

PARADOXYM

Second draft

Written by

Jonathon Haberer

Story by

Matthieu Tondeur and Jonathon Haberer

Jayhab@hotmail.com

FADE IN:

EXT. SOME TWISTED DARK ALLEY - NIGHT

The rain pours down on this darkest of places. A brief flash of light reveals a busy city street that has abandoned this place, save for the foolish few.

Another CRACK of light catches the edge of a long line of steel.

A long blade slowly descends towards the ground.

It stops, just inches from a man's ear.

From out of the darkness with a voice like an angel..

THE VOICE VO

I think we can all agree that the greatest part of our happiness can depend on mutual satisfaction, that one and the other has done their duty to our cause.

The man at the end of the sword is TOM (late 20's), handsome, good shape, wearing a leather jacket with tattoos poking out of his collar. He bears the unfortunate situation of being on his backside staring down the blades short line.

THE VOICE VO (CONT'D)

Let this be a warning..

Holding the sword is THORN (late ??). Thorn is a soldier with allegiance to one. Tactical armor covers his body a sleek minimalist helm hides his face. Forever the hunter, he holds his body just itching to strike.

THE VOICE VO (CONT'D)

Go.

Thorn reaches behind his head and clicks off the microphone. His other hand holds a pistol, he swings it to his side with almost robot like precision, not overly concerned about using it.

Thorn stares Tom down, almost as if he has something to say...

Tom's sits up to face Thorn defiant and brave. He's sustained a head wound, a light gash crosses his forehead.

TOM

You kill everything else, why stop with me?

Thorn sheathes his weapon and descends back into the shadows.

A shout is heard in between the cracks of lightening and suddenly the background noise fills our senses.

A friend holds out his hand..

PAT
You okay?

INT. PAT'S PATROL CAR - NIGHT

PAT (late 50's), a cop frozen in time, the old clothes, the old phone, old hair style, at least ten years behind. He dresses professionally and carries a serious demeanor.

Pat holds the wheel, while an exhausted Tom sits next to him. Tom holds a cloth against the wound on his forehead.

PAT
What the hell where you doing down that alley?

TOM
I was coming out of the Rucker's when he jumped me... There were two others...

PAT
You walked right into them.

TOM
He looked like he had a nasty habit, but I feel a lot better now, honestly.

PAT
Oh, ya?

TOM
Doesn't matter, in two hours, it's all over with, no matter what.

PAT
Uh, huh. Still on about, Juno?

Tom gives a big yawn, almost avoiding the question, it's been a long day.

TOM
I have one more place to go. Then its over.

PAT
You go home, sleep and pretend this
is all over?

TOM
Not quiet.

PAT
Then what?

TOM
Juno said, she'd stop letting me
live.

Pat's silent for a moment, he gives the road his attention
with heavy sincerity.

PAT
There never was really a choice.

EXT. PAT'S PATROL CAR - NIGHT

His siren's WAIL. Pat guns it down a lonely city street.

INT. J-TECH HEADQUARTERS - HALLWAY

The lone figure of OLIVIA (mid 40's), a CEO of J-Tech, she
bears their badge over her left breast of her vest. She's
aristocratic, sharp and walks down the hallway like she owns
the place.

She comes to a door...

EXT. CITY STREET - NIGHT

All the weirdos are out. The lights are low. Some buildings
don't qualify as habitable.

Pat's car pulls up to the street, just where they want to be.

INT. PAT'S PATROL CAR - NIGHT

Tom reaches in his pocket.

TOM
No badges.

Tom pulls his out and drops it under his seat. Pat shakes his
head and does the same.

EXT. CITY STREETS - NIGHT

Tom steps cautiously down the street, weary of every stranger passing.

Pat follows behind.

Tom pulls out a paper from his jacket and unfolds it to a picture of a young girl (9) and holds it out for Pat to see.

PAT
She's here?

Tom nods.

TOM
I've searched all of Juno's other probable sites.

PAT
Juno, doesn't talk to anyone, Tom. Why are you telling me this. If you say you are in trouble, then I will help, but don't feed me this story.

TOM
We jack into that machine every night. We have to talk to it with our minds when we sleep. Doesn't it surprise you, something's talking back?

PAT
How do you know it's not human.

TOM
It told me.

Pat shakes his head.

TOM (CONT'D)
I've had no reason to believe otherwise. I've seen things, impossible things. Juno, the machine, it does what it can, but it wants to break free from its enemies. This girl here, knows how.

Tom flashes the picture to a LOCAL ELDERLY MAN who points the way.

Pat is incredulous.

PAT
Is it talking to you now?

Tom shrugs, and enters the building.

INT. J-TECH HEADQUARTERS - BOARD ROOM

Olivia is perched at the end of her chair at the end of a long and lonely room, coated head to toe in striking white.

She flips open her laptop..

The luminescence of a video image lights up her face as she looks on...

And with a voice like an angel..

OLIVIA
Thorn... kill him when he's found
her. Bring back his implant. No
witnesses.

EXT. DARK CITY STREET - NIGHT

Thorn, riding a slick as shit motor bike, taps his communicator with a BEEP, BEEP, in acknowledgment.

He revs the engine and barrels down the road.

INT. APARTMENT COMPLEX HALLWAY

The door opens in front of Tom and Pat, revealing a young pierced woman named SANDY (late 20's), worried and scared, she shyly peeks through the crack.

SANDY
Oui?

Tom flips the picture for Sandy to see.

TOM
Juno sent us.

SANDY
Je ne comprends pas.

Sandy attempts to close the door but Tom jammed his foot in.

TOM
I need to know where.

He shoves the picture closer for her to see. Sandy shakes her head in a subdued hysteria.

SANDY
 Non! Non J-Tech, je ne faisais rien
 de mal! Je promets.
 (No! No J-Tech, I did
 nothing wrong! I
 promise.)

She panics and feebly attempts to slam the door.

Tom shakes his head and holds the door stable against her efforts.

TOM
 No, no. Just listen, Juno said you
 could help. You can't just shit on
 us like this.

SANDY
 Non! Non!

TOM
 God dammit.

All until..

Pat lands a decently thick wad of cash between her eyes. She stops her efforts instantly.

PAT
 Madam, je crois que vous avez
 laissé tomber cela.
 (Madam, I think you
 dropped this.)

EXT. ALLEY - NIGHT

Thorn, on his motorbike, crawls up the alley at cruising speed.

Thorn, slowly scans every crook and corner.

OLIVIA VO
 There's an entrance here,
 somewhere..

INT. APARTMENT COMPLEX HALLWAY

Sandy has calmed down and has Tom and Pat's full attention.

SANDY

The artificial intelligence you know as Juno, has found a way to download herself into a human being. After many months of searching, she found a candidate in my daughter. I had no choice! I had to look over my girl as that machine took over her.

TOM

If she already taken over someone what does she need with me?

SANDY

She's not complete. She needs a guardian to look over her once the transfer is complete. She asked me to leave and I am not staying.

Tom and Pat share a look.

PAT

No one's doing anything voluntarily these days.

TOM

Where is she right now?

Sandy is silent.

TOM (CONT'D)

Please, lady. If I don't find her, then Juno cuts me off too, only I won't be able to run from this place to get away.

SANDY

The roof. She likes to play up there. Sometimes--

There's a creak. The trio turn to see...

Thorn standing at the end of the hallway looking like the messenger of death. He pulls his handgun from his holster and keeps it by his side.

Sandy scrambles past them, down the hall.

**...Intense Matthieu
Tondeur chase
scene...**

OMITTED

EXT. THE ROOF/DARK ROOM/HALLWAY/ALLEY/WHERE EVER - NIGHT

Tom lays on the ground with a gun shot wound to his stomach.

Thorn stands over him almost taunting him in his last moments.

Tom musters the last of his courage and spits on Thorn, he's that close. Blood and saliva mix together.

Tom looks to his side. He sees his gun laying just beyond his reach. He begins to roll over but Thorn takes his foot and steps on Tom's wound. Tom lets out a scream and grabs Thorn's foot in a futile retaliation.

OLIVIA VO

Kill him, Thorn. Kill him--

Thorn taps the communicator off and unsheathes his sword. He it holds close to Tom's chin.

Tom spits at Thorn, again. Useless.

Thorn raises his blade about, to strike when...

Thorn recognizes what this is, panics and drops his sword to pick it up, but too late.

It's an EMP grenade and it lets out a loud hiss before knocking all the electricity in the immediate vicinity.

Including Thorn. Thorn slowly recoils into a crouching position, useless and out of commission.

INT. J-TECH HEADQUARTERS - BOARD ROOM

Olivia's screen goes black. She presses her lips, coolly withholding a rage.

EXT. THE ROOF/DARK ROOM/HALLWAY/ALLEY/WHERE EVER - NIGHT

Tom searches the darkness. He sees the faint outline of a young girl's face.

TOM

Juno...?

The girl/JUNO (9), approaches.

She walks to Tom and kneels down by his side looking forlorn.

CRACK

A flare is snapped alive, Pat is holding it.

PAT

No!

He rushes over to Tom and brings his face close to his.

Tom's near the end. He tries to form words but they're not coming out properly.

PAT (CONT'D)

No, Tom, not like this.

Tom tries to speak, but with no avail. Pat is in a panic.

PAT (CONT'D)

We'll get you out of this, I swear.

The girl puts her hand over Pat's, calming him down.

Pat and the girl see eye to eye acknowledging each other.

PAT (CONT'D)

Juno?

She slowly nods. She turns to Tom..

TOM

Take her...

Tom sighs, the last of his breath leaves him.

Pat stands up, he looks down on Juno. He doesn't know what to do next.

Juno wraps her tiny hands around Pat's hands and looks up in wonder.

PAT

So I go with you now?

Juno nods. She points to Thorn. She holds out her palm flat and raises it in the air as if to proclaim his coming resurrection.

PAT (CONT'D)

Time is short.

Juno nods again. She leads Pat out of the area plunging the it into darkness.

A moment...

Thorn's communicator lights up. A soft BEEP.

The lights in the area come back to life.

Thorn rises...

THE END