

ESCAPE FROM NEW YORK: EPISODE #6

"Tinkerers and Treachery"

Written by

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Based on, 'Escape from New York'

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DIANE'S OFFICE - 11:38PM

Diane glances at her computer screen, seeing the late hour. She rubs her temples angrily.

She pulls up some shabby drone video feed (not tied to the central system), which she clearly had open before but had to put away due to the stress, of the events happening on the island; the festival, the compass, Billy, El Toro, Reed and Mother walking around, and the Warden failing to capture them or intervene.

Several of the video feeds freeze on Reed, Billy, Bee, and Mother. Diane exhales irritably.

DIANE
(To herself, under her
breath:)
Unbelievable. The sheer
incompetence.

There is a beat, then a buzzer rings on Diane's desk. She jumps a bit and hits it. A holographic projection appears on a small pad of her assistant.

DIANE'S ASSISTANT
Excuse me, madame. You have a
visitor.

DIANE
The bloody fucking gall of some
people.

Diane peers at the elevator awaiting someone to come up it. No one does. She hears the smallest rustle behind her and notices a razor thin blade a centimeter away from her neck.

RONAN
Uh huh huh, I wouldn't do that if I
were you.
(Beat)
I thought this place was supposed
to have good security, Diane
Hexion.

RONAN (male, 40s, dressed in black, greying hair) stands in the shadows behind her with a callous grin on his face.

Diane breathes deeply and heavily calming herself.

DIANE
It seems you haven't much
familiarity with punctuality.

RONAN

You hired the best, and the best know to strike when it is least expected, not when demanded.

DIANE

Perhaps I should just find someone who follows orders with more prudence in that case.

RONAN

I don't really think you get how this works.

Diane stands up, angry. Ronan's blade nearly pierces her skin. He moves his hand back ever so slightly. Diane notices this and smirks just a hair.

DIANE

You're a mad dog who came looking for a master. Now be a good boy and obey.

Ronan stares her down and quizzically puts his blade away.

DIANE (CONT'D)

Now, if we're done with all that, sit down.

Ronan does as he is bid.

RONAN

What's the job?

DIANE

Have you ever been to Manhattan Prison?

RONAN

I was hoping you might have something interesting for me. The usual jobs are so... boring.

DIANE

One of my investments inside that hellhole has proven to be a failure. I've received an offer from a more... promising candidate.

RONAN

So, who's the target?

DIANE

Not so fast. This is business,
don't you know. Give and take,
purchase... exchange in this case.

(Beat)

A life for a life.

RONAN

Who am I killing?

Diane hands Ronan a futuristic holo-pad.

DIANE

The details can be found within. Do
not commence the operation until my
operative has finished their part
of the deal and proven their worth.

RONAN

Uh-

DIANE

-You will be paid either way, even
if they fail.

RONAN

Alright. I'll head out then.

DIANE

We have a small jet prepared for
you, which you'll-

RONAN

Lady, like I said. You hired the
best.

(Beat)

I'll get in on my own.

DIANE

Very well. Don't fail me... or I'll
have to send someone after you too.

RONAN

Psh. I've never had a dissatisfied
customer.

DIANE

Good. Keep it that way. Out with
you.

Ronan leaves the way he came in. Diane sits back down at her
desk. She pulls up past video feed of the Warden, she is
expressionless - giving no clues as to her true intentions.

FADE TO BLACK

OPENING CREDITS

EXT. STREETS OF MANHATTAN

Billy holds the compass in his hands. Bee walks with him. He broke off a small piece of Schist from the museum exhibit and is playing around with it. The needle of the compass moves towards it every time he moves it closer.

A MAN DRESSED IN BLACK follows Billy from a distance, watching the compass intently. This is one of El Toro's men.

BILLY
(Under his breath)
Fascinating.

BEE
Are you going to tell me what we're
doing out here yet?

BILLY
I think... I mean it's too crazy of
an idea to be true but I-

Suddenly down one of the streets, El Toro's caravan rounds a corner speeding crazily. Bee grabs Billy and they hide behind a dumpster as the maniacs speed by in their cars and transports.

BEE
El Toro's been busy lately.

BILLY
Yeah, tell me about it. People are
saying he's been more active than
even the Warden.

BEE
It's dangerous out here. We should
get back.

Billy points the compass towards the Empire State Building, where El Toro's men are headed. The needle jumps and points directly at the building as well.

BILLY
(Under his breath)
No kidding. It must-

BEE
Billy, let's go.

They make their way back to the museum where Reed and Mother are.

EXT. MUSEUM

BEE
Hey, I'm gonna head out. Mother asked me to take care of a few things.

BILLY
Okay, when will I see you again?

BEE
Soon.

She kisses him on the cheek and leaves. Billy enters the museum.

INT. MUSEUM

Reed and Mother talk to Veronica in the grand foyer.

VERONICA
I've thought it over. I'd be gone if it wasn't for you guys. I owe you.

Veronica hands them a flash drive.

VERONICA (CONT'D)
This makes us square. Don't make me regret this. If the Warden finds out I gave this to you, I'm toast.

REED
Will this-?

VERONICA
Plug it in and find out.

Mother notices Billy come in the door.

MOTHER
Hey, Billy, come check this out.

VERONICA
Downstairs, I've got some spare computers that still work.

BILLY
Hey, thanks for letting me borrow
this.

Billy hands her the compass.

VERONICA
Yeah fine.

She takes it back with much haste, relieved to have the
completed piece at last.

VERONICA (CONT'D)
Now, if there's nothing else. I'll
take my leave for now. You've all
caused me enough trouble for the
week.

She turns around before she goes to her office and tells them
with an uncharacteristic tenderness:

VERONICA (CONT'D)
And thanks again.

The gang heads down to the basement of the museum. Downstairs
are old computers, clearly the remnants of where the old
museum guards used to conduct surveillance. They've been
abused and have seen some aging through the years.

The computers all glow an eerie green and run on a low-tech
version of Windows.

BILLY
What did you want me to come down
here for? To show me the 32 GB of
Ram you need to barely make a
modern program run?

MOTHER
No, I think we may have figured out
how to find Reed's brother.

BILLY
Hey, that's great.

REED
I can't believe he's in one of
those awful factories. I should
have never left him.

FLASHBACK

Brief memories of Reed and her brother flash through her head
of the day she left.

How she was carried out, how she chose herself instead of Vic, how sad Vic looked when she had gone. She cries in the flashback.

PRESENT

Reed wipes a few tears from her eyes.

Reed plugs the flash drive into the computer. The fans of the system whir spastically and open a very advanced black screen, lines of code fly across the screen and a bar loads all the while.

Then, on the screen appears a list. A list of every single prisoner on Manhattan Island.

Billy's eyes widen.

BILLY

Hey... this looks like Warden tech.

MOTHER

I think it is. Is this?

BILLY

Yeah... it is.

MOTHER

Uh huh. It's the prison directory. Veronica must have hacked into the Warden's mainframe and plucked this out for her own uses. No wonder she managed to become so well off.

Reed types Vic's name into a search bar. It loads and provides a few prisoners with that name. One of them is the right Vic. She gasps. It says his assignment is indeed in a factory. Reed clicks on the file. There is a stutter in the computer that only Billy seems to notice. It pulls up a more detailed view of Vic with his name, birthday, location, etc, the details about him are vague but they're all there.

BILLY

So, he's a miner? Oof, rough gig.

Reed reads his location.

REED

Factory 14, Cell 323.

Billy squints again looking at the file and notices something.

BILLY

Hang on a minute. Do you mind if I-
?

Billy wrestles with the computer and opens up some developer tools. He types in a few lines of code and hits enter. The computer shutters again. It briefly says 'decrypting' and then a red warning flashes on the screen and begins deleting all the data.

REED

Uh, Billy?

BILLY

Dang it!

Billy starts typing furiously trying to abort the code, but its too late, the data is deleted before he can fix it.

REED

What the hell was that?

BILLY

I-

REED

Ya know, I gotta admit kid, you're smart, but you're not as smart as you think you are. You just got rid of all the data!

BILLY

I noticed something off with the-

REED

-I can't believe you! Next time, don't do something so stupid.

BILLY

I was only trying to-

REED

Only trying to what? Just leave us alone.

BILLY

Fine. Next time you have a problem, don't call me. Find your brother on your own.

REED

Fine.

BILLY

Bye Reed. I hope you find what
you're looking for.

Billy runs off, clearly very upset.

MOTHER

You shouldn't have spoken to him
like that. He's a sensitive boy.

Reed ponders Mother's words.

REED

Ugh, Billy wait.

Reed runs off after Billy. She climbs upstairs and Billy is
gone.

MUSEUM, FIRST FLOOR

REED (CONT'D)

Billy!

Reed turns to mother, confused and upset.

MOTHER

I get it, you feel terrible. Give
him time, he'll cool off
eventually.

(Beat)

But, feeling glum will get us
nowhere. I told you I'd help you,
so let's get this done.

REED

Thank you.

(Beat)

Right. I don't even know where to
begin.

MOTHER

Come on, let's figure it out
together.

Reed hugs Mother. Mother reciprocates.

REED

How are we going to do this?

MOTHER

All the miners have assigned beds
and we saw your brother was
stationed at bed 323 right?

REED

Yeah.

MOTHER

Then that makes our job easy.

REED

What? How are we going to disable the turrets and get inside? Are there passcodes? We can't do this alone!

MOTHER

When you're in my position, you tend to... pick up a few things.

(Beat)

Come on. We've got work to do.

INT. EL TORO'S OFFICE - EMPIRE STATE BUILDING

Inside the El Toro's office, El Toro sits at a massive desk wearing his mask. Several 'associates' sit across from him.

ASSOCIATE 1

If we cannot re-route the flow of schist to... benefit the Cantonese Federation, we have no more business here.

The Bull snaps his fingers. Two of his goons pick the guys up and carry them towards the window.

EL TORO

I'm sorry we couldn't make a deal, gentlemen.

The associates cry out, but they get tossed out the window and fall onto the dirty sidewalk below.

One of the Bull's technical aides opens the door.

TECHNICAL AIDE

Sir! We just received a strange notification; it appears someone hacked into the Warden's personnel files.

Inside El Toro's mask, his eyes squint.

THE BULL

Trace the source.

TECHNICAL AIDE

It's already been done, sir. The leak came from the Natural History Museum.

(Beat)

We hacked the webcam footage and found the perpetrator.

The aide hands El Toro a picture of Billy.

EL TORO

Find him.

TECHNICAL AIDE

The drones are scrambling as we speak.

INT. GRAND CENTRAL

Inside Grand Central, Reed and Mother navigate through a busy crowd. Grand Central serves as one of the largest gambling rings in the city. Many 'high-rollers' in the prison society gather here for events every evening. There's craps, cockfighting, blackjack. Several less humane gambling games occur that involve people throwing knives at inmates strapped to wheels, people betting on how long it will take to call out in pain for various reasons, and betting on children who run across tight ropes.

MOTHER

I hate this place.

REED

Why did you bring me here then?

MOTHER

Unfortunately we have to pass through here to get to where we're truly going.

REED

(Beat)

The Subbies? You're kidding!

MOTHER

I assume you've heard their reputation, but there is more to them than meets the eye.

Mother brings Reed to the subway entrance. A shambled metal door has been erected by the prisoners to block the way. They proceed down the hall and as they draw closer, a guard who stands by the door calls out to them.

GUARD
Halt! You stand at the precipice of
the Time Keeper's market. State
your business.

Mother and Reed make it to the door and step a bit more into
the light.

GUARD (CONT'D)
Mother?

MOTHER
Benji. How is your master?

GUARD
It's been some time since you've
been seen 'round these parts.

MOTHER
I have business with the Time
Keeper. Take me to him.

GUARD
He won't like this, but, if you
insist.

Mother gives Reed a look that says 'see, I told you I'd get
us in.' Reed gives her a look that says 'yeah, okay, you go
girl.'

The Guard opens the door and they get their glimpse at the
Black Market.

Beneath NYC the Subway tunnels have transformed into a
bustling undercity. More caverns have been hollowed out and
the area is much more open and vertical than it had been
before. Bits of original tunnels have been cleared while some
still cling to the rocks. Huge artificial lights hang from
the ceiling. Stalls of every color and shape line the
cavernous area.

MOTHER
Welcome to the black market.

REED
Wow! Does Hexion know this exists?

MOTHER
No. This is the greatest secret the
prison has.

The guard guides them through the stalls. Reed sees outside technology in the prison, strange inventions, salvaged goods from dangerous areas, etc. sold by any and all types of people.

In the ceiling there is a chain of subway cars suspended from the ceiling, bolted in place. It falls down like a waterfall.

Reed and Mother follow the guard inside.

INT. TIME KEEPER'S LAIR

They climb up a ladder that was placed inside one of the subway cars. The structure smooths out and is mostly flat inside. The seats were removed and turned into a formidable office.

A STRANGE MAN, obscured in shadow calls to them.

STRANGE MAN

Who goes there?

MOTHER

Mother.

STRANGE MAN

It's been some time, Mother. I thought you swore never to set foot in these parts again.

MOTHER

That was a different time. A different me.

(Beat)

It's good to see you again, Time Keeper.

STRANGE MAN

Well, what can I do for you?

MOTHER

You see, we have need to break into one of the Schist factories. We have reason to believe this girl's brother is inside.

STRANGE MAN

Oh? And who is she to you to risk something so dangerous?

MOTHER

An old friend... who I made a promise to.

STRANGE MAN

Now, even if I wanted to help you, why would I risk my resources to displease the Warden? He leaves us to our own devices and that's the only way business continues to flow.

MOTHER

Think of all you can get out of an operation like this, you can steal enough Schist to corner the market for years. All I ask is you help us get access to the lower floors so we can get her brother out.

STRANGE MAN

A tempting offer... but I think I'll need to refuse.

A further back car door in the subway opens. A man appears, obscured in shadow.

TIME KEEPER

That will be all, Horaquin.

The Strange Man (HORAQUIN) falls to his knees.

STRANGE MAN

I apologize for the noise, master.

An elderly man in his 60's steps into the light. He wears colored spectacles, a conductor's uniform, and has a balding head.

TIME KEEPER

It's quite alright.

MOTHER

Who the heck are you?

TIME KEEPER

I rarely show my face, but when I overheard you I thought this matter was of import enough to warrant a break in procedure.

(Beat)

My name is Howie, I am the true Time Keeper.

MOTHER

Then who the hell is this guy?

HORAQUIN

You see, long ago, my wise master realized that the people of New York would never accept a benevolent honest man such as he. In his brilliance he enlisted me to serve as his mouthpiece and maintain a front of strength.

REED

(To the Time Keeper:)
So then, you're the brains behind this operation?

TIME KEEPER

Precisely.

(Beat)

I built this place from nothing, dreaming of it as a place where every citizen could come and find the things they need to be happy.

REED

That's the nicest spin on a black market I've ever heard.

TIME KEEPER

Indeed. Though I'm sure you know the reputation of our market is... less than savory nowadays.

(Beat)

I feel as though your operation presents a rare chance to make a change down here.

The Time Keeper looks out one of the subway windows.

TIME KEEPER (CONT'D)

(Bitterly)

The Schist dealers have made a mockery of this place and we don't have the men to stop them. If we cut off their supply... we may yet be able to save my market.

HORAQUIN

Cut off their supply? Master you don't mean-

TIME KEEPER

Oh but I do. I've been stewing on an idea similar to this for some time and this was the push I needed to act upon it.

HORAQUIN

It's dangerous. If the Warden finds out it was us, we'll be in deep shit. We'll need a small team, undetectable. Untraceable if caught.

TIME KEEPER

Yes, I'll need to spend some time getting things ready of course. And I-

REED

Will you guys please tell me what the hell is going on?

TIME KEEPER

I'm sorry, miss...

REED

Reed. My name's Reed.

TIME KEEPER

Miss Reed. A pleasure.

(Beat)

Why don't both of you step into my office. I think we can help one another.

(Beat)

This way... if you please.

Reed and Mother look hesitantly at each other, not sure if they can trust this Time Keeper, but they decide to do as they are bid and go inside the back room of the Subway car and have a fateful meeting.

EXT. BROADWAY

Billy kicks a can down the street. It echoes off of the buildings. The ghostly posters of shows in the theatre have been tattered and look ancient.

In the distance a man appears behind Billy, a man dressed in all black.

Billy doesn't notice him at first. The man begins to follow him.

Billy hears his footsteps behind him.

Billy glances over his shoulder and sees the man stop in his tracks.

Billy takes a deep breath and runs.

The man chases after Billy. Billy turns over trash cans and anything he can see to slow the path behind him.

Billy rounds a corner and runs into an alley.

He sees a fire-escape ladder two stories up. Billy jumps onto the side of one building and then quickly onto another. He jumps again and again until he's almost at the ladder. He jumps and reaches for it, but falls short.

He falls on his leg and scrapes his knee decently badly. He starts to bleed.

The man who was chasing him enters the alley.

MAN

Mr. Hale... finally. I've been
looking everywhere for you.

INT. TIME KEEPER'S STUDY

A bunch of old model trains whirl around the office, criss-crossing in and out of windows. Howie's office is lit up almost like it were Christmas Eve. Many different prominent clocks from NYC fill the walls such as the Glory Clock of Commerce. The Time Keeper sits at his desk and Reed and Mother sit in front of him.

MOTHER

You must be crazy! You want to blow
it up?

TIME KEEPER

Yeah, KABOOM!

The Time Keeper laughs.

REED

This is crazy. The Warden will
retaliate.

TIME KEEPER

To be true, I'd be more worried
about El Toro. The Warden hasn't
been seen too much lately. People
are saying he's... lost his touch.

REED

Whoever, there's going to be
consequences.

TIME KEEPER

Which is why I'm going to be the one joining you on your mission.

MOTHER

Why would we let you do that?

TIME KEEPER

The Warden doesn't know my face or who I'm associated with. Plus I'm an excellent inventor and I can craft up some things to help you get around the Warden's security.

(Beat)

You do have a plan for that don't you?

MOTHER

(Begrudgingly, truthfully)

That's why we came down here.

TIME KEEPER

I know. All I ask is you allow me to carry out my own goals after we've found miss Reed's brother.

MOTHER

Hang on, we need to talk it over.

Mother and Reed step outside the office.

INT. HORAQUIN'S OFFICE

REED

What do you think. Can we trust this guy?

MOTHER

He is certainly being quite magnanimous, but his plan is crazy.

REED

But do we know anyone else willing and able to help us?

MOTHER

Well, Billy.

Reed sighs, still feeling bad about their fight.

REED

I know. But we can't wish for something we don't have. We have to work with the elements before us.

MOTHER

It's your brother we're talking about here. If you think this is the best way, then I trust you.

REED

It's not like we really have a choice.

INT. TIME KEEPER'S STUDY

Reed and Mother re-enter.

REED

You can join us, Time Keeper.

TIME KEEPER

Oh goodie, it's been so long since I've done anything worth doing.

(Beat)

Give me one day to see what I can cook up. At midnight tomorrow, we'll make our move.

REED

Thank you, truly, thank you.

A day passes and Reed and Mother eat lunch at a food stall in the market.

VENDOR

Fresh Mystery Meat, getcha fresh mystery meat here!

Reed looks down at the taco she's eating and winces.

REED

Whaddaya suppose it is?

MOTHER

Rat, snake, sewer gator?

Reed coughs as she swallows but can't help but laugh.

The lights in the market dim suddenly and come back on. There is an explosion from inside the Time Keeper's subway house.

Reed and Mother get up and rush toward the scene.

When they get there, the Time Keeper steps out coughing and laughing, waving his hand to be rid of the smoke around him.

TIME KEEPER

Color my big toes blue, I think
I've done it!

MOTHER

You've got something for us then?

TIME KEEPER

And how. Come with me.

Reed and Mother step inside the subway and go up to the Time Keeper's office. Down another stairwell and built into an obscured cave is his workshop.

INT. TIME KEEPER'S WORKSHOP

The Time Keeper's Workshop is filled with smoke, but otherwise; countless vials, pieces of machinery and fantastical inventions line the walls of this futuristic cornucopia of creativity.

On a table, three small packages of devices await Reed and Mother.

Reed looks at the one in the middle.

MOTHER

I'm curious to see what you cooked
up.

TIME KEEPER

This first one here is an electro-
phonic homing scrambler to mess
with the Warden's cameras. The
other one is an EMP pulse to
disable the turrets. The other
other one will scan the keypads
inside to help us analyze residue
to find the correct combos.

MOTHER

Very impressive. And you're sure
you still want to help us?

TIME KEEPER

Like I said, I believe in the
benefit of your mission. There's no
doubting this place would be better
off without the drug trade.

(Beat)

(MORE)

TIME KEEPER (CONT'D)

And as we discussed there is the condition of my help.

The Time Keeper pulls a few small devices out of his pockets.

TIME KEEPER (CONT'D)

These charges will destroy the Schist vats and the entrance to the mine without harming any of the workers. But it will render the factory unusable for several months.

(Beat)

Does our accord still remain intact?

Reed nods at Mother.

MOTHER

Very well, again, I think this is reckless. But I can't help but see the help your stupidity will bring to the city.

REED

Thank you.

(Beat)

Let's go find my brother.

INT. ALLEYWAY

The strange man who was chasing Billy steps forward.

Billy draws a device of his own invention (an oscillating knife).

BILLY

Stay back! I'm warning you.

MAN

I don't want to fight you. I want to help you.

BILLY

You got a real funny way of showing it pal.

MAN

I've been sent to bring you to my master... El Toro.

BILLY

El Toro? You've gotta be kidding me. I'm not going anywhere near that maniac.

MAN

I understand. But he has a very important measure he wishes to discuss with you. He believes your intellect could serve him well.

BILLY

Yeah right. Like I would ever help El Toro.

MAN

I'm afraid you don't understand.

The man draws a gun and points it at Billy.

MAN (CONT'D)

You don't really have a choice.

EXT. FACTORY 14 MIDNIGHT

Reed, the Time Keeper, and Mother all pop their heads over a piece of building debris looking at the factory which is about 100 feet away.

REED

Ready?

The Time Keeper nods. He pulls out one of his devices, the EMP pulse. It's been affixed to an old Hot Wheels monster truck and he drives it with a remote control to the front door of the factory. It stops outside. Two mounted turrets scan the area, but don't pick up on the movement of the truck. A small antenna comes out and hums a low dull hum. The two turrets fall immediately.

REED (CONT'D)

Nice!

MOTHER

Come now quickly, we can't count on those being down forever.

Mother stands, the Time Keeper halts her.

TIME KEEPER

Hang on. Time for my next trick; I decided to call these Homing Sparrows. Good name huh?

The Time Keeper opens a small case and has one of his other inventions primed and ready to go. His scrambling device, which is also operated by remote control and has been affixed to an old toy bird, hence why he calls it a Homing Sparrow.

The Time Keeper flies it down the smokestack and into the furnace (which isn't on right now since its in the evening).

INT. FACTORY

It is dark inside the factory, but lit by dim red lights. Several large vats can be seen. A few furnaces line the perimeter and various walkways and paths criss-cross around the factory at large. During the day it would be bustling with hundreds of workers and hundreds more down below, in the mines.

The Homing Sparrow flies to the electrical panel and opens the latch. The Sparrow produces 3 thin metal prongs that attach to a receiver in the panel. From the camera's point of view, the signal is scrambled now and will, after a few seconds, only play recorded footage of the factory at peace.

EXT. FACTORY

The Time Keeper looks at one of his devices - a screen on a small handheld device.

TIME KEEPER

Crap.

REED

What is it?

TIME KEEPER

Half the cameras appear to be on a different server. Once we get to the lower floors, I'm afraid there will be no way to avoid being seen.

(Beat)

I think we should turn back so I can whip up a few more-

REED

Now here's where I can help. We just need a few disguises and the confidence to blend in.

TIME KEEPER

I'm no good at acting.

MOTHER

The guards will see us in the cameras. They will come asking questions.

REED

Follow my lead, and don't do anything suspicious on the lower floors.

He guides them over to the front door of the factory and produces a scanner that emits an eerie green band of light that laps back and forth over a number pad. It has a screen and after a few moments numbers appear on the screen: 9-2-1-5.

TIME KEEPER

The Warden's birthday. How predictable.

They enter the factory quietly.

EXT. A NEARBY BUILDING

Ronan, the assassin, opens a door quietly about twenty stories up. He steps out to a rooftop. He tosses a cigarette onto the masonry beneath his feet and stomps the butt out. He walks over to the edge of the roof and squints. He sees Reed, Mother, and the Time Keeper entering the factory.

INT. FACTORY

It is dark inside, lit by faint red lights.

MOTHER

Based off those blueprints we saw, there should be spare uniforms for the Factory Inspectors over in that closet.

The gang makes it to the end of the hall and dons lab coats as disguises.

Mother sees a camera turning and ducks behind a steel column.

MOTHER (CONT'D)

You sure we're okay?

TIME KEEPER

You needn't worry about all that.
At least up here, it's playing the
same five seconds on a loop. The
only way that camera could see us
is if someone managed to remove my
homing scramblers.

(Beat)

Now help me place the charges.

Reed and Mother anxiously take a few explosives and hide them
around the vats that manufacture the schist into drugs.

MOTHER

Satisfied?

TIME KEEPER

Incredibly. Let's go find the
elevator.

Reed and Mother follow the Time Keeper through the factory.

MOTHER

Reed. I've been thinking...

REED

A dangerous past time.

MOTHER

I know. But, I just... I really
hope Billy is okay.

REED

I'm sure he is.

MOTHER

You don't sound concerned.

REED

I'm not actually. Billy reminds me
a lot of my own brother believe it
or not. Which is probably why I was
so hard on him.

FLASHBACK

There is a brief flashback of Reed's brother when they were
kids. Reed and her brother grew up together on the island and
Reed's brother attempted many escapes before Billy was even
born. This particular flashback shows Reed standing atop a
skyscraper watching her brother put the finishing touches on
a flying suit he invented.

YOUNG REED
Mother wouldn't like us doing this.

YOUNG REED'S BROTHER
Mother is over protective.

YOUNG REED
It's getting late, let's go home.

YOUNG REED'S BROTHER
Not when I'm about to make history.

Reed's brother affixes the flying machine to his back and leaps off of the skyscraper. He had no fear.

Reed gasps, terrified that he's fallen to his death. Much to her surprise, his machine is working. He flies through the air and slowly over to another skyscraper. When he is above the other skyscraper, the machine malfunctions and he falls about 10 feet. He sits up, discombobulated, but alright.

YOUNG REED'S BROTHER (CONT'D)
(He shouts:)
I think I need to fix the
actuators.

They laugh.

PRESENT

Back in the present, Mother has a small on her face. The Time Keeper is a bit ahead of them now.

REED
I was always convinced he'd kill
himself with all his stupid stunts.
He never listened to me once.

MOTHER
I see now, why you were hard on
Billy. You were trying to protect
him weren't you?

REED
Yes, I...

Reed grabs Mother quickly and pulls her against the wall and cups her hand over Mother's mouth. On one of the walkways above them a guard strolls by. Mother gives an understanding look. The guard disappears. The Time Keeper finds them again.

TIME KEEPER
Found the elevator.

The Time Keeper pushes a button and the elevator comes up to them.

They enter.

REED

323. Floor 3, I'm assuming?

The Time Keeper pushes the Floor 3 button and they begin going down to the depths of the factory.

INT. BLACK CAR

Billy sits in the backseat of a car as the man who accosted him before drives him to the Bull's Lair.

BILLY

It's quite nice back here.

The man does not respond.

BILLY (CONT'D)

Nice seats. Not a tear in them.
However do you keep the other
prisoners from destroying your
things?

The man still does not respond.

Billy looks at the rear view mirror and sees a small bull icon hanging from it. He chuckles to himself.

BILLY (CONT'D)

This is going to be fun.

The car stops, they've arrived at the Empire State Building

INT. ELEVATOR

The Time Keeper turns to Reed.

TIME KEEPER

Be prepared.

REED

For what?

TIME KEEPER

Schist can...change People, even
good people.

REED

What do you mean?

TIME KEEPER

Listen, I don't want to scare you,
but your brother may be... less
than your brother when we find him.

REED

What are you-?

MOTHER

Sh. The doors.

The elevator doors open. The third floor is entirely filled with many cell doors that all contain personal prisoner barracks. The hall itself is dingy and drab with flickering infrared lights. The doors are all heavy steel with small plexi windows.

Reed peers in the windows to the prisoners' cells. Many of the workers are asleep. Some, however, are doing strange things like staring into a void, jumping up and down, one man licks the wall repeatedly. Some prisoners have strange growths on various parts of their bodies that they play with.

One prisoner reaches a hand out through their door.

MINER

Do-o-ctorrrr? H-h-he-eh-lp.

The miner barely can speak the words.

Reed becomes emotional.

TIME KEEPER

I... tried to warn you.

INT. GUARD ROOM

One of the Factory Guards sees Reed, Mother, and the Time Keeper enter through the camera feed on the lower floors.

GUARD 1

Hey, Al, why are there Inspectors
here at this hour?

GUARD - AL

Who cares. Go check it out if
you're so concerned.

GUARD 1

The cameras on the upper floors
didn't register a thing.

(Beat)

I'll be back.

Guard 1 leaves the camera room.

INT. FLOOR 3, FACTORY 14

REED

I just... can't believe I left him
here. For all these years.

MOTHER

I thought this might happen.

Mother hugs Reed.

MOTHER (CONT'D)

But, you've come back Reed. And
you're here to set things right.

REED

Thank you, Mother.

Suddenly, Guard 1 rounds the bend in the hallway and walks up
to them.

GUARD 1

Inspectors? What are you all doing
here at this hour?

REED

Inspecting a few miners for a
routine fitness check.

GUARD 1

What rooms?

REED

323, 305, 399, and 341.

The Guard notices the Time Keeper's conductor outfit under
the lab coat.

GUARD

(To the Time Keeper:)

Say... what are you wearing under
your uniform?

TIME KEEPER

Nothing... if you catch my drift.

The Guard lifts flaps of the Time Keeper's lab coat to reveal his conductor's uniform.

GUARD

Huh. I guess we all have had to
adapt in this day and age.

(Beat)

As you were.

The guard walks away slyly. Reed breathes a sigh of relief.

Once the guard is more than 15 feet away, he sprints to the end of the hall. Before the gang can realize what he's doing he smashes a red button.

GUARD (CONT'D)

Intruders! Intruders!

Guards from other patrol routes on this floor start rushing towards them.

MOTHER

No more sight seeing I guess. Let's
move.

Mother leads them forward. Two guards charge her. She draws a dagger from her waist and slashes the arms of both assailants. They wince in pain from the razor sharp edge. She weaves around them as the lob punches at her and kicks them both down with a decisive flick of her leg. Reed follows, impressed. The Time Keeper rushes past, avoidant of conflict.

They come to a four-way intersection of hallways.

TIME KEEPER

Find out which way your brother is!

The Time Keeper draws a futuristic pistol of his own invention and zaps an electro-magnetic pulse into another charging guard. Mother holds off two others down another corridor.

Reed quickly checks which way the numbers on the doors are going. This first hallway wasn't right. She does so with the second, it still wasn't right. Another guard charges the Time Keeper. He zaps another.

TIME KEEPER (CONT'D)

Can you hurry it up a little?!

REED

I'm trying. It's hard to see in
this light.

Reed finds the correct hallway.

REED (CONT'D)
This way!

Mother and the Time Keeper dispatch their assailants and follow her.

The hallway opens up into a corridor with 3 levels of cells above them. Walkways up above begin to fill with more guards. One comes at them down a flight of stairs. Reed charges him and throws them over the banister. She continues upwards, determined.

Then, she sees it, door 323.

REED (CONT'D)
Vic!

Reed flies ahead unaware of another guard charging her from behind with a sharp knife drawn. He is just about to gut her but the Time Keeper zaps him with his gun. He falls to the floor in agony. Reed turns around.

REED (CONT'D)
Thank you.

TIME KEEPER
Thank me later.

For now, the other guards are far enough away that they have a few moments. The Time Keeper pulls another gadget from his uniform. It is a lock pick with nano-tech tentacles of lockpicks that swarm and fill the keyhole in the door. The device twists and writhes like a wave crashing about the sea and it solidifies for a moment and a click is heard in the door.

REED
You didn't think to tell us about this one?

TIME KEEPER
I've had this for years. How else do you think I find the materials for all my toys?
(Beat)
But you didn't hear that from me!

Reed smirks. She composes herself and opens the door.

Inside she sees a man with his hands over his ears, clearly afraid by all of the noise outside.

Reed approaches him gently.

REED
Vic... it's me. It's Reed. I...
I've come back for you. I'm so
sorry.

She turns him over he looks at her with terrified eyes,
maddened from drug use.

She hugs him.

REED (CONT'D)
I should have come back sooner. Can
you ever forgive me?

She pulls away and looks at his face. She feels terror strike
her bones. This isn't her brother.

REED (CONT'D)
This isn't him.

MOTHER
What?

REED
It's not him! I don't... I don't.
He's supposed to be here. He's-

MOTHER
-Are you serious?

TIME KEEPER
Bad intel?

She takes the man by the lapel.

REED
Where is my brother? Where is Vic?

INT. WARDEN'S TOWER

The Warden strolls around his industrial metal office,
looking menacingly at the prison below.

The door flies open.

WARDEN'S SERVANT
Master.

WARDEN
What?

WARDEN'S SERVANT
Factory 14. There's been an alarm.

WARDEN
The fuckers never learn do they?
Who is it this time?

WARDEN'S SERVANT
We don't know sir.

WARDEN
Ready my car.

WARDEN'S SERVANT
It's already been seen to sir.

The Warden grabs his keys and his guns and leaves his office, slamming the doors behind him.

INT. ELEVATOR - EMPIRE STATE BUILDING

Billy and the man who's been escorting him ride up to one of the upper floors.

There are several moments of uncomfortable silence before the elevator finally dings.

The man motions Billy to exit. He does as he is bid.

The elevator opens directly into El Toro's Office. It is a slender room with a long rug and a wall of windows behind a massive desk at the very end of the room.

EL TORO
I see you answered my summons.

BILLY
Your man was so gracious to
threaten me at gunpoint, the least
I could do was honor his request.

EL TORO
Ha, I like you. Sit down, boy.

Billy sits in a chair across from the desk. A servant throws more logs onto a fire in a fireplace to the right of the desk.

EL TORO (CONT'D)
Do you know why I've brought you
here?

BILLY

Well, I'm not dead yet. So, clearly
you must want something.

EL TORO

Right you are. I want you to join
me. Some of the Warden's masters in
the outside world have let him know
about the genius boy making a
mockery of them. They want you
dead, as you no doubt know.

(Beat)

I can offer you protection. In
exchange for aid.

BILLY

What kind of aid?

EL TORO

You see, I made a deal with the
outsiders for your head. I thought
maybe I could rise up in this
prison, become the Warden myself.
But no, I realized something
more...my vision has expanded as
has my ambition.

(Beat)

I do not intend to uphold my end of
their bargain.

(Beat)

I'm getting out of this shithole.

BILLY

And how do you plan to do that?

EL TORO

I hear you had a run in with
Veronica and you put back together
that silly compass of hers.

BILLY

How do you...

EL TORO

How I know isn't important. But I
know you know something. Something
of vital importance about Schist.

BILLY

What of it?

EL TORO

I can give you the resources you need to tinker away to your heart's content. And in exchange we can work together to invent something the outsiders can't live without. Then... we'll finally be free.

BILLY

Together? You think you can help me?

EL TORO

I'm actually a decorated inventor. Most of the Warden's tech... actually comes from me. How do you think I got this position?

BILLY

Huh, all that stuff was you? Cool!
(Beat)
But I can't trust you. Not after all the torment you've caused the people of New York.

EL TORO

I've only done all that to get in good with the Warden and the outsiders.
(Beat)
Come on, you don't even know me. Why don't you give me a chance.

Billy laughs.

EL TORO (CONT'D)

Something funny, kid?

BILLY

No, I just think its funny that you thought I wouldn't put it together.

EL TORO

Oh?

BILLY

The timing of this meeting is a bit strange isn't it? I realized it right after I messed with the Warden's files. Sending your man to me right after I did so only confirmed it.

(Beat)

(MORE)

BILLY (CONT'D)

One of those files had a tracker in it.

(Beat)

For the miner in room 323.

(Beat)

Except he wasn't in that room was he?

(Beat)

Perhaps you should reintroduce yourself, El Toro? Tell everyone your real name? Vic.

El Toro chuckles.

INT. FACTORY

Reed, Mother, and the Time Keeper have made it to the control room and are fighting off numerous guards.

REED

This is madness!

TIME KEEPER

The only way out is if we release all of the miners.

MOTHER

Pull the levers.

Reed pulls the levers and lets the prisoners out of their cells. Some sprint out, some groggily wander, it depends on their level of drug-ed-ness.

Numerous guards shout at the prisoners to get back in their cells. No one listens. The miners tackle the guards. Some miners are shot and killed, but many more rush for the elevators on this floor.

Reed, Mother, and the Time Keeper blend in with the crowd and run towards the elevators. They manage to get one and head upstairs.

REED

When we get upstairs, we book it for the exit.

Mother and the Time Keeper nod their agreement.

The elevator doors open. As do several other elevator doors. Many miners stream into the processing area on the ground floor.

A troop of armed soldiers stand before them pointing futuristic guns at the crowd. The crowd falls silent. The Warden walks through the line of gunmen and looks directly at the crowd.

WARDEN
Back to your cells.

There are grumbles and shouts of riot.

WARDEN (CONT'D)
I said. Back to your cells and I'll forget this whole mess ever happened.

The crowd still looks as determined as ever.

WARDEN (CONT'D)
If you choose to be good workers and obey your Warden, I shall grant your administrators leave to put more schist in your food.

The crowd's eyes fill with glee and they back down and head towards the elevators.

WARDEN (CONT'D)
Well done. All will be forgiven.

REED
(Whispering)
Now what do we do?
(Beat)
Press the detonator for your charges and take the Warden out, then let's get out of here.

TIME KEEPER
(Whispering)
I can't! It'll blow all of us sky high.

MOTHER
(Whispering)
Find a cell to hide in and escape in the morning?

TIME KEEPER
Not possible, they'll usher us down to the mines. Once we get a whiff of unprocessed schist, then we'll really be trapped.

The Warden uses his bionic arms to jump right in front of the gang.

WARDEN

Not so fast. You three are coming with me.

INT. BULL'S PENTHOUSE

EL TORO

So, do we have a deal?

BILLY

You really think we can put our heads together and cook up something that'll get us out of here?

EL TORO

I do.

BILLY

On one condition. I bring Bee with me.

EL TORO

If what you discovered turns out to be as juicy as my men think it is, we can bring as many people as we want with us. But you won't get anywhere near the schist without me.

Billy takes a second to ponder all this. He thinks of Bee and how he wants a better life for them, even if she might disagree with his goals and motives.

BILLY

Fine. Let's do it.

EXT. ROOFTOP

Ronan eyes the Warden. His bullets are loaded in the gun barrel and he has a clear line of sight through the factory windows. He is on comms with Diane.

RONAN

Shall I take the shot madame?

INT. DIANE'S OFFICE

Diane views what Ronan views with drones. She has another drone on El Toro's office and sees that the Bull still hasn't killed Billy.

DIANE

No. We've been betrayed. Spare the Warden, the damn failure that he is. At least he's loyal. And he finally managed to capture Reed and her wretched friends.

(Beat)

I'm sending you a list of instructions to give to him. I'll wire the money to your account and then you are free to do as you wish.

EXT. ROOFTOP

RONAN

Yes madame.

Ronan turns off the comms and lowers his barrel.

INT. DIANE'S OFFICE

She slams her hands down on her desk in anger.

She presses her PA system and her assistant answers.

DIANE

Get in here!

Her assistant runs into the office.

DIANE'S ASSISTANT

Yes madame?

DIANE

I've tried to deal with this myself but the problem is getting out of hand. We'll need more than just one assassin to solve it now.

(Beat)

Summon the rest of the Board. We have work to do.

Diane's assistant speaks of the Board in terror, clearly afraid of the power they wield.

DIANE'S ASSISTANT
The Board? Are you...

DIANE
Do as I command.

DIANE'S ASSISTANT
At once, madame. As you wish.

Diane's Assistant runs out the door. Diane gets up and looks out her window at the decrepit New York City skyline in the distance. Her eyes are a mix of rage, calculation, and smugness. She is ready to begin her final scheme.