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# The Tempest

Marina Chappie  
*San Jose State University*

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**THE TEMPEST**

**A Creative project**

**Presented to**

**The Faculty of the Department of English and Comparative Literature**

**San José State University**

**In Partial Fulfillment**

**of the Requirements for the Degree Master of Fine Arts**

**by**

**Marina E. Chappie**

**August 2014**

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**The Designated Thesis Committee Approves the Creative Project Titled**

**THE TEMPEST**

**by**

**Marina E. Chappie**

**APPROVED FOR THE DEPARTMENT OF ENGLISH AND COMPARATIVE  
LITERATURE**

**SAN JOSÉ STATE UNIVERSITY**

**August 2014**

**Barnaby Dallas**

**Department of Radio, Television, and Film**

**David Kahn**

**Department of Radio, Television, and Film**

**Dr. Alison McKee**

**Department of Radio, Television, and Film**

## ABSTRACT

### THE TEMPEST

by

Marina E. Chappie

**This Creative Project in Creative Writing consists of an original feature-length screenplay titled *The Tempest*, which follows the story of a boy, Jax, who the night before the attack on Pearl Harbor in 1941, watches a US Army General hand off secret intelligence to Japanese soldiers on US soil. Silenced by the death of his friend, Jax hides the evidence, which his granddaughter, Miranda, uncovers seventy years later.**

**Miranda is a 14-year-old wallflower struggling to come to terms with the death of her mother when dementia threatens to take away her O’Pa Jax. She grew up listening to his wild stories, but the journal she uncovers supports his story and may prove, once and for all, that Jax isn’t losing his mind. As she pieces together the story of that night she begins to unravel a bigger cover-up that someone is willing to kill to keep buried, and Miranda becomes the target. Facing her painful past and To prove Jax’s innocence and save her family’s future, Miranda must break the constraints and gender limitations placed on her by her family.**

**While on the surface, *The Tempest*, is an plot driven adventure about a teen girl playing detective, at its core it is about the relationship between love and loss, and the crippling affect dementia has on family. Much like Shakespeare’s *The Tempest*, the screenplay also explores how the lies and betrayals of one generation can destroy those of the next. The relationship between structure and character play an important part in *The Tempest* and its non-linear approach is utilized on several different levels. First, this idea of generational secrets influences the structure of the screenplay with regard to timeline and space. The non-linear approach is more conducive in following two separate protagonists in two different time periods, and affords the story an ample foundation on which to build. Secondly, it provides the room necessary to explore character and movement in different ways, contrasting Jax in the first decade of his life dealing with the loss of his friend, with him in his last decade mourning the loss of his memories. In addition, it showcases Miranda’s struggle to maintain her two roles; a carious teenager wanting freedom is hampered**

**by her position as Jax's caretaker. Finally, the screenplay's imbrication of structure and character highlights their symbiotic nature by maintaining the emotional integrity of the story.**

## **ACKNOWLEDGEMENTS**

**Thank you to Barnaby Dallas and Dr. Alison McKee for the belief and support. Under your guidance I grew as a writer and, most importantly, an author. The freedom you allowed, gave me the room to find my voice. To Nick Taylor for taking the time to understand my goal with each and every piece of work, and providing feedback to help me grow in my craft.**

**A special thanks to my husband and daughter for their unwavering support and love as I followed my dream toward publication.**

FADE IN:

EXT. PACIFICA, CALIFORNIA - CITY HALL - DAY

Title Over Scene: MAYOR'S OFFICE, PACIFICA, CALIFORNIA. TEN MILES SOUTH OF SAN FRANCISCO: PRESENT DAY

The pristine columns and marble steps are slick with rain. A UNIFORMED MAN struggles to take down the American flag that thrashes in the wind. Black clouds block what little light is left from the sinking sun, casting a blanket of blackness over the building and town.

An ominous storm looms on the near horizon.

INSERT - AUDIO

FRANKLIN D. ROOSEVELT  
Yesterday, December 7, 1941 - a date which will live in infamy. The United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan.

BACK TO SCENE

A flash of lightening cuts through the sky, exposing a FIGURE lurking inside the mayor's office. He closes the blinds.

INT. MAYOR'S OFFICE - DAY

Even through the darkness, the decor of the room boldly states small town Americana. The shadowed figure moves to the bookcases on the far wall, searching.

INSERT - AUDIO

LT. GEN. JOHN L. DEWITT  
Last night there were planes over this community. They were enemy planes! I mean Japanese planes! And they were tracked out to sea. You think it was a hoax? It is damned nonsense for sensible people to assume that the Army and Navy would practice such a hoax on San Francisco.



BACK TO SCENE

Gloved hands slide across the hundreds of spines residing on the massive book shelf, rifle through papers, search the desk drawers, finally discovering a hidden switch under the desk.

A false panel opens in the under side of the desk, revealing a hidden compartment. The dark figure slides beneath the desk and retrieves a leather bound journal engraved with a bird standing over a rifle and "OSS SI" inscribed on the cover.

He handles it with a reverence that indicates its importance.

A flashlight CLICKS on, exposing the figure: JAX MASON, a spry 82. He moves with the energy of a teen and grabs a stapler, taking aim in the general direction of the flashlight.

JAX

Set the flashlight on the table and  
put your hands where I can see 'em.

MIRANDA MASON, 14, dressed in jeans and a grey hoodie, her red hair sticks out the back of a Giants cap.

She cocks the flashlight higher, blinding Jax.

MIRANDA

Or what? You'll staple me to the  
wall?

Jax drops the stapler to his side.

JAX

What's gotten into you? Sneaking up  
on an old man like that. Nearly  
gave me the palpitations. Told you to  
wait in the hall, keep a look out.

MIRANDA

Why? Everyone *mysteriously*  
disappeared right when we got here.

JAX

Watch the tone, young lady. I'm  
just looking for a book.

Miranda flicks on the light.

MIRANDA

From under the mayor's desk?

JAX

Not my fault that two-faced coward  
decided to steal it and hide it his  
office.

VOICES muffle in under the closed door.

JAX (CONT'D)

Ah, hell.

Jax shuts the secret drawer and slides the journal under his  
jacket.

MIRANDA

How big of an *ah hell* are we in?

Jax shrugs. Miranda scans the room for a way out.

MIRANDA (CONT'D)

You break into the mayor's office  
and don't have an escape plan?

Jax looks panicked and crawls under the desk. Miranda tugs  
him back to standing.

MIRANDA (CONT'D)

Oh, no you don't.

INT. PACIFICA CITY HALL - WAITING ROOM - CONTINUOUS

The office is unusually quiet. No phones ringing, no people  
clicking away on their computers or chatting on cell phones.

SUSAN BANNER, 68, blocks the Mayor's door with her body.

SUSAN

As I mentioned a moment ago, Mr.  
Brass -

SPECIAL AGENT BRASS, 40ish, a post 9-11 spook and dressed  
accordingly, flashes his badge.

AGENT BRASS

Special Agent Brass. Homeland  
Security.

SUSAN

Impressive. But even in small towns  
we have security measures and Mayor  
Prescott was called away  
unexpectedly. So, I'll need to  
reschedule your appointment.

AGENT BRASS

And as I mentioned, I don't have time to wait.

Brass reaches for the door handle and Susan blocks with the experience that only comes from decades of herding children.

AGENT BRASS (CONT'D)

Look, Susan. Can I call you that?

Susan crosses her arms.

AGENT BRASS (CONT'D)

I get that you're just doing your job. Can you accept that I'm just doing mine? I can't help it if your boss's tee time got pushed back.

SUSAN

It wasn't tee time. Sir. It was a family situation. Unavoidable.

AGENT BRASS

And this is a national security situation. Unavoidable.

Brass shifts his suit coat, his Glock a visible threat. Susan, out of stalling tactics, opens the door.

SUSAN

After you. Sir.

INT. MAYOR'S OFFICE - DAY

Jax lies on the couch. Miranda sits next to him dabbing his brow with a determination that would make Florence Nightingale proud.

SUSAN

What on earth?

Jax sits up and smooths back his hair.

JAX

Afternoon, Susan.

Susan blushes.

SUSAN

Jackson.

Miranda shoves him back down.

AGENT BRASS  
So much for security.

MIRANDA  
Sorry, Mrs. Banner. O'pa, well, he  
got a little confused and...

Miranda looks from Susan to Jax and back to Susan.

MIRANDA (CONT'D)  
It's just been ... a day.

Jax pinches Miranda. Miranda pinches back.

SUSAN  
I understand, honey. You take all  
the time you need. This  
gentleman...

Susan pauses, looking Brass over.

SUSAN (CONT'D)  
He just needs to grab something and  
then we'll be out of your hair.

Jax stands up so fast Miranda nearly falls off the couch.

JAX  
Prescott's office. Right. Was  
looking for the gym. A little 10  
mile run always does me good,  
followed by chopping some wood when  
I-

MIRANDA  
Thanks, but we gotta get home. Time  
for his muslix.

Jax tips an imaginary hat.

JAX  
Susan.

SUSAN  
Jackson.

Jax flashes Brass a suspicious eye.

AGENT BRASS  
And you are?

Miranda jerks Jax toward the door.

MIRANDA

Late.

EXT. PACIFICA CITY HALL - MOMENTS LATER

A trash can blows over, scattering litter across the pavement. Miranda marches in front of Jax and rounds the corner, crashing into JD PRESCOTT, 15, a total teen-flick heart throb.

JD grabs Miranda by the shoulders and steadies her.

JD

Sorry, man.

Miranda croaks an unintelligible response. JD pulls off her hat.

JD (CONT'D)

Miranda? Didn't know that was you under there. (beat) You see my grandpa in there?

Miranda shakes her head.

JD (CONT'D)

He was supposed to meet me after practice.

JAX

Heard about that eighty-two yard pass you landed last week. Saved the game and earned your team a place in state. You did us proud.

JD

Thanks, Mr. Mason.

JAX

Must get your leadership skills from your grandmother.

JD

My grandma never played football.

JAX

Well, must have come from her side. To be a leader takes courage, honor. Your grandpa's nothing more than a yellow bellied-

MIRANDA

Okay, we gotta go. See ya, JD.

Miranda pushes Jax toward the car. He tosses Miranda the keys.

MIRANDA (CONT'D)  
I don't have a license.

JAX  
Neither do I.

INT. OLD PICK UP TRUCK - DAY

Jax sits in the passenger seat. He pulls out the journal.

MIRANDA  
You stole it!

JAX  
Prescott stole it first when he decided to dig it up. We all made a pact and he broke it.

MIRANDA  
I'll be sure to mention that to the cops since a seventy-year old blood-brother's' pact will most definitely stand up in court.

Miranda rests her head on the steering wheel.

MIRANDA (CONT'D)  
We are in so much trouble. Dad's gonna freak.

JAX  
Don't go getting all upset. You did nothing wrong.

MIRANDA  
You're right, helping you break into the mayor's office to steal...

Miranda grabs the journal from Jax.

MIRANDA (CONT'D)  
Whatever this is.

JAX  
This is the key to everything.

EXT. PACIFICA, CALIFORNIA - A DARK BEACH - NIGHT - 1941

Title Over Scene: ROCKAWAY BEACH, PACIFICA, CALIFORNIA. TEN MILES SOUTH OF SAN FRANCISCO: DECEMBER 8, 1941.

A heavy rain falls. Deep booming thunder RUMBLES. Over the edge of distant sand dune, peeks one lone SILHOUETTE wearing a scratched and dented army helmet.

The lone soldier signals toward the dark. Out from the crevices of a nearby cliff emerge three more SILHOUETTES. Friendlies. They come to rest by the soldier. He tips his helmet. They nod their heads in unison.

The lone soldier stands, the moonlight exposes a 10 year old YOUNG JAX.

YOUNG JAX

Attack!

His three young comrades, LENNIE, BEVERLY, and EVIE shout at the top of their lungs as they follow him down the hill. Like Jax, they wear faux fatigues with various forms of bowls for helmets.

At the bottom of the dunes, facing them, stands PRESCOTT, ROY, LEE, and RUTH. Tense, they crouch in a defensive stance, mobilized for battle.

Awkward and unsure, Prescott prepares to grab Jax. With a full head of steam, Jax ducks at the last moment, slips between Prescott's legs and grabs a TIN LUNCH BOX.

YOUNG JAX (CONT'D)

Package in hand! I repeat package in hand. Head to base.

Lennie, Evelyn, and Beverly stop engaging the "enemy" and sprint after Jax as the second group of five pursue them. Tiny legs pump and struggle through the sand towards a cliff.

FRANK pops up from out of nowhere and blocks their way.

Jax impulsively redirects his group back towards the beach.

YOUNG JAX (CONT'D)

Come on. This way!

Jax swings around parallel to the shore with his comrades in tow. The storm grows.

Lennie pulls ahead of the group and comes to the edge of a another small cliff. Not stopping in time, he nearly falls off.

LENNIE

Whoa!

Jax grabs Lennie by the back of the shirt and yanks him backward.

LENNIE (CONT'D)

Thanks.

YOUNG JAX

Hey, we're the Manor Gang. What's the worst that can happen?

Far below, at the base of the cliffs, stands a small gathering of shadows on the sand. A sudden FLASH of lightning illuminates the area, exposing a group of armed JAPANESE SOLDIERS.

EXT. PACIFICA, CALIFORNIA - CASTLE - NIGHT - 1941

Perched on a dark and woody cliff, the massive medieval stone fortress stands alone, in contrast to the other suburban homes, overlooking the ocean, a veil of fog masks it in mystery. Wind and rain pelt the ground.

Young Jax scales the stone wall, descending down a nearby tree. He crouches down and darts across the lawn towards the castle. The BUZZ of planes roar overhead.

Jax flattens his back against the stone wall, breathing heavy. In the distance the lights of San Francisco flicker out until it is cloaked in complete blackness.

Jax deliberately moves a stone on the castle wall and a door appears. Clutching a brown leather satchel, he glances around and disappears behind the hidden passageway.

Three fighter planes soar over the castle and disappear out over the Pacific.

INT. CASTLE FOYER - PRESENT DAY - NIGHT

Mammoth wooden doors swing open exposing a royal entry of dark wood floors, walls, and ceilings. A heavy crystal chandelier hangs overhead and a deep red oriental rug covers the walkways.

Miranda and Jax enter. Jax stops at the enormous wall of windows overlooking the ocean and town. Black clouds loom in the distance.



JAX

Your mother and my Evie use to love to sit right here and watch the storms roll in. They'd have loved this one.

Miranda takes his hand.

MIRANDA

O'pa. What we just did was really stupid.

Jax looks at a photo of Evie.

JAX

I know, kiddo. I know.

DAVID (O.C.)

Dad? That you?

MIRANDA

Uh oh.

INT. KITCHEN - NIGHT

Dark wood cabinets hang above concrete slab counter-tops. A massive mahogany table runs the length of the room.

DAVID MASON, forty-ish, stands at the counter making a salad. His tousled, newly peppered hair and shell-shocked eyes speaks of an overworked, single dad on the edge.

DAVID

Mind telling me what the hell happened today?

Miranda and Jax exchange worried looks.

MIRANDA

It's not that big a deal. O'pa was just-

DAVID

Not that big of a deal?

JAX

Now, don't go dragging her into this.

CHANCE MASON, 15, kicks back at the table, leisurely flipping through a comic book.

CHANCE

Hang on.

He grabs an MP3 player and jams his ear buds in.

CHANCE (CONT'D)

Okay, carry on.

David throws his hands in the air.

DAVID

Someone could have been hurt.  
Killed!

JAX

You always were the dramatic one.

MIRANDA

Dad, really, we're okay. If O'pa  
apologizes I'm sure no one will  
press charges.

DAVID

Dramatic? You could have burned the  
house down. This has to stop.

DAVID (CONT'D)

Press charges?

MIRANDA

Burn the house down?

JAX

What are you rambling on about?

David points to the blackened charred walls around where the  
stove used to sit.

JAX (CONT'D)

I was making your mother's chicken  
casserole. Guess I forgot to turn  
off the oven.

DAVID

You forget a lot, which is why the  
rule is: no cooking unless  
someone's home.

JAX

Guess you expect me to ask your  
permission to use the head too?

DAVID

No, I expect you to be the adult  
when I'm gone. That means following  
rules. Like no cooking and no  
driving.

MIRANDA  
Actually, O'pa didn't-

JAX  
Need your permission! I'm a grown man and I'll be damned if I need to share my where abouts with you.

Chance locks eyes with Miranda.

JAX (CONT'D)  
It was an accident and I'll have it fixed. Now, if you'll excuse me.

Jax storms out.

DAVID  
Keys!

A key ring files through the door and slides across the floor.

DAVID (CONT'D)  
Maybe I should just cancel my trip tomorrow.

MIRANDA  
What? No way. You've been working towards this for months.

DAVID  
If I get the promotion it means being gone a few days a week. Something has to give. Maybe we need to finally admit this isn't working anymore.

MIRANDA  
Then we make it work.

DAVID  
What happens if he forgets to turn off the oven again or wanders out and gets lost?

MIRANDA  
I call Roxy's mom.

David gives her a "like-that-will-help" look.

MIRANDA (CONT'D)  
Then, we'll be here.

David looks at Chance and dismisses him instantly.

DAVID

Honey, what happened today was a big deal. And although you act like the woman of the house, you forget you're only fourteen.

David takes in Miranda. Under her baggy jeans, rumpled hair, and too big tee, she has the markings of a young woman, but the mannerisms of a lost girl.

DAVID (CONT'D)

Or maybe it's the rest of us that forget. What if you had been in the house today?

MIRANDA

I would've smelled the smoke.

DAVID

But what if you were napping and slept through it and Mrs. Sanders didn't see the smoke and call the 9-1-1.

MIRANDA

That's a lot of what ifs.

DAVID

Our life seems to revolve around what ifs.

The phone RINGS. Dad signs and drops his head to the table.

MIRANDA

I'll get it.

She picks up the phone. David rises and leaves.

MIRANDA (CONT'D)

Hello?

JESSICA BLACKWELL (V.O.)

Good afternoon, this is Jessica Blackwell from Adult Protective Services calling for David Mason.

MIRANDA

Sorry, wrong number.

Miranda hangs up the phone. Chance looks around.

CHANCE

(whispering)

They gone?

INT. BRASS' HIDEOUT - NIGHT

Flat-screen monitors line the walls and give the dark room an eerie quality. The screens show Doppler weather patterns, maps, and graphs.

Brass stands at the helm.

AGENT BRASS

Give me an update.

In the shadows, looking like a living weapon, stands LIEUTENANT CROSS, dressed in military fatigues. Cross points to an "X" on a map about five hundred miles off the coast of San Francisco.

LIEUTENANT CROSS

A northern low pressure front will most likely intersect the tropical storm somewhere around this area, at approximately 1400 hours tomorrow.

AGENT BRASS

And how long before it reaches land?

LIEUTENANT CROSS

After the two storms converge, it will grow in strength and move at a rate of 33 to 35 knots.

The monitor shows the two storms merging.

LIEUTENANT CROSS (CONT'D)

From the moment of convergence I estimate fifteen hours until impact, sir.

Lieutenant Cross, laser pointer in hand, hits a button, projecting a map of Pacifica and the greater San Francisco area on the screen.

LIEUTENANT CROSS (CONT'D)

We will have units set up, here, here and here. We'll converge at Missile Command at precisely three-hundred hours.

AGENT BRASS

Any progress on locating the journal and card key?

LIEUTENANT CROSS  
It's being dealt with as we speak.

INT. CASTLE HALLWAY - NIGHT

Miranda walks past Jax's office. The door is slightly ajar. She hears a hushed VOICE. She peeks in.

INT. JAX'S OFFICE - CONTINUOUS

Books line the walls from floor to ceiling. The room, nautical inspired, has an old chess board sitting on a table by the window with nautical symbols for pieces.

The warm glow from the fireplace illuminates the room. Jax sits at his desk, phone to ear, and thumbs thorough the journal.

JAX  
Prescott had it...who else would've stole it? No, he's just as pathetic as ever.

A CREAK makes him freeze.

Jax stands, removes a false panel in the wall and slides the journal between a collection of old, worn volumes of books.

JAX (CONT'D)  
Wait. Someone's coming...Well, maybe a little paranoia is justified...Tomorrow morning then...No, David leaves early, he'll never even...

Miranda opens the door, hands on hips, not pleased.

JAX (CONT'D)  
Gotta go.

Jax hangs up.

MIRANDA  
O'pa?

JAX  
Hey, honey. How was dinner?

MIRANDA  
Burnt.

Jax nods to the chess board.

JAX

Want to go around?

MIRANDA

What are you planning?

JAX

You know, just me and some of the old gang are getting together to talk 'bout old times.

MIRANDA

So you promise this has nothing to do with that book you stole from Mayor Prescott?

JAX

Borrowed. And it's a journal.

MIRANDA

You didn't answer the question.

Jax turns and stares into the fireplace.

MIRANDA (CONT'D)

O'pa, you have to let this go.

JAX

I can't.

MIRANDA

Please, one more screw up and it's Coastside Convalescent for sure.

Silence.

Miranda hugs him.

MIRANDA (CONT'D)

I can't lose you.

Jax pulls out a necklace hidden under his shirt. It is a strip of roped leather rope with a strange medallion of a bird standing over a rifle attached to it. It matches the one on the journal's cover.

MIRANDA (CONT'D)

What's that?

JAX

A reminder.

MIRANDA

Of what?

JAX  
 Treason. Greed. Murder.

Jax slides the leather necklace over Miranda's head.

JAX (CONT'D)  
 It was a night much like tonight,  
 when a storm of unparalleled force,  
 a tempest really, blew in off the  
 Pacific. Enemies infiltrated under  
 the cloaked blackness of night.  
 Planes were grounded, the very  
 safety of this community-

MIRANDA  
 I'm not in the mood for one of your  
 stories right now. Maybe tomorrow,  
 kay?

JAX  
 But you've never heard *this* story.  
 And tomorrow could be too late.  
 It's all started up again. Don't  
 you see? This war been brewing  
 since the winter of '41, a day that  
 lives in infamy. Or so they say.

EXT. A DARK BEACH - NIGHT DECEMBER 8, 1941

A group Japanese soldiers patrol the beach below.

Young Jax grabs Evie and Beverly's hands and pulls them to  
 the ground. The other kids, still in hot pursuit, rush up  
 behind him. Jax motions for them to get down and be quiet.

FRANK  
 What're ya...

YOUNG JAX  
 (hushed)  
 Get down!

Jax maintains hold of Evie's hand. Evie tries to hide a shy  
 smile as she grips Jax's hand tighter. Prescott takes looks  
 at Evie and Jax's intertwined fingers and looks longingly at  
 Ruth. Lennie shoves Prescott.

LENNIE  
 Don't even think about it.

PRESCOTT  
 What are you talkin...



YOUNG JAX  
 (hushed)  
 Be quiet!

The kids crawl to the edge of the cliff and look down.

LEE  
 Who? What are they?

Roy looks at Lee. Lee nudges his GLASSES further upon his nose and gives him a "what" gesture.

ROY  
 Didn't know your kin were comin'  
 for a stay?

LEE  
 I'm Chinese. And by the look of  
 their uniforms they'd be Japanese.

ROY  
 Like from Japan?

FRANK  
 No, from Spain, you idiot. Of  
 course he means Japan.

BEVERLY  
 Shhhh. Listen.

The soldiers talk, but the wind and rain obscure the distant murmuring voices.

EVIE  
 (whispering)  
 Jax?

Jax tucks her red hair behind her ear.

JAX  
 It'll be all right, Evie.

INT. JAX OFFICE - NIGHT

Jax stares at the medallion, his eyes dazed, full of regret.

MIRANDA  
 Then what happened?

Jax continues to stare.

MIRANDA (CONT'D)  
 O'pa?

Jax looks up, cloudy at first. Miranda pushes a tuft of her red hair behind her ear. Jax's eyes light up.

JAX  
Hey, Evie girl. What are you doing up so late?

MIRANDA  
Grandma's not here. It's me, Miranda.

JAX  
You look so much like my Evie. Let's go find her, she'll get a kick out of you. Spitin' image, I tell you.

MIRANDA  
Maybe later. It's time for bed.

Miranda takes his hand and leads to the door. She kisses him on the cheek and sets him the right direction.

MIRANDA (CONT'D)  
I'll shut off the lights. Night.

Jax walks down the hall, his steps slower, uncertain.

JAX  
Night, Evie.

Miranda rounds the desk to turnoff the light and stops. She opens the secret panel and takes the journal.

MIRANDA  
Sorry, O'pa.

INT. KITCHEN - MORNING

Jax stands at the counter making waffles, more batter on the counter than the waffle iron. The family sits at the table eating.

DAVID  
Roxy's mom said she's home tonight. You could always stay there if...

David looks from the kids to Jax and back to the kids.

DAVID (CONT'D)  
Just say the word and I reschedule. Or I could catch the last flight home tonight.

JAX

Will you stop your hemmin'.  
Managed to raise me two fine boys.  
Imagin' it'd take more than a day  
with me to break these ones.

Chance wearily eyes Miranda over his Japanese Manga.

DAVID

(under his breath)  
It's not them I'm worried about.

The doorbell RINGS.

MIRANDA

I'll get it!

CHANCE

I'll get it!

The two stare at each other, tension mounting as they each measure up the other.

CHANCE (CONT'D)

May the gods be with you.

MIRANDA

Bring it!

A mad dash ensues as the two kids fight their way into the hallway, sprinting as though their lives depended on it.

INT. CASTLE HALLWAY

The kids race through the house. They bolt down a secret passageway that establishes the ins and outs, and every nook and cranny of the castle. They jump over banisters, dart in hidden doorways, and ride down rails.

Chance leaps onto a column and slides down it, fireman style. Miranda peers down, shivers and shakes her head.

CHANCE

Chicken? Bak, bak.

Miranda smiles and darts right. The two end up in the same spot at the arch of a doorway. The long hall reaching out before them to the front foray.

Miranda cheap-shots Chance with her elbow. He doubles over. She heads through the doorway, then returns to stand over her older brother for just a second.

MIRANDA

You gave it your best shot. And for that, you should be proud.

Miranda takes off down the hallway. Chance looks to his left and grins.

Miranda nearly makes it to the doorway. SLAM. A paneled wall opens outward, revealing a hidden doorway and she smacks into it and falls hard on the floor. Chance emerges. The doorbell RINGS again.

CHANCE

I'll get it.  
(a beat)  
Oh, Miranda. I didn't see you there.

Chance coolly sidesteps a suitcase and opens the door.

ROXY NGUYEN, 14, a fiery and sophistic label whore, whose BFFs include Versace, Betsey, and Coco Chanel, shelters herself from the rain with an umbrella.

ROXY

(pointing to her hair)  
Hello? About time someone answered...  
(looking up)  
Oh. Hi, Chance.

Chance seems a little disappointed. An anti-climactic prize for such a hard-fought battle.

CHANCE

Roxy, hey. Miranda, it's for you.

He shouts as though Miranda is across the house and steps aside to display Miranda sprawled out on the floor.

Roxy waltzes past Miranda, undisturbed by the scene, and deposits the umbrella in her purse and addresses her hair in the mirror.

ROXY

Morning.

Jax storms down the hallway.

DAVID (O.C.)

Dad, you step out that door and that's it. It is out of my hands. We're done.

Jax stops and turns back the way he came, GRUMBLING under his breath. Chance grabs his skateboard and walks out the door.

MIRANDA  
You're skating? In that?

CHANCE  
I don't know about you guys, but  
I've had enough role-reversal for  
one day.

ROXY  
Where ya going? I can come with.

CHANCE  
Seaside. And, whatever.

Roxy takes in her current fashion choice.

ROXY  
We'll have to catch ya there.  
Betsey does not do coffee.

CHANCE  
Later then.

Chance exits with an over-the-shoulder-peace sign. Roxy eyes Miranda's hoodie and treacherous lack of make-up.

ROXY  
Make that much later. You are in  
desperate need of ... Wow, I say we  
burn the outfit and start from  
scratch.

David approaches, papers, files, and blueprints spilling out of his hands.

DAVID  
Heading out?

MIRANDA  
We're going to Seaside.

Miranda eyes the hallway Jax disappeared down.

MIRANDA (CONT'D)  
But I can always not.

DAVID  
No, go and have fun. Fun is good. I  
can drop you on the way.  
(beat)  
Maybe I should cancel.

MIRANDA

Dad, suitcase.

Miranda thrusts the suitcase at David. He grabs it.

DAVID

When I get back, there are going to be some changes. So you need to prepare, okay?

Miranda follows David out. Roxy grabs her arm at the door.

ROXY

I thought you were going to change?

Miranda trades her green hoodie for a grey one wadded up on the floor by the front door, slides on her Giants cap and a backpack.

MIRANDA

Better?

INT. SEASIDE ROASTING COMPANY - DAY

Teens hang with their respective groups, divided by looks, money, and style. This is definitely THE hangout.

Roxy and Miranda sit in a booth with high visibility, sipping their mochachinos.

MIRANDA

God, this sucks! I just feel like everything's falling apart. Again.

A television blares the local news in the background.

WEATHERMAN

More heavy showers and high winds are expected. The last time Pacifica saw an electrical storm of this magnitude was back in 1941. This sheer amount of energy created could knock out transmitters, ground planes, and ignite fires.

MIRANDA

Oh my God! What if O'pa isn't loosing it?

Roxy flashes a 'get real' look.

MIRANDA (CONT'D)  
I mean, what if his wild stories  
are actually true?

EXT. CAVE - NIGHT - DECEMBER 8, 1941

Japanese soldiers stand at the base of a cliff, guarding a cave. To the front stands GENERAL SABURO HAYASHI.

An American army soldier, Special Agent Brass's father, GENERAL BRASS, emerges from the dark, followed by two soldiers, JOHNSON and GABLE.

GENERAL BRASS  
Commander Hayashi.

COMMANDER HAYASHI  
(thickly accented English)  
Ah. General Brass.

The two generals trade respectful bows.

GENERAL BRASS  
I presume this means that all is in  
order?

Commander Hayashi motions to a soldier who sets a black box at Brass' feet.

General Brass picks up the box and opens it just enough to peer in. He nods with approval and sets a brown leather satchel at Hayashi's feet.

EXT. CLIFF TOP - CONTINUOUS

The children are captivated. Lee crouches closer and adjusts his glasses. His movement causes small rocks to fall from where the children lay, alerting the soldiers below.

EXT. CAVE - NIGHT

Startled, Japanese and American soldiers alike draw their weapons and scan the cliffs.

GENERAL BRASS  
Johnson. Gable. Secure the area.

The soldiers break off and search the beach. A FLASH of lightning illuminates the cliffs. General Hayashi catches a GLIMMER reflecting off the rim of Lee's glasses.

COMMANDER HAYASHI  
 (in Japanese)  
 There.

Several the soldiers open fire at the cliffs.

EXT. SEASIDE ROASTING COMPANY - DAY

Miranda fiddles with the medallion around her neck.

ROXY  
 They just told us those stories to  
 scare the crap out of us. That's  
 what old people do. Whenever I  
 whined about having to clean my  
 room or whatever Grandpa Lee would  
 be all..

(mimicking an old man)  
 When I was a kid we had to pick our  
 own rice, with tweezers we filed  
 down from old war helmets with our  
 teeth.

Chance saunters in with JD and HALF THE FOOTBALL TEAM in tow.

Buzz smacks his hands down on a table full of underclassman.  
 They scatter and he takes his throne as his minions join him.  
 Even though JD is clearly a part of their group, he doesn't  
 seem to emit the same alpha dog vibe.

JOCK #1  
 What's with the geek-gasm over  
 there?

ELLIOT, 14, totally MENSA in the most mental way, is a  
 faithful student of HHTDL who loves to wreck stuff,  
 technically speaking.

He sits at the booth behind the jocks, reigning over the bi-  
 weekly Sharks Tech Team meeting. His group types frantically  
 at the keys. A race.

ELLIOT  
 Almost in.

BOY WITH BRACES, 14, doesn't look up.

BOY WITH BRACES  
 Four minutes to hack into the power  
 company? No freakin way, man!

ELLIOT  
 Learn and watch.



MIRANDA

God, I hate this town. Everyone's stuck in some never-ending cliché.

Miranda eyes Roxy.

MIRANDA (CONT'D)

No offense.

ROXY

I could never be cliché.

Buzz gets up and systematically moves from table to table looting and pillaging the unsuspecting freshman. He walks to the back wall where a row of arcade games sit. They are all occupied. He hovers over a kid with the highest score.

BUZZ

Move it.

The kid scurries away.

Buzz chest-slams another jock and takes over the arcade game.

MIRANDA

See what I mean?

Miranda's eyes glimmer as she watches JD. Roxy notices.

ROXY

So, you gonna go play friendly with Hottie-Mc-sic-pack.

MIRANDA

I don't even think he know's I'm...female.

ROXY

Probably not. You have that whole Unabomber thing going on.

Miranda elbows Roxy.

ROXY (CONT'D)

What? I tell it like it is.

INT. BRASS'S HIDEOUT - DAY

A crack TEAM of former special forces turned mercenaries stand at attention. At the end of the group stands SGT. SHEMON, a deadly female soldier.

Shemon inserts a thumbdrive into the computer. Lines and lines of encrypted code appear.

SHEMON  
Trojan V4 is ready when you are,  
sir.

Brass pushes a button. The large screen displays a TOP SECRET GOVERNMENT PAGE.

AGENT BRASS  
Initiate Phase One.

A small hole appears in the center of the page. It grows in size, erasing lines of code as it grows outward.

INT. SEASIDE ROASTING COMPANY - MOMENTS LATER

An excited ROAR erupts from Elliot's booth.

ELLIOT  
Three minutes and 48.6 seconds!

BOY WITH BRACES  
No way! They're supposed to have a  
new firewall.

Suddenly Elliot's computer glitches out and drops offline.

Buzz reaches video game domination, the highest score.

BUZZ  
B-U-Z-Z. High scores don't lie.

The electricity in the cafe flickers, then total blackness.

ELLIOT  
It's never done that before.

BUZZ  
The eff? My score!

Elliot's computer jumps back on line and instantaneously the cafe returns to normal. Boy with braces sheepishly crawls out from under the table.

BOY WITH BRACES  
What? I thought the cyber-fuzz was  
gonna' roll up in here.

The video game reboots, Buzz's score erased. He locks eyes with Elliot.

BUZZ

So dead.

Buzz charges. Boy With Braces dives back under the table.  
Roxy turns to Miranda.

ROXY

Excuse me.

MIRANDA

Be sure to write.

Buzz grabs Elliot by the collar and slams him into the wall.  
Roxy yanks Buzz around, ready to rumble.

ROXY

Don't make me beat you.

Buzz looks at Elliot then punches the wall. Winces.

BUZZ

Like I'm gonna fight a chick.

ROXY

Yeah, cause you'd lose.

Buzz stalks off as Miranda approaches.

MIRANDA

Well, that definitely wasn't cliché.

ELLIOT

Thanks. That was...hot.

ROXY

(to Elliot)

Yeah, well, just don't go falling  
in love with me. I know I'm hard to  
resist, but I was just paying you  
back for letting me cheat off you  
in Trig.

ELLIOT

You cheated off me in trig?

ROXY

Didn't I just say that. God, and my  
counselor says I need to apply  
myself.

Elliot looks at Miranda, who shrugs.

ELLIOT

Hey. Heard about your gramps  
burning down the house. Nine patrol  
cars. Three fire engines. Pretty  
epic.

MIRANDA

You saw?

ROXY

The whole town turned out. Plus, I  
Instagrammed the whole scene.

Elliot looks at the medallion around Miranda's neck.

ELLIOT

Where did you get that?

MIRANDA

You know what this is?

ELLIOT

Don't you read the paper?

Silence.

ELLIOT (CONT'D)

Last week? Time-capsule uncovered  
at the Old Adobe? Nothing?

More silence.

ELLIOT (CONT'D)

It was all over the news.  
Seriously? Anyway, the college  
asked my dad to authenticate it.

MIRANDA

What was in it?

ELLIOT

Just some old book. But get this,  
Mayor Prescott showed up and  
confiscated it.

MIRANDA

(to Roxy)

O'pa said Prescott stole it first.  
I didn't believe him.

ELLIOT

Well, I don't know if he actually  
stole it. But he has it.

(MORE)

ELLIOT (CONT'D)  
Threatened my dad. Said he could  
hand it over or be arrested.

EXT. CARMEL ROAD - DUSK

Miranda and Roxy walk through the rain.

A sports car speeds by, breaks, and reverses until it is even with the girls. The window rolls down. Chance peeks out from the back seat.

CHANCE  
You're drenched.

MIRANDA  
You're observant.

Buzz is driving. JD sits shotgun. Chance and TWO FOOTBALL players are crammed in the back.

CHANCE  
Hop in.

MIRANDA  
Almost home. I'll walk the rest of the way. But thanks. Not that I'd fit.

ROXY  
Speak for yourself.

Chance taps Buzz on the shoulder.

CHANCE  
Dude, let me out.

BUZZ  
What?

CHANCE  
Like you didn't hear me. Let me out.

BUZZ  
All right. All right.

Chance climbs out, struggling to get his large form out of the sporty two door. Roxy takes his seat. Chance cocks a brow.

ROXY  
What? You're not *that* hot.

Chance puts an arm around Miranda.

CHANCE  
Come on. Let's walk.

BUZZ  
Look!

Down a ways, in front of the castle, sit several police cars.

MIRANDA  
Not again.

EXT. CASTLE COURTYARD - MOMENTS LATER

A dozen officers in yellow rain slickers stand around.  
Miranda shoves her way through until she finds the sheriff.

MIRANDA  
What's going on?

SHERIFF PRESCOTT, 45, steers Miranda away from the group.

SHERIFF PRESCOTT  
Nothing to worry about. We just  
need to ask your grandpa a few  
questions.

DEPUTY DEAN escorts Jax out of the castle in cuffs.

MIRANDA  
Then why is he restrained.

JD approaches the sheriff.

JD  
Dad, what's happening?

SHERIFF PRESCOTT  
Why don't you take Miranda over by  
my car.

Sheriff Prescott approaches the deputy and Jax, nodding to  
the cuffs.

SHERIFF PRESCOTT (CONT'D)  
Those really necessary?

Deputy Dean looks up, he has the beginnings of a shiner.

JAX  
What? Man's got a right to defend  
himself in his own home.

SHERIFF PRESCOTT  
I imagine they do, Mr. Mason. Not  
smart when they carry, though.

Sheriff Prescott taps his gun. He undoes the cuffs.

JAX  
Always liked you. Smart *and* a sense  
of humor. Must've gotten that from  
your mama's side. She was a good  
woman.

The sheriff nods. He seats Jax in the back of the patrol car.

SHERIFF PRESCOTT  
I'm really sorry about this, Mr.  
Mason.

JAX  
Now, don't you mind that. You're  
just doing your job. This here is  
between your dad and me.

A black SUV with tinted windows pulls up. MAYOR PRESCOTT, 82,  
polished and silvered, exits and makes his rounds, covering  
the crowd like a practiced politician.

JAX (CONT'D)  
Sick you son on me, Prescott?  
Coward move.

MAYOR PRESCOTT  
What did you expect me to do? You  
broke into my office. Rifled  
through confidential city papers.

JAX  
Haven't changed a lick. You lazy  
sack of -

The sheriff slams the door cutting Jax off.

MIRANDA  
Sheriff, wait. You can leave him  
with me. I promise to keep him out  
of trouble.

MAYOR PRESCOTT  
He's facing some pretty serious  
charges. Including falsifying a 9-1-  
1 call about JD being hurt.

MIRANDA

I'm sorry about all of that. I'll watch him better. But if you take him and he gets confused and doesn't know where he's at-

SHERIFF PRESCOTT

I know. I already notified your dad. I promise I'll take care of him till he gets home.

MIRANDA

And what happens after my dad gets home?

SHERIFF PRESCOTT

I'll hold off Adult Protective Service until Monday, but ... it doesn't look good.

The sheriff tips his hat and gets in his car. Lights flash as the car drives out of sight. The mayor heads to the SUV. Miranda shoulders her way toward the mayor.

CHANCE

Slow down, shortstop, this is way over our heads, like in the orbit of so Dad's deal.

MIRANDA

Yea, well Dad will deal O'pa right into an old peoples' jail? You might be able to sit on your butt and do nothing, but I can't stand by and watch the mayor stick it to O'pa just because he can.

JD

Hold up! You act like your grandpa's totally innocent.

Miranda, for the first time, has no problem talking to JD.

MIRANDA

Maybe not, but he doesn't have the power of the office behind him.

JD

My grandpa would never use his job for some stupid payback.



MIRANDA

Oh yeah. Prove it. Ask him why he's here, why O'pa's just got carted off over a few questions.

JD hedges.

MIRANDA (CONT'D)

Forget it!

Miranda storms over and pounds on the window of the SUV. It lowers. But it isn't the mayor who stares back. It is Brass.

AGENT BRASS

There a problem?

Miranda starts. Then looks around Brass to stare down the mayor.

MIRANDA

O'pa's right, you know. You're a coward.

The window rolls up and Miranda springs back just before the SUV would have rolled over her toes.

MIRANDA (CONT'D)

(yelling after the SUV)

I hope you're happy! You're ruining my family over a stupid book.

INT. ROXY'S GREAT ROOM - DAY

The open-concept kitchen and family showcases unusual pieces of Asian art. Miranda sits silent at the table with Roxy who is surfing the net. Chance mumbles with JD and Buzz on the couch.

MIRANDA

So we do what? Nothing?

JD

My grandad always claimed Jax was crazy.

CHANCE

Yea, well my gramps said yours was a tool.

Elliot enters, dripping wet and holding a book.

ELLIOT

My dad says there were rumors of Japanese infiltration attempts around here during World War Two.

Everyone stares at him.

ELLIOT (CONT'D)

Your mom let me in. I saw the drama at Jax's and, well after seeing your necklace, thought you might want to look at this.

Elliot opens "PACIFICA, A LIVING HISTORY."

MIRANDA

Are you saying O'pa could be telling the truth?

ELLIOT

Maybe. I don't know, but I do know that during World War Two the U.S. Government took over your grandpa's castle.

MIRANDA

O'pa said they had a coast guard unit stationed there.

CHANCE

And in the twenties it was owned by a Madame and she...

Roxy throws a pillow at Chance's head.

CHANCE (CONT'D)

What? All I 'm saying is who cares?

MIRANDA

I care.

CHANCE

I don't. O'pa's full of crap, end of story. I'm out of here.

MIRANDA

Wait!

Miranda produces the journal.

MIRANDA (CONT'D)

I borrowed this from O'pa last night. He swears that this is proof.

JD

Yeah, proof that he stole from my grandpa.

MIRANDA

Hard to steal something that doesn't have an owner. Anyway, I looked up the emblem. O.S.S.S.I. The Office of Strategic Services...

ELLIOT

...Secret Intelligence Division. No way! They were the spooks of the spooks. Dealt in secrets during the war.

Miranda looks pointedly at Chance.

MIRANDA

O'pa doesn't seem so crazy anymore, huh?

CHANCE

Because of some book?

Chance thumbs through the journal.

CHANCE (CONT'D)

A book that's gibberish. Pages and pages of random letters. Half of it is in Japanese.

JD's phone RINGS. He turns his back answers it.

JD

Hey, grandpa...Hanging with the guys...Miranda?

Miranda gives JD pleading eyes.

JD (CONT'D)

No, she isn't here. What? Uh, studying. Yeah, um, at the library...Because, I don't want to come home.

JD disappears down the hall.

CHANCE

Maybe dad's right. The O'pa I know wouldn't risk jail to steal this?

MIRANDA

That's just it! He wouldn't. It has to mean something.

JD reappears.

JD

It's my granddad. He knows you have the journal and he wants it back.

MIRANDA

Of course he does.

JD

I didn't tell him. He just knew. Then he went on about family responsibility and honor. Home Land Security being involved or something and then I lost reception.

MIRANDA

(snorting)

Honor.

Buzz holds his phone up to his ear.

BUZZ

Can you hear me now?

ELLIOT

Home Land Security?

JD

I don't know, he was pissed and ranting.

BUZZ

How about now?

CHANCE

Okay, let's say you're right, what do you expect to do? Solve an seventy-five-year-old mystery and prove O'pa isn't losing his marbles?

MIRANDA

Better than bailing on my family.

CHANCE

Don't you get it? O'Pa's in jail. And we're in over our heads. And I'm going home to call Dad.

(MORE)

CHANCE (CONT'D)

That's called covering my ass, not bailing.

MIRANDA

To O'pa it is, cause when Dad gets home O'pa will be sent away.

CHANCE

You can't save everyone, Miranda.

MIRANDA

No, but you don't give up on family just because it gets hard.

Chance waves the journal likes State's evidence.

CHANCE

O'pa chose, Miranda. The past over his family. Plus, this just got real.

MIRANDA

But Mom would have wanted us to -

CHANCE

No. Mom would have wanted me to keep you safe. God, if anything happened to you Dad would kill me.

Chance and JD get up to leave. JD stops in front of Miranda.

JD

Tell me something, Velma?

MIRANDA

I'm the Daphne. She's the Velma.

ROXY

I don't think so.

JD leans down to Miranda, a moment.

JD

Why is this so important?

MIRANDA

Because if this was no big deal do you think your grandpa would be calling and throwing around terms like Homeland Security?

Poignant pause.

JD  
Fine. I'm in.

MIRANDA  
You're going to help me?

JD leans closer, a breath away from Miranda.

JD  
Always had a thing for Velma.  
Smart's kinda' hot. And my grandpa  
is up to something.

Lightning CRACKS. Elliott jumps and knocks Buzz's phone out of his hand.

BUZZ  
Your broke it!

Buzz shoves Elliot...right into JD who stumbles into Miranda and takes her to the floor. Roxy jumps back and hits Chance's arm causing the journal to fly through the air and crash into the wall.

JD  
(whispering to Miranda)  
Sorry.

JD helps Miranda stand. Chance picks up the journal.

CHANCE  
Oh man, Buzz you ripped it.

Chance lifts the ripped cover and a plastic card falls out.

MIRANDA  
What's that?

BUZZ  
A hotel key.

MIRANDA  
There's something written on the  
back.

Miranda takes the card.

MIRANDA (CONT'D)  
You taught me language; and my  
profit *on-it...o -nt...*What does  
this say?

BUZZ  
It's pronounced *ohnt*.

Everyone ignores Buzz.

ROXY

That's it? That's all it says?

BUZZ

You taught me language; and my  
profit on't. Is, I know how to  
curse: the red plague rid you, for  
learning me your language.

MIRANDA

What did you just say?

BUZZ

You taught me language; and my...

ROXY

We heard you the first time.

BUZZ

Then why did she ask what I said?

MIRANDA

I meant, where'd it come from.

BUZZ

The plastic square thingie?

ROXY

No, you moron! You obviously know  
it from somewhere else.

BUZZ

Shakespeare. Duh.

Crickets chirp. Mouths gape. They all stare at Buzz.

BUZZ (CONT'D)

The Tempest. Act one, scene two...

More silence.

BUZZ (CONT'D)

Only his best work.

Even more silence.

BUZZ (CONT'D)

Caliban is tired of being treated  
like a dumb pet, so he tells  
Prospero and Miranda...

Buzz laughs and points to Miranda.

BUZZ (CONT'D)  
Miranda. Get it. Miranda.

No one laughs.

BUZZ (CONT'D)  
Well, it's obvious you don't  
partake in the Craft.

MIRANDA  
Wait, there must be a message or  
something in that part of the  
story.

Roxy opens her laptop.

ROXY  
The Tempest, right?

INT. CITY HALL - SHERIFF'S OFFICE- DAY

Sheriff Patrick paces his office, talking on the phone.

SHERIFF PRESCOTT  
I already spoke with APS...David,  
listen, Mrs. Blackwell assured me  
they would wait until Monday...No,  
stay, Miranda's at Roxy's for the  
weekend and your dad's safe here...

Brass enters with Mayor Prescott.

SHERIFF PRESCOTT (CONT'D)  
She'll be okay, Chance and JD are  
with her. Look, I've got to go.  
I'll call you when I know  
something.

Sheriff Prescott hangs up and glares at his dad.

SHERIFF PRESCOTT (CONT'D)  
Hope you're happy. You just damn  
near ruined a family that has  
already had a rough couple of  
years.

MAYOR PRESCOTT  
I had cause.

SHERIFF PRESCOTT  
A book, Dad. He took a stupid book.



BRASS

Mr. Mason lives with his  
granddaughter, correct?

MAYOR PRESCOTT

After his daughter-in-law passed  
away last year, his son and  
grandkids moved in.

Brass heads toward the door.

AGENT BRASS

Take me to Mr. Mason. Now.

INT. COUNTY JAIL INTERROGATION ROOM - CONTINUOUS

The cold and damp room is bare except for a table and two  
metal chairs. Jax sits slumped over. The door opens. Brass  
enters.

AGENT BRASS

Good evening, Mr. Mason.

Jax sits defiantly silent.

AGENT BRASS (CONT'D)

I assume you are Jackson Mason who  
resides at 2 Carmel Drive?

JAX

Go to hell.

AGENT BRASS

I'll take that as a yes.

Brass sets a cell phone on the table. A green button BLINKS.

AGENT BRASS (CONT'D)

Just making sure our conversation  
is ours and ours alone.

JAX

I want my lawyer.

Brass spreads out some old photos: the Manor Gang in 1941,  
the journal, the medallion, a book entitled *William  
Shakespeare's The Tempest*, a hole-punched sturdy plastic  
card, maps of the California coast line, a set of blueprints.

AGENT BRASS

Shall we get to the point. You've  
been inquiring about the artifacts  
found at the Old Adobe.

JAX

It is my constitutional right to have legal representation.

AGENT BRASS

With whom have you discussed these artifacts?

JAX

Not my lawyer. Apparently.

Brass' phone RINGS. He holds down a button on his ear piece.

AGENT BRASS

Do you have his location? The Library? Excellent. Get a team there immediately. I'm on my way.

Brass disconnects and leans in close to Jax.

AGENT BRASS (CONT'D)

And your granddaughter. Have you discussed this with her?

JAX

You leave her out of this!

Brass smiles.

AGENT BRASS

Make yourself comfortable, Mr. Mason. It seems that we will be extending your stay. Perhaps this will jog your memory.

Brass tosses a photo on the table. Jax picks it up, startled by what he sees.

JAX

Why are you doing this?

Brass exits. Behind him the door slams with a BANG.

EXT. CLIFF TOP - NIGHT - DECEMBER 8, 1941

BANG. Bullets zing off nearby rocks. The kids scramble backwards.

LEE

They're shooting!

Lee grabs Lennie's jacket and pulls him back.

BEVERLY

What do we do?

Jax looks over the cliff. The soldiers advance towards them.

Jax

Run. We run. Meet back at The Old  
Adobe in an hour!

In a panic the kids scatter in all directions.

Lennie, Jax, and Prescott are caught between oncoming  
soldiers and a small cliff leading to the beach.

LENNIE

Now what?

PRESCOTT

Shoulda' never come this way...

Jax looks over the cliff.

YOUNG JAX

Jump!

The boys land with a THUD in the sand, spring to their feet  
and take off through the soldier's camp. Jax, in the lead,  
rounds a corner and comes face to face with Gable. Jax turns  
to flee, but realizes the soldier is American. He pauses.

YOUNG JAX (CONT'D)

Sir. I need your help. The  
Japanese. They're here, on our  
shores. Trying to kill us.

Gable raises his gun and aims at Jax.

GABLE

You don't say?

THUD. The soldier crumples to a heap on the ground. Lennie  
stands behind him with the black box over his head.

YOUNG JAX

Holy shit.

LENNIE

Yeah.

Lennie drops the box and it breaks open. A weird typewriter-  
like enigma machine, with extra knobs and two sets of  
keyboards, spills out. Prescott skids to a stop behind him.

PRESCOTT

What is that?

Soldiers SHOUTING grows closer, headed in their direction.

YOUNG JAX

I have no idea.

Jax puts the machine in the satchel and slings it over his shoulder. They takes off towards the cliffs, Prescott falling behind.

PRESCOTT

I can't make it. Don't leave me.

LENNIE

Don't worry. We stick together.  
Always.

Lennie gets behind Prescott shoving him up the grade.

INT. ROXY'S GREAT ROOM - DAY

Elliot holds up the plastic card to the light and squints through the holes. Roxy clicks away on her computer.

ROXY

What was it? Act two...

Buzz grabs the laptop, offended by her ignorance.

BUZZ

Act one, scene two. Here. Abhorred  
slave, which any print of...

ROXY

Get to the part on the card.

BUZZ

Fine.

Buzz points to the passage then crosses his arms and turns away. The kids look at the page.

CHANCE

Okay, Buzz. What does it mean?  
What? I'm here anyway, might as  
well find out what the big secret  
message is, right?

Buzz turns back around, animated and expressive.

BUZZ

Caliban is half-demon, half-human.  
Found by Prospero and his daughter,  
*Miran-da*. Had to say it.

Miranda is not amused.

BUZZ (CONT'D)

They think it's noble to teach him  
to be civilized, yet they treat him  
like a slave. In this passage he's  
calling them a fool saying that he  
is still a monster irregardless of  
mastering cultured language.

ELLIOT

Regardless.

BUZZ

What?

ELLIOT

It's regardless. Irregardless isn't  
a word. Most people make the  
mistake. But irregardless would  
actually mean not regardless. Not  
"regardless" as people intend when  
they say irregardless. So, why use  
the extra unneeded syllable when -

BUZZ

Can I hit him now?

ROXY

(deadpan to Elliot and  
Buzz)

Between you two the testosterone is  
reaching an all-time high.

MIRANDA

So, Caliban. It's like a wolf in  
sheepskin is still a wolf.

BUZZ

Ding. Ding.

POW. A surge of electricity blows out the overhead light.

BUZZ (CONT'D)

(in high creepy voice)  
They'rrreee...hhheeeerrrreeee...

ROXY

Shut. Up. Buzz.

POW. POW. POW. One by one the lights in the house blow, causing the kids to jump and scream with each explosion. BANG! The computer blows and everything surges into blackness.

JD

Is everyone all right?

JD's cellphone lights up.

MIRANDA

No, nothing is all right! We just lost the clue.

Roxy's cell lights up, then Chance's.

CHANCE

I'm pretty sure O'pa has a copy at home. I kind of borrowed Hamlet for class last year. You could use his.

BUZZ

Not an original, but brilliant work nonetheless.

Elliot's phone illuminates and Buzz glares at him.

MIRANDA

Are you saying you believe O'pa?

CHANCE

No. But getting you home gets me one step further from getting my butt grounded.

EXT. THE LITTLE BROWN CHURCH - DUSK

The steel, "PACIFICA PUBLIC LIBRARY" sign SQUEAKS in the wind. A historical society sign posted above the french doors reads, "THE LITTLE BROWN CHURCH FOUNDED 1910."

A single black car sits in front of the library. Four black SUVs with tinted windows SQUEAL up. Simultaneously all of the doors open and in dramatic fashion several MERCENARIES in black uniforms exit.

After a moment Agent Brass exits the last SUV.

INT. THE LITTLE BROWN CHURCH - MOMENTS LATER

The doors open. Wind and rain rush into the library. Brass walks in purposeful. Behind him stand Lieutenant Cross, Sergeant Shemon, and the rest of his team.

AGENT BRASS

Good evening.

Beverly, now 85 and a library volunteer, peers over a thick and aged book, looking ever so busy and official.

BEVERLY

How can I help you?

Brass flashes his badge then holds up a surveillance photo of JD.

AGENT BRASS

Has this boy been in here today?

BEVERLY

JD Prescott? Not today.

AGENT BRASS

If he comes in please contact me at this number.

Beverly eyes the name on the card and doesn't take it.

BEVERLY

What has he done?

Without a word Brass drops his card on the desk, turns and walks out.

A rush of wind blows Beverly's papers off her desk. She picks up the phone. There is no dial tone. She clicks the switchhook. Nothing.

EXT. THE LITTLE BROWN CHURCH - EVENING

Beverly hurries out of the library. The wind tears her jacket open. She fights to open the car door and get inside. She drives off and a black SUV pulls out behind her and follows her down the street.

EXT. 9 CARMEL ROAD - NIGHT

Damp and cold, the kids are almost at the top of the steep road leading to the castle. The entire town of Pacifica sits below.

ROXY

This sucks.

ELLIOT

It could be worse.

A tree SNAPS under the wind and crashes into the road. The kids look at Elliot accusingly.

ELLIOT (CONT'D)

What?

CHANCE

At least it stopped raining.

MIRANDA

You know. This is the second time today I've walked up this hill.

The sky opens and dumps barrels of water on the kids.

MIRANDA (CONT'D)

In the rain.

ROXY

My jacket!

Roxy takes off her jacket and shoves it under her top, protecting it from the rain.

CHANCE

What the -

A chunk of the city flickers to black. Then another. The lights illuminating the town begin to go out one section after another until the entire town is black.

INT. BRASS'S HIDEOUT - EVENING

Brass faces a large flat-screen. Half of it shows pictures of both Miranda and JD, listing their pertinent information. The other half shows a grid of Pacifica. Shemon mans the computer.

LIEUTENANT CROSS

Cells up and running?

SHEMON

Yes, sir. Cells up and running.

Shemon pushes a button. DIALING sounds sync with numbers flashing across the screen. JD's voice comes over the monitor.



JD (O.S.)  
Hello. Hello?

A RUSTLING like someone is grabbing the phone.

BUZZ (O.S.)  
Can you hear me now?

JD (O.S.)  
Knock it off, Buzz!

ROXY (O.S.)  
My hair! Look. At. My. Hair!

LIEUTENANT CROSS  
I need one more second to  
triangulate his location. Locked.

A green triangle appears on 9 Carmel Road. The call is ended.

AGENT BRASS  
Lieutenant, begin Phase Two.

LIEUTENANT CROSS  
Yes, sir.

AGENT BRASS  
Have your unit ready at 2100 hours.  
We will converge at the rendezvous  
point.

Brass cocks a BERETTA 96 and straps it in his holster.

AGENT BRASS (CONT'D)  
Shemon, you and your men come with  
me.

INT. CASTLE HALLWAY - NIGHT

Miranda hands each kid a candle and searches for a match.  
Roxy fishes a lighter from her purse and lights the candles.  
They make their way down the stairs.

INT. JAX'S OFFICE - NIGHT

The wooden door creaks open. One by one they peek in.

Elliot crosses to light the fireplace. The room glows to  
life. Roxy pulls her jacket out and places it on the chair.

Miranda finds *The Tempest*, pulls it out, and takes it to Jax's desk. She flips through the pages until she finds a highlighted portion. She hands it to Buzz.

MIRANDA  
You read it.

BUZZ  
I'd be honored. But I need a  
Miranda.

He grabs Miranda.

BUZZ (CONT'D)  
You'll do. Start here.

MIRANDA  
(flatly)  
Sweet lord, you play me false.

Buzz clears his throat and stands tall, hand extended in a theatrical gesture.

BUZZ  
No, my dear'st love, I would not  
for the world.

MIRANDA  
Yes, for a score of kingdoms you  
should wrangle, and I would call  
it, fair play.

Buzz drops his hand.

BUZZ  
With conviction. She's asking if  
their love is just a game to him.  
Is she his boo, or is he just a  
playa'?

Roxy grabs the book.

ROXY  
Wait a minute. It says at the top  
of the scene, "Here PROSPERO  
discovers FERDINAND and MIRANDA  
playing at chess."

Buzz looks at the chess board.

BUZZ  
You think it could have something  
to do with that?

ROXY  
Gee, you think?

Miranda moves the pieces around the board. The kids look around for something to happen. Nothing. She moves them again. They wait silent. Nothing.

JD  
Maybe it's under the board.

Miranda hands the pieces to Elliot and looks under the board. Nothing.

MIRANDA  
It has to here?

Miranda checks the bookcase, the secret panel, under the desk, becoming more frantic with each failed attempt. No luck. She slams the book down in frustration.

CHANCE  
It's been like seventy-some years,  
Miranda. The power's out, it the  
apocalypse out there. The odds of  
us finding it-

BUZZ  
I know where it is.

Buzz holds up a book on WWII Conspiracy Theories.

BUZZ (CONT'D)  
Right beside your grandpa's sanity.

CHANCE  
Back off the family.

JD  
Yeah, not cool.

Miranda throws the book at Buzz and a collections of newspaper clippings and a photo of The Manor Gang fall to the ground.

ROXY  
Look at these. O'pa and my grandpa.  
They look so young.

Miranda picks up and article and scans it.

MIRANDA

Wow. This says that Lenard Miller was reported missing the night O'pa said those soldiers were on the beach. He is quoted as saying that Lennie was shot.

ROXY

Like he died?

Elliot sees smoke filling the room.

ELLIOT

Guys?

JD

I'm not sure. This article is from the next week. It claims that Lennie was reported as a runaway after my grandpa recanted his earlier statement and said that Lennie had a fight with his parents and confided in him that he was going to run away.

CHANCE

So who is telling the truth?

Elliot uses a large book to fan the room.

ELLIOT

Guys!

The kids look at the smoke in the room and panic. Chance throws open the window. Roxy protects her hair.

CHANCE

Elliot, did you check the flue before you lit it?

ELLIOT

The what?

Chance reaches his arm in the fire place. It's too hot. He grabs Roxy's jacket and wraps it around his arm.

ROXY

No. Not my jacket!

Roxy puts her fist out. Chance shrugs. The two roe-sham-bo.

ROXY (CONT'D)

Rock beats scissors.

CHANCE  
Smoke beats jacket.

Chance pulls the jacket arm. Roxy pulls back.

ROXY  
But it's an Isaac Mizrahi.

JD walks over and yanks it out of their hands.

ROXY (CONT'D)  
Fine. Fine!

JD sticks his arm in the fireplace and opens the flue. The smoke begins to clear the room. JD sees a brick in the back of the fireplace with a hole shaped like a captain.

JD  
Give me the king.

CHANCE  
The what?

JD  
The captain, from the chess game.

Miranda hands him the piece. Their fingers brush, eyes meet. JD inserts the piece in the tile, turns it and CLICK. Everyone looks around. Nothing.

Chance leans against Jax's desk.

CHANCE  
What, like you insert it in the hole and the bookshelves move to reveal a secret passageway? Come on, man.

The desk swings back and Chance stumbles into Roxy and they crash to the floor, intertwined.

CHANCE (CONT'D)  
You good?

Roxy nods dreamily. He stumbles to a stand and helps her up, touching as little of her as possible.

MIRANDA  
There's something down here.

The kids work together and push the desk. It reveals a set of downward circular stone stairs.

MIRANDA (CONT'D)

I need a light.

Roxy lights a wall sconce, the wick flickering eerily. Wind SCREAMS up the passageway, causing cobwebs to reach out towards the kids. The steps spiral down into blackness. All but Miranda takes a huge step back.

Miranda starts down the stairs. No one follows.

MIRANDA (CONT'D)

Aren't you at least curious?

ROXY

No, O'pa got curious and wound up in jail.

MIRANDA

Exactly, because he was on to something. What if everything we heard is true and the proof is down there?

ELLIOT

In those articles it said a kid died. What if it was because he knew too much?

Lightning CRACKS igniting a tree in the distance. Elliot jumps.

ELLIOT (CONT'D)

Did you hear that? I think Mom's calling?

Elliot grabs his backpack.

BUZZ

You found your clue. Now I've got parties to crash, end of the world to watch. Come on, JD.

Buzz walks to the door.

JD backs away from the desk. His and Miranda's eyes meet.

JD

I can't, Miranda. I've already sided with you against my family, lied to my granddad, and handled stolen evidence in an ongoing investigation. If anything, I say we call my dad.

MIRANDA

So, what? He can stop me from proving O'pa's not crazy? No way. Their friend may have died.

JD

We don't know that.

MIRANDA

(heartbroken)

Guess it will always be Prescotts against Masons then. Roxy?

Roxy studies her shoes.

MIRANDA (CONT'D)

Think of O'pa?

ROXY

Girl, my jacket is totally decimated. I really don't want to ruin my Choos and did I mention my hair?

MIRANDA

Coastside Convalescent Home would kill him. You know that.

ROXY

Elliot's right. This is crazy. I'm wet and cold and really freaked out and I just want to go home.

MIRANDA

Fine. Go home. All of you just go home!

Miranda grabs a candle off the desk and walks in the stairwell.

CHANCE

Hey, wait up.

MIRANDA

You're coming?

Chance shrugs. Miranda hugs him. He pats her back awkwardly.

CHANCE

What? It's not like I believe the old guy. But I don't feel like spending the rest of my junior year grounded for losing you.

EXT. CARMEL ROAD - NIGHT

Following in close formation, three black SUVs SCREECH around the corner. Leading the caravan is Brass. He swerves dangerously around several downed tree and accelerates past a few residents loading up their vehicles with supplies.

EXT. CASTLE COURTYARD - CONTINUOUS

The four kids stand under the gazebo and wait for the rain to let up.

ROXY

Why don't we go to my place and order pizza?

BUZZ

Yeah, maybe another time. Like when you get that stick surgically removed.

ROXY

I'm sorry. Are you still here?

VOICES come from the front of the castle. The kids investigate.

A group of mercenaries look over a map, protected by an umbrella, on the hood of the SUV. Brass dictates.

AGENT BRASS

You three enter through the back. Shemon, take your men around the side.

SHEMON

Yes, sir.

JD

(whispering)  
That guy was in my granddad's office earlier.

AGENT BRASS

You, with me. Remember I want them alive. And I want that journal.

The kids all stare at each other.

JD

Back to the castle. Now!



INT. - HIDDEN ROOM

Complete darkness.

CHANCE

Hand me your candle.

Chance lights a sconce on the wall.

The room is a small dungeon. The walls are covered with news clippings about World War two, General Brass, and Pacifica history. A table in the far corner is filled with papers and maps. A large metal trunk sits against a wall.

MIRANDA

This must've taken O'pa years.

Chance walks to a map on the wall.

CHANCE

More like decades. Look, this is Pacifica, but what are these lines?

Chance studies a map of Pacifica from when they were trying to build a railroad to attach San Francisco to Pacifica.

MIRANDA

I don't know.

Miranda runs her hands over the machine on the table.

CHANCE

Looks like some kind of typewriter.

FEET POUND down the stairwell.

CHANCE (CONT'D)

Hide.

Miranda gets under the table and Chance blows out the candles. The FEET and VOICES get closer until they are in the room. Miranda turns on the flashlight and Chance jumps out, ready for battle. Everyone SCREAMS.

JD

Dude!

CHANCE

What are you doing here?

BUZZ

The fuzz is on to us.

ROXY  
We almost died, I swear!

Elliot sits on the top step, obviously shaken.

MIRANDA  
What are they talking about?

ROXY  
They've the house surrounded.

ELLIOT  
There's an army.

CHANCE  
Stop screwin' around.

JD  
Seriously. It's true. The same suit  
that came to my granddad's today is  
out front with a hit team or  
something. They want the journal.  
And us.

CHANCE  
Did you move the desk back?

The four kids all look at each other.

CHANCE (CONT'D)  
Idiots!

Chance runs up the stairs.

INT. CASTLE - NIGHT

The castle is dark. Three shadows walk down the halls. The first shadow gives a hand gesture. The others stop. The first shadow lowers her NIGHT VISION GOGGLES.

The GOGGLES scan the room. A light glows under a door at the end of the hall. The GOGGLES move toward it.

INT. JAX'S OFFICE - MOMENTS LATER

The room is illuminated by the fire. Chance peeks over the desk and grabs the chess piece from the fireplace and tosses it like a hot potato before dropping it.

The door opens. The soldier struggles to see with the fire lit. Chance grabs the king and runs to the stairs, pulling the desk closed over him.

The soldier pulls her goggles off and gives the desk a second look. Shemon pushes her ear piece.

SHEMON  
Bottom floor all clear.

INT. HIDDEN ROOM - NIGHT

The kids are scattered around the room looking at Jax's loot. Elliot still sits frozen. Miranda holds up a newspaper clipping of General Brass.

MIRANDA  
It looks like O'pa thought the had something to do with that night.

A trunk houses walkie-talkies, flares, flashlights, mining helmets and other gizmos. Chance comes in winded.

CHANCE  
They're in the castle looking for us. And they're seriously strapped.

ELLIOT  
I knew I should've gone home.

CHANCE  
Yeah, well going back through there is not an option.

Miranda's candle flickers. She walks toward the trunk and holds the candle to the wall.

MIRANDA  
I think there's something behind here.

Miranda feels around the stones on the wall. She stops and pushes on the brick. A solid mass of stones recedes into the wall, exposing a tunnel.

ELLIOT  
I can't believe they still exist.

Elliot looks into the tunnel.

ELLIOT (CONT'D)  
The castle was rumored to have been a part of the moonshine train during the prohibition. They would smuggle whisky through tunnels down to the beach.

Buzz puts on a miners helmet.

BUZZ  
Why? Were they minors? He-he. Get  
it? Under 18?

ALIMA  
Drinking age is 21, dumbass.

BUZZ  
For you it is.

Miranda pulls the map of Pacifica off the wall.

MIRANDA  
If you're right, then I think we're  
here. And this is a map of the  
tunnels.

ROXY  
Maybe it will take me home.

BUZZ  
Maybe it will take us to the girls'  
locker room.

Chance digs through the trunk, holds up a walkie-talkie and  
estimates its weight. It's heavy.

ELLIOT  
If we follow it along here we  
should end up at the beach.

Chance slips a walkie-talkie into Elliot's backpack and  
inconspicuously zips it closed. Buzz slaps him high five.

MIRANDA  
Everyone grab a flashlight and  
let's go.

INT. JAX'S OFFICE - NIGHT

Books are scattered and paper is strewn on the floor.  
Soldiers toss the room. Lt. Cross enters.

LIEUTENANT CROSS  
The house is empty.

AGENT BRASS  
You were all hired for your  
extraordinary skills?

LIEUTENANT CROSS

Yes, sir. All of us ex special forces.

AGENT BRASS

Then how the hell did you manage to lose a bunch of kids?

Silence.

AGENT BRASS (CONT'D)

Gather the troops. We're leaving.

LIEUTENANT CROSS

Yes, Sir. Move out, men.

INT. MISSILE SILO - NIGHT

Miranda lights a lantern and illuminates the metal, domed room. The room hosts: a submarine-like door with a round turning handle, a longitude and latitude map, a radio, a telegraph, a printer, old guns and artillery.

ROXY

Not home.

BUZZ

Or the locker room.

Miranda tries the radio. Nothing. She tries the telegraph. Elliot looks at the printer.

ELLIOT

Hey, this is a printer to an enigma machine.

MIRANDA

A what?

ELLIOT

An enigma machine.

Miranda pulls out her machine. Fascinated, Elliot takes it.

ELLIOT (CONT'D)

Sweet. They were used to encrypt and decrypt highly sensitive messages during the war.

MIRANDA

Can it decode the journal?

ELLIOT  
Possibly. I need to know the key.  
It's steckered.

BUZZ  
Sketchered? Key? Layman terms, lame-  
o.

ELLIOT  
Before the forties these machines  
were easy to break. So the Germans  
found a way to scatter the letters  
and we stole the technology.

JD  
And you know this how?

ELLIOT  
Medal of Honor? Enchilada?

Silence.

ELLIOT (CONT'D)  
Cheats for the video game? Really?

Elliot gives up explaining. He pulls down the front panel of  
the machine exposing a plugboard.

ELLIOT (CONT'D)  
I just have to know what letters  
they switched. Like if I plug a  
cable into E and Q, it will switch  
the letters before the machine  
encrypts it.

MIRANDA  
We need a key to decrypt the  
message, but the key is encrypted?

ELLIOT  
Exactly.

Miranda flips through the journal for clues. JD tries to open  
the door.

JD  
It won't budge.

Roxy pushes JD aside and twists the wheel. It turns and  
CLICK. She pushes open the door exposing a small and wet  
exterior walkway.

Roxy scans the walls. They are covered with graffiti.

ROXY  
We're at the bunker behind the  
school.

ELLIOT  
I think I found it.

Elliot Miranda a book with columns, dates, and letters.

ELLIOT (CONT'D)  
I think this is the key. I just  
need to know what date he wrote  
each page.

Miranda flips through the last entry, December 4, 1941. She  
hands him the page. He finds the coordinating page in the key  
and plugs the cables in the specified letters.

ELLIOT (CONT'D)  
D to S and F to C.

Elliot finishes typing in the letters. A message comes from  
the printer. It is still gibberish, just in a different  
order.

ELLIOT (CONT'D)  
Your machine isn't American issued.

MIRANDA  
Meaning?

ELLIOT  
It's not in English.

Miranda grabs it. She tries to read it.

MIRANDA  
A-rashi...nosaku...sun.

CHANCE  
Storm.

MIRANDA  
Not now, Chance!

CHANCE  
Arashi. It means storm in Japanese.

MIRANDA  
Stop screwin' with me. It's in  
letters not symbols.

Chance pulls out his COMIC BOOK, "KURAI TENSHI: THE DARK  
ANGELS."

CHANCE

Only the best manga on the planet.

Miranda grabs it. It is in Japanese and English. She holds out the decoded message.

CHANCE (CONT'D)

It's in romaji. Japanese words, romanticist lettering. See? Operation Storm.

BUZZ

Storm, like The Tempest?

Chance writes down the translation. He hands it to Miranda.

CHANCE

Here's all I could make out.

MIRANDA

Operation Tempest. December viii..mc...mxli?

ELLIOT

I think they're numbers. See...eight. December eighth.

MIRANDA

Operation Tempest. December 8, 1941. At 1900 hours team zero will target 37, 47, 35 hokui and 122, 27, 15 nishi.

CHANCE

Hokui and nishi. North and West.

MIRANDA

What are the numbers for?

Elliot opens Miranda's map of the tunnels.

Chance fidgets with a heavy box. He sticks it in Elliot's backpack and snickers to Buzz. Chance loses interest and heads back outside.

ELLIOT

They're coordinates! What were those numbers again?

MIRANDA

37, 47, 35 and 122, 27, 15.

Elliot points to the correct spot on the map.



ELLIOT  
The Presidio.

ROXY  
The old Army base?

ELLIOT  
That happened to house most of the  
missiles on the west coast. I think  
whoever owned this journal was  
going to attack the Presidio.

MIRANDA  
But why would that agent want this  
journal now?

ELLIOT  
I don't know. But someone's sure  
going through a lot of effort to  
cover all this up.

EXT. MISSILE SILO - NIGHT

Roxy finds a big mirror attached to the trailing that  
swivels. She uses it to check her hair and make-up.

ROXY  
I can't believe I could've been  
taking the tunnels to school.  
Could've avoided the bus and fog.

CHANCE  
Stop looking in the mirror.

Chance smacks the top of the mirror. It flips over and over.  
Something reflects off of it. He flips it again.

ROXY  
It's been a rough hair day.

Chance looks out at the black city. FLASHES come from the  
lighthouse in the distance.

JD (O.S.)  
What was that?

MIRANDA (O.C.)  
What did you guys just do?

CHANCE  
Wasn't me.

Miranda walks outside.

MIRANDA

Details, now.

CHANCE

Roxy was looking in the mirror. I said she looked good. She said it was a bad hair day. That was it.

BUZZ

She looked good, huh?

ROXY

Wow, really? Thanks.

MIRANDA

You didn't do anything else?

CHANCE

No.

Chance spins the mirror again.

MIRANDA

That's it. Chance, keep spinning.

INT. MISSILE SILO - CONTINUOUS

Miranda enters. Something FLASHES on the wall and then disappears. It happens again, a map flickers on the wall and disappears.

MIRANDA

Turn the mirror the other way.  
More. Perfect. Hold it and come  
look.

Longitude and latitude lines appear on the wall along with a triangle in the middle of it. Elliot holds up the map. Each of the three points sit on a landmark: the lighthouse, the silo, and Gypsy Hill Road. Miranda marks it, tucks it in her jacket and heads to the door.

ELLIOT

Where are we going?

MIRANDA

Gypsy Hill farmhouse, it's closest.

Elliot struggles with the backpack.

INT. GYPSY HILL FARMHOUSE - NIGHT

The furnishings are old and worn. The wood panel walls are lined with family photos. A fire roars. Ruth, now 86, sits on a sofa surrounded by a gaggle of cats.

A KNOCK at the door. Ruth stands and the cats dart every which way. Holding a fat cat she walks to the door. Another KNOCK. Ruth opens the door. Beverly stands in the rain.

RUTH

Well, button my britches.

BEVERLY

I hope you're not in the middle of dinner.

RUTH

Nonsense. Come on out'a the storm.

Beverly enters. She hangs her coat on the coat rack.

BEVERLY

It's coming down in sheets.

RUTH

Why don't you go dry off by the fire and I'll fix us some tea.

INT. BRASS'S SUV - NIGHT

Brass drives the SUV. He talks into his Bluetooth.

OFFICER SHEMON (O.S.)

I've found her location, sir.

AGENT BRASS

Tell Cross to proceed with Phase Three.

An address appears on the GPS SCREEN in the car. A green "X" moves in the opposite direction. Brass pulls a hard U-turn.

AGENT BRASS (CONT'D)

My E.T.A is six minutes. Wait for my arrival before entering the premises.

EXT. GYPSY HILL - CONTINUOUS

The kids walk through thick brush. It is dark and wet.

ELLIOT  
We're totally lost.

A branch SNAPS behind them. Elliot jumps. Another SNAP. There are two glowing objects in the distance.

BUZZ  
It's the men in black.

Elliot stares into the dark and looks around nervously.

BUZZ (CONT'D)  
They're coming to take us away.

ROXY  
Knock it off, Buzz.

BUZZ  
This is all your fault. Now we're lost, just waiting for them to catch us and torture us and kill us.

Elliot becomes more nervous with each of Buzz's words.

JD  
Shut up, or *I'll* kill you!

The kids see bright lights over ahead. They crest the ridge just as a black SUV speeds by.

ROXY  
I think we're on Sharp Park Road. So, that way.

Roxy points in the direction that the SUV went. Miranda points across the road to another wooded hill.

MIRANDA  
I think we should go up.

ROXY  
But Gypsy Hill is this way.

Miranda walks across the wet road and stops at the base of the hill.

MIRANDA  
And the road curves around. Fastest way is straight up, so I say we go up.

ROXY

Girl, that way is cold, wet, and muddy.

MIRANDA

And faster.

BUZZ

Spending my Friday night with a spinster lady and her zillion cats? No way!

ELLIOT

(snickering)

Zillion cats.

Miranda ignores the moans and protests and heads up a steep hill. The others follow. Defiant, Buzz sits on a tree stump.

BUZZ

God himself could not make me move from this spot.

A FLASH of lightning. The clouds open up and rain pours down. Buzz looks to the heavens.

BUZZ (CONT'D)

Come on!

EXT. THE OLD ADOBE HOUSE - 1941 - NIGHT

A dilapidated, sun-dried adobe mansion sits in the middle of a run-down lot. The windows are boarded and the garden is overrun with weeds and debris. Lightning FLASHES and illuminates two figures walking through the night.

INT. THE OLD ADOBE HOUSE - 1941 - NIGHT

The sparse room is dark, the only light comes from raging storm outside.

Roy, Lee, Ruth, Frank, Beverly, and Evie huddle together. Lightning once again erupts, followed by the kicking in of the old wooden door.

Jax and Prescott enter.

RUTH

Where's Lennie?

JAX

Ask Prescott.

RUTH  
Where's my brother?

Jax lowers his head.

FRANK  
Oh. Oh, no...

Ruth begins to cry. Prescott approaches her.

RUTH  
Charlie?

PRESCOTT  
I tried to help him, Ruthie. But he pushed me away. Took off the other direction.

YOUNG JAX  
Took off?

Jax lunges at Prescott, taking him down. They roll around fighting for dominance. Frank and Roy pull Jax off. Prescott wipes the blood from his nose.

PRESCOTT  
What happened to one for all and all for one?

Something hostile passes between the two boys. Jax lunges at Prescott again. Frank holds him back.

PRESCOTT (CONT'D)  
Brothers till the end, huh?

YOUNG JAX  
You're no brother of mine!

Prescott turns to Ruth.

PRESCOTT  
Let me walk you home, Ruthie. Maybe Lennie's waiting for you there.

YOUNG JAX  
You walk her home, but what are you gonna to say when Lennie never comes back. What then, coward?

PRESCOTT  
What's that supposed to mean?

JAX

That you turned your back on Lennie  
and his blood is on your hands.

PRESCOTT

You're a liar!

Prescott looks to the rest of the kids. They are torn.

PRESCOTT (CONT'D)

He's lying. Always making up crazy  
stories.

RUTH

He wouldn't leave me here. He would  
come back to get me because he told  
me to wait here.

PRESCOTT

Come on, Ruthie. Just let me walk  
you home.

Prescott offers her his hand. Ruth backs away from Prescott,  
shaking her head.

INT. GYPSY HILL FARMHOUSE - NIGHT

Ruth and Beverly sit on the couch sipping chamomile tea. Ruth  
stares into the fireplace, not seeing anything.

RUTH

It's not my fight.

BEVERLY

Something is going on.

RUTH

I washed my hands of this nonsense  
years ago. It cost me my brother.

BEVERLY

You were the only one who believed  
Jax. He never gave up on finding  
out what happened to Lennie. And  
now he needs us.

RUTH

I can't, Bev. Lennie's gone, leave  
it be.

BEVERLY

What about JD? What happens to him?  
I'm telling you it was that man's  
son who came in tonight.

There is a KNOCK at the door.

RUTH

It could just be a coincidence.

Ruth exits. Beverly shakes her head and looks at the pictures on the wall. There are photos of Ruth, Lennie and their parents. Beverly hears the door open and a familiar voice.

AGENT BRASS (O.S.)

Evening, ma'am.

EXT. GYPSY HILL - CONTINUOUS

The kids stand in front of a rundown farm house. Smoke funnels out of the chimney. A light glow comes from the windows.

JD pats Miranda on the shoulder, proud.

JD

You found it.

ROXY

Look at my shoes!

BUZZ

Lucky guess. So now where?

Miranda scans the grounds and walks over to a cellar door. An MG is rudimentarily carved into the wood. She gestures to the doors.

MIRANDA

Down.

Roxy looks at the doors coated with cobwebs and decades of dirt.

ROXY

There?

MIRANDA

There.

Chance tries to lift the doors.



CHANCE

Lock's rusted.

Buzz stands on a gardening table and peeks in the window of the house. A woman sitting in front of a roaring fire. The room is filled with cats.

BUZZ

Folklore, my butt.

JD

Buzz, make yourself useful. Hand me that shovel.

Buzz ignores him, so JD looks in the window. Ruth's eyes lock on them.

INT. GYPSY HILL MANOR - CONTINUOUS

Brass stands in the entry, a photo of JD and one of Miranda in his hand.

RUTH

Sorry, I couldn't be more help.

AGENT BRASS

I am also looking for a Beverly Scott.

RUTH

Beverly Scott? What on earth would you want with her?

AGENT BRASS

I just have a few questions for her.

RUTH

Did you try the library?

AGENT BRASS

Was there earlier.

RUTH

Well, I don't know what to say. I haven't seen her in weeks.

Brass steps in and Ruth blocks his entrance.

AGENT BRASS

Mind if I come in? A little wet out here?

RUTH  
Of course, forgive me. Can I  
interest you in a cup of tea?

AGENT BRASS  
No, thank you.

A CLANK echoes through the manor.

AGENT BRASS (CONT'D)  
What was that? Who else is here?

RUTH  
The cats? Perhaps it's the storm,  
been lots of lightning tonight.

AGENT BRASS  
On second though, I would love a  
cup of tea. Maybe sitting by that  
fire of yours.

Brass walks towards the living room, Ruth tries to stop him.

RUTH  
Oh, the kitchen is much warmer.

AGENT BRASS  
I'd really like to warm up by the  
fire. If you don't mind?

He barges into the living room and scans the room. Nothing  
but cats. He sees the family portrait.

AGENT BRASS (CONT'D)  
So, you haven't seen her in weeks,  
you say?

RUTH  
That's right. Maybe even months.  
Don't get much visitors up here.

Brass picks up a framed photo of the Manor Gang.

AGENT BRASS  
You want to explain then why her  
car is parked in front of your  
house.

EXT. GYPSY HILL - CONTINUOUS

Chance throws the broken lock and opens the doors. Buzz sees  
Brass through the window. Thunder ROARS. Buzz falls off the  
table and scrambles to his feet. He runs over to the group.

BUZZ

Move it. Get in the cellar.

He pushes the kids down the hole, climbs in and closes the cellar doors. Miranda clicks on the flashlight.

CHANCE

Dude!?!

BUZZ

They're in the house.

ELLIOT

Who?

BUZZ

The fuzz. They're on to us.

CHANCE

Right. Let me guess, they're arresting the cat lady and her headless lover?

BUZZ

What? Tomboy-Red over there can go postal about conspiracy, but I can't-

Chance shoves Buzz.

CHANCE

Shut it, about my sister!

BUZZ

Oh. No. You. Di'nt!

Buzz pushes Chance. Chance jumps on Buzz. Buzz body slams Chance into the wall. Roxy lights candles.

The boys freeze on the floor mid-WWF pose. The cellar is stacked from floor to ceiling with dusty old wine bottles. Cobwebs drape from every crevice and corner.

The guys scramble to a stand, their battle forgotten at the sight of free alcohol. Buzz picks up the closest bottle and tries to open it. Chance scans the walls for the perfect vintage.

ELLIOT

Now where?

Miranda pulls out the map.

MIRANDA

I'm not sure.

ELLIOT

It should be right here.

They search for a entryway. Chance finds his perfect wine. A 1941 bottle of sake. He pulls it out.

MIRANDA

Give me that.

Miranda grabs the bottle. She notices something glimmer on the wall behind the bottle. She looks from Chance to the wall and back to Chance

MIRANDA (CONT'D)

Really? Just like that and you find it?

Chance shrugs, used to his lucky existence, and spins the lock. It is old and rusty and crumbles under his fingers.

JD

So much for that.

Miranda pulls the handle. A door opens to expose another tunnel the size of sewage pipes. Roxy takes the map.

ROXY

If we go right at the second turn, then the next left, it should take us to the marked area on the map.

JD crouches through the safe door. Elliot follows.

CHANCE

So, right then left.

ROXY

Right.

Roxy enters. Chance is confused. Miranda pushes him in.

MIRANDA

Move.

Miranda goes to enter. Buzz grabs her arm.

BUZZ

I am not going last. It's always the handsome white guy that gets killed first.

INT. GYPSY HILL FARMHOUSE - CONTINUOUS

Brass weaves through rooms, Ruth following behind. He opens the bathroom. Nothing.

RUTH  
I want you to leave now or I call  
Sheriff Prescott.

A NOISE comes from the shower. He walks to the curtain. Ruth jumps in front of him.

AGENT BRASS  
Step aside!

RUTH  
Do you hear me? I want you out.

Brass forces her aside. He throws open the curtain. Mr. Winkie jumps out, nail drawn.

INT. GYPSY HILL TUNNEL - MOMENTS LATER

The water is a third of the way up the tunnel. The kids crawl through the narrow space. Flashlights flicker off the water.

CHANCE  
Told you we should've gone left.

MIRANDA  
If we follow the water, it has to  
lead somewhere.

BUZZ  
Chicks screwed us again, man.

JD  
Logically, Miranda has a point.

BUZZ  
No way. I am done with women.

MIRANDA  
We follow the water.

The kids come to the next turn. Water SPLASHES up ahead.

JD  
I hear something. I think we're  
almost there.

BUZZ  
And where exactly is, *there?*

JD crawls to the edge. Water spills out of the tunnel into a basin below. They are at the top of a waterfall.

MIRANDA  
What's up there?

JD  
A waterfall. And a big drop.

BUZZ  
How big?

JD  
I can't tell.

MIRANDA  
Can we jump?

BUZZ  
Jump! Hell, no!

ROXY  
I agree with Buzz, this is crazy.  
Let's go back to the first turn.

MIRANDA  
And just how do you suggest we turn  
around?

Roxy tries to turn but the tunnels are too narrow.

BUZZ  
Well, I'm not jumping. So, there.

JD  
We need to see how far down it is.

Chance reaches in Elliot's backpack and grabs an item out of the heavy box.

CHANCE  
Pass this up so JD can throw it  
down and we can hear the splash.

Roxy hands it to Elliot who gives it to JD. JD holds it by the handle over the drop. The handle breaks off and the body of the object falls. JD looks at the handle. He realizes it is a pin to a grenade.

JD  
Back up. Back up. Back the hell up!

INT. GYPSY HILL FARMHOUSE - CONTINUOUS

Brass grabs Ruth by the arm. He forces her to sit down and cuffs her to the stove. His face is covered with scratches.

RUTH  
You're hurting me.

AGENT BRASS  
Either you start telling me the truth or you'll end up like your brother, Lennie was it?

Brass pulls out his gun and lifts it to Ruth's head. KABOOM. The floor rumbles.

INT. GYPSY HILL TUNNEL - MOMENTS LATER

Water and dust cover the kids making them look like ghosts.

JD  
What was that?

CHANCE  
A fifteen foot drop I'd say.

JD stares over the ledge and jumps. SPLASH. JD looks around. The grenade blew open a hole in the rocks letting a bit of moon light in. Moss and fern cover the wall that surround this oasis. JD silently takes in the room.

CHANCE (O.S.) (CONT'D)  
Dude? Please tell me you're alive.

JD  
Come down. It's amazing.

CHANCE (O.S.)  
Go on, Elliot.

ELLIOT (O.S.)  
OK. Here I commmmmmeeeee...

Elliot splashes in the pond. There is a pause.

JD  
What's the hold up?

ROXY (O.S.)  
Don't want to mess up the do.

MIRANDA (O.S.)  
 You're absolutely right, Roxy.  
 After the fog, rain and tunnels you  
 really need to protect your hair.

Sounds of struggle. Roxy CRASHES into the pool.

ROXY  
 Whoever pushed me is so dead!

Chase jumps. There is another pause.

JD  
 Now what?

BUZZ (O.S.)  
 I'm not jumping.

MIRANDA (O.S.)  
 Buzz. Stop sticking your butt in my  
 face. Just go.

BUZZ (O.S.)  
 You first.

MIRANDA (O.S.)  
 I'm behind you, remember?

BUZZ (O.S.)  
 Then I guess we're both staying up  
 here.

EXT. GYPSY HILL CELLAR- CONTINUOUS

Brass opens the cellar door and peers below.

BEVERLY  
 Looking for me?

Brass turns around. Beverly swings a shovel that connects  
 with his face. Brass flies backwards down the stairs. Beverly  
 slams the doors shut and places the shovel between the  
 handles, securing the door.

INT. GYPSY HILL CELLAR - MOMENTS LATER

Brass holds his head and staggers up the stairs, trying to  
 open the doors. No luck. Frustrated, he raises his gun and  
 fires once at the cellar doors. BANG.

He notices the lit candles and open safe door.



INT. OASIS - CONTINUOUS

The BANGS ricochets off the tunnel walls. It explodes in the kids ears. Buzz scurries forward.

BUZZ  
(breathless)  
Gun....shot...Gun shot!

Miranda pushes him over the falls. He SCREAMS the whole way down, hits the water, and comes up gasping for air. He goes under again. He comes up flailing his arms and sputtering.

BUZZ (CONT'D)  
I can't swim!

Elliot grabs Buzz's arm and pulls him up. Buzz grabs onto Elliot for dear life.

BUZZ (CONT'D)  
I'm drowning, man. Help me!

ELLIOT  
Stand up.

BUZZ  
But I can't swim. I am sorry for  
beatin' on you all these years.  
You gotta' help me.

ELLIOT  
Stand. Up.

Buzz stops flapping and stands. The water comes to his chest. He shoves Elliot away.

BUZZ  
Get off me!

EXT. GYPSY HILL MANOR - CONTINUOUS

Beverly and Ruth walk towards Beverly's car, dragging the stove door still attached to Ruth's hand.

RUTH  
It's too heavy. I can't make it.

BEVERLY  
Just a few more feet.

Ruth stops. She sets the door down, spits on her wrist, twists it and pulls. Her hand pops out of the cuffs.

RUTH  
Arthritis. Ain't got no joints  
left.

Beverly helps Ruth up. They hug.

BEVERLY  
You, okay.

RUTH  
I think so, but I say Prescott's  
grandson snooping around the  
cellar. If they made it to the  
tunnels . . .

BEVERLY  
I get Roy on the CB, let him know  
about the kids.

Ruth  
Then, I think we need to go see the  
mayor.

INT. OASIS - CONTINUOUS

The kids stand on the rocks. Behind them is the oasis. In front of them is a hundred foot drop to sharp rocks below. A zip-line from the ceiling disappears into the abyss.

JD  
All right, two by two.

MIRANDA  
Down there?

JD  
Someone's behind us. This is our  
only option.

CHANCE  
Yeah. Someone who's packin'.

There is no other choice. Miranda rubs her hands on her jeans.

JD  
Okay. Who's first?

Everyone steps back. Roxy steps forward. She grabs Chance.

ROXY  
We'll go.

Roxy and Chance hold on. They push off of the rocks and glide into the dark.

Buzz grabs on. Elliot joins him. Buzz shoves Elliot's hands over.

BUZZ  
I'm not going with a dude.

Elliot looks around. JD and Miranda stand at the last zip line, obviously paired up. Elliot shoves Buzz back.

ELLIOT  
No one's left.

The two fight over space on the handle of the zip line. Finally they settle on hand placement and go.

BUZZ  
Holly Shhhhiiii....

Miranda and JD are alone. Awkward moment.

JD  
I guess that just leaves us.

MIRANDA  
Yeah. Guess so.

JD  
After you.

MIRANDA  
Maybe we can climb down. You know, scoot, take it slow.

JD  
Are you telling me that something actually scares you?

MIRANDA  
Heights make me queasy. Actually, they freak me out. Like panic attack, pass out, throw up. It's bad.

JD  
Close your eyes.

Miranda hesitates.

JD (CONT'D)  
For once, trust someone else.

MIRANDA

You make me sound like some control  
freak.

JD raises a brow. Miranda defiantly shuts her eyes. JD places her hands on the handle, his fingers covering hers. Miranda's eyes snap open. Their faces are close enough for a kiss.

Rocks SPLASH into the water from above. Brass's head peeks over.

AGENT BRASS

Take one step and I shoot.

JD

We gotta go.

He grabs on next to Miranda and pushes off. Gunshots ECHO behind them, followed by threatening SHOUTS.

The wind whips their clothes and hair. Mineral deposits sparkling beautiful hues of red and green are below. They take a hard right into black.

JD (CONT'D)

What if this ends at a wall?

MIRANDA

I guess I'll really be flat then.

JD tries to avoid looking at her chest. He can't help it.

JD

I think you have a pretty, umm,  
well, you know...

They avoid each others eyes. They glide out over an underground river. The river ends and the sand gets closer and closer. The line stops abruptly. They fling off the pulley and crash in the sand.

JD (CONT'D)

You okay?

JD helps Miranda up.

MIRANDA

Think so. You?

JD

Yeah. How's your stomach?

BUZZ

She's fine. We're all just fine.  
Can we move on?

MIRANDA

This way.

The group follows Miranda.

CHANCE

At least the bad guys are behind  
us.

EXT. BEACH - MOMENTS LATER

The beach is dark. The rain pours down. The wind pelts the waves against the rocks.

VOICES sound over the CRASHING waves. Miranda and JD sneak up the rocks. They peek over the top. Lt. Cross stands with his unit.

LIEUTENANT CROSS

Surround the cave. Do not let them  
pass. Repeat, do not let them pass.  
Move out.

JD and Miranda run down the rocks.

JD

They're coming.

MIRANDA

We need a way out.

ROXY

Over there.

Roxy leads them to a steep rocky path. They fight the wind to climb up it. They reach a highway at the top.

Miranda sees the lighthouse.

MIRANDA

That's where we need to get.

BUZZ

No way. They say some psycho lives  
there with man eating wolves. He's  
a cannibal or something.

ALIMA

That is SO not true.

BUZZ

Yeah, just like the cat lady,  
right?

Lightning FLASHES. CAPTAIN ROY, wearing a yellow rain slicker and moustache, looks like a cross between a serial killer and a pirate.

CAPTAIN ROY

Well, the cannibal part isn't true.

The kids snap around and stare down the barrel of a shotgun. He points to a van with the gun.

CAPTAIN ROY (CONT'D)

Get in.

EXT. BEACH - CONTINUOUS

Brass stands with the MERCENARIES. A lone van drives by on the road above.

AGENT BRASS

I thought you said nobody came  
through here.

LIEUTENANT CROSS

Not a soul, sir. I assure you.

AGENT BRASS

Then what's that?

LIEUTENANT CROSS

Move out, men. Move out.

The MERCENARIES advance down the beach and climb the hill. Cross reaches the top. The van SCREECHES off.

LIEUTENANT CROSS (CONT'D)

Lost 'em, sir.

AGENT BRASS

Damn'it, Cross.

LIEUTENANT CROSS

Lima- Tango-Hotel-Oscar-Uniform-  
Sierra-Echo. I'll have Shemon run  
the plates.

Brass looks at on the letters.

AGENT BRASS  
Lighthouse! You idiots! The plate  
says lighthouse. Move. Move. Move.

INT. THE OLD ADOBE HOUSE - NIGHT - 1941

Moonlight trickles in through the cracked window panes. Dark corners are set aglow by a few flickering candles. Children's treasures lie in various corners of the room.

Sprawled across the make-shift table is the leather satchel and all of its contents: a journal, a hole-punched plastic card key, maps of the California coast line, a set of blueprints, and a metal military insignia.

Beverly flips through the journal, stopping to stare at a grouping of random letters on its first page.

Prescott fidgets with the machine punching its keys.

LEE  
I think it's some kind of code box.

YOUNG JAX  
Let me take a look.

Jax takes a hold of the machine.

LEE  
I've been fiddling with that thing  
all night.

YOUNG JAX  
I think it broke when Lennie...

The group becomes quiet and solemn.

FRANK  
What are we gonna do with all this  
stuff?

LEE  
Toss it.

BEVERLY  
No way. We need to find out what  
happened.

YOUNG JAX  
I told you guys what happened!

FRANK  
I think we should go to the police.

LEE

And tell 'em what?

FRANK

That they had guns and were shooting them at us.

PRESCOTT

And you, always havin' to be the hero, stole their stuff.

Young Jax slams his hands on the table.

YOUNG JAX

And that's how it went down, huh Prescott?

Frank shoots Jax a reprimanding look. Jax stands down.

FRANK

I don't know what happened to Lennie, maybe Prescott's right and Lennie will show up later, maybe not. But right now those soldiers know we have their loot. So they'll be lookin' for us.

BEVERLY

I think we should split up the stuff, that way if one of us gets caught they don't grab all of the evidence.

FRANK

Good idea. I'll take the map. Lee, get those blueprints.

YOUNG JAX

I don't get it, you don't believe me about Lennie being dead, but your worried they'll come after us for some maps and a stupid typewriter?

BEVERLY

I didn't say I didn't believe you, Jax. Just that, sometimes you let your imagination run with you.

Prescott straightens with triumph.



YOUNG JAX

But you saw Japanese soldiers. On US soil. With guns. They shot at us.

FRANK

Maybe it was just some crazy drill. We'll get to the bottom of this, I promise. But first, let's figure out what to do.

YOUNG JAX

Fine, I'll take the machine.

ROY

So what do I get? The dumb journal?

BEVERLY

No, we should hide the journal and card. That way if they get to all of us, the piece that can point back to that general is safe.

Frank grabs the map and shoves it under his coat.

FRANK

No one tells the other where we've hid our stuff. That way, if the worst happens...

ROY

So, does that mean I get stuck with the medallion thingie?

YOUNG JAX

No, I think that's a part to this machine.

ROY

So I get nothing? Figures.

Beverly slaps Roy on the back.

BEVERLY

You get the blueprints.

ROY

Golly gee, I get a drawing of a bullet, a train set, and...

Roy studies the blueprints of a missile and a machine.

ROY (CONT'D)

And a box?

EXT. POINT BONITA LIGHTHOUSE - MOMENTS LATER

Surrounded by thick fog, the lighthouse sits perched upon a high ridge of rocks, 300 feet above the choppy waters of the San Francisco Bay. In the distance the red and orange lights of the Golden Gate Bridge BLINK in warning.

A bridge connects the fortress to the mainland.

INT. POINT BONITA LIGHTHOUSE - MOMENTS LATER

Lit by the Fresnel Lens above, the circular stairs wrap around the white cylinder of the lighthouse. The kids sit by the fireplace with blankets. Elliot looks at the blueprints.

ELLIOT

This is epic. I am looking at the original blueprints to ENIAC.

ROXY

Hello? Not fluent in geek.

ELLIOT

Electronic Numerical Integrator And Computer. Only like the first ever general-purpose, turing-complete, electronic computer.

ROXY

And this is an OMG moment, why?

ELLIOT

It was made by the United States Army to calculate artillery firing tables.

Elliot looks up. The kids lean in. Dramatic pause.

ELLIOT (CONT'D)

Wait, you guys snatched this in 1941?

CAPTAIN ROY

Yup. December 8, 1941.

ELLIOT

ENIAC wasn't built until the 1946.

CAPTAIN ROY

Not the one at The Presidio.

ELLIOT

A conspiracy theorist. I knew I liked you.

Elliot opens Miranda's sack and pulls out the card key.

ELLIOT (CONT'D)  
So this would belong to our  
beautiful enchantress, ENIAC?

CHANCE  
You think Brass is trying to cover  
up his dad's past?

Roy looks at the key.

CAPTAIN ROY  
No, I think he's after the millions  
in gold bullion that still sits  
waiting in some off shore vault to  
be claimed when the job is  
complete.

JD  
You mean, launch the missiles?

MIRANDA  
I thought you didn't believe O'pa?

CAPTAIN ROY  
Yeah, but when Home Land Security  
showed up in the from of Brass's  
son and threatened Beverly and  
Ruth, I changed my mind.

INT. PACIFICA CITY HALL - WAITING ROOM - NIGHT

Backup lights flicker overhead. Commotion fills the room,  
PEOPLE nervously scramble about. Beverly storms past Evie  
with Ruth lingering behind to make apologies.

SUSAN  
Beverly? Ruth? What are you doing  
here?

BEVERLY  
A break out, pure and simple.

SUSAN  
Wait. You can't go in there.

INT. CITY HALL - MAYOR'S OFFICE - MOMENTS LATER

Prescott stares out the window. The sheriff sits in the  
chair. Beverly bursts through the door, Susan behind her.

BEVERLY

Where's Jax?

MAYOR PRESCOTT

Do you realize the severity of the situation you've just interrupted? Evie please remove them.

SUSAN

I told her to you were busy.

BEVERLY

And I told you I don't give a flying rip. Now, tell me where is he?

MAYOR PRESCOTT

In jail where he belongs.

SUSAN

Jax is in jail!

Susan approaches the Sheriff and grabs at his key ring.

SHERIFF PRESCOTT

Hang on, Mrs. Banner. Unless my dad drops the charges, I'm afraid I can't let you do what you're thinking of doing.

Beverly rounds the desk and sticks her bony finger in Prescott's chest.

BEVERLY

You listen to me, Mayor. This is a load of crap and you know it. So drop the charges and let him go.

MAYOR PRESCOTT

Can't do that. He broke into a city official's office and stole evidence in an ongoing investigation with Homeland Security. Sounds like a felon to me.

BEVERLY

I always hated being on your team.

Ruth enters. A softness washes over Prescott.

RUTH

Now, Beverly. That's no way to talk to the mayor.

BEVERLY

I didn't vote for him.

MAYOR PRESCOTT

Ruthie?

Ruth shyly smiles, walks over and takes Prescott's hands.

RUTH

You haven't called me that in years.

UNDERGROUND RAILROADS - NIGHT

Brass stands in a well-lit cave. Railroad tracks go off into the distance. Generators HUMM. Men load huge boxes onto railroad cars. He pushes his Bluetooth.

AGENT BRASS

Cross, what is your location?

LIEUTENANT CROSS (O.S.)

Less than a mile from the lighthouse.

INT. CITY HALL - MAYOR'S OFFICE - NIGHT

Mayor Prescott caresses Ruth's hand. He inspects her bruised wrist.

SHERIFF PRESCOTT

He handcuffed you to your own oven.

MAYOR PRESCOTT

Let me call you a doctor.

RUTH

Don't be silly.

BEVERLY

There has been enough silliness tonight and it needs to end here.

RUTH

Prescott, you need to let Jax go.

MAYOR PRESCOTT

I am tired of his stories and theories. Always butting into my life.

BEVERLY

Now you and I both know that this isn't his fault. He was the only one that tried to make things right.

Ruth gives Beverly a sad look.

RUTH

Let's stop this before more lives are ruined.

MAYOR PRESCOTT

He'll make a fool of me. Treason, spies, a cover-ups in Pacifica? Under my watch? My father's watch?

BEVERLY

Oh for God's sake, stop thinking about the damn election. This is about your grand-kids, your old friend.

MAYOR PRESCOTT

No, this is about not wanting to regret this decision.

RUTH

Charlie, you have the chance to make it right.

Prescott turns to stare out the window. Ruth comes up behind him.

RUTH (CONT'D)

I never blamed you, Charlie.

Prescott turns around.

PRESCOTT

What if Jax was right and I am a coward?

RUTH

We were just kids. Young and scared. Isn't it about time you forgave yourself?

PRESCOTT

Ah, Ruthie. I have so many regrets.

RUTH

Then let's not make any more.

Thunder ROARS over head. The lights go off and on and off again.

EXT. CLIFF TOP - NIGHT - DECEMBER 8, 1941

Lightning FLASHES, lighting up the cliffs and illuminating three smaller silhouettes climbing up the rocks with a group of larger silhouettes closing in.

Jax pulls himself over the top ledge.

Prescott slips and Lennie shoves him up. Lennie grabs for the upper ledge of the rocks. A soldier comes out of the shadow and pulls at Lennie's leg.

PRESCOTT

Help me up!

Jax reaches down and grabs Prescott's hand. Lennie grabs Prescott's ankle. GUNSHOTS spray the hillside. Jax yanks Prescott up. Prescott jerks, terrified and kicks Lennie's hand free.

Lennie falls backwards, engulfed by darkness.

A single GUNSHOT reverberates off the mountains.

With panic-filled eyes, Jax grips the ledge and scans the dark, desperately searching for Lennie.

JAX

Lennie? Lennie!

Silence. Jax scrambles down to find Lennie. Prescott grabs his arm, stopping him. Gunshots ricochet off the rocks near them.

PRESCOTT

We have to get out of here.

Prescott refuses to let go of Jax. Jax slugs him.

JAX

What happened to one for all and all for one?

Lightning FLASHES and a shadow is cast on a rock. Another FLASH. Lennie's lifeless body lays on the beach.

PRESCOTT

There was nothing we could've done.

Jax peers over one last time. Another FLASH. Shadows of Japanese soldiers charge up the hill toward them. Jax pushes Prescott, scoops up the SATCHEL and they take off.

INT. POINT BONITA LIGHTHOUSE - CONTINUOUS

Miranda and Captain Roy have all of the evidence spread across the table. Roy rolls out the last set of blueprints.

MIRANDA

But if we have the card key, Brass can't launch the missiles, right?

CHANCE

He could always hack into it. Reprogram it.

ELLIOT

Not ENIAC, she's a primitive woman, too classy to allow connection. Unless Brass found a way to recreate this card key, he can't launch the missiles.

ROXY

So card equals carnage?

Roxy takes the card and after a big ordeal breaks it into four pieces, drops them into a metal trash can, spray it with hairspray and sets it on fire. Everyone stares.

ROXY (CONT'D)

What? In the movies, I'm always like, why didn't they just destroy the one thing that could end the world? Hello? Obvious, right?

Cars approach in the distance. They run to the window.

CAPTAIN ROY

The back door, quickly.

Roy grabs the blueprints, a coast guard emergency kit, and exits. The kids follow.



EXT. POINT BONITA LIGHTHOUSE - MOMENTS LATER

Three SUVs speed up the road. One parks at the entrance to the bridge, the other two race across the bridge and skid to a stop in front of the lighthouse.

Cross climbs out and signals to his team. Some go around the back, others follow Cross. They surround the lighthouse.

The kids perch in the underbelly of the bridge, hidden among the rocks. Roy shoves the blueprints in Miranda's bag.

ROY

You know where to go?

Miranda nods.

ROY (CONT'D)

Stay hidden. Wait for my signal and then go.

Captain crawls off, disappearing into the night.

JD

Where's Buzz an Elliott?

Chance shrugs.

CLICK-CLICK. A gun's chamber clicks into position. The kids slowly turn around. A very wet and angry Lieutenant Cross stand locked and loaded.

EXT. LIGHTHOUSE ROAD - CONTINUOUS

Buzz sneaks toward one of the parked SUVs. Elliot reaches out from underneath the car and grabs Buzz, pulling him down. Buzz shoves Elliot off.

BUZZ

Don't you ever. Touch me. Again.  
Got it?

Elliott nods and points. Their friends are being led into the back of an SUV at gun point.

ELLIOT

We need to follow them.

Buzz looks at the SUV.

BUZZ

How are you with wires?

INT. PACIFICA CITY HALL - JAIL CELL

Jax lays on the concrete bunk. He stares into nothingness. Prescott walks with the Sheriff towards Jax's cell.

MAYOR PRESCOTT

Jax.

Jax sits up, ignoring the mayor.

JAX

Sheriff.

Susan stand by the bars. Jax looks away, embarrassed.

JAX (CONT'D)

I know we've had or differences,  
Prescott, but bringing the woman I  
want to court-

MAYOR PRESCOTT

I didn't come here to humiliate  
you, I came to let you out.

Prescott unlocks and opens the cell door.

JAX

Why now? Cuz Susan's already seen  
me looking like a cadged criminal?

MAYOR PRESCOTT

Because someone told me that there  
is still time to make it right. And  
it seems out grandkids are out  
there somewhere, finishing what we  
started.

Susan rushes in the cell and embraces Jax. He embraces back.

MAYOR PRESCOTT (CONT'D)

I told them the truth about Lennie.  
I'm sorry, Jax. I'm so sorry. I was  
such a -

Jax offers a hand.

JAX

We were kids. Just scared kids.

The Manor Gang stands almost complete, and then Captain Roy enters, ax and metal saw in hand.

CAPTAIN ROY  
What the hell is going on? And  
where are the kids?

EXT. ROCKAWAY BEACH - NIGHT

Quaint motels and seafood restaurants line the beach. Parts of the Lighthouse Hotel are lit by generators. The beach is silent and still. It's a ghost town.

At the far end of the beach a light emerges from the rocks. Two shadows crawl into the mouth of a cave.

INT. UNDERGROUND RAILROADS - NIGHT

Brass supervises the deposit of the last box for that train car. Talking on the phone, he hops on a car as it starts moving.

AGENT BRASS  
You incompetent idiot. What do you  
mean they got away?

LIEUTENANT CROSS (O.S.)  
There were circumstances.

AGENT BRASS  
I need them caught, Lieutenant. We  
are about to begin Phase Four, and  
I need up you here.

LIEUTENANT CROSS (O.S.)  
That may be a problem, sir.

INT. MAYOR'S OFFICE - NIGHT

The mass of emergency personnel and office aids part like the red sea. The light flicker. The Manor Gang emerges, shoulder to shoulder, ready to rumble.

PRESCOTT  
Susan, get me Homeland Security on  
the line. Now.

The sheriff whips out his walkie talkie.

SHERIFF PRESCOTT  
I need Commissioner Duran of the  
SFPD.

Jax smiles at Ruth.

JAX  
It's about time.

Captain Roy pulls a COLT 45 out of the back of his pants and cocks it. He opens his yellow rain slicker exposing a small arsenal of weapons. Sheriff Prescott eyes it with question.

Captain Roy salutes Sheriff Prescott.

CAPTAIN ROY  
Green Beret, 1st Cavalry Division,  
Republic of Vietnam. Retired. At  
your service, sir.

SHERIFF PRESCOTT  
I assume you have a permit for  
(beat)  
all of that?

UNDERGROUND RAILROADS - NIGHT

Buzz and Elliott watch as their friends are led through a tunnel.

ELLIOT  
This must be the Ocean Shore  
Railroad. I didn't know they made  
it this far up the coast.

BUZZ  
Where does it go?

ELLIOT  
It was supposed to connect San  
Francisco to Santa Cruz to attract  
tourists. Parts of the tunnel  
collapsed during the 1906  
earthquake. They never finished it.

Buzz points to Lieutenant Cross supervising the deposit of the last box for that train car.

BUZZ  
Yeah, well, I'd say they finished  
it.

They hide as more missiles are loaded on to railcars.

ELLIOT  
Where are they? Are you sure  
they're even here?

BUZZ

Hello? Were you not looking? You saw them just like I did.

ELLIOT

I meant that maybe they moved them on one of the railcars.

A VOICE comes over the mercenary's walkie-talkie. The kids creep in closer to listen.

AGENT BRASS (O.S.)

Move 'em out. Phase four complete. Begin phase five.

A team of MERCENARIES hop on the first rail car as it takes off. Buzz turns to Elliot.

BUZZ

Sorry, dude. But give me your backpack.

Elliot hands over the backpack. Buzz opens it and pulls out a walkie-talkie. He turns it on.

ELLIOT

That's why it was so heavy?

BUZZ

That and the helmet, and the flashlights, and the paper weight. There were grenades in there too but JD took them out back at the beach. But that was before we was cool.

ELLIOT

And we're cool, now?

BUZZ

As tight as Bo and Luke. Sam and Frodo. Batman and Robin.

Elliot switches through the channels. Static. He checks other channels. A VOICE blares through. Elliot turns it down.

AGENT BRASS (O.S.)

Good. E.T.A three minutes. Are the generators up and running?

SHEMON (O.S.)

Power cells are charging, sir.

AGENT BRASS (O.S.)  
Good work, Sargent.

SHEMON (O.S.)  
Did we locate the journal, sir?

AGENT BRASS (O.S.)  
Cross is working on that. Be  
prepared either way.

SHEMON (O.S.)  
Yes, sir.

Two soldiers load a large missile.

ELLIOT  
Aw man, not good. Those are MX-774  
missiles.

BUZZ  
The whole bro-mance thing is  
fading, dude.

ELLIOT  
Their target calculations would run  
on an ENIAC platform. So, these  
missiles wouldn't be effected by  
whatever is going on with the web  
since they are not compatible with  
today's technology.

BUZZ  
This just got ghetto. We need to  
call the sheriff. Can you patch  
into police dispatch with that.

Elliot fiddles with the walkie talkie.

ELLIOT  
Maybe. If I can get back to the  
beach.

EXT. THE PRESIDIO - NIGHT

Grand and historic, the Presidio stands as a beacon for the Bay Area. The barracks and landing strips are dark and have long been abandoned. Lightning and thunder terrorize the Victorian lined streets.

## INT. MISSILE CONTROL - MOMENTS LATER

Some eleven floors below sea level sits Missile Control. A massive half-dome houses the 1800 square foot computer, ENIAC2. This ancient and top secret weapon awaits its next launch.

The stillness is broken by a bright light in the floor. Sparks dance on the metal ground. A piece of flooring lifts up. Shemon peeks out and scans the room. She motions. Four other MERCENARIES climb out and sweep the area.

SHEMON

All clear.

Brass comes up through the floor. Men bring up boxes through the hole.

AGENT BRASS

Knock out all communications.

SHEMON

Yes, sir.

Brass's ear piece RINGS.

AGENT BRASS

Brass.

LIEUTENANT CROSS (O.S.)

Operation B.R.A.T is a success.

AGENT BRASS

Good work. Get the card key and head to mission control.

LIEUTENANT CROSS (O.S.)

Sir. There may be a problem. There is no key. The kids destroyed it.

Silence.

LIEUTENANT CROSS (CONT'D)

Sir?

AGENT BRASS

Bring them to me.

LIEUTENANT CROSS

Yes, sir.

EXT. ROCKAWAY BEACH - NIGHT

Buzz sits on a rock, on the walkie talkie.

BUZZ

No, I'm serious. A team of rogue seals or something are at the Presidio and they're going to launch a bomb or something...No, ma'am, I'm not pulling your leg. Yes, ma'am this is Ferdinand.

Buzz shoots Elliot a look that dares him to comment.

BUZZ (CONT'D)

Listen, JD told me to tell his dad to send the fuzzi to the old caves at Rockaway and the Presidio because we're talking possible Armageddon and sh...Hello?

Buzz looks at the walkie talkie. It is dead.

INT. UNDERGROUND RAILROADS - NIGHT

The yellow lights overhead swing and flicker on and off. The kids walk in single file at gun point down the hallowed out corridor. JD pats his pocket and whispers to Chance.

CHANCE

Remember that play freshman year against Terra Nova?

JD

Anchor Game?

LIEUTENANT CROSS

Quiet! Or I make you quiet.

JD and Chance give each other a knowing smile. Chance stops to tie his shoe. JD encourages the others to go forward.

LIEUTENANT CROSS (CONT'D)

Keep moving.

CHANCE

Sorry, man. My shoe.

JD holds up a grenade. Cross's attention goes to JD.

LIEUTENANT CROSS

Put the grenade down or I shoot.



JD

Go long.

Chance fakes right and breaks left. He heads down the corridor with Cross on his tail. JD pulls back and snaps the grenade. It flies down the corridor. Chance leaps up and plucks it from the air. He heads down back to the railcar, pulls the pin and throws it in.

CHANCE

Get down!

Cross leaps for cover. Chance dives over a set of rocks. JD covers Miranda taking her to the ground and...Nothing. A dud. Slowly everyone's heads peek up at the anticlimactic moment.

Cross storms out from behind a boulder. He is on a war path.

CHANCE (CONT'D)

On second thought-

JD

Run!

INT. UNDERGROUND RAILROADS - WEST CORRIDOR - NIGHT

Elliot and Buzz make their way down the tunnel. Most of the railcars are gone and the once busy corridor is essentially empty.

ELLIOT

I got a bad feeling about this.

They turn a corner and lined up against the wall, as far as they could see, is a munitions depot. Hundreds of warheads, bombs, mines, and other explosives are intermixed with some semblance of order.

BUZZ

What the?

Elliot walks over to take a closer look. There are no timers or blinking lights. But they were situated so that if one went off the entire pile would go up.

ELLIOT

I wondered how much damage he could do with a couple of pre-atom bomb missiles, but it would only take one good hit for the entire railroad system to crumble.

INT. MISSILE CONTROL - MOMENTS LATER

Brass paces. Shemon and her men work fast.

SHEMON

Done, sir. We are online.

AGENT BRASS

Perfect. Set the clock. Thirty minutes and counting.

A large screen lights up at the front of the dome. A map of the United States pops on the screen. A red line highlights the San Andreas Faultline, targets sit at Parkfield, San Francisco, Eureka.

A clock counts down the time until launch. It reads, "00:30:00:00".

INT. UNDERGROUND RAILROADS - NIGHT

Miranda, JD, Alima, Chance, and Roxy take a hard right, then a left, and finally a right. They dart into a room. Cross flies by the door and continues on forward. He rounds the corner and his earpiece chirps.

LIEUTENANT CROSS

Cross.

AGENT BRASS (O.S.)

Phase five complete. What's your location?

Cross turns the next corner expecting to find the kids.

AGENT TIBBS (O.S.)

Cross. Do you read?

LIEUTENANT CROSS

Yes, Sir. I'm nearly there. And I will have the men clear out.

Cross clicks off. A Mercenary comes around the corner.

LIEUTENANT CROSS (CONT'D)

Any luck?

MERCENARY

No, sir. Tunnel was clear, but I sealed the front entrance, nobody can get out that way.

Cross looks down the other corridor.

LIEUTENANT CROSS

Good work. Load up the men and move out.

MERCENARY

Yes, sir.

Cross and the mercenary head down the tunnel. They turn right at a fork and disappear. Elliot and Buzz come out from hiding behind a rock.

ELLIOT

We need to find everyone.

BUZZ

No doubt.

INT. UNDERGROUND RAILROADS - SUPPLY ROOM - NIGHT

Miranda scoots back further into the room.

MIRANDA

That was -

A hand presses over her mouth. She looks up into JD's eyes. He places his finger to his mouth and then points to the room ahead.

Two mercenaries load boxes of cargo onto a flatbed truck. A third mercenary sits at a desk with a laptop, cataloging the supplies being loaded. The kids squat behind a crate.

MERCENARY #1

Are the power cells ready?

MERCENARY #2

Half-way charged.

MERCENARY #3

What do you mean, half way?

JD points to a strip of stainless steel power cells charging.

MERCENARY #2

What I said. Half-way.

Mercenary #3 leaves his station to check on the power cells.

Roxy points to the computer and darts, on all fours, to a set of crates right beside the computer. Miranda gives her an are-you-crazy gesture. Roxy holds up a thumb drive in response.

Miranda checks the men. They are still behind the cargo truck. She gives Roxy the thumbs up. Roxy reaches over the desk and inserts a thumb drive into the computer. She scans the desktop and sees a program labeled "OPERATION TEMPEST." She presses "EXTRACT FILE."

ALIMA  
(mouthing to Miranda)  
Thirty seconds.

Miranda points to the hall. Mercenary #3 is coming back. She signals for Roxy to hurry up.

ALIMA (CONT'D)  
(mouthing)  
Duh!

The screen reads, "6 SECONDS." FOOT STEPS echo from the other side of the truck. Mercenary #3 is rounding the desk. Roxy presses her body to the further back corner below the desk, but not far enough back to be completely hidden.

A soldier's voice BLARES over the walkie-talkies.

VOICE (O.S.)  
Phase five complete. I repeat,  
phase five complete. You have ten  
minutes to evacuate the tunnels.

Mercenary #3 opens the top drawer, pulls out a gun, nearly brushing Roxy's head. Several pairs of feet race past the cargo truck.

MERCENARY #3  
Only the ones that are fully  
charged. Leave the rest.

They load up the power cells and get in. The truck takes off.

JD races over and grabs a power cell. Roxy check the download, it is complete. She rips the flash drive out of the computer and heads for the others.

MIRANDA  
What's going on?

JD  
I don't know, but I say we get out  
of here. And fast.

## INT. UNDERGROUND RAILROADS - CONTINUOUS

The kids race out of the storage room and right into Buzz and Elliot.

CHANCE

What are you doing here?

BUZZ

Saving your hide.

ELLIOT

The entire tunnel is rigged to blow. We're talking enough ammunition to decimate the entire west half of town.

The kids follow Elliot further into the cave.

MIRANDA

Doesn't make any sense. Why would Brass do that? I mean, what does he have to gain?

JD

Besides flattening the town that cost his father a fortune?

BUZZ

Like it was our fault his dad was dumb enough to get played by a bunch of kids.

Elliot stops.

ELLIOT

Fault lines. Think of how bad the 1906 earthquake was. If he could recreate that.

Miranda stops.

MIRANDA

Wait, if it is going to go BOOM, and bring down the wrath of San Andreas, why are we going deeper into the caves?

Buzz points to a row of Segways a few hundred yards down the tunnel.

ELLIOT

Figured, if we go to wherever Brass headed, we'll probably survive.

MIRANDA

Not to mention it's our best chance  
at stopping him.

Miranda hops on a segway. Buzz mounts a vehicle. Elliot looks concerned.

BUZZ

Come on man, if you can ride  
anything it's this. The ultimate  
geek rocket.

Elliot hesitantly steps on.

ROXY

How fast can they really go anyway?

ELLIOT

Over forty miles an hour. Up hill.

BUZZ

Really? Sweet.

Roxy jumps on the last one and drives up behind Chance.

ROXY

Get on.

CHANCE

I like it when you boss me around.

ROXY

Really?

Chance shrugs and hops on.

INT. MISSILE CONTROL - CONTINUOUS

Thunder shakes the building above Missile Control. Loose, aged stucco falls from the ceiling. Cross and his men enter, all taking their place in the command center.

AGENT BRASS

The kids?

LIEUTENANT CROSS

Are no longer a problem. About the  
card key, sir.

AGENT BRASS

Yes, the key that can trace this  
back to my father.

LIEUTENANT CROSS

It has been located and indeed was destroyed.

Brass turns his back on Cross, dismissing him.

AGENT BRASS

Shemon, I need a status report. The eye of the storm is three miles out.

SHEMON

Power is out across the Bay. Trojan V4 has taken out most of the main POPS for backhaul fiber and internet traffic. It hit in such a way it will be masked by the storm.

AGENT BRASS

The perfect storm creates chaos and chaos makes way for opportunity.

The clock FLASHES, "00:17:26:43" and counting.

EXT. THE PRESIDIO - NIGHT

Thunder EXPLODES overhead. Sheriff Prescott stands in front a team of black clad SFPD SWAT. He has a map of the grounds.

SHERIFF PRESCOTT

I'll need teams here, here and here. Get into position and wait for my signal. Remember there may be civilians in there.

BEVERLY

You think the kids might be in there?

The sheriff gives her a weary smile.

SHERIFF PRESCOTT

Knowing Chance and JD, yeah. My only hope is that Miranda talked some sense into them and they headed home.

Jax and Roy approach the sheriff.

JAX

If that's the case, Roy and I were thinking that maybe we're targeting the wrong spot.

SHERIFF PRESCOTT

Look, Jax, I don't have time for your stories. Buzz said The Presidio, the card key goes to the computer that is housed in this room.

JAX

But the key is pointless. He had to have a back up plan. He's a turncoat not a moron.

Mayor Prescott steps up behind Jax.

MAYOR PRESCOTT

Hear the man out, son. He's been right so far.

The sheriff gestures for Jax to spill, but fast. Jax gives the floor to Roy.

CAPTAIN ROY

I knew a fella, served with him in Nam. He swore that he worked on some new control system that would be the backup in a launch scenario for the Bay.

The sheriff turns to a SWAT OFFICER.

SHERIFF PRESCOTT

Officer, you have thirty seconds to find out if what he is saying has any merit.

INT. THE PRESIDIO - SUBLEVEL - NIGHT

The kids sit around Elliot's computer. Elliot inserts the thumbdrive and hacks away. Blueprint of The Presidio and top secret diagrams pop up on his screen.

ELLIOT

Whoa! Look at this.

The kids stare fixed at the blueprint on the screen.

ELLIOT (CONT'D)

Seems that sometime in the fifties, ENIAC got a brother. No more radio tunes and swithes, ENIAC2 is a full IBM mainframe.



JD  
Which means?

ELLIOT  
That he doesn't need the card key  
or journal to launch those puppies.  
He just needs a laptop and semi-  
decent hack.

Elliot takes a dramatic pause, relishing in the foreign  
feeling that he is about to be the hero in a group of jocks.

ELLIOT (CONT'D)  
It also means, I can hack into  
their system.

INT. MISSILE CONTROL - CONTINUOUS

Shemon clicks away on the computer. A string of numbers flash  
on the large screen. Eighteen characters are locked, the last  
two cycle through the possibilities faster than a blink.  
Number nineteen locks.

SHEMON  
Almost there, sir.

INT. AIR DUCT - CONTINUOUS

In the ceiling above Missile Control, in a cramped air duct,  
sit the kids. Elliot types on his computer. He points out a  
place on the blueprint.

ELLIOT  
We are here. We need someone to be  
here in case the cops show.

ROXY  
Chance and I will go.

CHANCE  
(to Elliot)  
What's your computer doing?

ELLIOT  
It's locating Brass's wireless  
access point.

MIRANDA  
Can you get in?

ELLIOT  
Is Bill Gates a god?

Thunder ROARS.

MIRANDA  
How will we know if you, you know.

BUZZ  
Eat it?

ELLIOT  
You will see a big ball of fire  
followed by death and destruction.

MIRANDA  
That clears things up.

ROXY  
Let's get going.

Roxy scoots down the vent. Chance stares at Miranda.

CHANCE  
Don't move from this spot.

INT. MISSILE CONTROL - CONTINUOUS

Brass stands at the head of the control panel. Shemon clicks away. The last number locks in place.

SHEMON  
I'm in. All twenty characters  
locked and ready.

AGENT BRASS  
Excellent.

The clock reads, "00:04:39:32." Lieutenant Cross appears.

EXT. THE PRESIDIO - NIGHT

The SWAT team disappears into the night. The Manor Gang stands in the rain.

MAYOR PRESCOTT  
We going to go in there and get our  
grandkids back?

JAX  
Yup.

Roy opens his slicker, guns blazing.

CAPTAIN ROY

Figured so.

RUTH

Let's go get your family, Charlie.

Mayor Prescott takes Ruth's hand and they all head west.

MAYOR PRESCOTT

How come we're heading this way?

JAX

Helicopter on the roof. Figure that's his way out of here.

CAPTAIN ROY

How about I go on up and have a look under the hood.

INT. MISSILE CONTROL - CONTINUOUS

Brass stands at the head of the control panel. The clock reads, "00:03:39:32." Lieutenant Cross appears.

BRASS

How do we stand?

LIEUTENANT CROSS

The eye of the storm will be overhead in precisely 93 seconds.

BRASS

Is it strong enough to reach the 160 kilowatts needed to power ENIAC?

LIEUTENANT CROSS

Yes. There should also be adequate voltage to power the silo doors.

INT. AIR DUCT - CONTINUOUS

Elliott types lines and lines of code when a spinning satellite appears in the middle of the screen.

ELLIOT

I'm in.

He flips through page after page of classified menus and finds the one he wants. Multiple images flash. The same screen as Missile Control flashes on his screen.

The kids see the clock counting down.

ELLIOT (CONT'D)  
1 minute and 31 seconds.

MIRANDA  
Can you do it?

Elliot snorts.

MIRANDA (CONT'D)  
Great, then where's ENIAC2?

ELLIOT  
Why?

MIRANDA  
Because when you stop him, I don't  
want Brass having a back up plan.

JD turns to face Miranda.

JD  
I'm going with you.

MIRANDA  
Okay.

JD  
What, no debate or snide comment?

MIRANDA  
You know, we aren't all difficult.

BUZZ  
No, just the majority of you.

EXT. THE PRESIDIO - CONTINUOUS

The cloud opens up and a massive bolt of energy explodes down  
connecting with the radio tower.

INT. THE PRESIDIO - SUBLEVEL - CONTINUOUS

A SWAT OFFICER clears a metal door to kick it in, only it  
opens. Roxy and Chance peek their heads out.

CHANCE  
O'pa?

JAX  
Thank God.

Jax rushes to hug Chance and Roxy.

CHANCE

Everything you said is true. I  
can't believe that it's all true.

Jax looks them over.

JAX

Are you okay? Where's Miranda?

CHANCE

She's in the air duct with JD,  
Buzz, and Elliott. They're trying  
to stop Brass from launching some  
kind of missile.

SHERIFF PRESCOTT

Where is Brass?

ROXY

Down that way is a control room  
filled with a bunch of soldiers. I  
think he's in there with them.

Roxy points to the end of the hallway right as a loud VACUUM  
SOUND emanates from above and the ground vibrates.

SHERIFF PRESCOTT

Get into position and wait for my  
signal. I want Brass stopped at all  
costs. Do I make myself clear?

The officers nod and head down the hallway. Sheriff Prescott  
turns to Mayor Prescott.

SHERIFF PRESCOTT (CONT'D)

Dad, get them to safety. I am going  
to find JD.

Mayor Prescott takes the kids outside. Jax waits until  
Sheriff Prescott follows his men and then goes the opposite  
direction.

INT. MISSILE CONTROL - CONTINUOUS

ENIAC WHRRRS to a start. The vacuum tubes roar into full  
speed. The GREEN lights of the 10,000 capacitor gauges power  
up to full.

SHEEMON

Capacitors full and ready.

BRASS  
Open the silo doors.

Sheemon pushes a button. The room begins to rumble.

SHEEMON  
Silo door open, Sir. We are ready  
when you are.

INT. AIR DUCT - CONTINUOUS

Elliot's fingers glide across the keys and enters the final line of code.

ELLIOT  
Come on. Almost there.

A series of codes boxes pop on the screen.

ELLIOT (CONT'D)  
Got'cha!

He types faster. Buzz reads the screen over his shoulder.

BUZZ  
1's down. 2's down. 3's down.  
Missiles 4 and 5 aborted.

EXT. MISSILE CONTROL - CONTINUOUS

Sheriff Prescott huddles against the wall. He eyes his first in command and holds up a hand. His fingers collapse one by one, counting down to go.

INT. MISSILE CONTROL - CONTINUOUS

The clock reads, "00:00:08:04."

SHEMON  
Launch in 4. 3...

The door blasts open and SWAT officers fill the room with guns drawn. Brass grabs the launch button. A gun pushes into the back of Brass's head.

SHERIFF PRESCOTT  
Drop the trigger or I blow your  
head off.

Brass raises his hands. And pushes the button.

INT. AIR DUCT - CONTINUOUS

Elliot keeps typing.

ELLIOT  
Missiles 8 and 9 terminated.

BUZZ  
You're the man.

The screen lights up with a missile number. It flashes,  
"7634486 LAUNCHED."

ELLIOT  
Launched! I have 2 seconds left.  
He jumped the gun! I don't get it.

INT. PRESIDIO - ENIAC2 COMPUTER ROOM - CONTINUOUS

JD and Miranda grip the wall as the ground rumbles beneath them. The lights of the giant computer began blinking and loud sounds came from the fans cooling the vacuum tubes.

MIRANDA  
Elliot didn't stop him.

JD  
Now what?

Jax steps into the room and eyes the piles and wires.

JAX  
Start pulling.

MIRANDA  
O'pa. You're out?

Miranda runs over and gives him a hug.

JD  
I'm glad you're out, Mr. Mason, but  
we've kind of got the end world  
going on here.

Jax shuffles over to the 100 foot long computer and yanks out a vacuum tube. Nothing happened. He rips out another one.

MIRANDA  
What are you doing?

Jax looks back and gives a sad smile.

JAX

We both know what happens when something a few wires short.

MIRANDA

Yeah we do, but that's what family's for, no matter where we end up.

JD yanks out tubes, two at a time.

JD

You all gonna' help? Or do I have to do this myself? Because according to Elliot there are 18,000 of these things.

They start pulling and right as the big red light turns green, Jax pulls out another tube and the computer starts flickering and finally goes black.

MIRANDA

Is it over?

JAX

It's over.

The entire computer starts to shake, then the ground. Pieces of ceiling begin to fall and the room collapses.

JD

We gotta get out of here!

They turn and run!

EXT. PRESIDIO - NIGHT

The three walk outside into the rain. Blue and red lights flash off the wet asphalt as Brass is led into the back of a squad car. Everyone rushed forward to meet the heroes.

Sheriff Prescott and Mayor Prescott run up to JD and hug him. Chance and Roxy rush over to Miranda. And Susan embraces Jax.

DAVID

Miranda?

Miranda turns around to see her dad coming through the crowd. She hugs him and he picks her up.

MIRANDA

Dad.



DAVID  
Are you okay?

MIRANDA  
Yeah. Wet and cold, but okay.

David sets Miranda down and turns to Jax.

JAX  
I'm so sorry, son. If it weren't  
for me-

MAYOR PRESCOTT  
If it weren't for Jax here, we  
wouldn't have figured out this mess  
in time. In fact, he's the hero of  
the night. Thinking of telling the  
sheriff he should make him an  
honorary deputy.

JAX  
What about Mrs. Blackwell from APS?  
I don't think she'll be too happy  
about me carrying a gun.

DAVID  
I called Mrs. Blackwell yesterday  
when I was waiting for my flight  
home. Said my family was doing just  
fine.

JAX  
Fine doesn't mean sitting around  
the house watching dust collect.

DAVID  
As long as you agree not to drive I  
think we're good.

Jax shrugs.

JAX  
I hear that a bus pass comes with  
that honorary title.

David embraces his father and Jax hugs him back.

JD takes Miranda aside. They stand face to face. Chance gets  
what is going on. He turns to stop it.

CHANCE  
Oh, hell no.

Roxy grabs Chance by the arm.

ROXY

Let them be.

JD looks at the ground.

JD

So you were right, about everything  
and I'm sorry.

MIRANDA

You walked over here to tell me  
that?

JD

No, I walked over to ask if you'd  
like to go out sometime but figured  
I'd up my chances if I apologized  
first.

MIRANDA

Go out, like track through town in  
a storm with government agents hot  
on our trail? Or like go to a  
movie.

JD

I was thinking maybe Winter Formal.

MIRANDA

As long as I don't have to wear a  
dress.

JD

Deal.

They both stand there silent.

JD (CONT'D)

Cool.

JD walks back over to his dad's patrol car. Miranda fiddles  
with her all cap, then pulls it off and runs after JD. She  
grabs him, leans in and kisses him. He kisses her back.

MIRANDA

Wow.

JD

Yeah, wow.

MIRANDA

I've wanted to do that for a long  
time.

JD

Me too. But I was afraid you'd punch me.

MIRANDA

I would have.

JD

Then what changed your mind?

MIRANDA

I decided that I didn't want to wait for sometime to come. I wanted that sometime you talked about a second ago to be now.

JD puts the cap back on her head and takes her hand.

FADE OUT.