

HIGH VOLTAGE
AN ORIGINAL SCREENPLAY

BY
EDWARD MURPHY

FADE IN

EXT. HOUSE - NIGHT

A sinister figure wearing a long, greasy black leather coat and steel jewelry sneaks across the atrium of a large house. We are looking at brilliant high-resolution animated computer graphics.

PERCY (O.S.)

When's this supposed to be happenin'?

JACK (O.S.)

A hundred years from now when the crime problem got wild.

PERCY (O.S.)

Hey, I like that.

ANGLES

The figure, a man, kneels, pries open the transom and drops down to the hallway below.

INT. HALLWAY

He looks around. This is apparently the house of a wealthy citizen. He walks to a closed door, cracks it open and peers in.

INT. BEDROOM

A teenage girl lying in bed wearing a robe watching something on an ancient Sony television set.

ANGLES

The man creeps up behind her. She turns around. He grabs her arm and yanks her to her feet. She flails and kicks. He drags her out of the room.

INT. HALLWAY

In the hallway they are confronted by an older man wearing undershorts. The kidnapper, whose name we will soon learn is TEUTRON THE BARBARIAN, whips out a bike chain from under his outrageous coat.

PERCY (O.S.)

Who's the other guy?

JACK (O.S.)

Her father. Sometimes he shows up, sometimes he doesn't. You never know. The game's full of surprises.

ANGLES

Father lunges. Teutron savagely WHACKS him across the face with it. Father crumbles into a heap.

INT. SERVICE DEPARTMENT

JACK SAPPHIRE, 24, ruffled brown hair, blue eyes, glasses, medium height and build, seated in front of the computer watching the action on the display screen. Teutron brutally drags the girl struggling down the stairs by his chain taut around her neck. Standing behind Jack, also watching, is PERCY PRICE, 22, tall, overweight and munching on a Hershey bar.

PERCY

Who are you in the game?

JACK

The Electric Warrior.

PERCY

When does he show up?

JACK

Right now.

INT. LIVING ROOM

Suddenly the front door flies open and THE ELECTRIC WARRIOR barges in. He is lean, hard and ruggedly handsome, wearing milk white battle fatigues with an American flag patch on the arm of his jacket.

ANGLES

Teutron releases the girl and attacks, wildly swinging his chain. Warrior ducks, grabs Teutron by the leg and overturns him, crashing into a china closet.

INTERCUT

Jack working the computer's joystick.

JACK

See, I can make him move
sideways ... try a different
angle of attack ... keep him
locked in combat ...

ANGLES

Teutron and Warrior stand toe to toe violently slugging it out. Then they go down wrestling, trashing the rest of the furniture. Teutron fights viciously, but Warrior responds in kind, and soon is literally - a la Poltergeist - tearing Teutron apart. He gouges out one of Teutron's eyes and grotesquely warps one of Teutron's legs.

PERCY (V.O.)

Jesus, this is fantastic!

Teutron manages to pick up a chair and smash Warrior in the face with it. Warrior goes down. Horribly maimed, Teutron hobbles out the door.

INT. SERVICE DEPARTMENT

JACK

(hits a key)
Watch this.
(to Warrior)
Get up!

The words GET UP write across the screen. Warrior snaps to his feet without Jack touching the joystick.

JACK

Forward!

The word FORWARD writes across the screen and Warrior dashes out the door after Teutron.

PERCY

What's it got? A voice-
recognition card?

JACK

You bet.

EXT. HOUSE

Teutron guns the engine of his leviathan 3-wheel chopper - a sprawl of chrome and rubber - parked in

front of the house. Warrior dives and grabs him by the throat before he can pull away.

JACK (O.S.)

Kill!

As KILL writes across the screen, Warrior starts pounding Teutron's head against the handlebar. Teutron's right hand searches for his hand cannon concealed in the chopper's spaghetti of pipes.

INTERCUT

Jack looking very concerned.

JACK

KILL! KILL!

ANGLES

Teutron's hand grips the obscenely lethal-looking thing and jams it in Warrior's stomach. Before Warrior can counter, Teutron pulls the trigger ... BOOOOM!

INT. SERVICE DEPARTMENT

Jack and Percy.

JACK

SHIT, HE DID IT AGAIN!

Warrior releases his grip. Teutron pushes him off. There is an ugly, gaping hole in Warrior's stomach. The handsome hero tumbles backward onto the ground dead. The program writes across the screen ...

GAME OVER

WOULD YOU LIKE TO PLAY AGAIN?

PERCY

Is Teutron the Barbarian
supposed to win?

JACK

Of course not! He's the bad
guy! He's supposed to lose!

Jack is pissed. He brusquely types D-E-B-U-G and the display screen is swamped with unintelligible hexadecimal numbers. He's at his bench in the service department of Valley Computers surrounded by

computers, printers, modems and keyboards of all shapes, colors and sizes with red tags waiting to be fixed. He's wearing a plaid sportshirt with five pens in the pocket; Percy a trendy soft sportcoat.

PERCY

Ain't there no way you can fix it?

Jack manually scrolls through the hex code and types in changes as he talks.

JACK

It's in the code, Perc. I've been tryin' to fix it for weeks. What'd you think I do all day long back here?

BIRDWELL (O.S.)

That's what I'd like to know.

Jack and Percy turn around.

REVERSE ANGLE

MR. BIRDWELL, 45, bald head, pointy teeth, store manager, standing in the doorway.

BIRDWELL

(to Percy)

And what do you do all day long back here, Price? You're supposed to be out front selling computers!

PERCY

Yes, sir.

Percy quickly exits. Jack removes his floppy disk, hand-printed THE ELECTRIC WARRIOR BY JACK SAPPHIRE, from the computer.

BIRDWELL

Okay, Sapphire, if I catch you playing games one more time, you're gone, finished, fired - understand?

JACK

It won't happen again, Mr. Birdwell.

Birdwell exits, slamming the door. Jack sits there a minute. Then somebody hits the service bell.

JACK
(to himself)
I definitely gotta get out of
this place!

He stands, walks around to the service counter ...
and his eyes light up.

REVERSE ANGLE

SANDY SHERWOOD, 23, pretty face, dynamite body,
wearing pink sweats and Reeboks, standing on the
other side of the counter on which she has set down
her orange computer.

SANDY
Can you fix this right away?

JACK
Are you kidding? I couldn't
get to it for a week, and I
can't promise that.

SANDY
Darn it. Where can I get it
done right away?

JACK
Have you tried Computerland?

SANDY
Yeah and they told me the same
thing. Can't you help me? I
really need it for my business.

JACK
What kind of business?

SANDY
I have a typing service.

JACK
(looking at her
machine)
I'll tell you something. I
never saw this machine before.
What make is it?

SANDY
(pained)
It's a Turbo Mandarin. You
never heard of it?

JACK
Nope. But that doesn't matter.
They all look the same once you
take the case off.

SANDY
Won't you please just take a
quick look at it just for me?

He looks at her. She's really a knockout.

JACK
Well, okay, just for you.

SANDY
You are a sweetheart! I know
you'll be able to fix it! Can
I pick it up tomorrow, please?

JACK
Tomorrow?

SANDY
(sweetly)
Yeah. Try. Okay. And thank
you.

She turns around and starts for the door.

JACK
Hey, wait, I gotta get your
name and everything.

SANDY
Sandy Sherwood. Don't worry.
You'll remember my face.

Jack starts to say something but she's gone. Percy
comes over.

PERCY
I'll remember more than that,
honey.

JACK
(grins)
You gotta dirty mind, Perc.

Jack picks up her computer and takes it in the back.

EXT. PHYSICS BUILDING - DAY

CRANE DOWN past students walking and bicycling to and from classes on Exposition Boulevard. CAMERA STOPS on a steel, brick and glass building. Lettered on the glass double doors is ...

ALBERT MICHELSON PHYSICS BUILDING
UNIVERSITY OF SOUTHERN CALIFORNIA

INT. LABORATORY

CLOSE on a bright Telstar satellite tumbling in space.

ZIMMERMANN (O.S.)
(accent)
The lasers rearrange and bond
the atoms in air molecules to
form the metallic hologram in
accordance with instructions
from the computer.

As we DOLLY BACK we see the satellite is at the center of criss-crossing laser beams inside a large stainless steel frame closet connected by a shock of cables to a Cray III mainframe computer. The Cray is pale blue and about the size of a large refrigerator on wheels. Professor ZIMMERMANN, 70, erect, European, wearing goggles and a rubber apron, types commands at the keyboard.

ZIMMERMANN
(continuing)
Unlike ordinary holograms,
metallic holograms are opaque
rather than transparent.

REVERSE ANGLE

Two ENGINEERS wearing goggles and laminated NORTHROP CORPORATION ID cards clipped to their lapels watch.

We are in the high-ceilinged, windowless USC plasma physics laboratory.

ENGINEER

It seems to have bulk and substance.

2ND ENGINEER

It looks solid.

ZIMMERMANN

Let me show you something.

Zimmermann crosses to the tumbling satellite and sinks his hand in it. It is like sinking your hand in a tumbling glob of mercury.

ENGINEER

Isn't it hot?

ZIMMERMANN

The opposite. It is cold.

(withdraws his hand)

Virtually no energy is dissipated in heat.

2ND ENGINEER

Very convincing.

ZIMMERMANN

I think you will find that it has most of the properties of a real satellite. They are ideal for study.

(crosses back to the computer)

Watch this.

Zimmermann types I-N-T-E-R-R-U-P-T. The laser beams dim, the satellite hologram stops rotating and stays there suspended in space.

ENGINEER

You mean it will just remain there indefinitely?

ZIMMERMANN

(removes his goggles)

Yes, unless I reverse the process and change it back into numbers.

Zimmermann types C-A-N-C-E-L and ...

BLIP!

... the satellite disappears from the laser closet and reappears on the computer's four display screens. The telephone rings.

ZIMMERMANN

Excuse me.

He crosses to his desk and picks up the phone. The two engineers remove their goggles.

ENGINEER

These will be perfect for our trajectory studies, just to name one application.

2ND ENGINEER

No question.

ANGLE ON ZIMMERMANN

ZIMMERMANN

(to phone)

At the moment it is connected by twenty-six cables to our laser closet.

(smiles)

Goodbye.

(hangs up)

2ND ENGINEER

Very dramatic demonstration, Professor Zimmermann. Tell me. What other ways to you see metallic holograms being utilized?

ZIMMERMANN

The applications are unlimited. This system can replicate any object that can be defined in terms of numbers.

CAMERA SLOWLY STARTS DOLLYING IN ON THE TELEPHONE.

ZIMMERMANN

(continuing)

But Northrop better make up its mind about funding additional research fast.

2ND ENGINEER (O.S.)

Oh?

ZIMMERMANN (O.S.)

(chortles)

My colleagues in the basement are firing up the cyclotron and want their computer back.

CUT TO

INT. SERVICE DEPARTMENT - NIGHT

TIGHT ANGLE ON THE TELEPHONE on Jack's workbench. CAMERA PANS AND INCHES BACK to reveal he has the jack disconnected from the telephone and inserted into the connector at the edge of the modem card in Sandy's orange Mandarin computer. All kinds of colorful numbers are racing by on the display screen. Next to the computer is an open White Pages. Every now and then Jack types T-A-L-K.

PERCY (O.S.)

Snake Face left. Get your coat. Let's hit the Firehouse.

JACK

(looks up)

Okay, I'll be with you in a minute.

Percy crosses and peers at Jack's setup.

PERCY

Whatcha doin' with that babe's computer?

JACK

Oh, I already fixed it. I'm just using it to try to connect with the mainframe computer at USC. They must've moved it to a different department.

PERCY

Why you doin' that?

JACK

I wanna see if the mainframe
can fix my game. I'm gonna
have it try to rewrite the
Electric Warrior's code so he
doesn't always lose.

Jack hits keys and sees something on the Mandarin
display screen.

JACK

There you go.

The mainframe writes across the Mandarin screen ...

USC PHYSICS DEPARTMENT
DIRECTORY OF PROGRAMS

followed by a list of program names. Jack scrolls
the cursor down to ...

ARTIFICIAL INTELLIGENCE

... and hits a key.

PERCY

You better be careful, man.
You get caught doin' that, your
ass is gonna be in a sling.

Mainframe writes ...

WAITING ...

JACK

Percy, there's no possible way
I can get caught.

Jack takes out a disk labeled PASSWORD FINDER from
the drive, replaces it with the ELECTRIC WARRIOR disk
and types W-A-R.

JACK

They don't care, anyway. Their
computer just sits there turned
on all night doing nothing.

Jack types R-U-N. We hear the whirling, clicking sounds of the computer reading the disk and loading the program in its memory.

PERCY

Come on, let's go, huh? The girls don't hang around long if there ain't a good selection of guys there.

JACK

That's what I like about you, Percy, you're so modest.
(looks at screen)

Teutron is in the woods holding the terrified girl in front of him as a shield, peering all directions.

INT. WOODS

White hex code superimposes over the Electric Warrior as he sneaks up behind Teutron.

JACK (O.S.)

See. The game is under the control of the mainframe at USC. It's rewriting the Electric Warrior's code on the fly.

Warrior lunges and lands on Teutron. The two combatants kick, punch, bite, rip, roll and wrestle to an embankment. Below, fat crocodiles scamper in anticipation of fresh meat.

INT. SERVICE DEPARTMENT

Jack and Percy watching the action on the screen. Hex code continues to superimpose. We note that Jack is not working the joystick.

PERCY

Crocodiles?

JACK

Sure. Isn't it neat? You never know.

EXT. WOODS

Teutron works Warrior partly over the edge. Then, abruptly, Warrior flips Teutron ass over head over

the embankment where the crocodiles eat him alive.

INT. SERVICE DEPARTMENT

Jack and Percy.

JACK

All right!

PERCY

Let's go.

Jack crosses and gets his navy blue windbreaker. Percy looks at the display screen. The program has written GAME OVER WOULD YOU LIKE TO PLAY AGAIN? The computer has written YES and has started playing it again.

PERCY

Ain't you gonna turn it off?

JACK

No. It's okay. The mainframe'll just keep repeatedly playing the game all night long, testing its changes, making more refinements, hopefully till it gets it working perfect.

PERCY

Modern science never ceases to amaze me.

JACK

You should know about these things, Percy.

PERCY

Why? Any moron can sell computers.

Percy and Jack exit. Jack turns off the light.

EXT. BAR - NIGHT

A big sign on the roof of a bar on Ventura Boulevard says THE FIREHOUSE.

INT. BAR

TRACKING sweaty singles packed in a large smoke-filled room. CAMERA STOPS on Jack and Percy leaning against a railing watching people dance. Percy has a highball, Jack a beer. A stoned REDHEAD, 22, with no bra and big knockers is standing beside Percy undulating to the loud MUSIC. Percy and Jack have to shout to be heard.

PERCY

This place has absolutely gotta be the greatest place in LA for beautiful women.

Percy glances at the redhead. She giggles. Jack drinks.

JACK

The day I make my first million off the game, I'm gonna throw a party people will talk about for ten years and I'm gonna have it in the house I'm gonna buy in Malibu right on the sand with a porch that juts out over the ocean.

PERCY

(licking his lips at the redhead)

Yeah, man.

(to redhead)

Hey, baby, you wanna go to a party at my friend's beach house?

REDHEAD

(Valley)

For sure. What time does it start?

PERCY

(caresses her elbow)

It's still in the plannin' stages. Why don't you and me go over in the corner and work out the details?

REDHEAD

Ooooo ... I'm great at giving parties.

Percy and redhead walk off.

PERCY
I'll bet you are.

ANGLE ON JACK

JACK
Wait. First I gotta get the
game working right.

But they're gone. Jack sips his beer. DOLLY IN
CLOSE ON HIS FACE.

CUT TO

EXT. MOUNTAIN ROAD - NIGHT

The Electric Warrior driving an old Cadillac convertible rigged with a steam harpoon at high speed up a winding mountain road that overlooks the city lights. White hex code continues to superimpose, indicating the game is under the control of the USC mainframe computer.

ANOTHER ANGLE

Teutron on his chopper being chased by Warrior hot on his tail.

ANGLES

Warrior fires the harpoon. It hits and explodes Teutron's right rear tire. The chopper goes wildly out of control, swerves off the road and crashes into the trees.

WARRIOR

slides to a stop and jumps out of his vehicle.

ANGLES

Teutron climbs from the wreckage, sees Warrior approaching and runs for his life into the woods.

INT. SERVICE DEPARTMENT

Warrior chasing Teutron across the Mandarin's display screen. We can almost see the hex code telling Warrior to run faster and faster, and he does.

INT. WOODS

Teutron running through the twisted trees and heavy foliage, looks over his shoulder.

ANGLES

Warrior gaining. Teutron accelerates. So does Warrior. The tempo quickens.

INT. COMPUTER

The trees and vines and foliage have become diodes, transceivers and resistors. The characters have left the geography of the game and entered the geography of the computer.

TRACKING

Warrior running furiously, getting closer.

ANGLES

The two are running along the top edge of an integrated circuit card. Warrior right behind Teutron. He reaches out. He's going to collar him. In desperation, Teutron jumps into the abyss.

CAMERA RAPIDLY CRANES DOWN AND IN AND UP AND OUT

on Teutron cascading, crashing through the fundamental electronics of the computer, the bewildering world of buffers, hex inverters, NAND gates and bytes.

INT. LABORATORY

Suddenly a dimmed laser in the USC plasma physics lab activates full strength ...

CRRAAAAACCCCCCK!

Then another ...

CRRAAAAACCCCCCK!

Events are happening now at a maddening pace ...

QUICK CUTS

on everything happening at once ... hex code rushing past Warrior frozen on the mainframe's screens, the firing lasers, Teutron falling ... then a loud ...

FAAAAAAAAAAAPPPP!

CRRAAAAAAAAAACCCCK!

WHAAAMMMMMMMMMMM!

... and Teutron materializes - face, coat, hands, jewelry - in the framework of the laser closet in blinding white light.

He stands there motionless a moment. He seems bigger than he was in the game; he is well over six feet. He slowly steps out of the laser closet. He looks like a real person, but when he moves he makes computerlike metallic sounds, and his skin and clothes have a metallic sheen. He looks around the eerie, high-ceiling laboratory. He sees the door. He crosses to it, turns the bolt, swings it open and walks out into the hallway. CAMERA PANS BACK to the mainframe's display screens on which the Electric Warrior is frozen in a stance.

EXT. SPENCER HOUSE - NIGHT

Crickets chirping. Dark shrubbery. A low stone wall with a bronze plate that says LOS FELIZ ESTATES. We hear Teutron's metallic footsteps getting closer.

TIGHT

on Teutron's boots, walking through a bed of marigolds.

ANGLE

Teutron climbs through a hedge and stops.

REVERSE ANGLE

A large modernistic house straight out of the pages of Architectural Digest. There is a light in a downstairs window.

DOLLY IN

on Teutron's cold, metallic eyes.

TEUTRON'S POV

A computer drawing of the house with the atrium in the game superimposed over the real house.

REVERSE ANGLE

Teutron walks toward the house.

INT. SPENCER LIVING ROOM

CINDY SPENCER, 16, and STEVE, 17, on the couch in the center of the lavishly furnished living room, getting steamed locked in a passionate kiss. Steve is trying to get her shirt off and Cindy isn't letting him. Neither are watching Bruce Lee fight nine opponents on tv. Both are pretty disheveled.

CINDY

Steve ... please ... my parents
are coming home soon.

(giggles)

EXT. SPENCER HOUSE

Teutron looking in the window.

POV

A drawing of the girl Teutron kidnaps in the game superimposed over Cindy going at it with Steve.

REVERSE ANGLE

Teutron pries open the window with his fingers and climbs in.

INT. SPENCER LIVING ROOM

Steve and Cindy.

STEVE

(comes up)

Did you hear a noise?

CINDY
(alarmed)
Are you serious?
(comes up)
AAAAAAAAAYYYYYYYYYYYYYYYYYYYYYYY!

REVERSE ANGLE

Teutron standing in the room.

STEVE
(turns around)
Holy Christ!

Cindy jumps up and runs in the dining room. Teutron starts after her. Steve steps in his way.

STEVE
Get the hell out of this house,
man!

CLOSE

on Teutron's face.

POV

A drawing of the girl's father in the game superimposed over Steve in front of him.

REVERSE ANGLE

Teutron picks up an iron poker from the fireplace and ...

WHAACCKK! ...

and ...

WHIIPPPPPP!

... hits Steve twice in the face. Blood splatters. Steve drops to his knees in pain. Teutron runs after Cindy.

INT. SPENCER DINING ROOM

Cindy screaming running around the room. Teutron chasing her crashing chairs, tables, lamps, dishes ... anything in the way. Cindy runs into the kitchen. Teutron runs after her.

INT. SPENCER KITCHEN

Teutron grabs Cindy by the freezer.

SLOW MOTION

As Cindy pounds him with her fists, they sink into his chest, the same as Professor Zimmermann's hand sunk into the tumbling satellite. Teutron clamps his hand over Cindy's mouth, muffles her screaming and furiously drags her by the arm and hair struggling out the back door and into the Los Feliz night.

EXT. COMPUTER STORE - DAY

Jack driving his bright red Ford pickup truck with roll bar, tarp, spotlights, risers and oversized radials pulls out of traffic on Ventura Boulevard into a parking lot and slides to a stop. He jumps out, glances at his maroon diver's watch, and walks fast across the lot to the store entrance where a sign says VALLEY COMPUTERS.

INT. COMPUTER STORE

Birdwell standing near the door looking at his watch.

BIRDWELL

Just out of curiosity,
Sapphire, why can't you be on
time?

JACK

The freeway, Mr. Birdwell, it
was murder this morning!

BIRDWELL

Did you ever think about
starting out earlier?

Birdwell walks into his office that says STORE MANAGER and closes the door. Jack looks over at Percy who gives Birdwell the finger. Percy's with a customer busy playing with a Macintosh. Jack grins and goes in the service department.

INT. SERVICE DEPARTMENT

Jack tosses his jacket on a chair, fills a cup with hot water from the cooler and crosses to his bench. He makes himself instant coffee. Sandy's orange Mandarin is right there where he left it. On the screen is the message ...

GAME COMPLETE
WOULD YOU LIKE TO PLAY AGAIN?
NO

He sips his coffee and looks at all the other computers. Only a few have invoices taped to them, indicating they're ready to be picked up. The rest have red tags. There's a lot waiting to be fixed.

JACK
Okay. No screwin' around.
Today it's gonna be work, work,
work.

He grabs a Compaq with a red tag. The bell rings. He puts it down and goes around to the counter and it's Sandy. Today she's wearing a white roll-sleeve top, faded blue denim skirt and short boots.

SANDY
(puts her hands
together)
Please tell me it works again.

JACK
Oh, hi there. Yeah, it works
again.

SANDY
(jumping)
Great! I'm back in business!

JACK
Be right back.

Jack disappears. Sandy takes out her checkbook and pen. Percy materializes.

PERCY
(macho)
Hi, Sandy, my name's Percy
Price.
(hands her his card)

SANDY
(looks at it)
Oh, thank you. How did you
know my name?

PERCY
(posturing)
Saw you in here yesterday.
Said to myself, I'll bet she
likes to boogie.

SANDY
(exactly)
It depends a lot on who I'm
with.

Jack comes around carrying Sandy's computer.

JACK
I even used it to test a game
I'm designing ...
(sees Percy)
Oh ...
(puts it on the
counter)

SANDY
(looking at her
computer)
That's super! I really am
grateful to you for fixing this
thing!

PERCY
(clears his throat)
Excuse me.
(walks off)

SANDY
(to Jack)
How much is it going to cost
me?

JACK
(looks around for
Birdwell)
It's on the house.

SANDY
(surprised)
Really?

JACK
Yeah, you only had a dirty
head.

(grins)
Not you, the machine. You
gotta great head.

SANDY
Thank you!

JACK
But there's a catch.

SANDY
Oh? What's that?

JACK
(clears his throat)
You gotta let me take you to
lunch.

Sandy tilts her head, looks at his diver's watch and five pens, and holds back a grin.

EXT. RESTAURANT - DAY

Jack's truck parked in front of a high tech restaurant on Cahuenga Boulevard. A rose neon sign says L'EXPRESS.

INT. RESTAURANT - DAY

TRACKING a young, hip lunch crowd. CAMERA STOPS on Jack and Sandy seated in a chrome and plexiglass booth. They've finished eating; Sandy sipping her chablis, listening to Jack talk.

JACK
... It's set in the future when
the world economy has collapsed
and there's no more paper money
and the only medium of exchange
is gold.

SANDY
Something like a Mad Max movie?

JACK

Yeah. Teutron's programmed to amass gold any way he can. He lies, steals, kidnaps, kills - he goes on an orgy of crime, see, and you have to catch him and kill him. But be careful. He may kill you first!

SANDY

(stirred)

How do you catch him?

JACK

You are the good guy in the game - a futuristic vigilante called the "Electric Warrior." You can control his movements - which in turn effects the direction of the plot, which determines the outcome of the game. Get it? Each time you play, the plot changes, depending on what you tell the Electric Warrior to do.

SANDY

(fascinated)

Did you go to computer school?

JACK

I have two years at USC. But I had to leave when they pulled my government loan.

(drinks)

Actually you don't need a lot of fancy degrees to write computer games. It takes something they don't teach you in college.

SANDY

What?

JACK

Imagination.

SANDY

Just like a regular writer.

JACK
(smiles)
Right.

SANDY
Well, you know what I mean.

JACK
Yeah, somebody that writes in
English rather than hex code.

A WAITRESS comes and starts taking the dishes. Sandy
glances at her watch.

WAITRESS
How you guys doing?

JACK
Two more, huh?

SANDY
Listen, I've really gotta run.

JACK
One more round?

SANDY
I have to catch up with my
work.
(beat)
But I would like to see you
again.

JACK
How 'bout tonight? I'll take
you to my favorite restaurant
in Malibu down the beach from
where I intend to live someday.

SANDY
Tonight? Okay.

JACK
(grins)
In that case, I'll go back to
work.

Jack picks up the check.

SANDY
Be right back.

Sandy goes off to the powder room. Jack crosses to the bar and gives the check and \$20 to the BARTENDER. The tv over the bar is on. Jack looks up at it.

TV SCREEN

SUSAN MacDONALD, 31, pretty, green jacket, holding a microphone, standing in front of the Spencer mansion. Next to her is Lieutenant HARRY PEPPER, 47, paunch, baby blue polyester suit. Detectives, officers and crime lab people milling around in background.

SUSAN

(to CAMERA)

Last night a man well over six feet tall wearing a long, greasy leather coat and a lot of ornate jewelry broke into the Los Feliz residence of savings and loan executive Frank Spencer and abducted his 16-year-old daughter, Cindy. Here with us is Lieutenant Harry Pepper of the LAPD.

(to Pepper)

Lieutenant Pepper, do the police have any idea who the man was?

DOLLY IN

on Jack watching and listening.

PEPPER (O.S.)

We haven't identified him. But we do have an eyewitness, and we have a composite drawing of the suspect.

POV

A crude drawing of Teutron the Barbarian fills the tv screen.

SUSAN (O.S.)

Has the family received any word or demands from the kidnapper?

INTERCUT

Jack staring, not believing what he's hearing and seeing.

PEPPER

Nothing so far.

SUSAN

If anyone sees a person fitting the suspect's description, or has any information, they're requested to contact the Los Angeles Police.

TIGHT

on Jack's stunned face.

SUSAN (O.S.)

(continuing)

This is Susan MacDonald,
Channel 9 News.

SANDY (O.S.)

Here.

Jack turns, startled.

SANDY

standing next to him, back from the powder room, freshened up, handing him a paper napkin.

SANDY

My address.

Jack takes it and stares at it. Then he looks back at the tv. An Arrowhead Water commercial has started. He looks at Sandy incredulously.

SANDY

What's the matter?

JACK

Huh? Nothing. Nothing.

(looks at his watch)

Geez, it's two thirty, I gotta get back to work!

Sandy gives him a funny look. He pockets the napkin, takes her arm and hurriedly heads for the door. Bartender returns.

BARTENDER

Hey, you want your change?

Jack exits without turning around. Bartender stuffs the change in his shirt pocket.

BARTENDER

Thanks.

INT. SERVICE DEPARTMENT - DAY

On a computer display screen ...

ENEMY CANNOT BE LOCATED

is superimposed over Warrior still frozen in a stance.

REVERSE ANGLE

Jack standing, staring at the display screen. The computer is one with an invoice taped to it.

JACK

(to himself)

The sucker's gone!

He pulls the floppy disk out of the drive and looks at it to see if he has the right one in there. He does. It says THE ELECTRIC WARRIOR BY JACK SAPPHIRE.

ANGLES

Jack sits and hits the RESET key, then rapidly types W-A-R and R-U-N. He waits nervously as the disk whirls and clicks reloading the program in the computer's memory. Warrior reappears on the screen like he was before, moves jerkily for a few seconds and then stops, and the same message ...

ENEMY CANNOT BE LOCATED

... writes across the screen. Jack just sits there a second. The game obviously isn't working right.

JACK

This is ... What the hell
happened? Where's Teutron?

(gets an idea)

I know. I'll look for him in
the code. He's gotta be in the
code.

He types D-E-B-U-G. The screen blanks and fills with
hex code. Jack types:

FIND STRING "TEUTRON"

The computer writes:

SEARCHING ...

JACK

waiting, hoping, praying. Then a pained look at the
message ...

POV

STRING NOT FOUND

... on the screen.

ANGLES

Jack scrolls through the hex code manually. As the
lines scroll by, we immediately notice gaps that were
not there before when we saw him scroll through the
code. ZOOM IN on a gap.

JACK

My God, he's gone from the code
too!

BIRDWELL (O.S.)

Okay, Sapphire, that's it!

Jack spins around in his chair. Birdwell standing
behind him.

BIRDWELL

(continuing)

Get your pay envelope! You're
fired!

JACK

Wait, Mr. Birdwell. I can explain ...

BIRDWELL

Don't waste your breath.

Birdwell storms out. Jack turns around and takes another look at the computer. Everything's the same except the damn message is back on the screen.

ENEMY CANNOT BE LOCATED

EXT. HOTEL - DAY

CRANE DOWN the cylindrical glass facade of the Bonaventure Hotel to Teutron walking along Figueroa Street turning a few heads. He has a piece of paper in his hand. When he reaches the entrance, he walks past the uniformed doorman, and enters the hotel.

INT. HOTEL LOBBY

TRACKING Teutron crossing the cavernous futuristic lobby. He passes shops and offices and arrives at one that says WESTERN UNION. An advertisement in the window goes WHEN YOU NEED MONEY FAST ... Teutron opens the door and walks in.

INT. WESTERN UNION OFFICE

The OPERATOR, 35, tall, burly, white shirt, bow tie, is seated at the keyboard and display screen behind the counter.

ANGLES

Teutron takes in the small office. Operator stands and crosses to Teutron and looks at him. We can see the guy thinking. What the hell is this? Teutron is looking past him at the clattering teleprinter.

OPERATOR

Can I help you, sir?

TEUTRON
(computer-generated
voice)
Send this message to the
police.

Teutron lays the paper on the counter. He talks something like those people that have had throat cancer. Operator glances at the paper.

OPERATOR
I'll, eh, have to count the
words.
(tries to keep his
eye on Teutron as he
counts)
One, two, three, four ... Hey,
what is this?
(reading)
"You will arrange to parachute
two tons of solid gold in the
High Sierras or I will kill the
girl."
(to Teutron)
This sounds like a ransom note!

Teutron regards the operator a second, then grabs him by the ears and violently yanks his face into the counter ...

FWAAAPPPPPP!

The man raises his bloody face and Teutron punches him twice ...

CRRAACK!

WHOOOOPPPP!

The man sinks to the floor ... FLOOMMP!

ANGLES

Teutron crosses to the door, closes it and locks it. He puts the CLOSED sign in window and pulls the blinds. Then he crosses back behind the counter and sits down at the computer equipment.

INT. PEPPER'S OFFICE - DAY

Harry Pepper, who we saw on tv, in shirtsleeves, wearing shoulder holster, seated at his gray metal desk talking on the phone. In front of him is a photograph of Cindy Spencer. In background, on the other side of the glass partition, we see detectives, clerks, activity and criminals.

PEPPER

(to phone)

I'll be honest with you, Mrs. Spencer, we still got no leads regarding what happened to your daughter, but listen, keep your chin up.

NORTON

Hey, Lieutenant!

Detective NORTON, 40, is standing at the police teletype machine on the other side of the partition.

PEPPER

(looks off, covers
mouthpiece)

Yeah?

NORTON

Com'ere! Something about the Spencer kidnapping is coming over the wire ...

(picks up his phone)

Pepper stands.

PEPPER

(to phone)

Let me call you right back, Mrs. Spencer.

(hangs up)

Pepper hurries out of his office and around to Norton.

NORTON

(to phone)

Yeah, it's still coming in. Trace it. I'll hold.

Pepper looks at what the printer is typing.

... EXACT COORDINATES OF DROP
TO FOLLOW. MEANWHILE MAKE NO
ATTEMPT AT RESCUE OR GIRL WILL
BE ANNIHILATED.

PEPPER
Where's it coming from?

NORTON
(to phone)
Thanks.
(to Pepper)
The Bonaventure Hotel.

PEPPER
Get a car there right away!

INT. WESTERN UNION OFFICE - DAY

Teutron shuts off the equipment, stands and starts out.

REVERSE ANGLE

The operator, blood caking on his face, is standing blocking the door gripping a brass floor lamp.

OPERATOR
Okay, tough guy, let's go at!

ANGLES

Teutron looks around and picks up a metal chair. The barbarian seems to be smiling. A fight. This is what he's programmed to do. This is what he likes. Suddenly he charges the operator. The man swings ...

WHAANNNNNGG!

Teutron blocks. The man swings the bent lamp twice again, wildly.

CRIINNNGGG! ... WHAANNNNNGG!

Teutron catches the fourth swing in his hand and kicks the operator in the nuts ...

CRRIIINNCH!

OPERATOR
AHHHHHHHH!

Teutron follows with a powerful chop to the throat ...

GRRRIICCKK!

... followed by a blow to the stomach ...

WOOOOOFFFFFF!

Operator doubles over and Teutron knees him ...

KUUUUNNNKK!

... in the jaw. Operator goes down and this time he's definitely out. Looking satisfied, Teutron opens the door and exits the office.

INT. HOTEL LOBBY

Teutron crosses the lobby, turning more heads. As he approaches the main entrance he stops and looks off.

TEUTRON'S POV

A drawing of the Electric Warrior superimposed over a uniformed police OFFICER entering the hotel from the street.

CLOSE

on Teutron staring, not moving.

REVERSE ANGLE

The officer followed by a 2ND OFFICER approaching.

2ND OFFICER
(to his partner)
That's him.

OFFICER
(to Teutron)
Sir, I'd like to talk to you.

TEUTRON

turns around and runs.

OFFICER

HALT!

ANGLES

on the chase. Teutron running. People that don't get out of his way in time get knocked down. Officers running after him, draw their service revolvers. Everybody in the lobby hits the deck. When they get a clear shot, officers open fire ...

BAAAMMMMM! ... BAAAMMMMM! ... BAAAMMMMM!

Bullets exploding furniture and glass. Teutron runs into the coffee shop.

INT. COFFEE SHOP

Teutron running knocking over tables and people.

ANGLES

Officers come running in after him. People in coffee shop hit the deck. Waiter comes out of the kitchen carrying a tray of six bowls of spinach salad. Teutron runs right into him ...

SPLAAATT

... waiter goes down. Teutron runs into the kitchen. Officers pursue.

INT. HOTEL KITCHEN

Teutron running around looking for some way to escape. Officers barge in. Cooks hit the deck. Clear shot. Officers open fire.

BAAAMMMMM! ... BAAAMMMMM!

Teutron picks up a huge frying pan of hot grease throws it at the officers ...

CRRAAASH!

They spring out of the way. One is scalded. Teutron kicks out a window and steps through. Officer fires ...

BAAAMMMMM! ... BAAAMMMMM!

... and runs up to the window and sticks his head out.

EXT. HOTEL

Teutron running down the alley. Officer fires his last shots ...

BAAAMMMMM! ... BAAAMMMMM!

Teutron disappears from sight.

EXT. PHYSICS BUILDING - DAY

Jack's truck parked under a NO PARKING ANY TIME sign. PAN OVER to a meter maid: she finishes writing the ticket, tears it off and stuffs it behind Jack's windshield.

INT. PHYSICS BUILDING BASEMENT

Jack anxiously walking around a mammoth cyclotron. He has his ELECTRIC WARRIOR disk in a jacket. He's really freaked. Graduate students and professors working in the area. One comely female STUDENT, 23, shirt hanging outside her jeans, holding a clipboard, comes up behind Jack.

STUDENT

You look lost.

JACK

(trying to be cool)

Hi. Yes. I'm looking for the Cray mainframe computer. Didn't it used to be down here somewhere?

STUDENT

I think they got it up in the plasma physics lab.

JACK

I see. And where would that be?

STUDENT

First floor.
(eyeing his disk)
Whatcha gonna do? Copy a
program?
(smiles mischievously)

JACK

(panic)
What?
(realizes she's
looking at his disk)
Ah ... no, I just wanna ...
Hey, thank you very much!
(briskly walks away)

STUDENT

(to herself)
Don't expect to get in.

INT. PHYSICS BUILDING HALLWAY - DAY

A sign on the large door says:

PLASMA PHYSICS LABORATORY
NO ENTRY WITHOUT AUTHORIZATION

REVERSE ANGLE

Jack knocks on the door again. He waits. No answer.
He knocks louder. No answer. He listens. Does he
hear something in there? He tries the knob. Locked.
He tries to force it open.

GUARD (O.S.)

What's your problem, man?

JACK

(turns around)
Huh?

Chicano SECURITY GUARD, 27, standing behind him.

GUARD

Can't you read? Why're you
trying to force open that door?

JACK

(looks at sign)

Oh, I see. "No Entry Without Authorization." You wanna hear something funny? I didn't see that 'till now! I was looking for the men's room and I thought the door was stuck.

GUARD

(slits his eyes)

Hey, maybe you were the one in here last night that left this door open?

JACK

Not me. I haven't been in this building since I was a student here.

(looks around)

Now where was the men's room on this floor?

GUARD

You passed it on the way in, man.

JACK

(walking backward)

Really? Boy, that was really dumb. I passed it. Listen, you have a nice day.

Jack quickly vanishes around the corner.

GUARD

One more wacko on the loose.

INT. BAR - NIGHT

Jack seated at the bar in the Firehouse staring at the beer in front of him. Percy is standing next to him looking incredulous. Usual nighttime pack of sweaty bodies. Thick smoke, loud MUSIC.

PERCY

(talking to be heard)

Wait a minute. I wanna see if I got this right.

JACK
Take your time.
(drinks)

PERCY
You're tellin' me that Teutron
escaped from your computer
program?

JACK
(drinks)
Right. He's gone from my disk.

PERCY
And you think that's who
kidnapped the girl?

JACK
I don't think, Percy. I'm
sure. The first thing he's
programmed to do in the game is
kidnap a millionaire's
daughter. Don't you see what
he's doing? He's playing the
game in LA. His picture is on
television!
(drinks)

PERCY
(beat)
You know what I think you
oughta do?

JACK
Tell me.

PERCY
Call the police.

JACK
(grabs him)
No! Are you crazy? It's
illegal to connect to another
computer without authorization!

PERCY
Jesus Christ, calm down!

JACK
(lets go)
Oh, God, this is awful. What
am I gonna do? They'll hold me
responsible for the kidnapping.
Ah, shit!
(empties the glass,
to bartender)
Gimme another drink.

EXT. STREET - NIGHT

TRACKING hookers flagging passing cars along a sleazy stretch of Sunset Boulevard. CAMERA STOPS on a HOOKER in white high heels and a red vinyl miniskirt talking to Teutron standing in the shadows between a Thai restaurant and a pawn shop.

HOOKER
I have no objection to kinky
stuff, babes, so long as you're
gentle. In fact, you know, I
kinda dig it.

Teutron doesn't answer. He's busy watching the activity.

HOOKER
Can I ask you if you've got
somethin' wrong with your skin?

Teutron sees something.

REVERSE ANGLE

A beat up Chevy pulls up to the curb and stops. The driver gets out, an oily GUY, 28, tall, wearing a fedora, sunglasses, linen suit, silk shirt and suede gloves.

CLOSE

on Teutron watching.

TEUTRON'S POV

A computer drawing superimposed over the guy as he crosses to a hooker with platinum hair.

INTERCUT

Teutron watching.

ANGLES

The guy and the hooker start arguing. The guy is apparently the girl's pimp. Suddenly he grabs her purse and takes out money. She tries to get it back and ... THWWAAACCKK! ... he slaps her hard across her face.

TEUTRON

steps out of the shadows gripping a length of steel cable.

THE GUY

turns and sees Teutron approaching.

GUY

Hey, dude, this ain't none of
your business.

Teutron keeps coming.

GUY

Hey, I guess you didn't hear
me!

The guy backs to his Chevy and reaches in the glove box.

ANGLES

Teutron loops the cable around the guy's neck. The guy jams a Saturday Night Special into Teutron's belly and fires twice ...

BAAAMMMMM! BAAAMMMMM!

Using the cable as a fulcrum, Teutron wildly swings the guy into the painted window of an adult bookstore ...

CRRAAASSHH!

Teutron picks the pistol and money off the sidewalk and pockets them. Then he crosses to the guy who is bleeding profusely with shards of glass sticking in him. Teutron drags the guy into the alley and

disappears in the darkness. PAN TO the hooker in the red vinyl miniskirt standing with others keeping their distance.

HOOKER
Christ, I'm glad I didn't go
with him!

EXT. STREET - DAY

Jack's truck speeding along Riverside Drive.

JACK'S TRUCK - MOVING

Jack driving. Percy wearing an Italian sweater reading the Los Angeles Times. Front page headline says ...

KIDNAPPER DEMANDS GOLD

JACK
(taut)
I appreciate your taking off
from work, Perc.

PERCY
Come on, what're friends for?

JACK
We just gotta use logic. You
follow me, Perc? I know how he
thinks.

PERCY
(reading)
Hey, man, this is really nuts.
He's demandin' two tons of
gold.

JACK
It's not nuts. Once he's got
his hostage, he demands a
ransom in gold. I programmed
him that way._

PERCY
Jesus Christ, how the hell're
we gonna find him?

JACK

He only has so many places to hide the girl while he waits for delivery of the ransom.

PERCY

Yeah, but that's in the game. This is LA. There's a million places to hide somebody in LA.

JACK

But I know all the factors that determine his choice, and I know he had to pick an area that's, one, familiar, two, concealed, and, three, not too far from the scene of the crime. One of the most critical stages of a kidnapping for ransom is the movement of the victim. Your successful kidnapppers keep it to a minimum.

PERCY

Hey, how come you know that?

Jack hangs a sharp left.

JACK

Research. What'd you think? You just write a game off the top of your head?

Truck whizzes past a sign that says:

CITY OF LOS ANGELES
WELCOME TO GRIFFITH PARK

SCORE

over montage of various shots of Jack and Percy searching Griffith Park:

EXT. PARK - DAY

Jack trudging through thick foliage while Percy waits in the truck.

EXT. PARK - DAY

Truck bouncing down a hill that wasn't meant for vehicles.

EXT. PARK - DAY

Jack walking along a shadowy trail. Suddenly people on galloping horses are upon him and scare him out of his wits.

EXT. PARK - DAY

Jack and Percy searching in the fog-enshrouded bird sanctuary.

EXT. PARK - DAY

Jack's truck parked in the empty planetarium parking lot with no results.

Percy has the seat pushed back and his feet up and is listening and thumping to MUSIC. Jack's truck is a dream machine - stereo, tape deck, 4-wheel drive - loaded. Jack is studying a map spread across the steering wheel.

JACK

We checked this whole area ...
We took this road all the way
to here ... There was no trace
of him beginning here and going
to here ...

(shakes her head)

I really thought we would find
him here.

PERCY

You wanna know what I think?
(looks at his watch)

JACK

What?

PERCY

I think it's time to hit the
Firehouse.

JACK
(getting excited)
Percy, don't you understand?
We gotta find the sucker! He
kidnapped a real person!

PERCY
There you go again. Will you
calm down?

JACK
I can't calm down! I haven't
been able to do anything since
I saw that God damn news
yesterday!
(remembers something)
Oh, shit!
(opens the door)

PERCY
Where you goin'?

JACK
(gets out of the
truck)
I forgot to call Sandy.

PERCY
Sandy? The babe with the
orange computer?

JACK
Yeah, I had a date with her
last night and I forgot
completely about it.
(walks off)

PERCY
A date? That fox? You forgot
about it?

ANGLE

Jack crosses to the planetarium. He puts a quarter
in one of three pay phones and punches Sandy's number
from the napkin she gave him. Next to him is a sign
that says:

GRIFFITH PLANETARIUM
CLOSED TO THE PUBLIC
THROUGH MARCH 31

INT. SANDY'S BATHROOM

Sandy in the shower shampooing her hair. We hear the phone ringing.

SANDY
Damn it! Every time I get in
here!

She steps out of the bathtub, puts a towel around her and exits the bathroom dripping suds.

INT. SANDY'S LIVING ROOM

Sandy crosses dripping on the rug. Her living room is small and feminine and homey. She picks up the telephone on her desk dripping suds on her orange Mandarin computer.

SANDY
Hello?

EXT. PLANETARIUM

JACK
(to phone)
Sandy, this is Jack. Listen, I
really want to apologize about
last night.

INTERCUT

between Sandy in her living room and Jack outside the planetarium.

SANDY
(icicles)
All right. I accept your
apology. I'm taking a shower.
Goodbye.

JACK
Sandy! Wait a minute!
Something came up that you
won't believe. Hey, I mean,
something absolutely
incredible.

SANDY
Oh really, what?

JACK

I can't explain it over the phone. Can I see you tonight? Please? We'll just pretend tonight is last night. You know, same time, same station. I'll tell you the whole story tonight.

SANDY

(reluctant)

Well ... Okay ...

JACK

Thank you! See you later.

Jack hangs up and something catches his eye. He crosses to the planetarium entrance.

PERCY

(hollers)

COME ON! LET'S GO!

JACK

looks at the lock on the door.

POV

The lock is fractured.

REVERSE ANGLE

JACK

HEY, PERC, THIS DOOR HAS BEEN JIMMIED!

ANGLE ON PERCY

He mumbles something, climbs out of the truck, walks over and looks at the lock.

PERCY

Probably just vandals.

JACK

I wanna go in and take a look.

PERCY

Okay. You want me to wait here?

JACK

No, I want you to come in with me.

PERCY

I was afraid of that.

Jack and Percy enter the planetarium.

INT. LOBBY

They cross the lobby to doors under a sign that says AUDITORIUM. Jack opens one of the doors and looks inside.

INT. AUDITORIUM

JACK

(sees something)

Percy, look!

POV

Cindy gagged and tied to her chair in the front row of seats.

REVERSE ANGLE

PERCY

Somebody's there!

JACK

She's here! We found her!

ANGLES

Jack and Percy run down the aisle. Jack takes off her gag.

JACK

Are you Cindy?

CINDY

Yes ... yes. Untie me. This ugly, horrible, cold ... metal ghost ... eeekkk! ... kidnapped me ...

JACK

Are you alright?

CINDY
Oh, God, let's get out of here
before he gets back ...

PERCY
(looks around)
Yeah, let's get this show on
the road.

Jack and Percy untie her.

JACK
Let's go!

The three start for the exit.

TEUTRON

enters wearing the pimp's fedora, sunglasses, suit
and gloves.

REVERSE ANGLE

Cindy, Percy and Jack stop in their tracks.

CINDY
THERE IT IS!

CLOSE

on Teutron staring.

TEUTRON'S POV

A computer drawing superimposed over Cindy, Percy and
Jack as they start back down the aisle.

REVERSE ANGLE

Teutron starts down the aisle after them.

ANGLES

Cindy, Percy and Jack run up another aisle. Teutron
after them. Jack sees light switches and throws all
of them. The room goes dark.

JACK
(whispers)
Follow me.

CLOSE TRACKING

We can just make out the three of them moving through the seats trying not to make any noise.

INTERCUT

Teutron looking and listening for them in the darkness.

ANGLES

Cindy, Percy and Jack reach the projector control panel. As Jack keeps an eye out for Teutron in the very dark room, Percy gingerly reaches up, takes the telephone and brings it down to the floor.

PERCY

(whispering)

What's that emergency number?

JACK

(whispering)

Nine one one.

Percy punches 911.

PERCY

(into phone)

Hey, I'm trapped inside Griffith Planetarium by, you know, the leather dude that kidnapped that guy's daughter!

(pause)

Yeah, she's here too. Send the police right away.

JACK

WATCH OUT!

ANGLES

Teutron savagely lunges. Jack pulls Percy out of the way. CRRAAASH! ... Teutron shatters the control panel and the auditorium is lit up by a thousand stars.

TRACKING

Cindy, Percy and Jack running for the exit.

TRACKING

Teutron running after them.

EXT. PLANETARIUM

Cindy, Percy and Jack emerge and run across the parking lot.

ANGLE

Teutron emerges running after them.

TRACKING

Cindy, Percy and Jack running. We hear sirens. Cindy and Percy start waving and hollering.

REVERSE ANGLE

A black and white police car, siren screaming, climbs the winding road and screeches to a stop in front of them. An officer hops out with his service revolver.

TEUTRON

stops and looks.

POV

A computer drawing superimposed over the officer pointing his revolver straight at CAMERA.

REVERSE ANGLE

Teutron runs in the opposite direction.

ANGLES

Officer opens fire ...

BAAAMMMMM! ... BAAAMMMMM!

Teutron keeps running. The officer runs after him. So does his partner.

PERCY
(to Jack)
You okay, pal?

JACK
Yeah, let's get out of here!

Jack and Percy run over to Jack's truck and jump in. Jack starts the engine and pulls away. CAMERA TILTS UP to a police helicopter swooping overhead.

HELICOPTER - FLYING

SPOTTER seated next to the pilot, points.

SPOTTER
There!

AERIAL POV

of Teutron running across a baseball field, long leather coat flapping, glancing back at the helicopter.

HELICOPTER - FLYING

Spotter talking into the police radio.

SPOTTER
We have the suspect sighted running across the playing field off East Observatory Drive. Over.

VOICE
Don't let 'em out of your sight. Over.

SPOTTER
No way that can happen. Out.

Spotter takes out a high-powered rifle and starts shooting ...

BOOOOMMMM! ... BOOOOMMMM! ... BOOOOMMMM!

EXT. PARK

Ground around Teutron erupting.

ANGLES

Helicopter swoops low over top of him. Spotter firing ... BOOOOMMMM! ... BOOOOMMMM! Teutron slows due to something dead ahead.

REVERSE ANGLE

Another police car barreling across the grass straight for him.

TEUTRON

changes direction.

POLICE CAR - MOVING

Officer riding shotgun holds it out the window and opens fire ... BAAAMMMMM! ... BAAAMMMMM!

ANGLES

Teutron starts running down rocks painted white. Ahead are roofs of buildings.

POLICE CAR - MOVING

The police car goes as far as it can and slides to a stop.

ANGLES

Officers jump out. More police cars sliding in. Officers pursue on foot, running down the rocks.

EXT. ZOO

Teutron running through the crowded Los Angeles Zoo.

ANGLES

Startled visitors get out of his way. Monkeys and birds screaming. Officers chasing after him. Police helicopter flying above. Chaos.

HELICOPTER - FLYING

Spotter trying to get a bead on Teutron running.

VOICE

Can you still see him? Over.

SPOTTER

I can't risk a shot in that crowd! Over.

AERIAL POV

Teutron cutting a swath through the mob.

TRACKING

Teutron running looking up.

POV

The helicopter joined by a second helicopter.

REVERSE ANGLE

Teutron dashes over to the rhinoceros cage. Inside are four rhinos. Teutron shaking the door wildly, crazily.

INSERT

The bolt drops.

ANGLES

Teutron pulls open the door. A rhino immediately trots out into the crowd.

HELICOPTER - FLYING

SPOTTER

He's releasing the rhinos!

ANGLES

Crowd scatters, screaming. People running, climbing over each other, climbing trees ... doing anything to get out of the way of the charging rhino. Policemen on foot, in cars and in the helicopters try to protect the people. Rhino running rampant. Keepers and other zoo personnel trying to corner and catch the frightened beast. There is absolute pandemonium.

CRANE BACK

In the midst of it all, Teutron escapes unseen in a clump of woods.

EXT. CITY HALL - DAY

CRANE DOWN City Hall to Jack's truck stopped in heavy morning traffic in front of the entrance on Spring Street.

JACK'S TRUCK - STOPPED

Jack is seated behind the wheel. Percy wearing one of his Melrose sportcoats seated beside him. During the following, cars are stacking up behind them, blowing horns, angrily pulling around them.

JACK

You sure you don't wanna come in with me, Perc?

PERCY

Not really, buddy. You'll be able to explain it a hell of a lot better than I ever could.

JACK

But what if they don't believe me? See, if you're there, you can back me up.

PERCY

Oh, they'll believe you. I mean, shit, everything you're gonna tell 'em makes perfect sense. Why wouldn't they believe you?

JACK

Well, everything I'm gonna tell them is the truth.

PERCY

Of course.
(looking at the congestion they're causing)
Okay.

JACK

I gotta do it. Right, Perc?

PERCY

Yeah, I think you're makin' a wise choice.

JACK
(forces a smile)
You think you can drive this
heap?

PERCY
Oh yeah.

JACK
Well, thanks for coming down
here with me.

Jack opens the door and slowly gets out, taking his
ELECTRIC WARRIOR disk with him. A car almost hits
him. Jack barely notices.

PERCY
(slides over)
Hey, that's what friends are
for.

JACK
(standing by the
door)
See you later, buddy. I'll
call you.

PERCY
(reassuring)
Listen. If anything happens,
and, you know, you have to do a
little time in the County Jail,
I want you to know that I'll
come and visit you. That's no
shit. I really will.

JACK
(swallows)
Thanks.

PERCY
(looks at his watch)
Hey, I gotta go, buddy.
Birdwell's gonna pop his cork.

JACK
Oh, sure.

Percy pulls away. Jack walks in front of a car
toward the building.

INT. PEPPER'S OFFICE - DAY

Pepper seated behind his desk wearing a pained expression.

PEPPER

Let me see if I got this straight. You're trying to tell us the suspect escaped from your computer?

REVERSE ANGLE

Jack seated in a chair. Detective Norton leaning against the glass partition scrutinizing Jack's floppy disk. Behind Norton, on the other side of the glass, a rat face guy is struggling with three detectives trying to fingerprint him.

JACK

From my game. Yes, sir.

PEPPER

just looks at Jack.

JACK

You don't believe me?

PEPPER

You want me to be honest with you, Sapphire?

JACK

Yes, sir.

PEPPER

I'm not sure that you didn't escape from somewhere.

JACK

Oh, God, listen, please, you gotta believe me! Look, I saw him! How do you think I found Cindy Spencer?

PEPPER

(slits his eyes)
That's a damn good question.
How did you find Cindy Spencer?

JACK

(getting excited)
I found her because I knew
where to look! I invented the
sucker! I wrote his code!
Hey, why don't you guys believe
me?

Jack looks at Norton. Norton shoots him a glance and goes back to scrutinizing the disk.

PEPPER

I'll tell you why, Sapphire.
Because in the first place, how
could anybody escape from a God
damn computer?

JACK

Okay. That's the part I don't
understand. Like I said, all I
did was access the artificial
intelligence program in the
mainframe computer at USC over
the telephone. The next
morning he was gone. I have no
idea how he escaped. You see
what I mean? That's what we
gotta find out!

EXT. PHYSICS BUILDING - DAY

Unmarked detective car parked out front.

INT. LABORATORY

Professor Zimmermann wearing goggles excitedly walking around reading indicators, throwing switches, typing commands and watching the Telstar satellite revolving in the laser closet.

ZIMMERMANN

There are very few things in the universe that can be defined solely in terms of numbers!

CAMERA PANS to Pepper, Jack and Norton standing wearing goggles watching too.

ZIMMERMANN

It took a dozen graduate students six months to define a satellite in terms of numbers! But the very essence of a character in a computer game is what? A mass of numbers!

PEPPER

So what you're saying is our suspect isn't a human being?

ZIMMERMANN

Yes! He is an imitation human being! He is a holodroid.

Zimmermann types I-N-T-E-R-R-U-P-T and dims the lasers. He lowers his goggles. So do Pepper, Jack and Norton.

PEPPER

(nodding)
A holodroid. That's just dandy.

JACK

Sir, I want you to know that I really am sorry about all this.

PEPPER

(cynically)
Don't apologize, Sapphire, it just makes things worse.

JACK

Yes, sir.

PEPPER

(to Zimmermann)

Okay, Professor, let me lay it on the line. It is absolutely imperative that we arrest this holodroid pretty damn quick! Now would you kindly tell me how the hell we do that?

ZIMMERMANN

Arrest it? Off hand ... I do not ...

(striking keys)

That will be a big problem due to the fact that it is only a ... force field about which we still have very little -

JACK

I have a question. What if we could duplicate the events that caused his release?

PEPPER

What're you talking about? Do you want to release another one?

JACK

Not another Teutron. But if we could figure out how he escaped, we might be able to release the Electric Warrior to get him.

Everybody just looks at him.

JACK

That's what the Electric Warrior's programmed to do.

ZIMMERMANN

(curious)

Exactly how would you propose going about it, Mr. Sapphire?

JACK

I'm not sure. We'd have to experiment. Apparently somehow Teutron found the laser interface and used it to escape from the program. What we have to do is show the Electric Warrior the interface, and get him to use it to go after Teutron.

ZIMMERMANN

Very interesting.

PEPPER

Is that possible what he just said?

ZIMMERMANN

I do not know. Like he said, we have to experiment. It is possible. Yes, perhaps it is worth a try.

JACK

(to Pepper)

Gimme a chance. How 'bout it, Lieutenant?

PEPPER

How long is this gonna take?

ZIMMERMANN

(looks at Jack)

That is impossible to tell. We just have to go to work.

Pepper looks at Norton. Norton shrugs. Pepper turns back to Zimmermann and Jack.

PEPPER

Okay. Give it a shot. But I wanna know exactly what the hell you guys are doing.

(to Jack)

I'm releasing you on your own recognizance, Sapphire. Don't try to disappear again or you're really gonna be in deep shit. Is that understood?

JACK
Yes, sir!

PEPPER
Keep myself or Detective Norton
informed of your whereabouts at
all times.

Pepper and Norton start out.

JACK
Detective Norton?

NORTON
(stops)
Yeah?

JACK
The disk.

Norton removes Jack's ELECTRIC WARRIOR floppy disk
from his file and hands it to him.

NORTON
I gotta question.

JACK
Yes, sir?

NORTON
If all this is true, why does
he bother running away from the
police?

JACK
Because that's what he's
programmed to do.

NORTON
(nodding his head)
Because that's what he's
programmed to do.

Norton exits. Zimmermann and Jack go to work.

SCORE

over montage of various shots of Jack and Zimmermann
in the physics lab trying to devise a way to release
the Electric Warrior from the program:

INT. LABORATORY - DAY

Jack with his jacket off watching Zimmermann at the keyboard demonstrating the use of the laser closet which is now empty. Zimmermann raises his goggles. So does Jack. Zimmermann hits keys, the lasers activate and they generate the satellite.

INT. LABORATORY - DAY

Now Jack at the keyboard hitting keys and generating the satellite. Zimmermann lowers his goggles and congratulates him.

INT. LABORATORY - DAY

Zimmermann eating a sausage sandwich watching Jack at the keyboard trying various commands and routines and getting ENEMY CANNOT BE LOCATED superimposed over Warrior frozen on the four display screens.

INT. LABORATORY - DAY

Zimmermann with his rubber apron off at the blackboard filled with equations and other mysterious scribblings. Jack drinking a coke trying to comprehend what the man is writing and saying.

INT. LABORATORY - DAY

Zimmermann and Jack with the mainframe opened up. Zimmermann writes down numbers as Jack calls them out measuring voltages and amperes at various points using a spectrometer.

INT. LABORATORY - DAY

Jack and Zimmermann stumped while in background the display screens read ENEMY CANNOT BE LOCATED.

Jack crosses to the closets, thinking.

JACK

I can't understand it. We can't even get Warrior to see the laser closet, let alone use it.

ZIMMERMANN

Are you sure we gave the computer the exact same data it got on the night the other one escaped?

JACK

Exactly. It isn't that complicated, Professor. Everything's the same. All I did that night was connect with the mainframe, find the access code, run your AI program, run my Electric Warrior program, and then Percy and I went down to the Firehouse to grab a ...

(beat)

Wait a minute!

Jack crosses to the keyboard, types D-E-B-U-G and the four screens fill with hexadecimal numbers. He scrolls to hex 7F00.

JACK

The laser closet address is full! There's code there. My program is covering that address!

ZIMMERMANN

Then how could the other one ever have escaped?

JACK

Because my program is not supposed to be covering that address! It must be the way your system loads programs into memory. That's it! The night Teutron escaped, I didn't use your system to load my program!

(puts his goggles on the table)

ZIMMERMANN

How did you load it?

JACK

I'll be back!

Jack runs out the door.

ZIMMERMANN
Make sure, huh?

INT. SANDY'S LIVING ROOM - DAY

Sandy seated at her desk wearing a sweet off-white cotton dress, no shoes, banging away on her orange Mandarin. Her tv is tuned to MTV, and she's singing along with the MUSIC as she types. Suddenly loud knocking ... BANG-BANG-BANG-BANG-BANG-BANG-BANG ... on her door.

JACK (O.S.)
SANDY, OPEN THE DOOR, OPEN THE DOOR!

SANDY
(frightened)
Who is it?

EXT. SANDY'S HOUSE

Jack standing on her doorstep. Sandy's bungalow is on Valley Spring Lane in Studio City. It's a cute little one-bedroomer, blue with white trim, hidden in the trees and bushes. A sign in the window says SANDY'S TYPING SERVICE - WORD PROCESSING.

JACK
JACK!

SANDY (O.S.)
Jack who?

JACK
Jack Sapphire for Christ sake!
Will you please open the door?
It's important!

She opens the door.

SANDY
(angrily)
What'd you want?

REVERSE ANGLE

JACK
(sees her Mandarin)
Thank God you didn't sell it!

He dashes in.

INT. SANDY'S LIVING ROOM

SANDY
Sell what?

JACK
Your computer.

SANDY
Why would I sell it?

JACK
I don't know. I just had this awful image coming over that you sold it.

He crosses to the Mandarin and checks its connections. Sandy follows.

SANDY
What are you talking about?
What kind of a jerk are you? I sat here waiting for you two nights!

JACK
Sandy, you don't know what I've been through. These last couple days my whole life has come apart. You know what I mean?

SANDY
Men are so full of shit! I really gave you the benefit of the doubt!

JACK
Sandy. Listen to me. Please. I need to borrow your computer. It's a matter of life or death. I promise I'll tell you the whole story when I bring it back.

SANDY
No! Tell me now!

JACK

Now? There isn't time now.

SANDY

Well, I need my computer. I have a big backlog of work to do. So if you'll just excuse me ...

JACK

All right. All right. I'll tell you what. You come with me. You and your computer. Okay? I'll tell you the entire story from beginning to end in my truck.

EXT. FREEWAY - DAY

Jack's truck rolling along the Harbor Freeway passing the Arco Towers and other high tech architecture of downtown LA.

TRUCK - MOVING

Jack driving and talking a mile a minute. Sandy riding, trying without some difficulty to absorb this story that she's hearing. Her computer is between them on the front seat.

JACK

... So I instructed the mainframe to increase the Electric Warrior's power by rewriting his code. But when it did that, apparently Teutron split, which, come to think of it, is what he's programmed to do when all else fails. Are you still with me?

SANDY

I think so.

JACK

But I didn't know that the USC mainframe was connected to a laser closet and being used to generate metallic holograms. Teutron somehow found the laser interface and used it to escape from my program. Do you understand what I'm saying?

SANDY

I don't understand where my computer figures in all this.

JACK

That's what we're gonna find out.

JACK'S TRUCK

speeds under a sign that says EXPOSITION BLVD EXIT ONLY.

INT. LABORATORY - DAY

Jack huddled with Pepper and Norton looking over at Sandy sitting next to Zimmermann in front of her Mandarin. No one else in the lab. Everyone has goggles hanging from their necks.

JACK

(quietly)

It was either she comes or no computer. You get what I mean, fellows?

PEPPER

She better understand this is an official police investigation in progress, and what she sees here she keeps to herself.

JACK

Oh, yeah, definitely, I explained all that to her.

ANGLES

Sandy watching Zimmermann connect a cable running from the mainframe to Sandy's Mandarin. The case is removed from the Mandarin exposing its innards.

SANDY

Teutron used the code in my computer to get out into the real world?

ZIMMERMANN

Something like that. We think the code in your computer made it possible.

Zimmermann types T-A-L-K, and the computers immediately write across the Mandarin's display screen, and the four display screens of the mainframe, the message ...

CONNECT

SANDY

What're you doing now?

ZIMMERMANN

I gave the computers a command to communicate with each other. The command is "talk." You just type it on the keyboard the way you would type a letter to your mother.

SANDY

I didn't know my computer could do that.

ZIMMERMANN

I am sure your computer can do many wonderful things you do not know about, my dear.

(announces)

Ready. Everyone put on your goggles please.

ANGLES

Everyone adjusts their goggles. Jack sits at the Mandarin and inserts his floppy disk in the drive. Zimmermann is moving around checking the equipment.

Pepper, Sandy, Norton watching. Jack types various commands - RUN, DEBUG, etc. The screen of the Mandarin and the four screens of the mainframe begin flashing images of Warrior frozen over which barrages of hexadecimal numbers superimpose. Jack types ...

DUMP CONTENTS HEX 7F00

The computers write ...

HEX 7F00 00000000000000000000

JACK

Great! The laser closet port is empty!

(types)

FIND ENEMY AT HEX 7F00

There is a lot of hex code activity on the screens accompanied by a lot of sounds. Then the computers write ...

HEX 7F00 NONSTANDARD
INTERFACE
ARE YOU SURE?

JACK

Talk about arrogance.

(types)

YES USE IT
EXIT SYSTEM
REPEAT EXIT SYSTEM

Warrior starts moving again through the woods, jerky at first, and then normally.

REVERSE ANGLE

JACK

He's moving!

ANGLES

on Warrior running. The trees begin changing into microcircuits.

INTERCUT

Jack typing commands on the keyboard which give Warrior direction.

ANGLES

Jack's commands in hex code superimpose over Warrior as he climbs down through the diodes, transceivers and resistors. He reaches an octal latch, opens it and climbs into a segment register. Suddenly ...

CRRAAAAACCCCK!

... the lasers start activating.

CRRAAAAACCCCK!

CRRAAAAACCCCK!

CRRAAAAACCCCK!

QUICK CUTS

Everything happening at once ... Jack typing, hex code superimposing, Sandy, Pepper watching, Zimmermann reacting ... then ...

FAAAAAAAAAAAPPPPPPPPPPP!

WHHAAAAMMMMMMMMMM!

The Electric Warrior comes to life in the steel framework laser closet, just like Teutron did, in blinding white light.

ANGLES

Everybody covers their eyes even though they're wearing goggles. Zimmermann excitedly types ...

INTERRUPT

The lasers dim. Jack lowers his goggles. So do the others. For a moment everybody just stares at the Electric Warrior standing there tall, lean, hard and handsome in his white battle fatigues. We can almost hear Sandy's thoughts. What a hunk.

ZIMMERMANN

(to Jack)

Try giving it a voice command.

Jack looks at Warrior. Warrior looks back at him with friendly metallic eyes.

JACK
(barely audible)
Pick up that chair.

WARRIOR
(computer-generated
voice)
Yes, sir.

Warrior steps out the closet, crosses to Zimmermann
and picks up the chair Jack was sitting on.

ZIMMERMANN
(cautiously raises
his hand)
May I?

WARRIOR
Yes, sir.

Zimmermann sticks his hand in Warrior's chest as the
holodroid holds onto the chair.

PEPPER
(to Zimmermann)
How's he do that?

ZIMMERMANN
It is a programmed opaque force
field. It can exert a force on
an object but I at the same
time I can pass my hand right
through it.

PEPPER
How long will one of these
things last away from the laser
closet?

ZIMMERMANN
We do not know. The forces
that bond the atoms have a half
life of 667 years.

PEPPER
Okay. So what's the next step?

ZIMMERMANN
Mr. Sapphire? What is the next
step?

All eyes on Jack.

JACK

Ah, well, the next step would be to find Teutron so that the Electric Warrior can, you know, do what he's programmed to do.

PEPPER

How do we do that?

JACK

Well, we're gonna have to figure out something. See, the problem is that at this point in the game he could be hiding anywhere. His choices aren't limited like when he kidnaps the girl.

SANDY

I have an idea.

Everyone looks at Sandy.

PEPPER

Oh, really? What is it?

SANDY

Why don't we invent some gold?

PEPPER

What'd you mean?

SANDY

You could put a news item in all the papers and on tv that more gold than you can dream about is someplace in Los Angeles. Then maybe Teutron would show up to take it.

JACK

That might just work. We could set up a trap so that once he got the information, he would have to go for it, based on how I wrote his code.

Sandy winks at Jack and grips his hand. Jack looks at Pepper. Pepper looks at Norton. Norton looks at Warrior. Warrior just stands there spoiling for a fight.

EXT. MOTEL - NIGHT

Rundown motel. Broken neon sign says COLOR TV,
WEEKLY RAT S.

INT. MOTEL ROOM

CAMERA PANNING penthouse centerfolds plastered on the
wall. Somebody lives here. The color tv is going.

ANCHORMAN (O.S.)

... Dow Jones industrials
closed down three points while
precious metal prices stayed at
the level ...

CAMERA CONTINUES PANNING. Teutron's iridescent
leather coat, steel jewelry, hand cannon and bike
chain are piled in a chair. CAMERA REACHES Teutron
seated on the bed naked, iridescent like his
accouterments, watching tv and loading .22 calibre
bullets from a box into the magazine of the pimp's
Saturday Night Special. On the table beside him is a
stack of newspapers, magazines and AAA maps. At his
feet, sprawled on the floor, is the pimp in his
underwear, not moving, very gray, very dead. A large
blowup photograph of the deceased is on the wall.
CAMERA STOPS on the ANCHORMAN seated at the news desk
on tv.

ANCHORMAN

Elsewhere in the financial news
... Tomorrow's the big day when
Los Angeles will receive twelve
percent of the gold reserves on
deposit at the Federal Reserve
Bank in New York. More from
Susan MacDonald at LAX.

INTERCUT

Teutron watching.

TV SCREEN

Susan standing on the curb in front a cargo terminal
at LAX.

SUSAN
(to CAMERA)
Banking, airport and security
personnel worked out final
arrangements to meet a
Government chartered 747
scheduled to arrive tomorrow
with five hundred million
dollars in gold bullion.

As Susan continues DOLLY IN CLOSER on Teutron's
sheeny eyes.

SUSAN (O.S.)
Federal Reserve Board Chairman
William Smith says shifts are
done occasionally to keep a
balance between reserves on the
East and West Coasts ...

EXT. AIRPORT - DAY

WIDE ANGLE on Los Angeles International Airport.
CAMERA CRANES DOWN to an approaching bus in heavy
traffic.

BUS - MOVING

Teutron wearing hat, sunglasses and gloves seated
right behind the driver watching the passing
terminals.

EXT. PASSENGER TERMINAL

The bus pulls up in front of the sign that says TWA
and stops. Three people get off the bus. The fourth
is Teutron.

TRACKING

Teutron walking through the crowd, past the doors
that lead into the passenger terminal. Eventually he
reaches the corner of the building.

ANGLES

A sign says RESTRICTED AREA. Teutron steps out on
the street and walks back along the side of the
building until he reaches a gate in a chainlink

fence. A sign says LAX MOTOR POOL. Teutron pushes the gate and it is locked. He looks around. No one is in the area. He climbs over the gate.

EXT. FLIGHTLINE

Teutron ducks behind a water truck. About a dozen water trucks are parked in a line. A United 747 taxis for take off in the distance.

ANGLE

Another water truck approaches.

WATER TRUCK - MOVING

The DRIVER, short and stout, backs his truck into an empty slot. He turns off the engine and pulls up the hand brake.

ANGLE

Teutron walks up and opens the door. Driver looks at him.

DRIVER

Can I help you, bud?

Teutron reaches in the cab and yanks the driver out.

DRIVER

Hey ... What ...?

Teutron violently bangs his head against the door ...

WHAAMM!

WHHAAACCKK!

... and driver slumps to the tarmac with a fractured skull. Teutron climbs into the cab, starts the engine, releases the hand brake, puts it in gear, and drives away.

EXT. FLIGHTLINE - DAY

POV on a police officer standing beside a cargo jet guarding steel cases stenciled U.S. TREASURY GOLD BULLION sliding down a baggage shoot to handlers loading the cases in an armored truck.

PEPPER (O.S.)
I hope we're not making it too
easy for him.

INT. AIRPLANE

Jack, Sandy, Pepper, Norton and other detectives
peering out the windows.

JACK
I don't think so, Lieutenant.
Everything is just the way it
would be.

SANDY
(peering)
Who's that coming?

JACK
(squints)
Maybe that's him!

EXT. FLIGHTLINE

POV on the water truck approaching.

WATER TRUCK - MOVING

Teutron looks up at the sky for police helicopters.

ANGLES

Teutron brings the truck to a stop a distance behind
the marshal, exits, crosses, removes the Saturday
Night Special from under his jacket and fires point
blank into the officer's back ...

BAAAMMMMM!

The officer unflinchingly turns around.

TEUTRON'S POV

A computer drawing superimposed over the Electric
Warrior. This time the officer really is the
Electric Warrior.

ANGLES

Warrior kicks Teutron's pistol into the air ...

WHAACCKK!

Teutron instantly kicks Warrior in the balls ...

CRIIINNKK!

Warrior doubles over. Teutron takes off running down the flightline. Warrior regains his bearing and takes off running after him.

INT. AIRPLANE

Pepper, other detectives, Jack and Sandy.

PEPPER
LET'S GO!

They all pile out of the airplane.

EXT. FLIGHTLINE

CAMERA TRACKING Teutron running.

TRACKING

Warrior running in pursuit.

ANGLES

Teutron leaps and grabs the hot lower lip of the exhaust pipe of an idling jet engine of a PSA 727 and shimmies up onto the wing. Surprised passengers in the airplane watch through the windows. Teutron leaps from the wing and catches onto the telescopic corridor leading inside the PSA passenger terminal and squeezes inside.

WARRIOR

makes it up onto the wing, crosses and also leaps onto the telescopic corridor.

PAN BACK

to Pepper, detectives, Jack and Sandy running toward CAMERA.

INT. DEPARTURE LOUNGE

Passengers, relatives, airport personnel, flight crews get out of Teutron's way.

WARRIOR

in pursuit, trying not to knock people down.

ANGLES

Teutron runs into a corner of the departure lounge which is a cul-de-sac. He turns around and starts back.

REVERSE ANGLE

Warrior is there. He grabs Teutron by the throat.

TIGHT ANGLES

The two go down and violently roll and wrestle across the carpet making grating, shrill sounds of metal against metal.

ANOTHER ANGLE

A long escalator filled with people riding up.

ANGLES

Warrior and Teutron plunge into the people and pull almost all of them screaming and hollering down to the bottom of the moving steel steps. Tote bags fly in all directions. Passengers get trampled. Warrior gets to his feet. Teutron grabs a little blonde girl, 5, by the hair, holds her in front of him and backs toward a door that says EMERGENCY EXIT - ALARM WILL SOUND. The child is SCREAMING in terror. Warrior stands off, fearful of what might happen to her.

REVERSE ANGLE

Pepper, other detectives, Jack, Sandy running, arrive at the top of the stairs. Sandy gasps. The others start down.

ANGLES

Teutron picks up the little girl and heaves her down a second a second escalator. Warrior dives and catches her before she hits the steel stairs. Teutron pulls open the exit door, steps outside and slams it shut ... WHAAMM! Pepper and other detectives dash to the door and shake it and try to pull it open but can't.

EXT. PASSENGER TERMINAL

Teutron finishes securing the shaking door with a dumpster lid jammed between the bar and the wall. He dashes over to a storm sewer, lifts off the heavy grading, lowers himself in the drainpipe and replaces the grading. We hear an o.s. ... FWAAAMMMM!

CAMERA PANS OVER

as Warrior, Pepper, and the rest come spilling out of the building. They look up and down.

ANGLES

Detectives fan out. Warrior looks inside the dumpster. Detectives look other places. Teutron of course is nowhere in sight.

DOLLY IN

on Jack and Sandy. He shakes his head in disappointment.

JACK

That sucker's gone. It's gonna be next to impossible to ever catch him again.

EXT. SANDY'S HOUSE - NIGHT

Jack's truck approaches CAMERA and stops in front of Sandy's bungalow hidden in the trees and bushes.

JACK'S TRUCK - PARKED

Jack turns off the engine. He and Sandy are sitting a distance apart.

JACK

I really can't understand it. I thought the USC mainframe fixed the problem. It must have something to do with Teutron's cut-and-run routines. Maybe they're too good. I don't know.

SANDY

It's been a long day.

JACK

You bet.

He looks at her a second, like he was going to kiss her. He hesitates too long.

SANDY

I better be going.

JACK

Oh, sure. Let me walk you to the door.

Jack jumps out, scoots around and lets Sandy out. They walk to her door.

SANDY

How long have you been into computers?

JACK

Since I was fourteen when my grandmother gave me a little 16K Radio Shack TR-80 for Christmas. Ever since then, I've spent all my waking hours thinking about computers. I even dream about them.

(yawns)

She reaches the door and twirls around. They're standing close.

SANDY

(warmly)

I really think you're a wonderful person.

JACK

(nervously)

Thanks. I think you are too.

They look at each other.

JACK

Okay, see you.

(starts away)

SANDY
Wait a minute.

JACK
(stops)
What?

She kisses him sweetly on the lips.

SANDY
Be careful driving home.

She opens her door and goes in the house. He starts away and turns around. She smiles and waves to him through the window. He grins, waves back and hollers ..

JACK
I'M GONNA THINK ABOUT YOU THE
WHOLE WAY!

Sandy mouths "Me too." He crosses to his truck, gets in, starts the engine, waves again and pulls out.

INT. SANDY'S LIVING ROOM

She feels a rush as she watches him disappear down the street.

EXT. CITY HALL - DAY

CAMERA TRACKING the street cluttered with the press - technicians, cables, equipment, trucks and confusion.

REPORTER (O.S.)
CNN News has confirmed that the individual who kidnapped the daughter of a Los Angeles savings and loan executive was in fact a holodroid generated by sophisticated laser equipment at the University of Southern California.

CAMERA ARRIVES on REPORTER holding a microphone talking to a tv camera by the CNN truck.

REPORTER
(continuing)

CNN has also learned that the police succeeded in generating a second holodroid which attempted to destroy the first during the melee yesterday at Los Angeles International Airport. The first is believed to have escaped by way of a storm sewer and is still at large.

As reporter talks CAMERA PANS OVER AND ZOOMS IN ON Teutron slipping through the crowd and clutter and entering the building.

EXT. STREET - DAY

Two police motorcycles leading the unmarked detective car followed by a SWAT team van rolling along Spring Street.

DETECTIVE CAR - MOVING

Norton driving, Pepper beside him turned around talking to Jack seated in the back beside the Electric Warrior.

JACK
So what I'm saying is by analyzing the mass of data in the police computer, he might latch on to something that will lead us to Teutron.

PEPPER
What makes you think he'll see something we missed?

JACK
Because he remembers everything he sees. It's worth a try.

EXT. CITY HALL

The procession pulls up and stops in front of the entrance. Press clusters around, rolling film and taking pictures. SWAT team members armed with M-

16's exit the van and take positions around the detective car as Pepper, Jack and Warrior get out.

SUSAN

(to Pepper)

When do the police expect to have Teutron the Barbarian in custody, Lieutenant?

PEPPER

We're working on it. Soon I hope. I can't give you an exact date.

ANGLE

Teutron exits the stairwell shanty on the roof at the base of the tower, crosses to the parapet and looks down.

TEUTRON'S POV

A drawing superimposed over Warrior ringed by the SWAT team walking toward the rear entrance twenty stories below.

REVERSE ANGLE

Teutron climbs up on the parapet. Very windy up here.

TRACKING

The group walking.

REPORTER

Where does your game say the enemy will strike next, Jack?

JACK

Well, ah, actually it doesn't ...

2ND REPORTER

Would you say Teutron has a lot of you in him, Jack, beings you invented him?

JACK

No, sir. I was only trying to invent a computer game.

ANGLE

Teutron jumps. As he does, his hat blows off.

SLOW MOTION

Teutron sailing down toward the street curls his knees into his chest.

SLOW MOTION

Pepper looks up.

SLOW MOTION

Teutron descending like a huge cannonball.

SLOW MOTION

Others look up and start to move out of the way.
Warrior looks up.

SLOW MOTION

Teutron descending lets go with a powerful kick with both feet in Warrior's face ...

FWWOOOOMMMMMMMMMPPPPP!

... knocking Warrior flat on his back ...

SPPLLLIIIIIIIIIIIT!

Teutron gets to his feet. He hit Warrior with such terrific force he split his shoes. Teutron takes off running. SWAT team opens fire ...

BAM-BAM-BAM-BAM-BAM-BAM-BAM-BAM!

Teutron running toward the freeway. SWAT team in pursuit. Teutron runs down the ice plant. SWAT team firing ...

BAM-BAM-BAM-BAM-BAM-BAM-BAM-BAM!

Teutron hops the low fence and runs right out onto the freeway. Traffic goes bananas. Cars screech, swerve, fly, crash, roll ... Huge pile up. Teutron runs down the opposite side and disappears from sight.

EXT. CITY HALL - LATER - DAY

CAMERA TRACKING police barricades, onlookers, black and white units, detectives, and stops on Jack, Pepper and Zimmermann huddled around Warrior laying on the sidewalk. Zimmermann wearing slacks and sportcoat has his briefcase open and several electronics instruments laid out like a medical doctor. The holodroid's eyes are open but he isn't moving much.

PEPPER
 (to Zimmermann)
 What'd you think, Professor?
 Is he still alive?

ZIMMERMANN
 He shows some vital signs.

JACK
 (to Warrior)
 ARE YOU OKAY? CAN YOU HEAR ME?

Warrior moves his eyes a little and looks toward Jack.

PEPPER
 Why don't we ask him to get up?

Jack looks at Zimmermann.

ZIMMERMANN
 (to Jack)
 See what happens.

JACK
 (to Warrior)
Stand up.

Warrior moves a little but doesn't get up.

JACK
 REPEAT. STAND UP.

Warrior strains and tries. He almost gets to his feet. But then he falls ...

FWWIIIIIPPPPP!

... flat on his face. Jack looks crestfallen.

Pepper shakes his head. Then he pats Jack on the back.

PEPPER
Don't take it so hard,
Sapphire. It was a good idea.
It just didn't work.

Warrior tries a second time to stand, but again falls on his face.

RAMPAGE SCORE

over the following montage:

EXT. STREET - DAY

Teutron walking determinedly past expensive stores on Rodeo Drive in Beverly Hills opens the door and enters VAN CLEEF & ARPELS OF CALIFORNIA.

INT. JEWELRY STORE

He goes directly to a locked glass case filled entirely with gold bracelets of different designs.

INSERT

The price tags read \$1,000 to \$25,000.

ANGLE

A gay SALESMAN glides up to him:

SALESMAN
May I help you, sir?

TEUTRON

glances at the fellow, then at the case, and smashes the glass with his fist ... CRRAAASSHH!

ANGLES

Salesman SHRIEKS. Customers gape. Teutron ravenously stuffs his pockets with bracelets. The manager comes running out and attempts to grab him. Teutron turns and hacks hard him in the face ...

CRRAAACK!

The guy staggers into the counter as blood streams from his nose and mouth. Teutron smashes another case and loads up with gold watches. An alarm sounds. Teutron runs out of the store.

EXT. MUSEUM - DAY

In the piazza outside a large sign says:

THE GOLD OF EGYPT
FEBRUARY 1-28
LOS ANGELES COUNTY MUSEUM OF ART

INT. MUSEUM

A horrified crowd watches Teutron dragging out a huge gold statue the Egyptian deity, Ra.

ANGLES

Two security guards arrive swinging billy clubs. Teutron punches, kicks, bites and butts with unleashed fury ...

FAVOOMMMM!

CRRAAACK!

SLLISSHHHH!

WHAAMM!

Both guards are presently sprawled on the marble floor. Three more guards run up with drawn pistols and start shooting.

BAAAMMMMM! ... BAAAMMMMM! ... BAAAMMMMM! ...
BAAAMMMMM!

Teutron dragging Ra disappears amidst high pillars in the barrage of lead.

EXT. BUILDING - NIGHT

Sign on the roof of the building on Flower Street says LOS ANGELES GOLD EXCHANGE. Smoke begins to rise from the roof. The night sky starts to take on a flickering red glow. Embers crack. Flames bloom.

INT. SAFE

Teutron in thick smoke hurriedly loading small gold ingots in a steel box. He finishes and carries the heavy box out of the safe.

INT. GOLD EXCHANGE

TRACKING Teutron groping through the smoke and flames, in and around desks, carrying the box. For a moment, he's lost in the smoke. Then he finds the door.

EXT. BUILDING

Teutron emerges on the fire escape and lugs the box down the steps. We hear the SIRENS of fire engines in the distance.

ANGLES

on Teutron descending. When he reaches the parking lot two hobos greet him.

HOBO

(smiling)

Aren't you gonna share that
with us, brother?

TEUTRON

Get out of my way.

Hobos move in. One goes to grab him. Teutron sets down the box and executes a perfect spinning kick ...

BOOOFFFFFF! ...

catching the hobo in the head. The other tries to move the box, but Teutron kicks him in the face ...

WHOOPPP!

Teutron then embarks on a vicious kicking orgy ...

OOOOFFFFFF!

CRRAAAAACCCCK!

GRIIICCHHH!

Bones break and blood splatters. When Teutron's finished, the hobos are lying motionless on the

pavement in a sea of red. Teutron drags the box into the darkness. CAMERA PANS OVER to the huge fire engines arriving in the street.

EXT. CHURCH - NIGHT

LOW ANGLE ON a church steeple. CAMERA TILTS DOWN TO a sign out front that says:

ST. VIBIANA'S CATHEDRAL
TAKE COMMUNION WITH US

INT. CHURCH

TRACKING Teutron on the altar removing gold articles and dropping them in the gold sepulcher, using it like a bucket. CLANK! CLUNK! CLINK! He takes the chalice, the ciborium ... Then he sets down the sepulcher and climbs up on the altar. He removes a gold crucifix from the wall. He climbs down and looks around to make sure he has everything. The church is dark and deserted. He walks down the aisle carrying his heavy booty, and out the door into the night.

EXT. PHYSICS BUILDING - DAY

INT. LABORATORY

Warrior standing inside the laser closet, looking better than when we saw him sprawled on the sidewalk, but obviously still not 100%. Zimmermann with clipboard standing next to him. We hear a radio in the background.

RADIO

The burglary at St. Vibiana's was the fourth in a week in which the holodroid is a suspect. The mayor has cancelled all police vacations, doubled the number of black and white units and helicopters patrolling the streets, and is requesting citizens to stay home and most businesses to stay closed until the holodroid is subdued or destroyed.

CAMERA PANS to Jack seated at the keyboard of the Mandarin interfaced with the mainframe typing commands to debug Warrior's hex code, barrages of which scroll down the display screens. The radio is on the table beside him.

ANGLES

on Jack, Zimmermann, Warrior, the screens and the equipment as radio continues in background.

RADIO

(continuing)

In this connection, the mayor said the police were studying a number of new weapons including an electrical carbine, a special napalm flame thrower, and even a compact atomic device which would probably require evacuation of the city.

JACK

(to Zimmermann)

Okay. I'm ready.

ZIMMERMANN

(checking his clipboard)

Go ahead.

They both pull up their goggles. Jack types ...

RUN

The lasers start:

CRRAACK!

CRRAACK!

Then ...

WHAM-WHAM-WHAM-WHAM-WHAM-WHAM-WHAM-WHAM ...

... the entire cabinet including Warrior starts erratically vibrating and making alien, loud noises.

ZIMMERMANN

Stop it! Stop it!

Jack quickly types I-N-T-E-R-R-U-P-T. The lasers dim, and equipment and holodroid calm down. Jack

angrily springs to his feet, rips off his goggles and throws them on the floor.

JACK

Forget it! I give up! He's beyond help! I don't know what the hell Teutron did to him, but I can't fix it!

ZIMMERMANN

Well, Teutron kicked him with tremendous force and -

JACK

You're telling me? His code is nutso! Totally! This is all a waste of time! What're we doing this for? Let's call it quits.

Warrior's head drops when Jack says that. Zimmermann glances at his watch.

ZIMMERMANN

I think perhaps we should just call it a day. We have made good progress. We can start again fresh in the morning.

JACK

I don't see the point in it.

Zimmermann doesn't answer. Jack looks at Warrior, who looks back at him. There's a pregnant silence.

JACK

I'm sorry, Professor. I guess I'm wiped out.

ZIMMERMANN

It happens to the best of us.

Zimmermann removes his apron.

JACK

You know, I'm all for trying to restore him to the way he was, but geez I don't know what else we can do.

As Jack puts on his jacket, Warrior watches him, obviously as disappointed as Jack about the present situation.

ZIMMERMANN
(putting on his
sportcoat)
You know, we can always try to
generate a second one.

JACK
(reacts)
Another one?

Warrior reacts too.

ZIMMERMANN
Why not? We did it once.
Perhaps we can do it again?
(turns out some
lights)

JACK
But ... how're we gonna do
that? We released him by
sending him out after Teutron.
To release another Warrior, we
would have to release another
Teutron ... Wouldn't we?

ZIMMERMANN
(opens the door and
guides Jack out)
I do not know. Let me see if I
can work out the algorithms at
home, and we will both look at
them in the morning.

Jack looks over at Warrior and then exits.
Zimmermann follows and closes the big door. We hear
him lock it. CAMERA PANS over to Warrior. We can
see that he is not happy about the prospect of being
replaced. With effort he raises his arm and grips a
post of the laser closet. He steps wobbly out,
teeters a little bit, regains his balance, crosses
and makes it to the chair in front of the keyboard.
He sits, rests and types DEBUG. His hex code shows
up on all the display screens. He reads the display
and goes to work.

EXT. SANDY'S HOUSE - NIGHT

Jack's truck parked in front.

INT. SANDY'S LIVING ROOM

Percy wearing an oversized purple shirt seated on the couch next to Jack and Sandy, all eating dinner on the coffee table and watching PETER JENNINGS at the ABC News desk on tv. For the first time Jack isn't wearing his navy blue jacket; he's wearing a white pullover sweater, jeans and boots. And he got a haircut.

JENNINGS

Although law enforcement authorities were doing all they could to cope with the unprecedented crimewave that has befallen their city, White House spokesmen said that the President has had a number of telephone conversations with California Governor Malcolm White about the deployment of two infantry battalions in Los Angeles County. ABC will run a special edition of Nightline tonight that will recap what has happened in LA since an unemployed computer repairman inadvertently set Teutron the Barbarian loose.

REVERSE ANGLE

Percy, Jack and Sandy.

PERCY

(to Jack)

Can I give you my honest opinion on somethin'?

JACK

Yeah.

PERCY

You need a good press agent.

(downs his wine)

I'm surprised they haven't come around yet and interviewed me as your best friend. I've been waitin' for them to walk in the store any time.

JACK

Has Birdwell said anything about all this?

PERCY

Ah, yeah, he said he was glad you were no longer with the company.

(stands)

Hey, I gotta go.

(covers a burp)

Thanks for dinner, Sandy.

SANDY

Oh, I'm glad you enjoyed it, Percy.

PERCY

See you guys later.

JACK

(opens the front door)

Bye, Perc.

PERCY

(licentious wink)

Have fun.

Jack frowns. Percy exits. Jack closes the door, sits and refills Sandy's glass with the bottle of chablis. Sandy looks great tonight: she's wearing a bare-shoulder black knit top, white pleated slacks and glitzy earrings. Jack looks down in the dumps.

SANDY

What's the matter?

JACK

He's right. I really look like a criminal. It's so embarrassing and awful. I'll tell you something. I feel like a criminal.

SANDY

Come on. That's ridiculous. You couldn't have possibly known what was going to happen when you called up their computer. And when you found out what happened, you did everything in your power to correct the situation. You rescued Cindy Spencer! Then, you figured out how to release the Electric Warrior who almost caught Teutron. And now you're trying to fix him so he can try again. I don't know why you feel like a criminal. I'm proud of you. You're a hero as far as I'm concerned.

JACK

Do you mean that, Sandy?

SANDY

Of course I do.
(sips her wine).

JACK

That really means a lot to me. I like you very much.

SANDY

I like you too.

JACK

Instead of thinking about computers all the time, now I think about you.

He puts his arm around her. ROMANTIC SCORE. She closes her eyes. He kisses her sensuously on the lips and she responds in kind. They sink on the couch and become embroiled in a passionate embrace.

INT. LABORATORY - NIGHT

TRACKING equipment in the shadowy laboratory. CAMERA STOPS on the Electric Warrior seated at the Mandarin and mainframe furiously typing away. We see on the display screens he has accessed a grid map of the Los Angeles sewer system emanating from Los Angeles International Airport.

CLOSE

on Warrior's face analyzing the colorful flow data as he types. His labor seems to have given him spunk and vigor that he did not have earlier today.

ANGLES

on the display screens. Water pressures, coordinates, line tracings ... street names. We see CENTURY BOULEVARD ... SAN DIEGO FREEWAY ...

INTERCUT

Warrior typing, watching.

COMPUTER SCREENS

... LA CIENEGA BOULEVARD ... FOUNTAIN AVENUE ... LA BREA BOULEVARD ...

ANGLES

Warrior stops. All four screens say FOUNTAIN AVENUE. He stands. He's still a little wobbly but he's okay. He clears the data, turns, crosses to the door, turns the bolt and swings it open. Then he walks out into the hallway and disappears from sight.

EXT. MOTEL - NIGHT

CLOSE on a street sign that says:

FOUNTAIN AVE.
5100 W.

CRANE DOWN AND RACK FOCUS on Teutron crossing the street. He is walking toward the rundown motel

carrying a canvas pouch stenciled CONSULATE OF THE
REPUBLIC OF SOUTH AFRICA.

REVERSE ANGLE

Warrior watching crouched behind the Unleaded pump of
a rusty gas station across the street.

TEUTRON

walks past doors until he reaches the one at the far
end. He takes out his key, unlocks the door, enters
and closes the door.

WARRIOR

starts across the street.

INT. MOTEL ROOM

Teutron seated on the couch with the contents of the
pouch - gold Krugerrands - dumped on the floor. The
room is littered with gold. The pimp's body is in
the same position and has started to decay. Teutron
has turned on the tv. TED KOPPEL is interviewing
Zimmermann on Nightline.

KOPPEL

Can you tell us exactly how you
were able to devise a way to
recreate a computer game
character in the form of a
high-energy opaque hologram?

ZIMMERMANN

Well, first I would like to say
that I must share the credit
with Mr. Sapphire ...

Suddenly we hear a ... CRRAACK!

ANGLES

Teutron turns. SWISH PAN. Another ... CRRAACK! ...
and the door flies open and Warrior barges in.
Teutron springs to his feet. There is no ready place
to run. Warrior violently slugs him in the face ...

WHOOOMPPP!

Teutron slugs Warrior ...

THWAAPPPPP!

The two stand toe-to-toe slugging it out in a metallic cacophony ...

WHOOOMPPPP!

THWAAPPPPP!

FOOOOMMMMP!

SWAAACCKKKKK!

Teutron slumps and clings to his opponent. Warrior is tearing Teutron apart. He rips off an ear, almost twists off Teutron's foot, and claws out one of his eyes. Teutron tries to climb out a window, but Warrior pulls him back down, crashing into the chair containing Teutron's accouterments from the computer game. Warrior has Teutron down on the floor and is choking him to death. Teutron trying to wriggle free from Warrior's viselike grip. Teutron's right hand finds his hand cannon. He grasps it. Warrior lets go of Teutron's throat and grabs his arm. The hand cannon is buried somewhere between them. They roll and Teutron is on top ... and the hand cannon goes off ...

BRROOOOMMMMM!

CLOSE

Warrior releases his grip. He wears a queer expression on his face.

TEUTRON

manages to stand. He has to lean against the wall to brace himself because his left foot is hideously twisted. His coat and shirt are torn and hanging from his body exposing a lot of his sheeny skin. He peers down at the floor.

WARRIOR

motionless not far from the corpse of the pimp. There is an ugly crater in Warrior's stomach. Teutron goes to cross the room, but crumbles to the floor. He lies there a moment, then with great effort, gets to his feet and staggers out the door into the night.

EXT. SANDY'S HOUSE - MORNING

Jack's truck parked in the same place it was last night. Birds singing. Sun rising over the mountains. We hear voices, the front door opens and Sandy and Jack exit Sandy's house laughing and clowning. He's wearing aviator sunglasses and the same clothes he was wearing last night. He really looks cool. She's wearing a big bomber jacket. They walk arm in arm to his truck.

JACK

Hey, that's the truth. I never eat breakfast.

SANDY

Well we're gonna change all that this morning.

He opens the truck door for her. She hops in. Instead of walking around, he climbs over the hood like a monkey. She laughs. He gets in and starts the engine. As the truck pulls away ...

ZOOM IN

... on Teutron's twisted sheeny leg jutting out from under the tarp in the back.

EXT. HIGHWAY - DAY

Jack's truck climbing a hairpin curve in the scenic two-lane Angeles Forest Highway in the San Gabriel Mountains. We have a panoramic view of the San Fernando Valley below.

JACK'S TRUCK - MOVING

Jack driving with his arm around Sandy snuggled close. MUSIC playing on the tape deck.

SANDY

I think I'd rather have a house in the mountains than on the beach.

JACK

Why's that?

SANDY
There aren't any animals on the
beach. You know, deer and
porcupines and skunks ...

JACK
What about all the fish?

SANDY
Who's talking about fish?

JACK
(craning)
Hey, are you sure this is the
right way?

SANDY
Trust me.

JACK
I hope we get to this place
soon. I'm famished.

SANDY
I thought you didn't eat
breakfast ...
(sees something)
There!

POV

A sign down the road says DAGMAR'S OMELETS AND
SHAKES.

JACK (O.S.)
My God, you weren't making the
whole thing up!

SANDY AND JACK

SANDY
Now would I do a thing like
that?
(kisses him on the
cheek)

EXT. ROADHOUSE

Jack's truck pulls off the highway and slides to a
stop. Only one other car in the parking lot. The

roadhouse is secluded in the pine trees. Jack gets out. So does Sandy.

SANDY
(takes a deep breath)
Mountain air actually smells
different. Ever notice?

JACK
Okay, okay. We'll buy a house
in the mountains and one on the
beach. I'll just have to write
twice as much code, that's all.

They walk arm-in-arm OUT OF FRAME AS CAMERA PANS to the back of the truck. Teutron pulls the truck's tarpaulin off himself and looks off with his one good eye.

TEUTRON'S POV

An imperfect computer drawing superimposed over a Jack entering the roadhouse.

INT. ROADHOUSE

DAGMAR, 40, standing behind the counter.

DAGMAR
Hi folks! What'll it be?

REVERSE ANGLE

Sandy and Jack cross to the counter. There is only one customer in the place, an old timer drinking a beer in a booth.

JACK
(looking up at the
menu)
Two of your world-famous
Hodgepodge Omelets.

DAGMAR
Whatcha wanna drink? We got
great dateshakes.

JACK
Sounds good.
(looks at Sandy)

SANDY

Why not.

DAGMAR

(sees something)

EEEEEEEEEEEEEEEE!

REVERSE ANGLE

Jack and Sandy turn around.

SANDY

Oh my God!

POV

Teutron swaying in the doorway. One ear, bashed-in face, one-eye, wearing his long hideous leather coat - he looks like an ogre. Teutron advances toward Jack, dragging his foot.

JACK

(to Sandy)

Get the truck.

ANGLES

Jack moves backward. Sandy runs out. The old timer follows her. Dagmar screaming.

JACK

(to Teutron)

W-What're you doing here?

TEUTRON

I am going to kill you.

Teutron lunges. Jack runs in the back. Teutron goes after him.

EXT. ROADHOUSE

Sandy pulls up in front of the doorway heading back toward the direction they were coming.

ANGLES

She blows the horn and opens the door on the passenger side. Jack comes running around the side of the building. Teutron after him. Jack jumps in

the truck. Sandy lays a strip. Teutron jumps on the hood.

JACK'S TRUCK - MOVING

Sandy steering looking out the window.

SANDY
Brace your hands against the
dashboard!

JACK
What're you gonna do?

SANDY
(braced)
Hit the brakes!

INSERT

Sandy's foot hits the brake.

EXT. HIGHWAY

Teutron flies forward, hits the macadam and slides to a stop ahead of the truck which also slides to a stop.

SANDY
You okay?

JACK
I think so.
(looks out)

POV

Teutron gets to his feet and starts toward the truck.

ANGLES

Sandy jams it in reverse and roars backward. Teutron hobbles after it. Then she throws it in first, jumps the road and swings wide. Teutron tries to attach himself again but misses and falls. Truck speeds away. Teutron picks himself up, turns around and sees a car approaching. He stands in the middle of the road waving his hands.

NEW YORKER - MOVING

The driver is LARRY. His WIFE is seated next to him.

WIFE

Don't forget, Larry, you
promised to take me to see
Johnny Carson.

LARRY

Yeah, yeah ...
(sees something)
What the hell's that up ahead?

ANGLES

To avoid hitting Teutron, New Yorker screeches, skids
off the road and crashes into a pine tree. Teutron
runs over.

WIFE

CAREFUL, LARRY, HE'S ONLY GOT
ONE EYE!

Teutron pulls open the door. Wife SCREAMING.
Teutron gets behind the wheel. Wife and Larry scurry
out the other door. Teutron takes off after Jack and
Sandy in the New Yorker.

JACK'S TRUCK - MOVING

Sandy driving. Jack has his eyes squeezed shut.

SANDY

What happened to him? He
looked like he went through a
meat grinder!

JACK

I don't know. I don't know.
Tell me when I'm going to wake
up.

SANDY

(looking in the rear
view mirror)
Who's that?

JACK

(opens his eyes)
What?

SANDY
(craning)
That car gaining on us like
crazy.

Jack turns around.

POV

Teutron at the wheel of the New Yorker coming up
fast.

JACK
Oh God ...

ANGLES

Sandy floors it. New Yorker getting close. Truck
starts across a bridge.

LOW ANGLE

on the two vehicles racing high across the California
sky.

ANGLES

New Yorker gaining. Ahead of the truck is a slow-
moving Volkswagen. Sandy can't pass because cars are
coming the opposite direction. In frustration, Sandy
starts honking the horn.

TRACKING

New Yorker now starts banging into the back of the
truck ... WHAAMM! ... WHAAMM! ... WHAAMM!

ANGLES

Sandy swings out to pass.

JACK
LOOK OUT!

A tractor-trailer heading straight for them. Sandy
veers to the left and Teutron veers to the right.

SLOW MOTION

Jack's truck jumps the guard rail just past the end
of the bridge, goes wildly, violently bouncing down a

steep embankment, crashes through a fence, and winds up on the Glendale Freeway moving with traffic.

JACK'S TRUCK - MOVING

Sandy at the wheel. Jack beside her, not believing what just happened.

JACK
Where'd you learn to drive like that?

SANDY
I was just letting it go where it wanted.

Jack sighs and takes a deep breath.

EXT. FREEWAY

Truck whizzes under the high bridge a minute ago they just crossed, and past a sign that says ...

MONTROSE 2
GLENDALE 5
LOS ANGELES 11

INT. LABORATORY - DAY

Zimmermann anxiously talking on the phone.

ZIMMERMANN
(to phone)
Yes! Right! He is not here!

INT. PEPPER'S OFFICE - DAY

Pepper seated at his desk.

PEPPER
(to phone)
Are you sure you locked the door when you left last night?

INTERCUT

between Zimmermann in the physics lab and Pepper in his office.

ZIMMERMANN

Absolutely. Mr. Sapphire was with me.

PEPPER

Have you tried to reach Mr. Sapphire at home?

ZIMMERMANN

Yes. All I get is his answer machine.

PEPPER

Alright. We'll be right down.
(hangs up)

INT. LABORATORY

Zimmermann hangs up. Thinks a moment. Then crosses to a closet and opens it. Empty. Zimmermann, concerned and puzzled, shakes his head.

EXT. PHYSICS BUILDING

Percy standing in front of the entrance dressed to the nines - moussed hair, rhinestone pin, pleated pants, snake skin boots - being interviewed by Susan MacDonald. The tv camera pointed at them says KHJ.

PERCY

(leaning into the microphone, hamming it up)

Oh, sure. We call Jack "super hacker." He's the ultimate computer whiz. Everybody that knows him'll tell you that. I'm his best friend, of course.

SUSAN

Tell us about rescuing Cindy Spencer.

PERCY

Well, that was one experience I'll never forget.

SUSAN

(looks off)

Thank you, Percy Price. Susan MacDonald, Channel 9 News.

Susan starts walking away.

PERCY
Hey, I'm not finished.

SUSAN
(indicating)
I think that's Sapphire's
truck.

PERCY
Huh?
(turns around)

POV

Sandy parks Jack's truck by the NO PARKING ANY TIME
sign.

JACK'S TRUCK - PARKED

Sandy turns off the ignition.

JACK
... You know what I mean? He
doesn't belong to this world!
He's a God damn hologram!

SANDY
Okay. Okay. Let's go.

Sandy hops out. So does Jack. Susan thrusts her
microphone in Jack's face.

SUSAN
Hi, Jack. What's up?

TRACKING

Jack and Sandy hurrying toward the entrance. Jack
pushes the microphone aside.

JACK
Sorry, I can't talk right now!

SUSAN
(to Sandy)
Are you his girlfriend, Sandy
Sherwood?

SANDY
Hey, we're sorry, but it's very
important that we talk to Dr.
Zimmermann immediately!

PERCY
(approaching)
You okay, Jack?

JACK
Not really, Perc. Come on with
us.

Jack, Sandy and Percy enter the building.

INT. PHYSICS BUILDING HALLWAY

Jack hurries down the hall to the laboratory, Percy
and Sandy on his heels. Jack bangs on the door.

PERCY
What's amatter, man? You don't
look so good.

Zimmermann swings open the door.

ZIMMERMANN
Mr. Sapphire! I have been
trying to get you on the phone.

INT. LABORATORY

Jack, Sandy and Percy hurry in.

ZIMMERMANN
When I came to work this
morning, the Electric Warrior
was missing!

JACK
Well, Teutron ain't. The
sucker just tried to kill me.

PERCY
Huh?

ZIMMERMANN
What are you talking about?

Jack collapses in the chair.

SANDY
Teutron was hiding in the back
of the truck ...

JACK
... mangled like he'd been in a
fight ...

SANDY
You never saw anything like it!

PERCY
(sits too)
Hey, why don't you guys start
at the beginning so we can find
out what the hell is goin' on?

EXT. STREET - DAY

The New Yorker rounds a corner onto Exposition
Boulevard.

NEW YORKER - MOVING

Teutron driving.

CLOSE

on Teutron's bashed in face. His eye is trained on
something straight ahead.

TEUTRON'S POV

An imperfect computer drawing superimposed over
Jack's truck parked in front of the door to the
physics building.

REVERSE ANGLE

Teutron grits.

INSERT

His boot floors the gas pedal.

EXT. PHYSICS BUILDING

New Yorker accelerates toward building.

REVERSE ANGLE

Susan and her cameraman at the entrance see the New Yorker approaching fast.

SUSAN
What's this?

Cameraman thinks fast and turns on his camera.

POV

New Yorker heading for the glass facade of the physics building.

ANGLE

At the last minute, cameraman and Susan get out of the way.

SLOW MOTION

New Yorker plowing through the glass facade ...

CRRRRRAAAAAAAAAAAAAAAAAAAASSSSSSSHHH!

INT. PHYSICS BUILDING HALLWAY

New Yorker comes to a stop in the debris.

INT. LABORATORY

Jack, Sandy, Percy and Zimmermann.

ZIMMERMANN
What was that noise?

INT. PHYSICS BUILDING HALLWAY

Teutron hurries down the hallway dragging his foot. Zimmermann opens the door to the laboratory. Teutron pulls the old man out into the hallway and enters the lab.

INT. LABORATORY

Teutron slams the big door shut and turns the lock.

ANGLES

Jack standing in front of Sandy. Percy next to her.

JACK
WHAT HAPPENED TO THE ELECTRIC
WARRIOR, YOU SON OF A BITCH?

TEUTRON
I killed him.

SANDY
Oh God ...

Percy steps forward, strikes a karate pose and snarls at the holodroid.

PERCY
My body's a lethal weapon!

Teutron hauls off and ...

FWWOOOOPPP!

... flattens Percy. Sandy and Jack make a dash for the door.

TEUTRON

lunges and gets a hand on Jack's arm. Sandy screams.

JACK
(struggling)
LET GO OF ME, GOD DAMN IT! I
INVENTED YOU!

ANGLES

Jack comes around with a right to Teutron's jaw, that passes right through him. They grapple but Jack's hands pass through the holodroid like opaque nothingness. They fall to the floor. Jack loses his glasses. Sandy continues screaming. With all his might, Jack strains and crawls into the laser closet dragging Teutron clinging to him.

JACK
Sandy, type C-A-

Teutron grabs Jack's mouth and cuts off his voice. Sandy frantically looks at her Mandarin's keyboard. She types C-A. The letters appear on the Mandarin's display screen and all four of the mainframe's display screens. Nothing else happens.

SANDY
Jack, now what?

Jack trying to tell her but Teutron has both hands around his neck and is strangling him.

JACK
Gaannnnnn ... nnnnnn ...

She types an "N."

SANDY
C-A-N? "CAN" WHAT? JACK,
"CAN" WHAT?

Jack just gurgles. Her eyes race over the keys. The computers write ...

WAITING ...

SANDY
Oh my God! Can opener, candy,
cancer ... ?

Percy shakes awake, squints at the display screens and hollers ...

PERCY
CANCEL!

Sandy types the rest, C-E ...

QUICK ANGLE

Teutron lets go of Jack to grab her but before he can she hits the "L" and ...

BLIP!

... the metallic hologram disappears from the laser closet.

SANDY

collapses to her knees and hugs Jack. He opens his eyes.

SANDY
(sobbing)
Where did he go?

JACK

We told the computer to change
him back into numbers and
reinstall him in the program.

INT. PHYSICS BUILDING HALLWAY

Zimmermann hunched over the Chicano security guard at
the lock going through his keys as Pepper and Norton
come running down the hallway.

ZIMMERMANN

(to Pepper)

THEY ARE INSIDE WITH TEUTRON!

PEPPER

(whips out his
service revolver)

STAND BACK!

He fires at the lock ...

BAAAMMMMM! BAAAMMMMM!

The lock smokes, Pepper opens the door and barges in.

INT. LABORATORY

PEPPER

ARE YOU PEOPLE ALL RIGHT?

ANGLES

Percy and Sandy are helping Jack to his feet.

JACK

Yes, sir.

PEPPER

(looking around)

WHERE'S THE HOLODROID?

JACK

We cancelled the sucker. He's
all gone.

ZIMMERMANN

(puzzled)

How did you ... you ... You got
him in them laser closet?

JACK

Yes, sir.

ZIMMERMANN

(elated)

Of course! Brilliant! You are a true computer genius, my friend.

Zimmermann vigorously shakes Jack's hand. Jack blushes a little. Sandy squeezes him.

PEPPER

Sapphire, do me one favor, will you?.

JACK

What's that, sir?

PEPPER

Please don't invent any more computer games with two warriors fighting each other to ruination. Okay?

JACK

Oh, no sweat, Lieutenant. My next project is strictly mystery and suspense.

PEPPER

Good. What's it about?

JACK

A dozen terrorists with nerve gas canisters out to kill everybody in New York.

PEPPER

What?

Jack can't hold back a grin. Sandy laughs and kisses him. Zimmermann and Percy and Norton laugh. Finally Pepper does. CAMERA PANS to the display screens where Teutron the Barbarian is frozen in a stance. ROLL END CREDITS.

FADE OUT