAY

Asleep, the intercom's BUZZ jolts Jason from his slumber.

He looks at his TEMPEST WATCH and it reads "3:00" in green.  
He rushes to the window and sees Vern and Richard.

JASON

Shit.

With controlled urgency, Jason grabs his journal and returns it to the safe in the back of his closet.

EXT. JASON'S APARTMENT - STREET - DAY

CROTCHETY VOICE (INTERCOM)

Who the fuck is it?

Richard presses the intercom button.

RICHARD

City security, can you buzz me in.

CROTCHETY VOICE (INTERCOM)

Fuck off.

Vern nods to Richard, and he drives his shoulder into the door. It pops open.

Richard presses the intercom button.

RICHARD

Thank you.

INT. JASON'S APARTMENT - DAY

Jason cracks open his door and sees Vern and Richard in the hallway.

He closes the door and locks it.

INT. JASON'S APARTMENT - HALLWAY - DAY

Vern and Richard arrive and POUND on the door.

VERN

Jason, wake up.

(pound, pound, pound)

Come on, Jason. Get your ass up.

EXT. JASON'S APARTMENT - DAY

Jason calmly works his way down a fire escape. When he nears the ground, he jumps down onto the street and nonchalantly merges with the pedestrians who walk on the sidewalk.

INT. THE GROVE - NIGHT

Jason enters into a packed house and heads toward the bar.

As he works his way through the glut, a SLEAZY PATRON's eyes are drawn to Jason. One of Natas's goons, this Sleazy Patron gets up and darts toward the exit.

Jason pushes up to the bar, where Mary serves a customer.

MARY

Nothing for six months, then twice  
in two days. I mean, you must  
really want a drink.

JASON

Mary -

MARY

I already told you -

JASON

(glares)

Mary. I don't want a drink.

She sees his expression, and her demeanor changes.

INT. THE GROVE - MARY'S OFFICE - NIGHT

A functional office with only the items needed to do work: a desk, chairs, and a table - nothing flashy about it.

Jason sits and eats like a starving child, face close to the plate shoveling the food into his mouth.

Mary enters with two glasses squeezed between her fingers in one hand and a bottle of scotch in the other.

MARY

Chew your food.

Jason puts his fork down and takes a deep breath. He wipes his lips and swallows his food - then a first...

JASON

...Thank you.

Surprised, Mary places the glasses on the table.

MARY

Do I even need to ask?

She opens the scotch bottle and pours. She takes her glass.

MARY (CONT'D)

Cheers.

Jason lifts his glass, and they toast. Mary sits.

JASON

I got outjumped last night and lost  
an item for Natas. I wouldn't be  
here if I had any other options.

Jason downs his drink and places the glass down.

She holds her glass with the tips of her fingers and spins  
the liquor.

MARY

Still not one hundred percent?

Mary refills Jason's glass.

JASON

I know you can hide anyone or  
anything. I need to disappear until  
I can figure out who stole from me.

Mary sips her drink.

MARY

Sure, but first you'll have to  
explain to me why you'd risk your  
life trying to escape this city. Is  
there nothing you care about here?

JASON

(annoyed)

Explain to me why you stay.

MARY

Have you ever thought that maybe  
there's a reason I can't go?

JASON

(eats)

You shouldn't stay in this fucking  
place for me.

MARY  
Is that what you think?

The door flies open, and Vern and Richard enter.

VERN  
He's here.

They stand a post and Natas barrels in. He pauses and smiles.

NATAS  
Mary, how lovely to see you again.

MARY  
Hello, Natas.

NATAS  
(to Jason)  
You know I have eyes everywhere in  
my city?

Natas walks to the table and grabs the scotch. He studies the label and noses the bottle.

NATAS (CONT'D)  
Blue label, this is a special  
treat.  
(to Mary)  
Would you mind getting me a fresh  
glass, my dear.

Mary nods - Yes. She gets up and leaves. Natas watches her go.

NATAS (CONT'D)  
Magnificent creature. It's no  
wonder God only created male  
Tempests. If he gave a woman your  
power, she would rule the world.  
(beat)  
Don't you think women are  
spectacular?

JASON  
I don't know.

NATAS  
Jason, that's one of your biggest  
problems. You're not decisive. "I  
don't know? I don't know?" Give an  
answer.

Mary enters with a glass and places it down for Natas.

NATAS (CONT'D)

Say, "God created women only to cause problems for men." Or just say, "Most woman are fucking cunts." Be decisive.

(to Mary)

Thank you. We shouldn't be much longer.

Mary glances at Jason, then turns and leaves.

Natas pours the scotch, spinning the bottle at the end of his pour to ensure he doesn't spill a drop.

NATAS (CONT'D)

Are you afraid of me?

JASON

Not today, not tomorrow, not ever.

NATAS

Good! Then you can explain to me why you haven't returned my book.

JASON

Because, I don't have it.

NATAS

It wasn't there? Did Roger lie to us?

JASON

It was there.

Jason downs his drink.

NATAS

Then, why?

JASON

Because there was another Tempest.

Natas ponders this and reaches for Jason's glass. He pours him another drink.

JASON (CONT'D)

I got outjumped.

Swallowing his drink, Natas wiggles his finger at Jason and smirks.

NATAS

You've lost a step, it's okay. Happens to the best of them.

JASON

Not to me.

Natas shrugs.

JASON (CONT'D)

And I couldn't run him down.

Natas contemplates what was said as he refills his glass.

NATAS

As in, the fact that there's a new  
Tempest that can make more time  
than you?

Jason nods - Yes.

Natas slides back in his chair and nods at Vern and Richard -

They approach Jason and grab him.

NATAS (CONT'D)

Why do people always force me to be  
the bad guy? I mean, I've done so  
much for you. You've been my prized  
Tempest.

Jason struggles.

JASON

And I've dealt with your shit for  
years.

NATAS

Very true. But, you've also never  
failed to deliver. And I made it  
known that no one was to harm you,  
or they'd have to answer to me.

JASON

No one fucked with me because I can  
make the most time. In a chess  
match, I'll always have the last  
move.

NATAS

And therein lies the problem. Once  
the word gets out you aren't the  
best, I'm not sure what good you  
are to me. As much as this pains  
me, I think you understand.

Natas nods to Vern, and he pulls out a knife.

JASON

Wait.

NATAS

For a man of few words, you want to say something now? Yes, darling?

JASON

I can bring you the new Tempest. You say I'm no good to you because I'm no longer the best, then let me bring you the best.

NATAS

Interesting.

JASON

But, here's the deal.

Natas grins with excitement.

NATAS

You have a knife to your throat, and you're making a deal with me? You've got my attention.

JASON

When I bring you the Tempest, you get me off this island. I know you can do it.

NATAS

Meh, I can do almost anything I suppose.

JASON

Then what do you have to lose? If I don't bring you the Tempest, you'll kill me anyway.

NATAS

Deal. But understand if you betray me, you'll be begging for death before I'm done with you.

Vern nicks Jason with his knife. He winces.

INT. THE GROVE - HALLWAY - NIGHT

Mary eavesdrops. Vern and Richard exit.

A step behind, Natas walks into the hallway and sees Mary.

Natas smiles and extends his hands, placing them gently on her cheeks. He studies her and smiles.

NATAS

I apologize for the intrusion.  
Thank you for your hospitality.

MARY

(lies)  
Of course, you're always welcome at  
The Grove.

Natas psychotically looks into her eyes and studies her distaste for him. His lip quivers - nearly a smile.

NATAS

You're so lovely. You could be a  
treasure on the walls of The  
Exhibition.

Mary turns her head to free her face from Natas's touch.

NATAS (CONT'D)

Have a wonderful evening.

Natas walks toward the exit behind his two Goons.

EXT. THE GROVE - NIGHT

Vern stands at the rear door of a pristine Lincoln as Natas approaches. At the door, Natas looks around with disgust.

NATAS

How do people live in this filth?  
It's no wonder the inept mind can't  
appreciate art.

Natas looks at Vern, and he opens the car door.

VERN

What do we do about Jason?

Natas rolls his head...

NATAS

Getting Jason off the island would  
cost me a fortune, so whisper to  
the city's birdies. I just want  
that Tempest, and I don't care who  
brings him to me. It's an open  
contract.

Vern nods.



INT. THE GROVE - MARY'S OFFICE - NIGHT

Jason refills his glass as Mary enters like a missile.

MARY

What the fuck do you think you're doing?

JASON

Having another drink. Join me.

Jason kicks out a chair.

MARY

I'm not drinking with a man that just made a deal with the devil.

JASON

You should drink. Because you're more than likely looking at a ghost.

Jason sips his drink.

MARY

You're as sick as he is.

JASON

Why the fuck do you care? It doesn't concern you anyway.

Mary SLAPS Jason.

JASON (CONT'D)

(slows down)

You act like I had a choice. I'm lucky he didn't slice me open just to see if I'd bleed.

The fire in Mary's eyes softens.

MARY

Tell me what happened. Tell me what you know about this new Tempest.

Jason stands and starts toward the door. Mary grabs his arm.

MARY (CONT'D)

I asked you a question.

JASON

What can I say, except that he made more time than me.

Mary searches for information - she knows something.

MARY

That's it?

JASON

Why such concern? Should I be asking you the same question? Old York's secrets spread like a disease in this bar.

MARY

You're being ridiculous. I'm just trying to help you.

Jason peers into Mary's eyes.

MARY (CONT'D)

How will you find him? What will you do?

JASON

Perform a rain dance and pray for a miracle.

MARY

Jason?

JASON

The city's wolves will be hunting, the less you know the better.

An awkward pause... maybe a kiss? But Jason starts toward the door.

MARY

I wish things were different.

Jason stops.

MARY (CONT'D)

I liked seeing you these last two days. I had forgotten how much I missed you.

Jason wants to say something, but doesn't. He leaves.

EXT. OLD YORK - THE VILLAGE - NIGHT

Jason lurks in the shadows on the same street he was jumped the night before.

Far more cautious, he stands motionless in an alley and studies the street.

He spots a TATTOOED Variant and BALD Variant in front of Roger's apartment. He looks for another way in.

In the alley, on the exterior wall of the building he stands next to, he tests the strength of a drain pipe that runs to the top of the building.

He looks skyward, grabs the drain, and climbs.

EXT. ROOFTOP - THE VILLAGE - NIGHT

Jason pulls himself onto the roof, then silently slips across the rooftop.

He studies the ten foot gap between the building he's on and the top of Roger's apartment. He looks down at the Tattooed Variant and Bald Variant on the street below.

He picks up a piece of steel and hurls it down the street.

EXT. OLD YORK - THE VILLAGE - NIGHT

Street level, the two Variant light a cigarette when the piece of steel CLANKS and draws their attention -

Jason LEAPS across the gap directly above them.

EXT. ROOFTOP - THE VILLAGE - NIGHT

Jason rolls as he lands and doesn't make a sound.

He glides over to the roof's access door and picks the lock.

INT. ROGER'S APARTMENT - NIGHT

Jason cautiously enters the room he was in the night before.

He reaches into his pocket and pulls out the tool Brown gave him. He turns it on, and a small LED screen glows.

A SHUTTER IN TIME and Jason disappears.

INT. ROGER'S APARTMENT - TIME RIFT - CONTINUOUS

In the rift, the two Tempest trails from the night before can still be seen but have faded badly.

Jason runs the tool through the trail like an ice cream scoop, but it doesn't get a reading. The trail's too faded.

He moves toward the door and tries again, but still nothing.

INT. ROGER'S APARTMENT - CONTINUOUS

A SHUTTER IN TIME and Jason appears.

He hears FOOTSTEPS and quickly ducks into a shadowy corner.

FAT HOOLIGAN (O.S.)  
(whispers)  
Natas slit Roger's fucking throat,  
man.

A FAT HOOLIGAN and a SKINNY HOOLIGAN enter the room through the back door.

FAT HOOLIGAN (CONT'D)  
I'm telling you, there must be some  
valuable shit in here.

SKINNY HOOLIGAN  
There's no fucking way.

They rifle through the room, opening drawers, searching the desk, tossing over the bed - not being mindful of the noise.

Jason stands motionless in the shadows.

FAT HOOLIGAN  
Jackpot. I told you, motherfucker!

The Fat Hooligan finds a bag of cocaine. He smiles as he shows it to the Skinny Hooligan when a KNIFE flies into his skull. Blood spatters across the Skinny Hooligan's face.

SKINNY HOOLIGAN  
Oh, fuck!

The Skinny Hooligan darts toward the back door.

The Tattooed and Bald Variant rush into the room and chase after the Skinny Hooligan. Jason slips out the front door.

EXT. OLD YORK - THE VILLAGE - NIGHT

Jason slides onto the street but stays in the shadows.

CRASHING furniture and WRESTLING echo from inside Roger's apartment when the Skinny Hooligan SCREAMS.

Jason swiftly moves down the street in the direction the new Tempest fled the night before.

He reaches the alley at the far end of the street when -

A SHUTTER IN TIME and he disappears.

EXT. OLD YORK - THE VILLAGE - TIME RIFT - CONTINUOUS

Jason looks down the street and sees where his trail ended the night before. He's amazed at how much farther the new Tempest's trail runs into the alley.

He runs the tool through the trail but still can't get a reading -

Blood trickles from his nose, and he wipes it away.

EXT. OLD YORK - THE VILLAGE - CONTINUOUS

Jason APPEARS in a great deal of pain.

JASON

Shit.

The Skinny Hooligan's SCREAMS echo.

Jason cautiously moves deeper into the alley. A SHUTTER IN TIME and he disappears.

EXT. OLD YORK - THE VILLAGE - TIME RIFT - CONTINUOUS

Jason waves the tool through the tail end of the Tempest trail, and it gets the reading. It flashes GREEN.

EXT. OLD YORK - THE VILLAGE - CONTINUOUS

Jason reappears and grimaces. He slides into the shadows as the Skinny Hooligan's SCREAMS subside.

INT. DOCTOR BROWN'S APARTMENT - NIGHT

Brown examines Jason. He takes his blood pressure and listens to his heart.

BROWN

Jesus, if you keep making time,  
you're gonna kill yourself.

JASON

When I get off this fucking island,  
I won't ever have to make time  
again. But until then, just keep me  
alive damn it.

Brown pulls off his stethoscope.

BROWN

You're making that difficult. Your  
blood pressure's in the clouds. If  
your heart doesn't explode, you'll  
probably have an aneurysm.

JASON

Which one's less painful?

Brown goes to a cabinet and grabs medication. He hands Jason pills.

BROWN

Take these, idiot. Were you at  
least able to get the reading?

Jason nods, as he throws back the pills. He hands him the tool.

Brown slides over to a computer.

JASON

How long will it take?

BROWN

Not long.

Brown uploads the data from the tool. The computer does some analysis, and the results come in.

BROWN (CONT'D)

Done, now I just need to hack into  
Old York's database. They keep a  
record of everyone on the island.

Brown pulls up an Old York registry.

BROWN (CONT'D)

It's amazing how simple this shit  
is. I just need to drop in a worm  
to get through the firewall.

He enters a few commands, and the database unlocks.

BROWN (CONT'D)  
Man, my talents are wasted on this island. I'm a genius. Cross-referencing.

He uploads his test results into the database, and Jason's picture appears.

BROWN (CONT'D)  
You took the wrong sample.

JASON  
That's impossible, I took it way beyond where my trail ended. Run it again.

Brown shrugs and runs the information again.

The results are the same. Jason's eyes widen with frustration.

JASON (CONT'D)  
You did something wrong, run it again damn it.

Jason reaches for the tool.

BROWN  
Relax. I did everything right. You got the wrong sample.

He studies the information more closely.

JASON  
What's this?

Jason points at a percentage that reads "78% accurate match".

BROWN  
It's how much of the sample matches your DNA.

JASON  
Why is it so low? Isn't this normally one hundred percent?

BROWN  
Not always. I mean, you see percentages like that among blood relatives.

Jason thinks. His eyes widen.

JASON

Mary...

Jason glares at Brown.

JASON (CONT'D)

Can you cross reference Mary's DNA with this?

BROWN

Come on, there's no way she could have kept that a secret...

JASON

You must not know that woman. She's smarter than both of us and always ten steps ahead. Can you check it?

BROWN

Yeah, I've got her information.

Brown punches in commands and pulls up Mary's profile. He cross-references the DNA, and the calculation reads "99.5%".

Jason shakes his head with disbelief.

BROWN (CONT'D)

Congratulations, what do you want for Father's Day?

Jason steams toward the door.

BROWN (CONT'D)

You can't be mad at her. If anyone knew, his life would have been in jeopardy.

Jason arrives at the door, and as he unlocks the dead bolt, the door BURSTS OPEN.

Jason's thrown backward against the wall as a VARIANT rushes in. Jason kicks the door with all his might, knocking the Variant down, then tries to hold the door shut with his legs.

JASON

Run!

Brown turns, but more Variant break through the back door.

A Variant bashes Brown with a bat, and he goes down.

Jason struggles to keep the front door shut, when he sees Variant rushing towards him from the rear -



A SHUTTER IN TIME, the Variant freeze, and Jason disappears.

INT. DOCTOR BROWN'S APARTMENT - TIME RIFT - CONTINUOUS

Jason looks around, but both doors are blocked.

He looks up and spots a vent on the ceiling.

He rips open the vent and acrobatically flings up into it. He quickly slides into the vent and closes it.

INT. DOCTOR BROWN'S APARTMENT - CEILING VENT - CONTINUOUS

Jason controls his breathing as he looks down at the Variant through the vent.

VARIANT (O.S.)  
Fuck, he jumped.

GABRIEL (O.S.)  
It doesn't matter. We have what we want. Grab him.

The Variant grab Brown, and he WHIMPERS.

INT. DOCTOR BROWN'S APARTMENT - CONTINUOUS

GABRIEL, 30, draws a knife as he walks over to Brown, who lies on the ground in fear.

Gabriel runs his knife along Brown's cheek.

GABRIEL  
Where do Tempests go when they get hurt? To the only Tempest doctor in Old York.

He spins the tip of his blade against Brown's cheek, and it draws blood.

BROWN  
If you're trying to get Jason, I would save your energy. He's in such bad shape, that jump probably killed him.

GABRIEL  
I could give a shit about Deckard. The word's out that there's a new Tempest, and I intend to be the man who delivers him to Natas.

Gabriel digs the knife in a bit deeper.

INT. DOCTOR BROWN'S APARTMENT - CEILING VENT - CONTINUOUS

As Jason watches, a drop of blood runs from his nose and drips onto a Variant's shoulder.

GABRIEL (O.S.)  
The reward is rather sizable.

The Variant looks up, but Jason's slid farther into the vent.

BROWN (O.S.)  
You want me to believe that once  
you have the most powerful Tempest,  
you're just gonna hand him over to  
Natas?

INT. DOCTOR BROWN'S APARTMENT - CONTINUOUS

Gabriel moves the knife down to Brown's throat.

A Variant looks at Mary's profile on Brown's computer.

VARIANT  
Gabriel.

Gabriel sees Mary's image.

GABRIEL  
Let's go, and take him with us.  
Once we get the information we  
need, we'll make sure no one else  
can get it.

Gabriel's men grab Brown, and they collectively leave.

Once clear, the ceiling vent opens, and Jason jumps to the ground -

Jason looks at Mary's picture on the monitor and rushes out.

EXT. THE GROVE - NIGHT

A group of cars screech to a halt. Gabriel and his men jump out.

EXT. OLD YORK - CITY STREET - NIGHT

Jason sprints down a street and turns a corner. In the distance, he sees a fire illuminate the skyline.

SCREAMS echo from the direction of this glow.

JASON

Mary!

Jason charges down the street.

EXT. THE GROVE - NIGHT

Jason arrives on the street to see The Grove consumed by fire.

Gabriel and his men are leaving the building. They get in their cars and speed off.

There are a few concerned pedestrians on the street, but most people are simply fleeing the area.

Jason sprints through the crowd, bowling over people that get in his way. He arrives in front of the building.

The Bartender staggers from the building, coughing horribly -  
Jason grabs him.

JASON

Where's Mary?

BARTENDER

Inside.

He turns to rush into the building, when the roof of the main room caves in. He freezes.

JASON

Mary!

A SHUTTER IN TIME -

INT. THE GROVE - TIME RIFT - NIGHT

An inferno frozen in time, the main room of The Grove is a cauldron.

A blur, Jason rushes through the static flames. He leaps over the singed bar and blasts through the back door.

INT. THE GROVE - HALLWAY - TIME RIFT - NIGHT

A frozen cloud of smoke fills the hallway. Jason COUGHS as he runs toward Mary's office.

INT. THE GROVE - MARY'S OFFICE - TIME RIFT - NIGHT

Jason rushes in and sees Mary pinned under a burning beam.

Next to her, Brown sits consumed by fire, with his hands nailed to the table. He's dead.

Jason rushes to Mary's side. She's unconscious -

INT. THE GROVE - MARY'S OFFICE - CONTINUOUS

A SHUTTER IN TIME and Jason appears. He cradles Mary's head.

JASON  
Mary. Mary!

Her eyes move, and blood streams from her mouth.

Jason grabs the burning beam and rolls it off Mary.

He wraps his jacket around her. He gently picks her up.

JASON (CONT'D)  
I've got you, Baby. Stay with me.

As Jason nears the door, a piece of the ceiling falls. He shields Mary, and the burning debris breaks over his back.

INT. THE GROVE - NIGHT

Jason kicks open the bar door and rushes into the main room with Mary in his arms.

He flies toward the exit, navigating around countless burning objects.

EXT. THE GROVE - NIGHT

His face covered with soot, Jason emerges from the burning building with Mary in his arms.

Jason distances himself from the building and lays Mary on the ground. He cradles her head and lightly slaps her cheek.

JASON  
Mary, come on. Mary...

More blood streams from her mouth.

Jason rips open her shirt and sees two stab wounds on the right side of her chest. He quickly studies the wounds and pulls out a knife.

He runs his fingers along her rib cage and finds a gap between two ribs - he lines up the knife and presses it into her side, then quickly removes it -

He takes a huge breath and BLOWS into Mary's mouth. Blood GUSHES from the puncture wound he just made in her side.

He BLOWS AGAIN, and more blood RUSHES from the laceration.

Mary COUGHS and spits blood.

JASON (CONT'D)  
Come on. Breathe. Stay with me.

He holds her head.

MARY  
Jason.

Mary smiles, but her essence is quickly fading. He blows into her mouth and more blood bubbles from the wound. She COUGHS.

MARY (CONT'D)  
I kept it a secret.

JASON  
I know. But why didn't you tell me?

MARY  
You don't even care about me, how can I expect you to be a father?

JASON  
Did you tell them where he is?

Mary shakes her head - No. She coughs up more blood.

MARY  
I lied. They'll never find my child. But once they realize I sent them on a wild goose chase, they'll come looking for you.

JASON  
Where's my son?

MARY  
I wish I didn't love you.

Jason's lost in her eyes.

MARY (CONT'D)  
Even now you can't say it.

JASON  
Where is he Mary?

MARY  
The same place he's been for a decade. I'm the most powerful woman on this island. Remember?

JASON  
Tell me.

She shakes her head - No.

MARY  
Did I ever tell you about where my father took me as a girl? I doubt you remember anything I've ever told you.

Jason gazes into Mary's eyes as she fades away...

JASON  
No, Mary. Mary I...

Jason grabs her limp body and pulls her off the ground. He hugs her, squeezing her with all his might.

EVERYTHING GOES SILENT as The Bartender rushes up to Jason. He's SCREAMING at Jason, but he doesn't react at all.

Jason lifts Mary's body off the ground and carries her away.

As Jason walks down the street, futuristic fire drones fly toward The Grove. They hover over the flames, darting around trying to extinguish the blaze.

DRONE  
Please, remain calm. We are attempting to subdue this fire so it doesn't spread through the city. Please, remain calm. We...

A few drones pull dead bodies from The Grove and dispose of them into a larger unit.

EXT. THE EXHIBITION - NIGHT

Exhausted, Jason marches with Mary draped in his arms as it begins to rain. As he nears the entrance, the Goons that guard the door close ranks.

He stops and looks up at the building.

JASON  
(screams)  
Natas! Natas! Natas!

INT. THE EXHIBITION - NATAS'S OFFICE - NIGHT

Natas stands at a window glaring down at Jason. Vern stands behind him.

VERN  
The Variant got wind of the open contract. They're making sure no one else can find the Tempest.

NATAS  
Yes well, there's no way Mary gave them anything. So when they figure that out, they'll turn their focus on Jason.

VERN  
What do we do?

Upset with himself, Natas waves Vern away.

EXT. THE EXHIBITION - NIGHT

JASON  
You did this! Natas! You're gonna get me off this island you motherfucker! Natas!

Jason SPITS.

With Mary in his arms, he turns around and leaves.

EXT. OLD YORK - SMALL PARK - DAY

As rain falls, Jason stands in front of an unmarked grave.

He kneels and carefully places down flowers.

He takes a step back and quietly gazes at the freshly turned up earth. Silence...

INT. JASON'S APARTMENT - DAY

Soaked to the bone, Jason enters to see his place has been trashed: chair, bed, clothes strewn about.

He rushes to his closet and frantically pops open his hidden safe. His books and journals are there. He's relieved.

Jason gathers his notebooks.

Jason sits and reads his journals. His fingers trace the pages like he's searching for something when -

BLOOD trickles from his nose. He wipes it away and pulls pills from his pocket that he tosses back.

He returns to the notebook and turns the page.

INT. JASON'S APARTMENT - NIGHT

Two journals sit on the coffee table next to his chair as he reads a third. His eyes widen.

JASON  
(whispers)  
I always listened Mary.

He gazes at the Bridge in the distance.

EXT. OLD YORK - STREET MARKET - DAY

A TEAM OF PEOPLE load up four old, rusty trucks with food. They stand in a line handing bags of rice to each other like a conveyor belt.

Mark, the skinny old-timer Jason spoke with at Mary's bar, holds a clipboard as he manages these Workers.

MARK  
Okay, we've got to feed nearly  
ninety-eight hundred people today,  
so lets keep it moving.

Jason approaches and gets a warm greeting from Mark.

MARK (CONT'D)  
To what do I owe this honor?



JASON  
I need a favor.

Mark looks up from his clipboard suspiciously.

MARK  
Yeah? What do you need?

He continues to work.

JASON  
I need to get to the north side of  
the island.

MARK  
Are you out of your mind? You know  
Natas doesn't control anything up  
there. It's Variant run or  
completely out of control.

Mark starts to walk away from The Workers. He wants to get  
far enough away that they can't hear him.

MARK (CONT'D)  
All I do is deliver food...

Jason follows him.

JASON  
That's why I need your help.

MARK  
The only reason I'm able to go up  
there is because I'm delivering  
food in good faith. If I fuck that  
up in any way, a lot of people will  
suffer. Not to mention, I could get  
killed.

JASON  
I wouldn't be asking if it wasn't  
important.

A pause.

JASON (CONT'D)  
You needed my help once. When  
Variant were stealing your food  
supplies.  
(glares)  
I took care of that for you, and  
you haven't had a problem since.

MARK

You know I want to help, but I'm  
sorry. I'd be risking everything.

Jason pulls out a huge roll of cash.

JASON

Hey, this is my entire life's  
savings. It's enough to fill this  
truck up five times over.

Mark looks at the money and shakes his head.

JASON (CONT'D)

I just need to get up there.

Mark takes the money.

MARK

Fuck, go help load up the truck.

Mark nervously looks around.

EXT. OLD YORK - STREET MARKET - DAY

Jason stands in line with the Workers and helps fill the  
truck with food.

Mark walks by and glances at Jason.

MARK

Good work everyone, we're right on  
schedule.

EXT. OLD YORK - STREET MARKET - DAY

The four old, rusty trucks RUMBLE to life.

MARK

Okay, lock them up and get out of  
here.

With no one looking, Jason jumps into the back of a truck,  
and Mark quickly closes the door.

Mark locks the door and marches toward the cab. He gets in,  
and the rusty truck lumbers away.

As it does, a SPIKY-HAIRED Variant at the end of the market  
watches it go.

EXT. OLD YORK - SHELTER - DAY

Mark's truck groans as it nears a run-down building. Homeless individuals appear excited by the arrival.

EXT. OLD YORK - STREET MARKET - DAY

Gabriel's cars pull up to the Spiky-Haired Variant. He jumps in the back seat of one of the cars, and they speed away.

INT. TRUCK'S CARGO HOLD - DAY

Jason sits on a box of food, when the truck comes to a stop.

Metal SQUEAKS as the locks on the truck's rear door are undone. The door swings open, and Mark stands there.

MARK

All hands on deck. We're gonna need your help.

Jason gets up.

EXT. OLD YORK - SHELTER - DAY

Unimaginable poverty. Hordes of people sit in front of this building and appear emaciated.

Jason grabs food and carries it.

INT. VARIANT CARS - DAY

They spot a rusty truck and speed toward it.

INT. SHELTER - DAY

A massive open space, with row after row of beds filled with the impoverished. Mark and a few of his Workers hand out food.

Jason's uncomfortable, but hands out food to the needy. He hands a meal to an OLD WOMAN.

OLD WOMAN

Thank you so much, young man.

Jason politely nods.

EXT. SHELTER - DAY

Gabriel and his men jump out of their cars and rush the truck. The Homeless scatter like flies, but the Men unloading the truck freeze.

The Variant rush the Men and attack them.

GABRIEL

Find him and bring him to me.

INT. SHELTER - DAY

Mark rounds up his crew and heads toward the shelter door. He nods to Jason.

MARK

Great job everyone. We're right on schedule. Got more stops to make, so let's get going.

EXT. SHELTER - DAY

Jason and his crew exit. It's clear. The Variant are attacking the wrong truck.

Everyone loads back into the rusty truck.

INT. THE EXHIBITION - DAY

Natas sits at a beautiful grand piano. He plays with his eyes closed and appears saddened -

He's magnificent. His fingers move along the keys with the grace of a master pianist.

VICTOR, 30, a man with a chiseled face, sits silently. On his wrist he wears a Tempest Watch that reads "2:45".

Vern and Richard approach Natas as he plays.

VERN

Natas -

NATAS

(screams)

Do not interrupt me!

Natas continues. His fingers race along the keys as the piece bubbles to its climax. When finished, Natas turns -

NATAS (CONT'D)  
What is it, Vern?

VERN  
I'm sorry, Natas.

Natas gives a forgiving hand gesture.

NATAS  
The noble man knows the virtue of  
an apology. Please, speak.

EXT. OLD YORK - DESTROYED STREET - DAY

Mark's truck drives as the conditions worsen. Buildings are destroyed, people hide, the streets are barely drivable.

The truck pulls in front of a building and stops.

EXT. MIDTOWN SHELTER - DAY

Variant swarm the second of the four food trucks. They pull the Driver from the truck's cab and beat him.

Gabriel watches.

GABRIEL  
Check the shelter.

INT. SECOND SHELTER - DAY

A soup kitchen, Jason stands behind a large pot. He ladles soup to people as they pass.

A FATHER and SON are next in line. The Son extends his bowl toward Jason, and he fills it with soup.

FATHER  
What do you say?

SON  
Thank you.

Jason fills the Father's bowl.

EXT. OLD YORK - DESTROYED STREET - DAY

Jason hops in the back of the truck, and Mark shuts the gate.

The truck slowly pulls away.

INT. MARK'S TRUCK - DAY

Mark sits in the passenger seat.

MARK  
Turn left on hundred and forty-fourth.

INT. VARIANT CARS - DAY

Gabriel sits in the back seat as the car nears the trashed corner of one hundred and forty-fourth street.

As the car turns, Mark's rusty truck sits in the distance.

EXT. HUNDRED AND FORTY FIFTH STREET SHELTER - DAY

Gabriel's motorcade boxes in the parked truck. As they rush out, only Mark remains on the street.

Mark throws up his hands as the Variant rush him.

MARK  
Whoa, whoa! What's going on?

Two Variant grab him as Gabriel approaches.

GABRIEL  
It appears you've been transporting more than just food today.

MARK  
What the fuck are you talking about?

A Variant punches him in the stomach.

GABRIEL  
You were doing such a good thing for this city, but you've cost a lot of your friends their lives today. Just tell me where he is.

MARK  
He's inside. In the kitchen.

Gabriel nods and the Variant march into the shelter with Mark in tow.

INT. SHELTER - KITCHEN - DAY

Gabriel and his Men enter a dark kitchen.

GABRIEL  
He's in here, someone get the  
lights.

A Variant finds the switch and flips on the lights.

REVEALING - Natas, Vern, Richard, Victor and all of the Goons  
that have been posted around The Exhibition.

NATAS  
Gentlemen.

One of the Goon's slams shut the kitchen door and locks it.

The Variant lose their cool and panic.

NATAS (CONT'D)  
Everyone remain calm! There's no  
reason to make this worse than it  
needs to be.

GABRIEL  
What are you doing here? We're  
trying to bring you the new  
Tempest.

NATAS  
Oh, I've heard. I've heard so many  
things, Gabriel. This is my city.  
Not the Variant's. I've only let  
you exist up here because I allow  
it, but sadly your actions have  
bothered me.

GABRIEL  
The contract's open. I haven't done  
anything wrong.

Natas takes a step toward Gabriel, and everyone's uneasy.

NATAS  
(to Variant)  
Stay calm, I assure you none of you  
will be harmed. Please, put down  
your weapons.

The Variant obey.

NATAS (CONT'D)

Wonderful.

(to Gabriel)

Oh, but you have done something wrong. In a city with Tempests, you took it upon yourself to kill their doctor. Not smart. And then there's Mary...

Natas motions, and Vern and Richard walk over. They grab Gabriel.

GABRIEL

What is this shit? Get the fuck off me.

NATAS

String him up.

Richard pulls out a rope and throws it around Gabriel's neck. He tries to fight them off, but they are too big.

Richard flings the rope over a pole and yanks down. Gabriel frantically squirms as he's lifted off the ground.

Natas turns to the Variant.

NATAS (CONT'D)

You all work for me now. Test me, and you'll regret it.

Natas walks over to Mark. Victor follows.

NATAS (CONT'D)

You said you dropped him off.

MARK

(nods)

He jumped out of the truck on Madison.

Natas nods to Victor.

EXT. OLD YORK - EAST RIVER - NIGHT

The streets flooded, Jason's boots splash in the water.

He curiously marches toward an old, disheveled CARVEL, an ice cream store from the twentieth century.



INT. CARVEL - NIGHT

Jason pushes open the old glass door, and a bell RINGS like the place is still in operation.

He cautiously enters.

He sees freshly eaten food on the counter and walks over to it, he knows someone's here.

JASON

Hello?

VIVIAN (O.S.)

(saddened)

My mom's been telling me about you  
my entire life.

Jason turns to see Vivian, the young girl from The Grove that was busing drinks. His eyes widen with disbelief...

Vivian steps out of the shadows and wipes away a tear that runs down her cheek. She fights back emotions.

VIVIAN (CONT'D)

She kept me hidden away for years,  
but she'd always tell me about you.

JASON

You're a girl. That's why no one  
knows about you.

VIVIAN

Funny, she never said you were  
stupid.

Vivian walks up to Jason and extends her hand. She wipes away a second tear.

VIVIAN (CONT'D)

I'm Vivian.

Jason doesn't react, so Vivian reaches in, grabs his hand, and shakes it.

VIVIAN (CONT'D)

Not telling me to piss off this  
time, now are you?  
(motions to food)  
Want something to eat?

JASON

No. I'm not hungry.  
(beat)  
(MORE)

JASON (CONT'D)  
There's never been a female  
Tempest.

VIVIAN  
I've heard, get over it.

Jason's lost in thought.

VIVIAN (CONT'D)  
So, what should I call you? Mom  
would always call you "Jason",  
unless she was drinking. Then you  
were "that shit head". Or "that  
fucking shit head".

Jason looks down at his Tempest watch, it reads "3:00" -  
He takes it off, and the screen goes blank.

JASON  
Let me see your arm.

Jason reaches for Vivian, but she pulls her arm back.

VIVIAN  
Don't you dare grab me, or I'll  
disappear forever.

JASON  
Relax. Just put this on.

VIVIAN  
I'm only here because I'm curious  
to talk to you.  
(about the watch)  
How does it work?

JASON  
It just shows a Tempest how much  
time they can make at any given  
moment.

Vivian takes the watch.

JASON (CONT'D)  
You don't have to put it on, just  
touch your skin to the back of it.

Vivian hesitates, but she's curious. She presses the watch  
into her palm and the screen flickers on. It reads "6:00".

Jason's eyes widen.

VIVIAN  
Is that good?

Jason motions for the watch, but she pulls it back.

VIVIAN (CONT'D)  
No, you gave it to me.

JASON  
Give me the watch, kid.

She puts the watch on and tightens it to her wrist. She admires it.

VIVIAN  
I like it. I think my mom would be  
jealous, considering she said  
you've never given her anything.

Jason's expression softens.

JASON  
Kid...  
(beat)  
Maybe you should take a seat.

VIVIAN  
I'm not stupid. The moment I saw  
you, I knew my mom was in trouble.  
(struggles to compose  
herself)  
How bad is it? Is she...

Jason's frozen, then shakes his head.

JASON  
Men went to The Grove to get  
information from her.

VIVIAN  
Information about me?

JASON  
Stealing that book the other night  
has made this city aware of you.  
But, she didn't say a word.

VIVIAN  
Then it's my fault, isn't it?

Vivian gazes at Jason and waits. He says nothing.

She runs into the back room.

Jason doesn't try to stop her.

INT. CARVEL - VIVIAN'S ROOM - NIGHT

A collection of items Vivian has stolen fills the room: books, shoes, jewelry, etc... The stuff a teen girl would want.

Vivian lies in a bed that has Christmas lights strung along its header. She's dejected.

Jason enters. Completely out of his element, he walks through the room -

He studies all the objects in the space: A jewelry box, an old twentieth-century poster of a boy, an ornate little mirror.

Jason spots a stack of JOURNALS - She keeps journals? -

He opens one and looks at a drawing of flowers, buildings, and a sketch of the BROOKLYN BRIDGE. He hides his shock when -

A pocket watch grabs his attention.

VIVIAN

I had to fish that out of the trash.

He reaches for it.

JASON

I lost this ten years ago.

VIVIAN

You didn't lose it. My mom took it from you when she got pregnant. She told me she used to hold it against her belly so we could be together.

Jason holds it in his hand.

JASON

Then why'd you have to fish it out of the trash.

VIVIAN

Because she hurled it in a dumpster one night. I'm guessing when you pissed her off.

Jason glances at Vivian with intrigue.

VIVIAN (CONT'D)  
In her defense, if half of what she  
told me is true, you're a real  
piece of shit.

Vivian wipes away a tear.

VIVIAN (CONT'D)  
Put it back.

Jason places the watch down.

VIVIAN (CONT'D)  
Why are you here?

Jason's eyes lock on Vivian.

JASON  
I'm here to take you with me. I  
can't protect you here.

VIVIAN  
I've been hiding here for thirteen  
years, I hardly need your  
protection.

JASON  
For thirteen years, no one has  
known you existed. Now that's  
changed.

VIVIAN  
So what, no one will find me.

JASON  
I did. And you should be grateful  
I'm not here to hurt you.

VIVIAN  
Whatever.  
(considers)  
I wasn't sure if you were here for  
this.

Vivian pulls out the BOOK Jason was sent to recover for  
Natas. It's a BIBLE.

Jason walks over and reaches for the book, but she pulls it  
back momentarily -

VIVIAN (CONT'D)  
This is mine.

She hands it to him.

JASON  
The man I work for would say  
otherwise.

VIVIAN  
I don't see him here. I started to  
read it, it's interesting.

JASON  
A lot of people think so.

Vivian snatches the book from him.

VIVIAN  
It's late, and I'm tired.

Jason stands frozen. Vivian glares at him.

VIVIAN (CONT'D)  
I'm going to bed, got it? You can  
sleep in the other room on the sofa  
if you want. Here.

Vivian grabs an extra pillow off her bed.

VIVIAN (CONT'D)  
Take it.

Jason grabs it.

INT. CARVEL - NIGHT

Jason walks to the food on the counter and snags a bite. He  
flips over the bag, and it reads NOODLE NODE.

He meanders over to the sofa and sits down. He pulls one of  
Vivian's JOURNALS from his pocket and opens it.

INT. CARVEL - DAY

Jason wakes from a deep sleep when blood trickles from his  
nose. He wipes it away.

He gets up and grabs his chest in pain. He takes some pills.

JASON  
Vivian.

Jason gets up.

INT. CARVEL - VIVIAN'S ROOM - DAY

Jason enters and rushes the bed.

JASON

Vivian?

He yanks back the covers - She's gone.

FOOTSTEPS scamper outside the building, and Jason freezes.

The BELL on the Carvel door RINGS.

Jason grabs the Bible, then snags the pocket watch when -

A SHUTTER IN TIME and he disappears.

INT. CARVEL - TIME RIFT - DAY

Jason rushes into the front room where The Variant are standing frozen. They all carry weapons.

Having jumped time earlier, Vivian has left a trail for Jason to follow. He rushes out of the Carvel.

EXT. CARVEL - DAY

Jason appears out of thin air some distance away from the building. He looks back and sees Victor outside.

He continues toward a trashy street market a few blocks away.

INT. CARVEL - DAY

Victor enters. The Variant have searched the place.

VARIANT

They're gone. But look at this, you  
won't believe it.

The Variant shows Victor a picture of Vivian and Mary together. He snatches the picture.

VICTOR

It's a girl.

A SHUTTER IN TIME and Victor disappears. He quickly materializes near the door.

VICTOR (CONT'D)  
There's two trails. They both head  
toward the market. Let's go, I need  
to conserve my time.

Victor motions toward the door. The Variant move.

EXT. TRASHY STREET MARKET - DAY

Packed to the brim, the market crawls with lower-class individuals. People barter and try to use whatever they have to buy goods.

Jason keeps a low profile as he works his way through the crowd. He moves slowly as he scans the area.

He spots a shack with a banner that reads "Noodle Node" -

EXT. NOODLE NODE - CONTINUOUS

A tiny food court, Jason walks up to the GREASY MERCHANT at the counter.

JASON  
Have you seen a girl about this  
tall.  
(motions hands)  
She was probably here last night.  
Has a mouth on her.

GREASY MERCHANT  
What the fuck do I look like, Man?  
Do you want something to eat or  
what?

Jason turns and continues to scan the area.

A FAT WOMAN bumps him.

FAT WOMAN  
Watch it prick.

The Fat Woman has picked Jason's pocket, but he knows it. He grabs her wrist and yanks his watch from her hand. She SCREAMS.

Everyone in the market turns, and Jason spots Vivian in the distance.

Jason's head on a swivel, he's aware enough to turn and see that The Variant and Victor have also arrived at the market.



The Fat Woman's SCREAMS have drawn their attention to him.

FAT WOMAN (CONT'D)  
Thief! Thief!

Jason SLUGS her, and she drops like a bag of potatoes.

Jason looks back at Vivian when -

A SHUTTER IN TIME and she's gone.

EXT. TRASHY STREET MARKET - CONTINUOUS

A TEMPEST CHASE -

- Vivian appears out of thin air farther down in the market.
- Jason disappears and reappears closer to her.
- Victor disappears and reappears in the crowd closer to both of them.

A cat and mouse game, Vivian's only aware of Jason. She doesn't see Victor. However, Jason sees everything unfolding.

- Vivian vanishes and blinks farther away from Jason.
- Jason spots Victor as he blinks once, then again, then again, inching closer to Vivian. He grabs his chest and WINCES as blood runs from his nose.
- Vivian continues to watch Jason and blinks again, still unaware of Victor.
- Victor has managed to cut off Vivian's angle and with one more move will be on top of her. He blinks...
- Vivian can no longer see Jason as she backpedals through the crowd. She's heading right for Victor when -
- A SHUTTER IN TIME and Jason appears in front of Victor.

Jason throws a PUNCH, but Victor disappears. He reappears behind Jason and swings a knife at him, but he's gone. These guys are jumping time to avoid each other's blows.

Jason flashes to the side of Victor and grabs his knife before he can disappear.

Jason's OUT OF TIME and looks like he's fighting a ghost, he swings, but Victor's gone. Then Victor's back and punches, kicks, and elbows Jason.

He's taking a beating when -

Jason musters enough strength to disappear one more time. When he reappears, he thrusts his knife into NOTHING AND VICTOR MATERIALIZES IMPALING HIMSELF on the blade.

Victor gasps for air, and Jason drives the knife down, gutting him like a fish. Victor's dead.

Jason collapses to the ground.

In the distance, The Variant rush toward him.

Vivian appears at Jason's side.

VIVIAN  
Get up! Come on.

She tries to help him to his feet, but he can barely stand.

VIVIAN (CONT'D)  
Let's go! Come on.

Jason points to a manhole cover on the street.

JASON  
In there.

Vivian attempts to lift it, but it's too heavy. She tries again, and she's able to slide it to the side.

She looks down at a torrent of water that rushes in the sewer.

The Variant rush through the crowd inching closer.

VIVIAN  
It's flooded.

Jason pushes her in and with his last bit of strength slides in too.

INT. SEWER - RAGING RIVER - DAY

Vivian struggles to keep her head above water, as she frantically tries to swim.

Jason fares far worse. His head pokes above the surface, and he takes a MASSIVE BREATH.

UNDERWATER - his blood changes the water around him a deep red.

He pops his head above the surface and takes another breath of air, then the undertow pulls him back under.

INT. SUBWAY STATION - DAY

The raging river spews from a massive pipe. Vivian and Jason are dumped into a much calmer river that runs along the subway tracks.

Vivian grabs onto the wall and pulls herself onto the station's platform.

As Jason floats by, she snags him by the collar. With all of her might, she drags him out of the water.

Vivian checks to see if Jason's breathing, but he's not.

VIVIAN

No! Come on.

Vivian slaps Jason's face unsure what to do. He coughs and water rushes from his lungs.

Vivian GRUNTS as she pushes him onto his side to help clear his throat.

VIVIAN (CONT'D)

Get it all out.

Jason COUGHS up bloody water.

INT. SUBWAY STATION - DAY

Jason lies unconscious. Vivian uses a wet rag to wipe away the blood on his face.

She wrings out the cloth and places it on his forehead.

INT. SUBWAY STATION - DAY

Vivian tries to pour water into Jason's mouth, but he's still out cold.

VIVIAN

Come on, you've got to drink something.

The water trickles out of Jason's mouth.

INT. SUBWAY STATION - NIGHT

Huddled under some trash for warmth, Vivian sleeps. She's done everything she can to help Jason, but she's exhausted.

Jason starts to come around. His eyes open slowly.

He looks around to get his bearings and spots Vivian asleep.

When he attempts to stand he realizes something -

He pulls his sleeve back and sees Vivian has returned his Tempest Watch. It reads "3:00".

Jason gazes at Vivian in deep thought, then he pulls out the postcard that we've seen him with before.

He flips the postcard over REVEALING it's back is BLANK.

EXT. TRASHY STREET MARKET - DAY

The Variant stand around Victor's body, and a crowd has gathered.

A blacked-out Lincoln slowly approaches, and the crowd disperses. The Variant obediently walk over.

The passenger window rolls down revealing Vern and Richard.

INT. SUBWAY STATION - DAY

A small fire CRACKLES and POPS. Above the flame, a skewered fish browns.

Vivian wakes up and glares at the fish. She looks around, but Jason's nowhere to be seen.

Still damp, Vivian's chilled to the bone. She gets up and walks to the fire. She warms her hands and grins -

JASON (O.S.)

Rested?

Startled, Vivian turns to see Jason. He approaches with a large fish.

VIVIAN

I'm frozen...

JASON

Still think you'll be safe hiding  
in that old ice cream shop?

Jason waits for an answer, but Vivian knows he's right.

JASON (CONT'D)  
The danger in this city is real.  
Staying with me is the only way  
you'll be safe.

Jason slaps the fish down next to the fire. Vivian's curious.

VIVIAN  
Where'd you get that?

JASON  
These streams are teeming with  
life. It's an ecosystem without  
predators. You don't even need a  
hook to catch them.

VIVIAN  
What's an ecosystem?

Vivian gazes at her father excited to learn, but he's not so interested in teaching.

JASON  
It's where stuff lives...

VIVIAN  
What kinds of stuff?

He draws out his knife and points at the fish above the fire.

JASON  
That's done, eat something.

Jason slices open the fish he put on the ground and yanks out its insides.

VIVIAN  
Gross.

He pauses a moment, glares at Vivian, then continues. Vivian watches with interest.

Jason slides his knife in and fillets the fish.

VIVIAN (CONT'D)  
Who taught you how to do that?

JASON  
No one, trial and error. Why aren't  
you eating?

Vivian awkwardly chews on her fingernail.

VIVIAN  
I've never had fish before. It  
smells funny.

Jason glances at Vivian disapprovingly.

JASON  
You grow up under a rock?

VIVIAN  
Kinda.

Jason's expression softens, he can relate to Vivian.

JASON  
Just try it.

Vivian picks a piece off. She holds it in her fingers.

VIVIAN  
It's hot...

Irritated, Jason drops his head. He continues and removes the scales from the fillet with the skill of a master chef.

Vivian gobbles up the piece she had in her fingers.

VIVIAN (CONT'D)  
It's good...  
(she watches Jason)  
Can I try?

He pauses to consider, then offers her the knife. She pops up, rushes over, and grabs the blade from him.

VIVIAN (CONT'D)  
What do I do?

JASON  
We need to remove the scales.

Jason's rugged hands gently grab Vivian's. He guides her.

JASON (CONT'D)  
Grab here. Then slide the blade in.

The blade slides between the meat and the scales.

JASON (CONT'D)  
Then you want to gently pull.

They hold the scales and pull the fillet away. Vivian's euphoric.

JASON (CONT'D)

Good job.

Vivian joyfully returns to the other side of the fire.

JASON (CONT'D)

Here.

Jason pulls the fish off the fire and hands it to her.

JASON (CONT'D)

Making time is taxing, you've gotta eat something. Don't you know anything about being a Tempest?

VIVIAN

I do. I've taught myself. Trial and error.

He digs in his pocket and pulls out some trash - it's foil.

Vivian eats, quietly watching her father with intrigue.

He plops the fish on the foil and tosses it on the fire. He adjusts the fish so it will cook evenly.

Jason takes a step back from the fire and sits down. He leans against one of the subway pillars and cleans his knife.

An awkward pause as Vivian sheepishly eats.

Jason takes a deep breath and exhales. Something's up, he's uncomfortable.

JASON

I grew up down here.

A pause.

VIVIAN

I didn't think anyone lived down here.

JASON

Yeah, well I did. When I was a kid, times were different for Tempests. We were hunted and killed, because everyone was afraid. It wasn't until the gangs started using us did things change.

VIVIAN

I get it, your parents hid you down here like my mom hid me?

JASON  
I didn't have parents.

Jason studies the palm of his hand.

VIVIAN  
Everyone has parents.

JASON  
Yeah, not me...

Jason tosses some trash.

VIVIAN  
Like I didn't have a dad...

Vivian silently eats as she gazes at Jason. There's more to this story, and she's gonna wait for him to tell it -

JASON  
Your mom always wanted to know  
about my childhood too.

VIVIAN  
Did you tell her?

Jason shakes his head - No.

JASON  
What's the point?

VIVIAN  
(shrugs)  
Because it's okay to share when you  
love someone? She probably just  
wanted to understand.

Jason takes an uncomfortable breath.

JASON  
I was probably five when she left  
me. It was around the time when Old  
York was being converted into a  
containment city -

EXT. BROOKLYN BRIDGE - DAY - FLASHBACK

Barbwire stretches across the entrance to the bridge and  
funnels into three security checkpoints -

Throngs of people bottleneck at these access points as they  
push, claw, and shove each other. Heavily armed GUARDS try to  
muscle the crowd into organized lines.



HUGE GUARD  
Get in line!

The Huge Guard hammers a Man in the gut with the butt of his rifle.

Amid the pack of people, HEATHER DECKARD, 22, young and emotional, struggles to keep her composure as she drags YOUNG JASON, 5, by the arm.

Young Jason watches his mother terrified.

HEATHER  
Stay close to me, Jason.

A THICK GUARD works his way through the line checking documentation and flashing a black light into everyone's eyes.

He arrives at Heather. Scared to death, Young Jason watches the Thick Guard bark at his mother.

THICK GUARD  
Papers.

HEATHER  
(frantic)  
They're um, right here.

She reaches into her large bag with one arm, and clings to Jason with the other.

THICK GUARD  
Let's go, papers!

Her hands tremble as she yanks them from her bag.

HEATHER  
Here! Here, they're here.

The Thicker Guard checks them, then flashes the black light in Heather's eyes - She's NORMAL.

THICK GUARD  
Come here kid.

HEATHER  
He's really sick, I wouldn't get near him.

She tries to shield Young Jason from the Thick Guard, but he violently jerks her arm off him.

HEATHER (CONT'D)  
Close your eyes baby.

Young Jason closes his eyes, but the Thick Guard grabs his forehead. His massive thumb squeezes open his eyelid.

He flashes the light in Young Jason's eye, and it gives off a reddish HUE - He's a Tempest.

THICK GUARD  
Get these two out of the line.

HEATHER  
No, please! There has to be someone  
I can talk to. He's only five.

THICK GUARD  
You're not going anywhere. Not with  
that trash.

The Thick Guard pushes past her in line.

Heather crouches down.

HEATHER  
Jason, baby. Do you love mommy?

Utterly terrified, he nods.

HEATHER (CONT'D)  
Wait right here for me, I just need  
to go to the front of the line and  
speak with someone.  
(beat)  
Can you stay put for mommy?

Jason nods.

Heather hugs Jason, squeezing him with all her strength as tears stream down her ghostly face.

HEATHER (CONT'D)  
I love you baby.

YOUNG JASON  
I love you mommy.

Heather stands up and heaves her huge bag onto her shoulder. From the bag, A POSTCARD floats down to his feet.

HEATHER  
Wait right there -

And she turns, forcing her way into the frothing crowd.

Young Jason tries his best to keep an eye on his mother as she pushes forward.

YOUNG JASON

Mommy!

The fear overwhelms him, and tears flood from his eyes.

He watches as his mother pushes and shoves her way to the front of the line and hands a Guard her papers -

YOUNG JASON (CONT'D)

MOMMY!

The Guard lets her through, and without so much as a glance back at Young Jason, the sickest mother on earth is gone -

Young Jason falls to the ground, balls up, and trembles in the sea of terror that engulfs him.

END FLASHBACK

INT. SUBWAY STATION - DAY

Jason leans against the subway post.

Still next to the fire, Vivian appears saddened.

VIVIAN

I'm sorry.

JASON

Don't be.

VIVIAN

I'm sorry.

JASON

For what? That's life.

VIVIAN

You don't have to be so cold all the time. It's okay to be nice.

Jason avoids eye contact.

VIVIAN (CONT'D)

I know my mom wished you talked to her more.

JASON

Your mom wasn't that kind of woman.

VIVIAN  
Yes, she was. I think you aren't  
that kind of man.

Annoyed, Jason gets up and carefully pulls the second fish  
off the fire. He offers it to Vivian.

JASON  
Still hungry?

Vivian's eyes widen, and she takes it. But, as Jason sits  
back down, she has a moment of realization...

VIVIAN  
Aren't you gonna eat?

JASON  
I'll be fine.

Vivian hesitates.

JASON (CONT'D)  
It wasn't your fault...

Confused, Vivian looks at her father.

JASON (CONT'D)  
Your mother's death. It wasn't your  
fault, it was mine... If I was a  
better man, your mother would have  
been able to tell me about you.

Jason picks up a piece of subway tile and flings it.

JASON (CONT'D)  
And she'd still be with us.  
(beat)  
Eat up, we need to leave soon.

Saddened, Vivian thinks. She picks up the fish and walks it  
over to her father. She sits down next to him.

She nudges the fish toward him...

EXT. THE EXHIBITION - DAY

The same futuristic craft we've seen before hovers over the  
building. The ship's four jet engines pitch and turn as it  
gently lands on the roof.

The type of Guards we've seen at the Brooklyn bridge jump out  
of the transport and secure the area.

A MALE and FEMALE DIGNITARY, roughly 55, dressed in sophisticated clothes, step out of the craft.

INT. THE EXHIBITION - DAY

A soothing piano concerto PLAYS.

Stunning renaissance works of art are displayed on the walls: Virgin of the Rocks, Annunciation, The Virgin with St. Anne.

Perfectly displayed beneath lights, the stunning ivory sculpture of Saint Sebastian glimmers. The tragic expression on Sebastian's face is frozen in time -

Natas walks the gallery halls with the two Dignitaries.

NATAS

The treasures of this city haven't been lost, my dear. They're all here with only a few exceptions, but I can assure you, what hasn't been found will be. In a very short amount of time, I'll have a Tempest that can bring me the remaining gifts Old York is hiding.

MALE DIGNITARY

This is outstanding. Will you allow this art to travel?

Irritated, Natas sizes up the Male Dignitary.

NATAS

No. If this art were to leave this city I'm not sure what would be left of any value.

MALE DIGNITARY

But how will anyone be able to enjoy it?

NATAS

Like we've discussed, you'll come here. And we can have wonderful dinner parties.

MALE DIGNITARY

I think -

NATAS

This art is mine.

Natas pauses in front of the painting - Aldobrandini Madonna and gazes at it.

NATAS (CONT'D)

Eight hundred years ago in Italy,  
there was an explosion of creative  
energy that would change the world.  
The Renaissance. It was a  
revolution forged by thinkers,  
scientists, and artists.  
Aldobrandini's Madonna.

FEMALE DIGNITARY

It was owned by aristocratic  
Romans, then became property of  
Lord and Lady Garvagh before it was  
sold to the Nation Gallery in  
London in 1865.

NATAS

(surprised, pleased)  
Quite right.

MALE DIGNITARY

In fact, it still belongs to the  
Nation Gallery.

Natas indignantly glares at him.

FEMALE DIGNITARY

It was on loan to the Met when it  
went missing. It was thought to be  
lost forever.

NATAS

No my dear, not forever. Just until  
I could find it.

FEMALE DIGNITARY

It's beautiful.

NATAS

It's perfection.

Natas gazes at the painting and motions his hands like he's  
holding an imaginary brush.

NATAS (CONT'D)

Raphael's control with a brush, the  
way Mary holds Christ to her bosom.

Natas's eyes close, and his hand's ball into fists as a wave  
of euphoria rushes over his body. He shivers.

He snaps from his trance and turns back to the Dignitaries.

NATAS (CONT'D)

Very much the way I hold Old York  
against my chest.

FEMALE DIGNITARY

Thank god. You've saved the best of  
humanity's past. You're an angel.

NATAS

(giddy)

Yes. I am.

Vern and Richard arrive. They stand quietly off to the side.  
Natas notices them.

NATAS (CONT'D)

Please forgive me, but would you  
excuse me. I will return  
momentarily.

(motions to the art)

Please, continue.

The Dignitaries gaze at the art, as Natas walks over to Vern  
and Richard.

Natas arrives at the men. He takes a massive breath filling  
his chest and motioning his hands.

NATAS (CONT'D)

Why. Are. You. Interrupting. Me?  
Can't you see I'm busy.

Neither Vern nor Richard speaks.

NATAS (CONT'D)

Speak! Where's Jason?

RICHARD

Victor's dead. Jason killed him.

NATAS

Well, that's particularly  
disappointing isn't it.

(grins)

Weakened, bloody, near-death, my  
boy's still the best. What's the  
whereabouts of my new Tempest?

RICHARD

Jason has the Tempest.

Irritated, Natas closes his eyes and motions his hands like he wants more information.

VERN

There's something else.

Vern hands Natas the picture of Vivian. A psychotic smile grows on his face.

NATAS

Oh, my. Belladonna. Mary, you magnificent creature...

Natas touches the photo with his finger tips.

NATAS (CONT'D)

This changes everything.

VERN

We told the Variant where they can expect Jason to come out of the subway.

NATAS

No, no, no. Change of plans, call them off. Let Jason bring her to me.

VERN

Natas?

NATAS

We believed Jason was bringing me the newest Tempest, but this...

(beat)

The first female Tempest. I'll gladly pay any price, and I don't want to give him a reason to not bring her to me. When he gets here, give him exactly what he wants, and get him off the island immediately.

Natas turns back to the Dignitaries.

NATAS (CONT'D)

I apologize for the interruption. Now, where were we?

INT. OLD YORK SUBWAYS - DAY

Jason leads Vivian through a flooded subway tunnel. They hug the walls to avoid the water.



Vivian's jubilant. Her guard's down.

VIVIAN  
Do you know where we're going?

JASON  
Yes.

A few beats of silence.

VIVIAN  
Are you sure?

Jason doesn't respond.

Vivian skips and hops, entertaining herself as she moseys along.

VIVIAN (CONT'D)  
I don't think you know where you're going. I mean, it seems like you don't know where you're going.  
(beat)  
It's okay to say you don't know. I won't judge you, I'm a very understanding woman for my age. Very mature really.

Vivian kicks some water onto Jason's back. He stops and glares back at her. Vivian grins and waves at him.

VIVIAN (CONT'D)  
Hi.

Jason continues to walk.

VIVIAN (CONT'D)  
You're boring.

JASON  
Good.

VIVIAN  
Can you at least answer some questions?

JASON  
What?

VIVIAN  
Teach me some cool Tempest stuff.  
(beat)  
Like, how do I pick a lock?  
(MORE)

VIVIAN (CONT'D)

Or open a safe. Or how to fight  
with a knife!

Jason pauses and turns back to Vivian.

JASON

I don't want you fighting!

VIVIAN

Okay, geez.

JASON

You shouldn't need to use a knife.  
Ever! You just make time and run.

Jason turns and marches forward.

VIVIAN

When we get out of here, can I help  
you steal stuff? You've got to  
teach me all of your tricks.

JASON

Sure. Whatever you want.

VIVIAN

Awesome.

(beat)

Why can't we touch people when we  
make time? I touched my mom's face  
once, and my hand hurt for a week.  
It felt like it was on fire.

JASON

It's not just people, it's anything  
organic. No one really knows for  
sure, but it has to do with the  
fact we're creating a rift in space-  
time. Other living things aren't  
part of where we go, so touching  
them we can badly hurt ourselves.

VIVIAN

How do you know all this stuff?

Jason stops and turns back to Vivian.

JASON

Listen, we've got a long ways to  
go. Are you gonna talk the entire  
time?

VIVIAN

Yup.

Jason's frozen. It was an honest answer from Vivian, and he doesn't have a response.

He turns and continues to walk. She follows him and kicks water onto his back.

Jason momentarily pauses before he continues. Vivian smirks.

JASON  
I've got a question.

VIVIAN  
Are you just gonna talk the entire time, because we have a long ways to go.

JASON  
Why did you follow me the other night and take that book? That was really stupid.

Vivian doesn't answer.

JASON (CONT'D)  
Now you shut up?

VIVIAN  
I wanted to see what you did. I was curious.  
(beat)  
And I guess I was pissed.

JASON  
About what?

VIVIAN  
About the fact I didn't have a dad.

This digs deep and gives Jason a moment of pause.

VIVIAN (CONT'D)  
I mean, don't you think I have a right to be mad?

Jason stops and faces Vivian.

JASON  
Listen, I had no idea you existed until two days ago. If you want to be mad at anyone, you should be pissed at your mother. So, no. You don't have any right to be angry with me.

Vivian drops her head.

VIVIAN  
Not knowing doesn't change the fact  
I didn't have a dad.

He looks at her unsure what to say. He looks down the subway tunnel and realizes where they are.

JASON  
Come on...

Jason takes a step, but Vivian doesn't move.

JASON (CONT'D)  
You want to learn?

Vivian beams.

INT. SUBWAY - DAY

Jason ducks into a damp tunnel.

JASON  
Careful.

Vivian cautiously enters.

Jason climbs a ladder.

INT. METROPOLITAN MUSEUM OF ART - PARKING GARAGE - DAY

A grate in the floor flips open, and Jason climbs out of the ground.

He turns and helps Vivian out of the grate. She's nervous.

JASON  
Come on. Small detour before we  
keep going.

INT. MET - ARTS OF AFRICA, OCEANIA AND THE AMERICAS - DAY

Jason and Vivian walk into a dusty gallery where all of the art has been removed.

JASON  
You wanted to learn. This is where  
I get information I need to do my  
job.

VIVIAN  
Where are we?

JASON  
The Metropolitan Museum of Art.

Confused, Vivian stares curiously at Jason.

JASON (CONT'D)  
Before Old York became a  
containment city, it was one of the  
planet's wealthiest places.

Jason walks. Vivian follows.

JASON (CONT'D)  
This is where works of art were  
displayed for the public.

VIVIAN  
So, people would come here to just  
look at stuff?

INT. MET - EUROPEAN SCULPTURE AND DECORATIVE ART - CONTINUOUS

Jason and Vivian turn a corner.

JASON  
Yeah, paintings, sculptures, tombs.  
Historical items. But when crime  
exploded, all of them were stolen.  
They trickled into every nook and  
cranny of this fucking city -

Catches his profanity.

JASON (CONT'D)  
This city.

Jason walks up to an empty sculpture stand.

JASON (CONT'D)  
That book you snatched from me...

VIVIAN  
Yeah?

JASON  
Taken from this place. I collect  
these things for the man I work  
for.

VIVIAN  
(interested)  
And I'm gonna help you collect this  
stuff?

Jason hesitates.

JASON  
You'll be a collector. Yes.

Jason dusts off the empty sculpture stand's description  
plate.

JASON (CONT'D)  
I come here to learn. Even though  
this place is nothing more than a  
dusty tomb, I can read about the  
items. Learn.

Vivian looks at the sculpture's description.

VIVIAN  
Did you find this sculpture?

JASON  
I did...

Jason moves on.

VIVIAN  
Did you ever show my mom this  
place?

JASON  
No.

VIVIAN  
Why were you afraid to love her?

Jason turns the corner.

INT. MET - MEDIEVAL ART - CONTINUOUS

Vivian follows.

VIVIAN  
Did you love her?

He dusts off a plaque.

JASON  
We both kept secrets from each  
other.

VIVIAN

Why?

Jason's uncomfortable.

VIVIAN (CONT'D)

I guess I don't get it.

She waits for an answer that isn't coming.

JASON

I thought you wanted to learn.

VIVIAN

I'm just curious.

JASON

I'm trying to teach you stuff that will keep you alive if I'm not around. Do you want to learn?

VIVIAN

Yes. But, how will this make me a better collector?

JASON

Gathering items is only half the game. Being able to spot what you are looking for and if its a fake will keep you out of trouble with my boss.

INT. MET - EGYPTIAN ART - DAY

Vivian walks with Jason, listening to his every word.

JASON

The single most important thing you need to know as a Tempest is to never waste your time.

INT. MET - AMERICAN ART - DAY

Jason rubs the dust off a plaque with Vivian at his side.

JASON

I found this in a drug dealer's basement. But when I was trying to get out of the building, all the doors were locked and I had used all my time. Always have an escape plan.

(MORE)

JASON (CONT'D)

(beat)

I got lucky that day.

Vivian nods.

INT. MET - GREEK AND ROMAN ART - DAY

Vivian listens intently as Jason speaks and points at another plaque. Jason's engaged.

INT. MET - THE GREAT HALL - DAY

Sunlight pierces through the windows in this empty space.

Jason and Vivian walk together side by side.

INT. METROPOLITAN MUSEUM OF ART - PARKING GARAGE - DAY

Back in the room where they entered, Jason helps Vivian back into the subway.

JASON

Okay, we've got to keep moving now.

Vivian pauses and looks up at her dad.

VIVIAN

Thanks for showing me this place. I had fun.

Jason pleasantly nods, he had fun too.

INT. SUBWAYS - DAY

Jason and Vivian walk side by side.

VIVIAN

Jason, I'm getting hungry.

JASON

Okay.

INT. SUBWAYS - DAY

Jason and Vivian crouch in front of a stream overflowing with spawning fish.



She darts her hand into the water and pulls out a fish. She SCREAMS as the fish flops around and squirts out of her hands like a bar of soap. She LAUGHS.

Jason watches Vivian. His guard slowly breaking down.

INT. SUBWAYS - DAY

Jason kneels in front of a small pile of trash with Vivian at his side.

He pulls out his knife and a piece of flint. He strikes the flint and a spark falls onto the trash.

He cradles the smoldering tinder and blows on it until the fire ignites. Vivian GRINS.

INT. SUBWAYS - DAY

Jason walks with Vivian close behind him. She munches on her last piece of fish.

VIVIAN

Jason?

JASON

It's not much farther now.

VIVIAN

Can I tell you something?

JASON

Sure.

VIVIAN

I was curious to learn about you when I stole the book from you the other night, but that isn't the real reason I was there.

Jason glances back curiously.

VIVIAN (CONT'D)

After I spoke with you at the bar, I got in a huge fight with my mom. So I followed you just to piss her off.

Vivian stops walking.

JASON

She was pissed at me all the time.

Jason realizes she's stopped and turns.

VIVIAN  
You don't understand. The last time  
I ever saw her, we were fighting.

Vivian breaks down.

VIVIAN (CONT'D)  
And now I'll never get a chance to  
apologize or tell her I loved her  
more than anything.

Jason approaches her, uncomfortable, unsure what to do.

JASON  
If there is anything I know for  
sure, it would be that your mother  
loved you.

Vivian steps forward and hugs Jason. After a moment, he  
finally hugs her back.

JASON (CONT'D)  
I never understood why she did most  
things she did, but now I know it  
was all because of you.

Vivian lets go of Jason. She takes a step back and wipes away  
a tear.

VIVIAN  
I miss her.

JASON  
Me too.

Vivian turns her back.

Jason's unsure what to do, but he wants to help.

Jason kicks a puddle of water splashing Vivian. She's frozen.

When she turns toward Jason, he gets her again, and her jaw  
drops. He ALMOST CRACKS A SMILE.

Vivian kicks a puddle, but Jason's too quick. He backpedals  
away from her splash.

Jason kicks another puddle and gets her.

VIVIAN  
(laughs)  
Hey!

The game's on -

Vivian kicks and kicks, but he's just too quick. She can't get him as he SOAKS her.

Jason splashes her, and guess what -

FOR THE FIRST TIME WE SEE HIM SMILE. HE'S LAUGHING.

The LAUGHTER between the two of them is euphoric. When -

A SHUTTER IN TIME AND VIVIAN DISAPPEARS.

INT. OLD YORK SUBWAYS - TIME RIFT - DAY

Vivian's in the rift, and Jason's frozen.

He's a statue with the LOOK OF TOTAL BLISS.

Vivian walks around her father smiling. She's just as happy as he is as she gazes at him.

As she looks into his frozen gaze, she blows him a kiss.

INT. SUBWAYS - DAY

Vivian reappears behind Jason and kicks a puddle that soaks Jason. She LAUGHS.

VIVIAN

Gotcha!

The smile on Jason's face disappears, and he's pissed. He points at Vivian.

JASON

Don't you ever do that again.

VIVIAN

What? Don't be a sore loser.

Jason grabs her by the arm.

JASON

Don't you ever waste time like that. Even you can only make so much, and this fucking city's too goddamn dangerous to mess around.

VIVIAN

(scared)

Relax.

JASON

The next instance you waste time  
like that, it could cost you your  
life! Understand me!?!

Jason lets go of her arm and glares at her.

JASON (CONT'D)

Don't do it again.

VIVIAN

(genuine)

I'm sorry. I won't do it again.

JASON

Promise.

VIVIAN

I promise.

Jason's on tilt. Blood trickles from his nose, and he falls  
to a knee in pain.

JASON

(to himself)

Fuck.

He wipes the blood away.

VIVIAN

Are you all right?

He breathes heavily.

JASON

(whispers)

God damn it...

He attempts to compose himself -

JASON (CONT'D)

Go back the way we came. There's  
nothing for you this way. I'm  
warning you.

VIVIAN

What do you mean? You are.

JASON

Listen to me, turn around.

VIVIAN

No, I want to come with you.  
Please, I don't want to be alone.

Jason's silent.

JASON

Kid, everyone in this city is alone. This place is hell on earth, and we're all in the fire.

(beat)

You make your own decisions, but I'm warning you not to follow me. Once we leave this subway, things won't be the same, and I won't be able to protect you.

VIVIAN

Well, my decision is to follow you then.

Jason wants to say something, but he can't bring himself to.

He turns and walks away.

Vivian watches him take a few steps, then quickly follows after him.

EXT. OLD YORK - THE VILLAGE - DAY

The sun sits low on the horizon, casting long shadows on the streets of the city.

Jason and Vivian march up from an old subway entry. They arrive on the street.

Jason continues down the street with Vivian close behind him.

EXT. THE EXHIBITION - NIGHT

Jason walks toward the building's entrance with Vivian in tow. He's walking her into the hands of the Devil.

INT. THE EXHIBITION - SAME TIME

Natas stands at a window and noxiously glares down at Jason and Vivian.

His lip quivers.

INT. THE EXHIBITION - NATAS'S OFFICE - NIGHT

Natas sits at his desk, when Jason enters with Vivian.

A smile grows on his face, and he welcomes them with open arms.

NATAS  
Jason. Welcome back.

Natas approaches them, staring at Vivian.

JASON  
Natas.

NATAS  
And who is this vision?

JASON  
My end of the deal.

Natas grins.

VIVIAN  
(to Jason)  
What deal? Who is this guy?

NATAS  
Who am I?  
(laughs)  
My name's Natas, young lady. And I  
run this city.

Natas reaches out and clips a Tempest neutralizer on Vivian's arm.

VIVIAN  
Ouch, what the hell are you doing?

Vivian attempts to make time, but her muscles contract like she's being tased.

NATAS  
Do you have a name?

JASON  
It's Vivian.

VIVIAN  
What is this thing.

JASON  
I warned you not to come with me.

NATAS  
Vivian, such a beautiful name. Can  
I offer you something to eat?  
(MORE)

NATAS (CONT'D)

Perhaps we can even dine together  
this evening? Yes, that's a  
wonderful idea, I believe we shall  
do that.

Natas runs the back of his hand along Vivian's cheek. She  
jerks her head back.

VIVIAN

Don't touch me.

NATAS

The first female Tempest.  
Spectacular.

Vivian tries to grab the neutralizer, but it shocks her.

VIVIAN

What is this damn thing!

NATAS

Call it a safety device. Something  
to make sure you stay in my  
company.

(calls out)

Richard, Vern, would you gentlemen  
mind joining us. It's such a  
wonderful moment in time.

Richard and Vern enter the office.

JASON

We had a deal.

Natas smiles at Jason and is taken aback.

NATAS

Yes, of course, Jason. I haven't  
forgotten.

VIVIAN

What deal?

NATAS

Jason promised to bring me the  
Tempest that could make more time  
than him. And that's you.

VIVIAN

In exchange for what?

NATAS

For what he's wanted his entire  
life, of course.

(MORE)

NATAS (CONT'D)

A way to get out of this city. And now it appears he's demanding collection. Tiss, tiss.

Vivian glares at Jason.

JASON

Just get me off this fucking island.

NATAS

Done. You will be missed.

JASON

If I never see you again, it'll be too soon.

NATAS

That hurts. It's too bad you won't be able to join Vivian and I for dinner.

VIVIAN

I'm not gonna do anything with you, you piece of shit.

NATAS

(snaps)

Yes, you will!

(composes himself)

We'll dine in The Exhibition, it will be lovely. Richard. Vern..

Natas whimsically rotates his hand in the air.

NATAS (CONT'D)

Would you kindly help Jason out.

They nod.

Jason turns to leave, and Vivian grabs his arm dejected.

Natas watches with a grin.

VIVIAN

Where are you going?

Jason glares directly into her teary eyes.

JASON

Avoiding death. I warned you there was nothing for you here.



VIVIAN  
(complete loss)  
You were, and you said you'd  
protect me.

Jason shakes his head - No.

Vivian's hand falls away from his arm, and she shivers.

So twisted, Natas smiles.

NATAS  
Blood's thicker than water? Or  
maybe it's just a fluid that begets  
pain and suffering.

Jason's gaze shifts from Vivian, and he glares at Natas  
before he starts toward the door.

Vern and Richard follow Jason like escorting prison guards.

NATAS (CONT'D)  
You'll be missed, Jason. I once  
thought of you as my most valuable  
treasure. But it seems, like all  
things, there's always something  
better.

Natas runs the back of his hand along Vivian's cheek.

VIVIAN  
Dad? Don't leave me.

Jason pauses. He clinches his jaw, and he's gone...

EXT. THE EXHIBITION - NIGHT

A man without emotion, Jason marches straight ahead, escorted  
by Vern and Richard toward a car.

At the car, Richard takes a step forward and opens the rear  
door for Jason. Jason pauses.

JASON  
How's this gonna work? Where are we  
going?

RICHARD  
The bridge.

A pause.

RICHARD (CONT'D)  
What did you think it was? It's  
always been the only way off.

Jason climbs into the car.

INT. THE EXHIBITION - NIGHT

Vivian stands near a window and gazes into the city. Tears  
well in her eyes, and her lip trembles.

Natas silently enters, and his reflection appears in the  
window Vivian looks through.

NATAS  
I've known Jason for a lifetime, my  
dear. His heart's iced-over granite  
that longs to escape this city.

VIVIAN  
I've only known of him for a  
lifetime...

NATAS  
Now, he's nothing more than a  
remnant in time.

Her head drops.

INT. CAR - NIGHT

A bumpy ride, Jason sits in the back seat. In his hand he  
holds the postcard of the FARM HOUSE.

As the car jostles around, the postcard shakes, and the image  
blurs.

VERN  
Tell me something. What're you  
gonna do out there?

A pause as Jason looks out the window.

JASON  
I don't know.

Vern looks in the rearview mirror at Jason.

VERN  
You've spent your entire life  
trying to leave Old York, and you  
don't know?

Jason slides the postcard back into his pocket.

EXT. OLD YORK - STREETS - NIGHT

A half block from the bridge, the car the men are traveling in comes to a stop.

The car doors open, and the three men exit. Vern takes a step toward Jason, and he places a neutralizer on his arm.

VERN  
Can never be too safe.

Vern motions his head toward the ominous lights from the bridge that loom in the distance. The men walk.

A half step behind Richard and Vern, the sights and sounds of the city hit Jason.

- A glass bottle SHATTERS in the distance, and Jason's head turns.

- From a window on the second floor of a building, a COUPLE YELL. Jason looks up at the sound, and the lights go out.

- On the street, a MOTHER drags a YOUNG BOY by his arm toward the entrance to a building. The Young Boy gets jerked along like a dog on a leash.

MOTHER  
Come on.

The Mother and Young Boy reach the door to the building. As the Mother searches for her keys, the Young Boy's eyes lock on Jason. He smiles, then disappears into the building when his mother yanks him.

Flash memory - A flicker of Jason's mother.

Vern, Richard, and Jason reach the end of the street. Vern motions for Jason to stop.

Jason looks at Vern for an explanation.

VERN  
Stay right here for me.

FLASH MEMORY - Heather, Jason's Mother, gazes down at him.

HEATHER  
(muffled, echoing)  
I need you to stay right here for me.

END FLASH.

Eyes wide, Jason has a confused gaze.

JASON  
(to Vern)  
What did you say?

VERN  
I need you to stay right here for  
me.

Vern heads toward the bridge security checkpoint that sits in the distance.

Richard waits with Jason.

FLASH MEMORY - Jason's mother pushes through the crowd and nears the checkpoint. END FLASH

Vern nears the bridge and flags down a Guard. The Guard walks over, and they talk about something.

Jason's hit with a cold sweat as he watches Vern in the distance.

RICHARD  
You alright?

Jason's eyes shift and lock on Richard.

RICHARD (CONT'D)  
Natas thought you might get cold  
feet.

Richard points to the neutralizer on his arm and scoffs.

Jason looks back toward the bridge -

FLASH MEMORY - Jason sees himself crying for his mother.

FLASH - Vivian in the Exhibition.

	VIVIAN	YOUNG JASON	*
Dad.		Mommy!	*

END FLASH

With blinding speed, Jason throws a left that catches Richard square on the jaw and knocks him out cold. He drops.

Jason sprints back toward the car.

INT. THE EXHIBITION - DINING ROOM - NIGHT

Vivian and Natas sit at a long Gothic table. Candles burn and cast shadows on the art on the walls.

Natas's knife slices into a perfectly cooked steak. Dejected, Vivian sits glaring at her food.

A SERVER approaches and fills Natas's wine glass with a Merlot.

NATAS  
(to Vivian)  
Without sustenance, we'll simply  
wither away. Eat.

Natas takes a bite of his steak as Vivian does nothing.

He takes a deep breath and leans back in his chair.

NATAS (CONT'D)  
Being a Tempest can be a dangerous  
thing you know. Most people are  
afraid of what you can do, and  
hence, think it wise to kill you.  
(beat)  
Do you know why Jason has been able  
to exist in this city for so long?

Natas's head tilts to one side like a dog as he waits for Vivian to answer.

VIVIAN  
You disgust me.

NATAS  
Because I protected him. And in  
return, he's helped me collect this  
city's treasures.

Natas grabs the ornate seventeenth-century steak knife that he's been using. He holds it like a proud father.

NATAS (CONT'D)  
If it wasn't for my diligence, this  
stunning blade would have been  
consumed by this city. So Jason  
helps to collect these items, and I  
make sure he's safe. It's a  
symbiotic relationship. Do you  
understand!

Vivian jolts.

NATAS (CONT'D)  
Now you'll take his place. Or  
you'll be consumed by this city  
too.

VIVIAN  
You won't do anything to me, I'm  
too valuable. So, you can stop with  
the worthless threats.

Vivian's head drops. Natas Smiles.

INT. CAR - NIGHT

Jason squeezes the wheel, as he races toward The Exhibition.

EXT. THE EXHIBITION - NIGHT

Jason's car screeches to a halt, and he jumps out. He glares  
up at the Guards that man the entrance.

The ten Guards slowly close rank as they watch him.

Jason checks his watch, it reads "3:00".

He cracks his neck, and starts up the stairs.

LEAD GUARD  
Jason, what's going on?

He continues toward them.

LEAD GUARD (CONT'D)  
Jason... Natas isn't expecting you.

The Guards form a half circle around Jason as he nears the  
main entrance. He stops.

LEAD GUARD (CONT'D)  
I'm sorry, we can't let you in  
here.

The Guards pull out nightsticks.

Jason glares at the Guard like he's nothing, as he slides his  
hands into his pockets. He slips on brass knuckles.

JASON  
You say that like you have a  
choice.

A SHUTTER IN TIME and Jason's gone.

These Guards are NOT Tempests.

- Starting with the Guard on his left, Jason RE-APPEARS throwing a ferocious punch. As the Guards jaw SHATTERS, Jason disappears.

- Massive punch after massive punch, Jason disappears and reappears next to the second, third, fourth Guard - Each punch landing before the previous man's body has started to fall toward the ground.

EXT. THE EXHIBITION - TIME RIFT - INTERCUT - CONTINUOUS

- We see Jason moving toward the fifth Guard and grabbing his nightstick. He yanks it from his frozen hand and swings it toward his jaw, phasing out of the time rift at the last possible moment.

- Phasing in and out of the time rift, moving with breathtaking efficiency, he ruthlessly takes care of the sixth, seventh, eighth, ninth, and final guard.

END INTERCUT

EXT. THE EXHIBITION - CONTINUOUS

Jason appears, and ALL THE GUARD'S BODIES FALL IN UNISON.

JASON

You don't.

Jason checks his watch - "2:53".

JASON (CONT'D)

You've lost a step.

He marches toward the doors.

INT. THE EXHIBITION - DINING ROOM - NIGHT

A Server calmly walks up to Natas and whispers in his ear. Natas's expression glazes over.

NATAS

Oh, dear. I see. Did you get word from Vern and Richard?

SERVER

They're rushing back and will arrive shortly.

He glares at Vivian.

INT. THE EXHIBITION - MAIN HALL - NIGHT

Jason marches through the collection of statues and art when -

NATAS (O.S.)  
We had a deal, Jason. Do you know  
the strings I had to pull to get  
you exactly what you wanted? What  
you've dreamt about your entire  
life?

Jason freezes.

EXT. THE EXHIBITION - NIGHT

A car speeds toward the building and slams on its brakes.  
Vern and Richard jump out.

INT. THE EXHIBITION - MAIN HALL - NIGHT

From the shadows on the other side of the hall, Natas very  
calmly appears.

JASON  
She's not gonna have the same life  
as me.

NATAS  
And what's wrong with the life I've  
allowed you to have?

JASON  
You've allowed me to have? I'm here  
to show you that it's been quite  
the opposite.

NATAS  
(pleased)  
I'm floored, Jason. So  
disappointing.

JASON  
Where's my daughter?

NATAS  
She's mine, just like you are and  
always will be.



JASON  
Where is she!

NATAS  
Where she belongs.

Jason starts toward Natas.

Natas looks at a painting of a woman being killed.

NATAS (CONT'D)  
Death. It can be one of the most  
beautiful things, don't you think?

JASON  
If you don't give me Vivian, you'll  
know that beauty firsthand.

The main hall doors open, and Vern and Richard enter. They  
roll up their sleeves, REVEALING Tempest watches.

NATAS  
My poor boy.

Jason grits his teeth and there is a SHUTTER IN TIME - Vern,  
Richard, and Jason are all Tempests, but only one of them can  
make time at any given moment.

- First Vern, then Richard, disappears and reappears next to  
Jason.
- The fight's a chess match, but it's two versus one -
- Vern disappears and reappears throwing a punch, but POUF  
Jason's gone.
- Jason appears in front of Natas swinging a violent left  
hook, but Richard pops out of thin air and pushes Natas away.
- Vern blinks and blasts Jason with a right hand.
- Jason pulls out a knife and vanishes. He appears next to  
Natas, but Richard saves him again.
- Vern pops in front of Jason and lands another blow that  
sends Jason's knife flying.
- The knife flies through the air, when Richard appears and  
grabs it. Then he's gone.
- Jason's on the defensive and is being overwhelmed.

- Richard appears swinging the knife at Jason, but he disappears to avoid the blade. When he reappears, he eats a left hand from Vern.

- Once, twice, three times Jason avoids Richard's slashes but eats devastating blows from Vern. His face has cut open badly.

- UNTIL

- The timing changes, and Vern appears first. Jason avoids Vern's punch but pays the price. Richard materializes in front of Jason, and his knife plunges into his gut.

INT. THE EXHIBITION - MAIN HALL - TIME RIFT - CONTINUOUS

Jason's in the rift and everything else remains frozen.

Shocked, he looks down at the knife lodged in his stomach.

All around Jason are the Temporal trails that have been created by this fight. He sees a pattern, then looks over at a MASSIVE SCULPTURE.

INT. THE EXHIBITION - MAIN HALL - CONTINUOUS

- Jason appears and eats a punch from Vern but has inched closer to the MASSIVE SCULPTURE.

INT. THE EXHIBITION - MAIN HALL - TIME RIFT - CONTINUOUS

Jason has Vern and Richard where he wants them. He runs behind the MASSIVE SCULPTURE, puts his legs on the wall, and pushes on the piece of art with all his might.

INT. THE EXHIBITION - MAIN HALL - CONTINUOUS

- Jason appears, and right as he's about to eat another barrage of punches, THE MASSIVE SCULPTURE SLAMS DOWN ON VERN AND RICHARD FROM BEHIND. Their dead as shit...

JASON

Art can be beautiful.

Jason looks down at his watch, it reads "2:15".

Jason turns to Natas and walks him down. Natas slowly backpedals.

NATAS

You've always been so special...

Jason spits blood as he marches toward him.

NATAS (CONT'D)

But you can't hurt me, Jason.

JASON

Why's that?

NATAS

Because, I'm still the only person  
that can get you off this island.  
The only person that can get you  
cleaned up.

Natas has backed into a hallway.

JASON

I'll be fine.

Jason arrives at the hallway entrance and pulls an alarm on  
the wall. Security bars drop down.

Natas laughs.

NATAS

And what's this supposed to do?

JASON

Keep you exactly where I want you.

Jason grabs the knife in his gut and SCREAMS as he pulls it  
out. He drops the blade on the ground.

His hands covered in blood, he heads for Natas's office.

NATAS

You can take her for now, but there  
isn't anywhere you can hide in my  
city. Old York's MINE!

Jason arrives at the office door with zero emotion on his  
face. He looks back at Natas, who smiles at him. He enters.

INT. NATAS'S OFFICE - NIGHT

Vivian's tied to a chair with a gag in her mouth. Jason  
rushes over.

JASON

Hang on.

He unties her, and before the ropes can hit the floor, she SLAPS him.

VIVIAN  
You left me.

JASON  
I'm sorry.

Vivian launches forward and hugs him. She squeezes him, and he GROANS. She lets him go and sees the blood.

VIVIAN  
Oh my god.

JASON  
I'm fine. We've gotta go.

Jason looks at the flames in the fireplace, then breaks one of the oak chair's legs off.

INT. THE EXHIBITION - MAIN HALL - NIGHT

Jason and Vivian emerge from Natas's office. She holds the burning chair leg.

Natas's eyes widen, and he loses it.

NATAS  
What are you doing!

Jason walks over to Natas.

JASON  
You've existed in this city only because I've let you.

NATAS  
Jason.

JASON  
Burn it all.

Vivian puts the torch to a painting, and it bursts into flames.

NATAS  
No!!

JASON  
You can keep Old York, but this art is mine to do with what I want.

Jason turns to leave, as Vivian sets fire to everything.

NATAS

When I find you, I'm going to open  
up your skull and feed it to your  
daughter, you fuck!

Natas grabs the bars and shakes them.

EXT. THE EXHIBITION - NIGHT

Jason and Vivian exit, as massive flames consume the main hall.

Bloody lips and busted noses, The Exhibition Guards stand ready to stop Jason.

Jason shields Vivian.

LEAD GUARD

Is he dead?

Jason shakes his head - No.

LEAD GUARD (CONT'D)

That's too bad.

The Guards drop their weapons and part.

Jason moves past them and rushes toward the car, holding his stomach as he runs. Vivian's one step behind him.

INT. CAR - NIGHT

Hunched over, Jason frantically drives.

VIVIAN

Where are we going?

Jason looks down at his bloody stomach.

He pulls the bottle of pills from his pocket and downs them all.

EXT. OLD YORK - STREETS - NIGHT

A half block from the Brooklyn Bridge, Jason pulls over.

INT. CAR - NIGHT

Jason's hunched over against the wheel.

VIVIAN

Dad?

Jason gets out.

EXT. OLD YORK - CITY STREET - CONTINUOUS

Jason starts toward the bridge, and Vivian jumps out of the car. She sprints toward him.

VIVIAN

What are we doing here?

JASON

(lying)

I saw how they were gonna get me  
across the bridge.

VIVIAN

We've got to get you to a doctor.

JASON

We'll do that as soon as we cross.

VIVIAN

What do you mean we're gonna cross?

Vivian grabs Jason's arm, and he stops. He sees the fear in her eyes.

JASON

Don't be scared.

Jason puts his hand on Vivian's face.

JASON (CONT'D)

You have your mother's eyes. She  
was the most beautiful woman ever  
created. Come on.

Jason reaches out and grabs his daughter's hand.

They arrive at the end of the street and pause. They look at the heavily guarded security checkpoint on the bridge.

VIVIAN

I'm scared.

JASON

Come on.

Jason takes a step, but Vivian squeezes his hand stopping him.

JASON (CONT'D)

Just keep your eyes on me, Vivian.

Her eyes lock on him.

They step out of the shadows and into the light, as they walk toward the bridge checkpoint.

EXT. BROOKLYN BRIDGE - SECURITY CHECKPOINT - CONTINUOUS

A Guard spots Jason as he walks directly toward him.

GUARD

Stop where you're going and present your papers.

Jason pulls Vivian along, shielding her.

GUARD (CONT'D)

I said stop where you are.

The Guard raises his rifle.

A second and third Guard rush from the checkpoint and point their weapons at Jason.

GUARD (CONT'D)

I said stop!

Jason checks his watch, and it reads "2:15".

GUARD (CONT'D)

This is your last warning.

Vivian hides behind her father, terrified.

VIVIAN

Dad?

JASON

We're fine. Eyes on me.

The Guard fires a warning shot into the air.

Vivian trembles, but Jason doesn't break stride.

SECOND GUARD

Take him down.

The Guards take aim, pull their triggers, and as the bullets leave the barrels there is a SHUTTER IN TIME, FREEZING THEM IN MIDAIR.

EXT. BROOKLYN BRIDGE - SECURITY CHECKPOINT - TIME RIFT

In the rift, the world around Jason's frozen: Bullets, Guards, and Vivian's look of fear.

Jason turns to Vivian and bends down to pick her up. As his hands touch her body, he SCREAMS as his skin burns. He tosses her on his shoulder and starts toward the bridge.

Jason moves quickly with Vivian on his back. His skin on fire, ASH FALLS AWAY FROM HIS BODY as he marches forward.

Rushing by the frozen Guards, more and more ash sheds away and gets locked in his Temporal trail like shimmering snowflakes.

EXT. BROOKLYN BRIDGE - TIME RIFT - NIGHT

On the bridge, Jason's in excruciating pain but drives forward with Vivian over his shoulder.

He looks at his watch that reads "0:25" and races toward zero.

BLOOD STREAMS from his nose.

Skin on fire, adrenalin rushing in his veins, he marches on in agony -

He looks down at his watch, and it reads "-0:40", FLASHING BRIGHT RED.

A quarter of the way onto the bridge, his pace slows. His legs shake as his skin burns away, a shimmering Temporal trail in his wake filled with torched flesh.

He grits his teeth and continues.

His watch RACES further into the NEGATIVE. It reads "-1:40".

Tears stream from his eyes like boiling water, burning his face as they trickle down his cheeks.

"2:20".



Jason nears the midpoint of the bridge and can no longer continue.

He drops to a knee, but rises back to his feet and staggers a few more steps. UNTIL -

He places Vivian down on her feet, then stumbles to the ground.

Frozen in time, she stands above his scorched body a terrified statue.

Jason pulls the POSTCARD from his pocket. He struggles to his feet and stands in front of Vivian.

He slides the postcard into her pocket and leans in for a KISS-

WHEN HIS LIPS TOUCH HER CHEEK, THEY BURN AWAY, AND LIKE A SHOCK WAVE THIS FLAME CONSUMES HIS BODY LEAVING NOTHING BUT A SHADOW.

A SHUTTER IN TIME.

EXT. BROOKLYN BRIDGE - CONTINUOUS

Vivian's eyes BLINK. She's disoriented but quickly composes herself.

In front of her, she sees a shadowy silhouette of Jason. Her eyes widen with the realization of how she's gotten here.

ALARM SOUNDS and SPOTLIGHTS search the bridge. Attack dogs BARK in the distance -

A SHUTTER IN TIME and VIVIAN'S GONE.

EXT. BROOKLYN STREET - NIGHT

Vivian appears out of thin air.

JASON (V.O.)  
Old York, I hate this fucking place.

Vivian gazes at the Bridge as a tear rolls down her face. She wipes away her tear.

JASON (V.O.)  
But I was dead long before I ever step foot onto that bridge.

She looks down and notices the POSTCARD in her pocket. She pulls it out and looks at the farm house before turning it over REVEALING -

A spectacular pencil drawing of Vivian as she sleeps by the fire in the subway.

JASON (V.O.)  
And where my life ended, my  
daughter's life will begin.

Vivian turns and walks down the street - INTO THE SHADOWS.

FADE TO BLACK.