

# X-MEN: DAYS OF FUTURE PAST

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Story by

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"As new species are formed through natural evolution, others will become rarer and rarer, and finally extinct. The forms which stand in closest competition with those undergoing modification and improvement will naturally suffer most."

-Charles Darwin, "Origin of the Species"

FADE IN:

1

EXT. MOSCOW - FUTURE - DAY

1

\*

We soar over the skyline. Buildings have been destroyed. Windows shattered. Streets deserted. We land on-2

EXT. RED SQUARE - FUTURE - DAY

2

MILITARY TRUCKS roll into the middle of the square. Empty, ghostly. Pigeons flap, the only signs of life.

SUPER: The not too distant future...

SOLDIERS climb out of the trucks. They have insignias on their uniforms, an icon that will become familiar.

They open the back doors of a truck. We PUSH INTO THE BACK.

Dark, quiet. Shadows shift, and we hear--

\*

A MECHANICAL HUM coming to life. As it rises, we CUT TO-3

EXT. KREMLIN PALACE - FUTURE - DAY

3

This sprawling site was once the center of a superpower. Now

it is abandoned. We push toward it, and-DROP DOWN DOWN DOWN A HUNDRED FEET UNDERGROUND TO-4

INT. KREMLIN PALACE - UNDERGROUND HALL - FUTURE - DAY

4

Two young REFUGEES stand guard. One of them, JAMES "WARPATH" PROUDSTAR, cocks his head. His ears perk up, he has SUPER HEARING. He hears the distant sound of the HUM.

\*  
\*

He turns to a young woman named BLINK.

WARPATH

They're here.

Blink grabs him and WHHM! They DISAPPEAR, TELEPORTING INTO-5

INT. UNDERGROUND BUNKER - FUTURE - DAY

5

A vast BOMB SHELTER under the Kremlin. Shelves are full of food, the floor full of bunks, all inhabited by--

\*

A BAND OF MUTANT REFUGEES. By the piles of empty cans, it's clear they've been here for a while.

\*

WHHM! Blink and Warpath APPEAR in the middle of the room.

2.

5

BLINK

They found us.

5

As the mutants snap into defensive positions, we see a familiar face in the crowd:

KITTY PRYDE. She looks toward a large mutant with an "M" brand over his eye. This is BISHOP. He moves toward her, starts leading her deeper into the bunker, as--

\*

The rest of the mutants look up to see: the ceiling TREMBLES. Then CRACKS, spiderwebs getting wider and wider, and--

\*

A LARGE BLACK DRILL comes through the ceiling. We hear the MECHANICAL HUM getting louder, as the drill TRANSFORMS into A MASSIVE HAND.

\*

The arm and body follow, dropping through the ceiling, landing in the center of the room, revealing--

\*

A TWELVE FOOT TALL CREATURE. Black scales. Yellow eyes. It looks like a biomechanical version of MYSTIQUE. This is-THE SENTINEL OF THE FUTURE. The largest mutant soldier steps up, his skin turns to STEEL. This is PETER "COLOSSUS" RASPUTIN. He tries to fight the Sentinel, but--

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The Sentinel TRANSFORMS, its long arms turn into STEEL like Colossus, grabbing him, HAMMERING him with a massive steel fist. As Colossus falls--

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\*

Two more Sentinels drop into the room.

\*

The MUTANTS OPEN FIRE with various powers, but--

\*

THE SENTINELS MOVE AND MORPH LIKE MYSTIQUE, TWISTING IN THE AIR, DODGING EVERY SHOT, FLYING OVERHEAD, CHASING AFTER-KITTY AND BISHOP, who work their way through the action, racing toward a HUGE VAULT DOOR. Kitty looks back to see--

\*

THE SENTINELS DECIMATING THE MUTANTS.

\*

JUBILEE fires SPARKS at a Sentinel, but it absorbs her energy, and FIRES BACK, killing her.

\*

BLINK teleports around one of the Sentinels, trying to grab it, but WHAM! She FREEZES, eyes wide. She looks down, sees: The Sentinel's ARM has transformed into a long BLADE, IMPALING her stomach. Blink FLICKERS, then drops, dead.

3.  
PROUDSTAR goes down. Others drop. The Sentinels take out three at a time, charging toward-

Kitty and Bishop. They reach the vault door where--

\*

\*

5

BOBBY "ICEMAN" DRAKE stands guard. As Kitty passes Bobby, their eyes meet for a moment, a bond between them, and-WHHM. Kitty grabs Bishop, PHASING THROUGH THE DOOR.

Bobby fires BLASTS OF ICE back at the Sentinels, who plow through the last line of mutants. Bobby keeps firing, but-The Sentinels HEAT UP, MELTING the ice, swarming Bobby, KILLING him. He drops with a thud, a pool of water and blood around him, and just like that--

\*

\*

\*

The room is silent. The floor littered with bodies.

A mutant massacre.

The Sentinels face the huge vault door. They HEAT UP, their bodies GLOWING. One of them puts a hand to the door, MELTING THE STEEL, creating a hole the size of its head.

The Sentinel pushes its head through the opening, then SQUEEZES ITS WHOLE BODY THROUGH THE HOLE, slithering into-6

INT. UNDERGROUND BUNKER - VAULT ROOM - FUTURE - DAY

6

The Sentinel enters the vault to see--

\*

BISHOP laying on a bed. KITTY sits beside him, her hands on his temples. He looks like he's in some kind of trance.

KITTY

Too late, guys.

THE SENTINEL FLIES AT KITTY AND BISHOP, BUT RIGHT AS IT HITS-- \* WHHHHHM.

THEY DISAPPEAR. Kitty, Bishop, the Sentinel. All of them are suddenly GONE. We PULL BACK through the door into-7

INT. UNDERGROUND BUNKER - MAIN ROOM

7

THE MAIN ROOM where the mutants were slaughtered.

Only now, the bodies are gone. The beds are made. The canned food is back on shelves. As if they were never here.

\*

4.

Off this strange sight, we--

\*

FADE OUT.

X-MEN: DAYS OF FUTURE PAST

\*

7

The black screen shimmers, becoming the blue waters of--

7

8

EXT. NEW YORK CITY - FUTURE - DAWN

8

\*

A sun rises over the river. Buildings are blown out, a couple bridges collapsed. We see a sign that reads:  
RESTRICTED AREA, NO MUTANTS.

9

EXT. LONDON - FUTURE - DAY

9

The streets are empty here too. In the distance, we see Big Ben, the hands frozen, the face cracked.  
Military trucks (like the ones in Moscow) patrol the streets.  
And we continue around a war-torn world:

10

EXT. PARIS - FUTURE - DUSK

10

\*

The city is flooded. We glimpse more SIGNS in French, WARNINGS AGAINST MUTANTS. A chunk of the Eiffel Tower is gone. High atop the tower: a few SENTINELS are perched.

11

EXT. GREAT WALL OF CHINA - FUTURE - NIGHT

11

The Great Wall is damaged, defaced, like the rest of the world. SENTINELS stand guard. They don't notice something high overhead, a little dot in the sky.

\*

We MOVE CLOSER to the reveal: it is a DARK STEALTH JET.

\*

The new X-JET.

\*

INT. X-JET - FUTURE - NIGHT

\*

Hologram-displays flicker in the cockpit. We see a familiar face flying the plane:

\*

\*

ORORO "STORM" MUNROE. We PUSH into the back of the chair beside her--

\*

\*

A device is built into the chair that wraps around a BALD HEAD. We get a glimpse of his reflection in the cockpit:

\*

\*

PROFESSOR CHARLES XAVIER. We see a couple more reflections behind him, two silhouettes looming in the back of the plane.

\*

\*

5.  
XAVIER  
Take us down, Storm. I think we've found them...

12

EXT. MONGOLIAN MOUNTAINS - FUTURE - NIGHT

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The highest peak is wreathed in clouds. The X-Jet lands. The door slowly opens. Storm steps down. She looks out, her eyes go white, and the CLOUDS CLEAR, revealing they are in--

\*  
\*

AN ANCIENT MONASTERY built into the side of the mountain.

\*

Behind her, a WHEELCHAIR hovers down. Xavier joins her. Then the last two members of the crew:

\*  
\*

ERIK "MAGNETO" LENSHER. And LOGAN, aka WOLVERINE.

\*

The four of them stand side by side, looking up at this ancient fortress. They take a few steps forward, but--

\*

Xavier slows, tense.  
12

XAVIER  
We're surrounded.

12

And now we see: MUTANTS HIDING behind walls and columns. The faces are familiar from the opening action. Alive again.

MAGNETO

Let's see if there's any metal in the group...

Magneto raises a hand, and...ALL OF THE METAL starts to SHAKE on the mutants, RATTLING, revealing them.

WHHM! BLINK appears right behind Magneto with a sharp stick pressed firmly to his neck. SNNKT! Logan snaps out a CLAW.

XAVIER

I think enough mutant blood has been spilled already.

\*  
\*  
\*

BISHOP (O.S.)

We'll be the judge of that.

BISHOP steps out. The rest of the mutants emerge around him.

BLINK

You could've led the Sentinels here in that thing.

She motions toward the X-Jet.

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\*  
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\*

6.  
XAVIER  
The jet is made with a stealth  
technology, impossible to detect.

\*  
\*  
\*

PROUDSTAR  
Not impossible.

\*  
\*

He detected them. Bishop steps closer.

\*

BISHOP  
I know who you are. I've heard  
about you. The "X-Men."

\*  
\*  
\*

He gives a little chuckle, looks to Xavier and Magneto.

\*

BISHOP (CONT'D)  
From what I heard, you two weren't  
exactly on the same side.

\*

LOGAN  
We're all on the same side now.

\*

He retracts his claw. And they hear a familiar voice:

\*

BOBBY  
Professor. Storm.



\*  
\*

They turn, see BOBBY approaching.

\*

STORM

\*  
\*

KITTY is with him. Xavier slows, focuses on her.

\*

XAVIER

\*  
\*

Bobby.

Kitty...

He reads her mind, realizing--

\*

XAVIER (CONT'D)

(softly)

It's true.

13

EXT. MONASTERY - COLONNADE - FUTURE - NIGHT

The group now sits together. Some eating, Blink sharpening her stick. But all of them listening.

KITTY

Whenever the Sentinels attack, I  
send Bishop back a week--

\*  
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7.

BISHOP

I warn them. Blink spots the next site, and we pack up and go before the Sentinels ever get close.

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\*

Xavier, Magneto, Logan, and Storm look impressed.

\*

LOGAN

You're dragging people through more than walls, huh kid?

\*  
\*  
\*

Kitty shakes her head.

\*

KITTY

Not them physically. Just their mind.

\*  
\*  
\*

She looks at Charles, who understands--

13

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XAVIER

She projects the subatomic part of the brain -- the impulses -- the thing we call consciousness -- into the person's younger self.

\*  
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\*

MAGNETO

Ah, to be young again.  
(a smile)

This just might work, Charles.

\*  
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\*  
\*

KITTY

What might work? What's he talking about, Professor...?

Xavier looks at Kitty, takes a breath.

XAVIER

The Sentinel Program was created by Dr. Bolivar Trask.

BISHOP

Everyone knows who started the Sentinels.

XAVIER

But not everyone knows how it started. In 1973, at the Paris Peace Accords, a meeting between Trask and his associates was infiltrated by a mutant...a mutant with the ability to transform herself into anything...

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8.

KITTY

Mystique...

Xavier nods.

XAVIER

She was captured that day. Taken to a lab where they used her DNA to develop the mutating transforming weapons that have killed so many of our kind.

Kitty looks at Xavier, confused.

KITTY

What do you want me to do about it?

\*

XAVIER

We want you to send someone back to that day in 1973, so we can stop her, keep her out of their hands, keep the Sentinels from ever being born.

\*

MAGNETO

And end this war before it ever begins.

Kitty looks at Magneto, Xavier.

14

KITTY

I can send someone back a week, for a few hours. You're talking about decades for days.

STORM

It's the same basic principle-KITTY

No, it's not. Going through time is like going through a black hole, the mind can only stretch so far before it snaps. That kind of break would rip your brain apart, you'd be dead inside of seconds.

The words hang there.

KITTY (CONT'D)

I'm sorry, I wish I could help, but you're asking the impossible.

Nobody could survive that trip.

14

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9.

Xavier doesn't have a response. Magneto and Storm look devastated, the reality hitting them, but...

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LOGAN

What if someone's mind had a way of snapping back...?

They all turn to Logan.

LOGAN (CONT'D)

What if someone could heal as fast  
as they get rip apart...?

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Kitty considers. Bishop steps up.

BISHOP

It's a risk.

\*

LOGAN

Yeah, I'm getting that.

\*

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BISHOP

Not just for you. For all of us.

You mess with time and space like  
that, start opening holes, you  
don't know what's gonna come  
through. And you'll be changing  
over fifty years of history. Some  
of us could be killed, some of us  
could never be born...

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\*

He steps closer to Logan, his eyes intense.

14

BISHOP (CONT'D)

And for the traveler, there's  
another burden. You'll be the only  
one who remembers this world, this  
war, you'll carry that with you.  
And that's all you'll remember.  
Whatever becomes of history, you'll  
wake up and it'll be like half your  
life is just...blank. Gone.

14

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They all look at Logan. The weight of that. He shrugs.

LOGAN

Well...wouldn't be the first time.

Kitty looks around the room.

KITTY

We need to vote.

Xavier reads everyone's minds with a glance.

\*

\*

10.

XAVIER

You just did. They're in.

\*

As Kitty looks back at Logan, we CUT TO-15

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY

15

\*

An ancient sanctuary. Kitty leads them into the room.

LOGAN

So how does this work exactly?

KITTY

You'll go into a restive state  
while your consciousness transfers  
back to your body in 1973.

LOGAN

Won't be much of an adjustment.

KITTY

As long as you're back there, the  
connection stays open, and history  
stays open with it-Meaning?

15

LOGAN

KITTY

Past and present will continue to  
co-exist. But once you wake,  
whatever you've done to the past  
will take hold and become history.

15

Xavier notices Magneto hanging back, stepping out of the  
room. Xavier goes after him.

\*

\*

EXT. MONASTERY - FUTURE - DAWN

\*

Magneto stands alone, looks out at the rising sun. Xavier approaches.

\*

\*

MAGNETO

This war brought us back together.  
Xavier slows, softens.

\*

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XAVIER

I'd like to think we'd have come to  
our senses without it.

\*

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MAGNETO

I've been many things, Charles, but  
"sensible" is not one of them.

\*

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11.

Xavier moves closer to Magneto.

\*

XAVIER

We've had our differences. But our  
friendship always won out. It will  
again. No matter what history may  
bring.

\*

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\*

Magneto looks over at his oldest friend, always the source of  
his hope, comfort. He smiles softly.

\*

\*

MAGNETO

I guess we'll find out...

\*

\*

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY

\*

Xavier and Magneto return, as Logan lays on a stone slab in the middle of the room. Kitty is preparing herself.

\*

\*

LOGAN

How long will I have back there?

\*

\*

KITTY

I've never sent anyone back this far, I'll hold on long as I can-BISHOP  
Or until the Sentinels find us.

\*

Logan looks at them.

\*

LOGAN

Great. Any good news?

A beat.

15

\*

None.

BISHOP

Your mutton chops will be back in style.

15

Logan glares at him.

KITTY

Okay Logan, clear your thoughts.

Everyone else, back away. I need him calm, focused.

They all step away. Magneto and Xavier watch from the corner.



MAGNETO

You really think this will work...?

Xavier motions to Logan.

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\*

12.

XAVIER

I have faith in him.

MAGNETO

It's not him I'm worried about.

It's us. We were young, foolish. We

didn't know any better...

Xavier nods, but...

XAVIER

We will now.

They look over at Logan. Kitty puts her hands on his temples.

KITTY

This might sting a little...

Kitty's power swirls around Logan, gripping him, and-LOGAN'S BODY GOES RIGID, HE GIVES A DEAFENING SCREAM AND-WHHHHHHM.

15

His screams go silent. His eyes slowly open. He is laying in-15

16

INT. NEW YORK HOTEL ROOM - PAST - MORNING

16

Logan is now staring at a dirty ceiling. He winces, as if waking from a nightmare. He looks down at his body, wearing different clothes. A tank top, little else. And he sees:

There is a WOMAN in bed with him. A beautiful if slightly trashy blonde. An old classic ROCK SONG plays on the radio.

Logan rises from the bed. He stumbles to the dresser, grabs a bottle of booze, knocks back a swig. He finds his way to the window, opens the curtain, winces in sunlight, and sees--

\*  
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\*

NEW YORK CITY. Cars, clothes, signs from...1973.

\*

LOGAN

It worked. Holy shit it-BANG! A door crashes open. Logan spins to see-Three MAFIA HOODS barge into the room, waking the girl in bed. They look at her.  
HOOD #1  
Put some clothes on.  
They have GUNS in hand.

\*  
\*

13.  
LOGAN  
Look, I don't know what's going on here, but-HOOD #1  
What's going on is you slept with the boss's daughter when you were supposed to be her bodyguard.  
Logan shakes his head.  
LOGAN  
I didn't sleep with her.  
No?

HOOD #2

LOGAN  
No. I mean yes I slept with her, but that wasn't me, that was the old me, I just got here ten seconds ago.  
HOOD #1  
Really? Then what happened to your pants?  
16

Logan looks down, indeed he is not wearing pants. He considers. No easy explanation.

LOGAN  
Would you believe me if I told you I was sent here from the future...?  
The hoods darken, the answer is no.

HOOD #1  
(to girl)  
Get out of here, sweetheart. We're gonna take care of this comedian.  
Logan shakes his head.

LOGAN  
No you're not. You're going to give me the keys to your car and some money for gas, or you're going to wake up in the hospital. Trust me, I know how this plays out.

HOOD #1  
Because you're from the future?

14.

LOGAN

No. Because of this.

SNIKT SNIKT! His CLAWS come out, but-THEY ARE BONE CLAWS. He looks at them for a second, a little

surprised. But not as surprised as the thugs.

HOOD #3

What the hell-Terrified, the men OPEN FIRE. The girl SCREAMS, scrambling out of the room. A couple shots HIT Logan, but barely slow

him, his wounds HEALING as their eyes go wide and-Logan KNOCKS the thugs back, keeps coming, finishing them

off. As the last one falls, FIRING--

\*

\*

Logan DODGES the shot and SLICES the guy's pocket, so his KEYS come flying out, and Logan catches them in the air.

17

18

He has the keys dangling around a claw. His claws slowly RETRACT, the keys slide into his hand, and he looks at them:

\*

A furry RABBIT'S FOOT at the end.

\*

EXT. NEW YORK STREET - PAST - DAY

\*

Logan emerges, wearing a thug's leather jacket. He looks around the street, sees--

\*

\*

People dressed in period clothes. A phone booth. The tips of the Twin Tower in the distance. And he sees--

\*

\*

A big CADILLAC parked across the street, dice dangling from the mirror, the license plate reads: "LUCKY." Logan shakes his head, knows this is his ride.

\*

\*

\*

EXT/INT. CADILLAC - PAST - DAY

\*

Logan gets in the car. He slides the keys into the ignition, the engine growls. As he pulls away, the RADIO plays--

\*

\*

RADIO VOICE (V.O.)

...the 18th MP Brigade is departing from Saigon, marking the last American troops to leave Vietnam, effectively ending the war...

EXT. US CAPITOL BUILDING - PAST - DAY

American flags flap outside Congress.

17

18

15.

RADIO VOICE (V.O.)

...the Peace Treaty will be signed in Paris in two days...

19

INT. CAPITOL BUILDING - PAST - DAY

\*

19

A sign reads: CLOSED SESSION. Inside the hall, a CONGRESSIONAL PANEL faces one man at a table: DR. BOLIVAR TRASK, sharp eyes, hard gaze, a man ahead of his time. SENATOR

...in light of the times, we are reviewing all defense expenditures, every black book's getting opened, and frankly we don't see a need for your program, Dr. Trask.

SENATOR 2

As far as we can tell, these "mutants" you describe, if they are living among us, are living peacefully. For now.

TRASK

SENATOR

We haven't had an incident in over

ten years. We're talking about a tenth of a tenth of a tenth of the population-TRASK

That could rise up at any time against the rest of us. But don't take my word for it. Take theirs.

He pulls out a thick report.

TRASK (CONT'D)

This was acquired by our friends at the CIA. It's a dissertation written by a mutant at Oxford University. Allow me to read you a couple lines about the last time we experienced a leap in evolution...

19

As he opens the report, we see the author on the title page:

19

CHARLES XAVIER. Trask reads-TRASK (CONT'D)

"To Homo Neanderthalensis, his mutant cousin Homo Sapiens was an aberration.

(MORE)

\*

\*

16.

TRASK (CONT'D)

Peaceful cohabitation, if ever it existed, was short-lived, followed by the immediate extinction of their less evolved kin."

He shuts the report.

TRASK (CONT'D)

We are the Neanderthals now.

SENATOR

Speak for yourself, Dr. Trask.

The Senators laugh. Trask looks at them, a beat.

\*

TRASK

You know, when I was growing up, I wasn't as strong as the other kids.

They could run faster, throw a ball further. They thought they would always be superior. They had the sunny confidence, the arrogance, that comes from ignorance.

He eyes the Senators, who start to sober.

\*

TRASK (CONT'D)

I suspect you had some of the same  
when you sent our soldiers into  
Vietnam without the weapons they  
needed to win the war. You underestimated your enemy. If you do  
that with this enemy...

(motions to the file)

...it won't be some border skirmish  
halfway around the world. This  
time, the war will be for our  
cities, our streets, our homes. And  
by the time you see the "need" for  
my program, it will be too late,  
gentlemen, and you will have lost  
two wars in one lifetime.

19

The Senators look around, nobody laughing now. As Trask  
commands the room, we CUT TO--

19

20

EXT. SAIGON - US ARMY BASE - PAST - DAY

20

\*

\*

Rain pounds down. AMERICAN SOLDIERS are being transferred  
home. They look weary, defeated, loading onto planes.

In the sea of soldiers, we find: A YOUNG PRIVATE. He moves  
toward a HIGH-SECURITY BUILDING. He flashes credentials to  
the MPS at the door, and enters--

\*

\*

17.

21

INT. HIGH SECURITY BUILDING - PAST - DAY

21

The Private moves down a hall to a DOOR where a HEAVILY ARMED  
GUARD stands. The word "QUARANTINE" on the door.

\*

\*

GUARD

You the one come to collect these  
freaks?

The Private nods.  
GUARD (CONT'D)  
Good, just having them here gives  
me the heebie-jeebies.  
The Private pushes through the door into-22

INT. HIGH SECURITY BUILDING - MAIN AREA - PAST - DAY

22

A dark lab where a handful of MUTANT SOLDIERS are being held.  
One of them has green skin like a TOAD.

\*

ARMY DOCTORS run tests, wearing surgical masks. The Private  
looks around, his eyes wide, seeing--

\*

Work stations with medical reports, vials of blood. He passes  
a DOCTOR, his voice low--

\*

\*

PRIVATE  
What is all this?

\*

\*

DOCTOR  
Lab reports. Blood tests.

\*

\*

The Private looks at the intricate reports.

\*

PRIVATE  
Where's it all going?

\*

\*

DOCTOR  
Same place they are.

\*

\*

He motions to the mutants. The Private sees a FILE with an

\*

insignia on it, the same insignia for the guns in the future-- \*

PRIVATE

(reading)

Trask Industries. What's that...?

\*

\*

\*

The Doctor looks at him, sensing something off about this guy, as--

\*

\*

The doors swing open. Four SOLDIERS enter, they have that same INSIGNIA on their sleeves. They work for Trask.

\*

\*

18.

The leader is a sharp faced CAPTAIN named BILL. He nods to the doctors, who file out. Then he turns to the mutants.

\*

\*

BILL

Let's go, on your feet, we're taking you out of here.

\*

\*

\*

The mutant soldiers look happy, relieved. We see a familiar face among them: ALEX "HAVOC" SUMMERS. He steps up.

ALEX

We're shipping home?

\*

\*

BILL

You're being transferred to another base. A secure facility where we can run a few more tests.

\*

\*

\*

\*



Alex and the other mutants darken, disappointed.

\*

PRIVATE

No, actually, they're going home.

\*

\*

Bill and his men turn to the YOUNG PRIVATE.

\*

BILL

I'm sorry, Private, did you say something?

\*

\*

\*

PRIVATE

I said they're not going to another lab. They're going home, sir.

\*

\*

\*

Real tension in the air now.

\*

BILL

Is that right? On whose order...?

22

\*

\*

The Private steps toward Bill.

On yours.

\*

\*

22

PRIVATE

\*

\*

With that, the Private TRANSFORMS INTO BILL. There's only one person in the world with this power:

\*

RAVEN.

\*

Everyone stands shocked for a moment. Then Bill reaches for his gun, but she LEAPS AT HIM.

\*

They spin, struggle. The other soldiers raise guns, but-They don't know which Captain is real.

19.

Raven uses his body for a SHIELD as she ATTACKS the troops, a blinding whirl of motion, a hardened assassin.

\*

She finally KNOCKS DOWN Bill with the butt of his own gun. He stirs, reaches for another weapon, but--

\*

\*

Raven transforms and KNOCKS HIM OUT with a BLUE FOOT to the face. She stands over him, completely blue now.

\*

\*

Raven.

ALEX

RAVEN

That's not my name.

(to mutants)

Let's go, move out. Security will be here in seconds.

She passes a work station, grabs a file.

\*

\*

\*

ALEX

I thought you were working with Erik.

\*

RAVEN

Erik's gone, they got him. I'm on my own.

(to the mutants)

I said LET'S MOVE.

\*  
\*  
\*

As they move toward a back door, Bill stirs, semi-conscious. He pulls his weapon, a prototype from TRASK INDUSTRIES.

\*  
\*

He aims it at the departing troops. Alex is last in line. Alex slows as he hears the weapon WHIR to life. Alex turns, starts to generate his FORCE-BLAST, but--

\*  
\*  
\*

WHHHM. Bill FIRES first, the gun shoots a TASER-LIKE CHARGE that shorts out Alex's power. Alex drops, his body spasming.

\*  
\*

Bill starts to power up to fire again, as--

\*

The far doors swing open, MPs charging in. Alex has just enough power to look at Raven and say:

\*  
\*

Go.

ALEX

\*  
\*

Raven has no choice. She leaves him, lunging out the door with the rest of the mutants, as--

\*  
\*

MPs swarm Alex in the room, grabbing him.

\*

20.  
24

EXT. MILITARY BASE TARMAC - DAY

24

An MP (Raven) leads the troops across the tarmac. Behind them, MPs are searching the base, locking it down.

\*

\*

\*

MP/RAVEN

Keep moving, head down, keep walking.

\*

\*

\*

She leads them toward a TRANSPORT CHOPPER which is starting to seal up. They pass a COLONEL, keep going and--

\*

RAVEN TURNS INTO THE COLONEL, calling out to the chopper--

\*

COLONEL

Hold that door!

The doors stay open. Soldiers salute the Colonel.

COLONEL (CONT'D)

Wouldn't want to leave these poor boys in this godforsaken country.

They load the mutants into the chopper.

\*

TOAD

You're not coming with us?

He looks at the Colonel.

24

25

COLONEL

My war's not over.

24

The Colonel walks away. As the chopper shuts behind him, we see his face TRANSFORM into--

\*

RAVEN. An Army Nurse. For the first time, we see her human face, the rain falling on her.

\*

\*

As she keeps moving, she looks down at the scrap of paper from the lab, the insignia and address for:

\*

TRASK INDUSTRIES.

\*

She disappears into the rain, one step closer to her destiny, and we CUT TO--

\*

\*

EXT. XAVIER MANSION - 1973 - PAST - DAY

25

The familiar mansion. A car comes up the driveway, Logan at the wheel. He looks out, notices the garden is dead, weeds growing. A sign reads: PRIVATE PROPERTY, KEEP OUT.

21.

And we see a faint outline where another sign once stood. The sign for Xavier's school. Now gone.

Logan pulls up to the front of the house. He gets out, looks around. Silent. Empty. He walks up to-The front door. He rings the bell. He hears it chime off-key, like it hasn't been rung in years.

He goes to a window, thick with dust. He wipes it clear to get a look inside: minimal furniture, no signs of life. His eyes narrow, sniffing the air, and-VOICE (O.S.)

Can I help you?

\*

Logan turns to see: YOUNG HANK MCCOY in the doorway.

LOGAN

Yeah, what happened to the school?

HANK

The school has been shut for years.

Were you a parent?

Logan just looks at him.

LOGAN

No. Who are you?

26

HANK

I'm Hank, Hank McCoy. I look after the house now.

LOGAN

You're...Beast? Guess you're a late bloomer.

Hank tenses. He hasn't heard that name in years.

HANK

I don't know what you're talking about, but I'm going to have to ask you to leave.

He starts to close the door, but Logan STOPS it. They hold the door from opposite sides, muscles tense.

LOGAN

Pretty strong for a scrawny little kid. You sure there's not a little Beast in there...?

We see something FLICKER in Hank's eyes as he strains.

\*

\*

26

22.

HANK

Please...just....go....

Hank's grip tightens, his hand looks like it might be SHIFTING slightly, skin rippling.

LOGAN

Not till I see the Professor.

HANK

There's no...Professor...here.

LOGAN

We'll see about that.

WHHHM. Logan pushes the door open and blows past Hank into-27

INT. XAVIER MANSION - FRONT HALL - PAST - DAY

27

Logan gets a few steps into the house but-A hand grabs him from behind. Not a hand. A BLUE PAW.

HANK

I told you to LEAVE!

On the last word, Hank GROWLS. Logan turns and sees-Hank transforming into the big, blue, furry BEAST.

27

LOGAN

There he is.

27

Hank LEAPS at Logan. Logan ducks it, and HURLS Hank into a wall. Logan heads up the stairs, but-Hank gives chase. He CLIMBS quickly up the banister, faster, more agile now. He LEAPS at Logan, SLAMMING into him. They collide, crashing through the hall, two powerful animals locked in a brawl until-WHAM! Hank KNOCKS Logan back through the banister to-THE FRONT HALL. They hit the ground hard, Hank on top of Logan. Hank reels back his paw for a final blow and-CHARLES (O.S.)  
HANK?! What's going on?  
Hank lowers his fist. Logan looks up to see-A shadow at the top of the stairs. Logan realizes it is:

23.

LOGAN

Professor...?

It is CHARLES XAVIER. But he doesn't look anything like the man we knew. His hair is longer, eyes wilder, no shoes.

\*

CHARLES

Nobody calls me that.

Logan stares at him, processing-Charles...

\*

LOGAN

\*

HANK

You know this guy?

\*

\*

Charles looks down at him with dim recognition.  
We met.

CHARLES

\*

LOGAN

Long time ago. I was...a different man then.

\*

CHARLES

Yeah well, so was I.

And Charles starts to WALK DOWN THE STAIRS. Logan is stunned.

LOGAN

I thought Erik...put you in the chair...

\*  
\*

Charles tenses, keeps coming.

\*

LOGAN (CONT'D)

...but you can walk.

27

CHARLES

You are perceptive. Which makes it all the more puzzling that you failed to see the sign on your way in: this is private property. So I'm going to tell you what you told me when we first met...

(eyes level)

Fuck off, mate.

LOGAN

I'm afraid I can't do that. I was sent here for you.

\*  
\*

27

\*

24.

CHARLES

Well tell whoever sent you that I'm not interested.

LOGAN

That's gonna be a little tricky, seeing as the person that sent me was you... About fifty years from now.

\*

Charles looks at Logan. So does Hank.

CHARLES

I sent you here...from the future.

HANK

He's crazy.

\*

Logan steps toward Charles.

\*

LOGAN



You don't believe me? Take a look.  
See for yourself.  
(motions to his mind)  
In about fifty years, the humans  
create a weapon that wipes us out.  
Mutants, humans, anything that gets  
in its way. Whole cities will be  
destroyed. Everything you fought  
for, everything you will fight  
for...is gone.

\*  
\*  
\*  
\*  
\*  
\*

Charles sees dim flickers of what Logan describes: cities  
burning, rows of graves. Charles steps back, reeling.

\*  
\*

CHARLES  
He's not crazy, Hank.  
(darker, broken)  
I was the crazy one...for thinking  
I could change them.

\*  
\*  
\*  
\*

He starts to walk away, defeated.  
27

LOGAN  
Raven's the first casualty.  
The name slows Charles.  
LOGAN (CONT'D)  
The whole war starts with her. They  
take her, torture her, turn her  
into their weapon.  
Logan steps closer.

\*

27

25.  
LOGAN (CONT'D)  
You raised her here in this house,  
right? Took care of her when she  
was a kid? She needs you to take

care of her now.

\*

Charles stands conflicted.

HANK

You know where she is?

They turn to Hank, changing back to human form.

\*

LOGAN

I know where she'll be.

\*

\*

Hank looks at Charles, he wants to go.

\*

LOGAN (CONT'D)

She needs your help, Professor.

\*

\*

But Charles hardens.

CHARLES

I told you, I'm not a Professor.

And I tried helping her. It didn't  
work. For any of us...

(with finality)

I'm done fighting other people's  
wars.

\*

He starts to walk away. Logan watches him go.

\*

\*

LOGAN

That's it? You're just gonna walk  
away from this?

\*

\*

\*

CHARLES

Like I said, you are perceptive.

\*

Logan watches him go, a shell of his former self.

28

EXT. XAVIER MANSION - PAST - DAY

Logan heads out, Hank trails him.

LOGAN

You were right, there's no

Professor in there. What the hell  
happened to him?

Hank looks back at the house.

\*

28

\*

\*

\*

\*

\*

26.

HANK

I don't know...

29

INT. XAVIER MANSION - OFFICE - DAY

\*

\*

29

\*

Charles sits at his desk, thinking, conflicted.

HANK (V.O.)

When we first moved back to the  
house, he was fine. We started the  
school, we had fifty, sixty  
students...

\*

\*

\*

\*

\*

Charles opens a drawer.

HANK (V.O.)

But after a while, he changed. I  
don't know if it was losing his  
legs, or losing Raven. But it was  
like he lost...hope.

\*

Charles takes a needle from the drawer.

HANK (V.O.)

I designed a serum to treat the  
cells around his spine, derived  
from the same formula that helps me  
control my mutation.

Charles injects the serum into his veins.

HANK (V.O.)

He takes it every day, and every  
day I think maybe he'll wake up and  
be himself again...

Charles puts the serum back in the drawer.

HANK (V.O.)

But that day never comes.

Charles slows when he sees a photo in the drawer, peeking out  
from other photos and documents. He pulls it out:

An old picture of himself with RAVEN. The two of them so  
young, so full of hope. He hears a faint echo:

29

YOUNG CHARLES (V.O.)

...you're hungry and alone. You  
don't have to steal, you never have  
to steal again, that's a promise.

29

We see a flicker of emotion in his eyes, something fighting  
toward the surface, as we CUT TO--

\*

\*

\*

27.

30

EXT. XAVIER MANSION - PAST - DAY

30

Logan heads for his car. Hank watches him go, he wants to  
follow. A hard beat. And...

\*

\*

CHARLES (O.S.)

She won't listen to me.

They turn, see CHARLES emerging from the house.

CHARLES (CONT'D)

Even if I go with you, even if we  
find her, I can't convince her to

stop any more than I could convince  
her to stay.

LOGAN

You won't have to convince her.

Magneto will.

Hank and Charles share a glance.

\*

HANK

It won't be easy to get to him.

LOGAN

Why not? Where is he?

CHARLES

Where he belongs.

31

INT. UNDERGROUND HALL - PAST - DAY

\*

31

BUZZZZZ. A secure door buzzes open. We notice the door is  
made of white NASA-grade PLASTIC. A GUARD moves through the  
hall, carrying a plastic tray of food. He stops at-A METAL DETECTOR. Body CLEARED. He checks his T  
EETH at an XRAY MACHINE. No metal fillings. Another airlock hisses open.  
He moves through a CONCRETE MAZE OF HALLS, passing more  
GUARDS. Perhaps we notice none of them are wearing METAL. No  
buttons, no zippers, all plastic guns.

32

INT. UNDERGROUND PRISON - PAST - DAY

32

He makes it to the last door, which slides open revealing...

32

A single shadow. A MAN sits with his back to us.

32

ERIK LENSHER.

The Guard DROPS the tray of food onto the floor, spilling it.

\*

28.

Oops.

GUARD

The Guard starts to leave but-ERIK  
Tuna...swordfish....mackerel.

The Guard turns back, motions to the food-GUARD  
Think it's mostly beans and  
whatever slop they had left in the  
trash.  
ERIK  
Not me. You. You had fish for  
dinner last night...  
The Guard tenses, how did he know that...?  
ERIK (CONT'D)  
Trace amounts of iron in seawater,  
you might want to watch what you  
eat.  
The Guard's STOMACH shifts, rumbling, shivering unnaturally.  
Freaked out, he backs away and SLAMS the DOOR behind him.  
GUARD  
Goddamn freak of nature.  
34

EXT./INT. PENTAGON COURTYARD - PAST - DAY

34  
As he scrambles away, we pull UP THROUGH THE CONCRETE  
CEILING, and we hear a voice:  
HANK (V.O.)  
...it's a hundred feet deep, with  
only one access point...  
We PULL ALL THE WAY UP through the GROUND, revealing the  
prison is under a GRASSY CLEARING.  
34

HANK (V.O.)  
...surrounded on all sides by the  
most heavily secured building in  
the world.

34  
And we see this is the INNER COURTYARD FOR THE PENTAGON. The  
image transitions into a MAP in--

\*  
\*

29.  
35

INT. XAVIER MANSION - XAVIER'S OFFICE - PAST - DAY

35  
Hank stands with Charles and Logan, looking at a map of the  
Pentagon.  
HANK  
The Pentagon was built in World War

It when there was a shortage on steel, so the foundation is pure concrete and sand, no metal, the perfect place to hold him.

\*

LOGAN

What's he in jail for, this time?

\*

CHARLES

He didn't tell you?

Logan shakes his head.

CHARLES (CONT'D)

You may have heard about a "magic bullet" that killed a President in 1963.

JFK...

LOGAN

CHARLES

What else would explain a bullet that curved in the air? Erik always had a way with guns.

Logan stands there, processing.

CHARLES (CONT'D)

You sure you want to break him out of there? We're talking about the most dangerous man in the world.

I've seen the damage he can do.

Logan looks at Charles, level.

LOGAN

So have I. But we don't have a choice. We need him to persuade Raven.

Logan turns back to the map.

LOGAN (CONT'D)

Now, how we getting in there? We gotta blast through a hundred feet of concrete.

\*

\*

\*

\*

\*

\*

\*

\*

We PUSH IN on Hank, a thought forming.

\*

HANK

I might know a guy.

\*

\*

Charles looks at him, with trepidation, as we CUT TO-67

36

EXT. XAVIER MANSION - TENNIS COURT - PAST - PRE-DAWN

\*

67

An old, ratty tennis court with sagging net, flat tennis balls. Suddenly, the balls start to shake, rolling away as the ground opens. And...

\*

\*

\*

A new X-JET RISES. Hank pilots the plane, soaring away from the house, as we hear a CROWD start to CHANT:

\*

\*

JUGGER-NAUT! JUGGER-NAUT!

\*

EXT. FOOTBALL FIELD - PAST - DAY

36

A high-school FOOTBALL GAME. A hulking RUNNING BACK takes the ball, lowers his HELMET and PLOWS through the defensive live, blasting his way to the end zone. The crowd goes wild.

\*

The player takes off his helmet to celebrate, and we see it is CAIN MARKO, aka JUGGERNAUT, 18 years old.

\*

In the stands, we find: Logan, Charles, and Hank.

\*



Not bad.

LOGAN

\*  
\*

HANK

He's holding back. When he was at the school, he took out the whole west wing without breaking a sweat.

\*  
\*  
\*  
\*

Charles shakes his head, remembering--

\*

CHARLES

Cain always had...disciplinary issues.

Perfect.

37

\*  
  
\*  
\*  
\*

LOGAN

EXT. FOOTBALL STADIUM - PAST - DAY

Cain emerges from the tunnel with his pads strung over his shoulder. He slows when he sees CHARLES, HANK, and LOGAN.

CAIN

What are you doing here? Thought you shut down the school.

\*  
\*  
37  
\*  
\*  
\*  
\*  
\*

31.

Logan steps forward.

\*

LOGAN

This isn't an academic visit. We  
need your help, Cain.

\*

\*

\*

Cain keeps his eyes on Charles.

\*

CAIN

Why would I help you? You threw us  
all back in the street when you  
were done with us.

\*

\*

\*

\*

Charles looks away. Hank defends him.

\*

HANK

We placed all the students in new  
schools.

\*

\*

\*

CAIN

Public school in Poughkeepsie.  
Yeah, thanks for that. You know  
what it's like to play this game  
with only one percent of your  
power? To have to hide all the  
time...?

(a beat, looks at Hank)

Yeah, I guess you do.

\*

\*

\*

\*

\*

\*

\*

\*

\*

Logan steps up.

\*

LOGAN

We're offering you a chance to use  
the other 99 percent, kid.

38

\*

\*

\*

Cain slowly looks at him, and we hear the BUZZ OF AN ENGINE--

\*

EXT/INT. X-JET - PAST - DAY

\*

38

Hank flies the jet. Logan sits in the back with Charles and  
Cain. Cain looks around, impressed by the plane.

38

\*

\*

CAIN

So this is where my tuition went.

\*

\*

HANK

Two minutes to target!

\*

\*

Cain looks out the window, a flicker of nerves.

CAIN

You sure we need to be this high?

38

\*

\*

\*

32.

CHARLES

You need velocity to generate your power. If you have enough momentum, there's nothing you can't penetrate.

\*

\*

Cain looks out the window, unsure.

\*

LOGAN

What's the fastest you've ever gone?

\*

\*

\*

CAIN

When I was a kid, I got in a car wreck. Smashed into a tree at seventy-five miles an hour, went straight through the windshield, took out an acre of forest.

\*

\*

\*

\*

\*

\*

CHARLES

You'll be going twice that speed when you hit the ground. You'll reach terminal velocity on impact.

\*

\*

\*

\*

CAIN

Great, that's comforting.

\*

\*

LOGAN

I'll be right behind you.

\*  
\*

Cain look at Logan.

\*

CAIN  
You got a parachute? Helmet?  
No.

\*  
\*

LOGAN

\*  
\*

HANK  
30 seconds to target!

\*

The side door opens. They look out, see the PENTAGON getting closer. Cain tightens his HELMET, crosses himself and-HE LEAPS OUT OF THE PLANE HEADFIRST.

\*

He YELLS at the top of his lungs, adrenaline coursing through his veins. He drops like a missile toward the center of-40

EXT. PENTAGON COURTYARD - PAST - DAY

40

He hits the ground head-first and SLAMS THROUGH THE EARTH--

33.  
SMASHING DOWN DOWN DOWN, CARVING A HOLE IN THE GROUND FOR A HUNDRED FEET AND THEN-41

INT. UNDERGROUND HALL - PAST - DAY

41

42

THUNK. He lands in a HALLWAY. He rises slowly, with dirt and debris all around him, the sun shining down from the hole above. He looks up, dazed, sees--

\*

LOGAN PLUMMETING THROUGH THE AIR. Logan drops fast, hurtling hundreds of feet, down through the hole to-43

INT. UNDERGROUND HALL - PAST - DAY

43

BOOOM. Logan lands with a deafening THUD, all of his BONES BREAKING ON IMPACT. But he slowly stands and...

\*

His body HEALS, FUSING, BONES SNAPPING back into place. With a pained grimace, he opens his eyes, looks at Cain.  
That hurt?

CAIN

LOGAN

You have no idea.

44

INT. UNDERGROUND PRISON - GUARD BOOTH - PAST - DAY

44

ALARMS BLARE. Guards check plastic surveillance screens, black and white footage, alarm quadrants flashing.

GUARD

We've got intruders in East Hall 6.

(a beat, confused)

No, wait, they're in West Hall

11...

(even more confused)

No, no, Hall 13....

Guards look at the screens. One of them realizes:

GUARD 2

They're not going through the halls. They're going through the walls.

And now they can HEAR and FEEL the BLASTS, like an earthquake. BOOM BOOM BOOM BOOM the sound echoes to-45

INT. ERIK'S CELL - PAST - DAY

Erik slowly turns, giving us our first good look at him: thick beard, his eyes steely as ever.

45

34.

He hears the blasts, the ground shaking, the glass walls shivering. Closer, louder. His eyes narrow as--

\*

BOOOOOOOM. The airlock door at the end of the hall EXPLODES  
OPEN. Cain keeps charging, head down, CRASHING INTO-ERIK'S CELL. The glass comes raining down. Cain skids to a  
stop at the far end of the cell. Erik turns to see another  
shadow surface from the dust and debris:  
LOGAN. Erik recognizes him.  
ERIK  
I know you.

45

\*

45

LOGAN  
Not as well I know you. Get up,  
we're leaving.

\*

\*

Erik stands, turns toward the entrance, but-LOGAN (CONT'D)  
Not that way.  
Cain gets a running start and CRASHES THROUGH THE FAR WALL.  
46

EXT/INT.

PENTAGON - PAST - DAY

46

People rush to the windows, staring out at the smoking HOLE  
in the middle of the courtyard. In the chaos, we see-CHARLES. He moves swiftly through the crisscross of  
bodies.  
With everyone's attention outside, he threads his way to-A secured ELEVATOR, where a SOLDIER stands  
guard. He sees  
Charles coming, a military bag strung over his shoulder.

\*

\*

CHARLES  
We're under siege. All armed  
personnel are being sent to the  
point of attack.

\*

\*

\*

\*

SOLDIER  
I'm not supposed to leave my post.

\*  
\*

Charles puts a hand to his head, reading the man's mind.

\*

CHARLES

The order came straight from  
General Barnes.

(reading more thoughts)

You needn't worry about getting in  
trouble like that night at the  
embassy.

\*  
\*  
\*  
\*  
\*  
\*  
\*

35.

SOLDIER

How do you know about that night?

\*  
\*

CHARLES

I read your files, soldier. Now get  
out there before you do have  
something to worry about.

\*  
\*  
\*  
\*

The soldier nods, moves past Charles. As soon as he clears,  
Charles steps to the elevator, and we CUT BACK TO-47

INT. UNDERGROUND PRISON - VARIOUS - PAST - DAY

\*  
\*

47

Emergency lights flash, alarms blare, the place on lockdown.

GUARDS scramble through halls, following the echoes of WALLS

CRASHING DOWN. They catch a flash of Cain, Logan and Erik down a hall, but they disappear with  
another BOOM, crashing through a wall.



\*

INT. UNDERGROUND PRISON - GUARD BOOTH - PAST - DAY

\*

The Guards check the screens, they see the dots moving through wall after wall on their grid, and--

\*

\*

INT. UNDERGROUND PRISON - HALL - PAST - DAY

\*

The blasts come louder and louder, closer and closer, BOOM BOOM BOOM AND....

\*

\*

CLICK. A DOOR opens down the hall. Cain steps out.

\*

All clear.

CAIN

\*

\*

Erik and Logan surface behind him. Dust and debris waft out, walls shattered behind them.

\*

\*

They head down a LONG HALLWAY, where they see: THE MAIN ELEVATOR SHAFT. Their way out. The doors open and--

\*

CHARLES emerges. The world slows, as Charles and Erik lock eyes, so much history between them.

ERIK

You...you can walk.

CHARLES

No thanks to you.

Erik shakes his head.

36.

ERIK

You're the last person in the world  
I expected to see.

48

CHARLES

Trust me, I wouldn't be here if I  
didn't have to be. I was happy to  
let you rot in here.

\*

48

\*

Erik gives a thin smile.

ERIK

It's good to see you too, old  
friend.

But Charles doesn't smile back. He blocks Erik's path.

CHARLES

If we get you out of here, we do  
things my way, no killing, you do  
what I say.

\*

\*

Erik motions to his head.

ERIK

No helmet, Charles. I couldn't  
disobey you even if I wanted.

CHARLES

I'm never getting inside that head  
again. I need your word, Erik.

Before Erik can answer, they see-GUARDS SURFACE DOWN THE HALL.

GUARD

HANDS! GET YOUR HANDS UP!

They raise their weapons. Erik looks to Charles.

ERIK

Okay Charles, stop them.

Charles looks down the hall at the guards.

CHARLES

I can't do that.

The guards move closer, guns cocked.

\*

37.

ERIK

What, what are you doing, Charles?

It's not an ethical decision. Just  
freeze them before they fire!

48

I CAN'T!

WHY NOT?

CHARLES

\*

48

ERIK

\*

CHARLES  
BECAUSE I DON'T HAVE ALL MY POWERS!

\*

LOGAN  
WHAT DOES THAT MEAN?!

\*

\*

CHARLES  
I CAN READ MINDS, I CAN'T CONTROL  
THEM!

\*

\*

\*

The Guards open fire, but--

\*

WHHHM! Erik raises a hand, RIPS THE ELEVATOR CAR out of the shaft and HURLS IT DOWN THE HALL AT THE GUARDS. The Guards see AN ELEVATOR SKIDDING AND SPARKING THROUGH THE HALL TOWARD THEM, a truly surreal image and-WHAM! It TRAPS them, SLAMMING into the wall with the doors open, so THEY'RE STUCK INSIDE IT.

\*

\*

More GUARDS surface at the other end of the hall, raising their guns. Erik looks at them and-WHHHM! Erik sends METAL CABLES from the elevator shaft snaking toward them. The cables move like extensions of his arms, SLASHING into Guards, KNOCKING THEM OUT. Finally, there is quiet. Smoke in the air. Wreckage. Erik looks to Charles, the guards unconscious around them.  
ERIK  
No killing. You have my word.  
He heads for the elevator shaft. He controls the metal in the shaft, so a PANEL SNAPS DOWN, creating a FLOOR for him.

\*  
\*  
\*  
\*

ERIK (CONT'D)

\*  
\*

Charles starts to open his military bag, and we CUT TO--

\*

Going up?

38.  
INT. PENTAGON - HALLWAY - PAST - DAY

\*

DING. The doors open back upstairs where Charles cleared the soldier. Erik, Charles, Logan and Cain emerge. Erik now wears military garb.

\*  
\*  
\*

As they step out, the metal panel DROPS back into the shaft, clanging down a hundred feet. They move on.

\*  
\*

A couple passing WOMEN look down the shaft, see it's strangely EMPTY. They look back toward our crew, but--

\*  
\*

Our guys disappear into the crowded halls.

\*

EXT. X-JET ON LANDING STRIP - PAST - DAY

\*

The jet is parked. Cain is saying goodbye to Charles.

\*

CAIN  
Well, that was fun. Hey Chuck, let

me know if you get the school up  
and running again. Those kids in  
Poughkeepsie, they're not in my  
league.

\*  
\*  
\*  
\*  
\*  
\*

Charles nods, distant.

\*

CHARLES  
Good luck, Cain.

\*  
\*

Cain looks toward the plane, where Erik waits.

\*

CAIN  
Yeah, you too, Professor.

\*  
\*

Cain walks away. Charles watches him for a moment, then turns  
back toward the plane, and we CUT TO-49

EXT/INT. SMALL PLANE - PAST - DAY

\*  
\*

49

Hank flies. Charles sits alone, looking out the window. Erik  
sits close, watching him for a beat.

\*  
\*

ERIK  
What happened to your powers?  
Charles keeps his eyes out the window.

ERIK (CONT'D)  
How did you lose them?

49

CHARLES

The treatment for my legs, it  
affects my DNA.

\*

\*

49

39.

ERIK

You gave up your powers so you  
could walk...?

\*

Charles slowly looks at Erik.

CHARLES

You don't know what it's like to  
lose a part of yourself.

ERIK

I've lost my fair share.

CHARLES

And you think that justifies what  
you've done?

Erik hardens.

ERIK

You have no idea what I've done.

CHARLES

I know you put me in that chair, I  
know you took the things that meant  
the most to me-ERIK

Well maybe you should've fought  
harder for them.

CHARLES

You want a fight, Erik, I'll give  
you a fight-Sit down--

LOGAN

ERIK

No, let him come-Charles keeps coming.

CHARLES

You think you're the only one with  
pain and anger, you think you're  
the only one who's suffered-LOGAN  
I said SIT DOWN-49

ERIK

Come on, let's see what you can do  
without your powers--

49

\*

40.  
WHAM! Charles HITS Erik. They start to fight.

\*

LOGAN

\*

\*

Goddamnit.

As they fight, the walls shake on the metal plane.

\*

HANK  
Guy! You're messing up my  
aerodynamics!

\*

\*

\*

Warnings flash in the cockpit, and finally--

\*

Logan rips them apart. He pushes Charles to a chair, and  
snaps a BONE CLAW at Erik, holding him at bay.

\*

\*

LOGAN

\*

\*

Erik lowers his hands. Logan looks at them both.

\*

Enough!

LOGAN (CONT'D)  
When this is over, you can go back  
to hating each other, spend the  
rest of your lives fighting, for  
all I care. But right now, you  
gotta come together, because like  
it or not you need each other. The  
whole world hangs in the balance,  
and it's up to you two jackasses to  
save it.

\*  
\*  
  
\*  
\*  
\*  
\*  
\*

Erik slows, surprised.

\*

ERIK  
What does that mean?  
(a beat)  
Why did you break me out of that  
prison?

\*  
\*  
\*  
\*  
\*

As the question hangs there, we CUT TO-50

EXT. TRASK INDUSTRIES HEADQUARTERS - PAST - DUSK

\*  
50  
\*

A sprawling industrial complex. As we get closer, the  
building and factory turn into--

\*  
\*

INT. TRASK INDUSTRIES HEADQUARTERS - PAST - DUSK

\*

A miniature of the complex sits in the lobby. TRASK enters,  
passing the front desk, where a SECURITY GUARD straightens.

\*  
\*

Trask heads for the stairs, passing a wall where his company  
insignia is brandished in big letters. He heads upstairs to--

\*



\*

41.

52

INT. TRASK INDUSTRIES - TRASK'S FLOOR - PAST - DUSK

52

Trask approaches his office. His SECRETARY is waiting.

\*

\*

SECRETARY

We weren't expecting you, sir.

TRASK

Just wanted to grab a couple files.

Is that a new dress? It's nice.

SECRETARY

(surprised, confused)

...thank you.

53

INT. TRASK OFFICE - PAST - DUSK

53

Trask enters his massive office. He shuts the door behind him, and moves fast, TRANSFORMING INTO RAVEN.

\*

\*

She checks the office, rifles through the desk, drawers, papers. She slows when she notices:

\*

\*

A large PORTRAIT on the wall. She steps toward the picture, which has TRASK giving a prosthetic robotic leg to a LITTLE GIRL missing a leg. Raven darkens, disgusted.

\*

\*

\*

She reaches out, and pulls back the painting, revealing--

\*

A SAFE IN THE WALL. It has a FINGERPRINT PAD.

\*

Raven smiles, reaches out, her hand TRANSFORMS into TRASK'S HAND, touching the pad, which reads her ID and--

\*  
\*

The SAFE POPS OPEN. She enters the safe, finds FILES full of data, research from Saigon and around the world. She flips through the files, stops on a file marked WEAPONS TEST.

\*  
\*  
\*

She opens it and freezes, looking at the face of-53

ALEX "HAVOC" SUMMERS.

53

She flips the pages, seeing results and photos from the weapons test, and we FLASH TO-54

EXT. WOODS - PAST - NIGHT

\*  
\*

54

ALEX running in the woods, scared, hunted. Something is coming in the sky, casting a shadow over the trees. As it gets closer, we FLASH BACK TO-55

INT. TRASK OFFICE - PAST - NIGHT

Raven looks at the photos, flashing between the file and--

55

42.  
56

EXT. WOODS - PAST - NIGHT

56

A bright light flares through the trees, like a searchlight. Alex spins, breathless, nowhere to hide. He FIRES a BLAST from his chest, burning through trees, hitting--

\*

The massive shadow. But it doesn't stop. It reaches through the trees. A crude BEAM OF ENERGY generates in its MASSIVE HAND, and BLASTS forward, HITTING ALEX, as we SMASH TO-57

INT. TRASK OFFICE - PAST - DAY

57

Raven stares at a photo of Alex's DEAD BODY. An AUTOPSY.  
Raven grips the report, emotional. A tear forms in her eye,  
and suddenly-Dr. Trask?

SECRETARY (O.S.)

\*  
\*

The voice startles Raven.

\*

RAVEN

One second-(changing her voice)  
ONE SECOND.

\*

She transforms back into Trask, steps out of the safe, goes  
to the door where the Secretary stands with a piece of paper.

\*  
\*

SECRETARY

We added some names to the list for  
tomorrow.

\*  
\*

He takes the list, looks at the names. Russian, Chinese.

\*

TRASK

\*  
\*

The Secretary notices the tear on Trask's cheek.

\*

Thank you.

SECRETARY

Is something wrong, sir?  
Raven wipes away the tear, hardens.

57

TRASK

No. Nothing.

(a beat, then)

Would you mind typing up my  
itinerary for tomorrow? I don't  
want to miss anything.

57

\*

\*

\*

\*

43.

The Secretary nods, heads away. Trask watches her go, his  
eyes darken, a flicker of YELLOW in the iris, as we CUT TO-58

EXT. XAVIER MANSION - PAST - NIGHT

\*

\*

58

Dark, quiet. We push toward the house...

59

INT. XAVIER MANSION - DINING ROOM - PAST - NIGHT

59

Charles, Erik, Logan, and Hank sit around a table, eating  
dinner. Erik gulps down food, ravenous. Mid-conversation-HANK  
We know she'll be at the summit,  
but she could be anyone there. How  
do we find her?

LOGAN

She's coming for Trask. We stay  
close to him, we'll be there when  
she makes her move.

Hank considers. A beat.

HANK

And then what?

LOGAN

Then we get her out of there, and I  
go back to a future with no  
Sentinels, no war.

Hank keeps pushing, a little embarrassed-HANK

No, I mean, what happens to Raven?

Where does she go?

LOGAN

That'll be up to her.

Hank looks down at his plate of food.

HANK  
She'd be safest here.

\*

ERIK  
And you think that's what she  
wants?  
59

From the other side of the table, they hear-CHARLES  
It's what she needs.

59

44.  
Erik looks at him, that strident tone.

ERIK  
I can't begin to imagine why she  
left.

HANK  
She left because you got in her  
head, messed with her mind.

ERIK  
That's not my power, Hank. She left  
because she didn't want to hide  
anymore. She didn't want to pretend  
to be someone she's not.  
The words are aimed at Hank. He grips the table. Logan looks  
around, realizing...

LOGAN  
You all had something with this  
girl, didn't you?  
Hank pushes his chair back, walks out.

LOGAN (CONT'D)  
Guess it makes sense. She's the  
only girl in the world who could be  
all things to all guys.  
Erik looks down the table at Charles.

ERIK  
You should be proud of her,  
Charles. She's out there fighting  
for our cause.

\*

\*

CHARLES  
You mean your cause.

\*

\*

ERIK  
I mean mutants. You're still one of

us, aren't you? Or do you consider yourself more human now?

\*  
\*  
\*  
\*

Charles tightens.  
Erik...

\*

LOGAN

ERIK  
I'm just saying you raised a strong girl, you taught her well.

\*  
\*  
\*  
\*  
\*

45.  
Charles looks back at him, anger in his eyes.

CHARLES  
The girl I raised, the girl I knew, wasn't capable of murder. I didn't teach her that, Erik. You did.

\*

Charles rises, walks out. Erik uses the metal on the table to pull Charles' plate toward him. He reaches for the food.  
59

LOGAN  
So you were always this much of an asshole.

59

Erik looks at him.  
ERIK  
I take it we're not friends in the future.  
LOGAN  
I spend the better part of the next fifty years trying to bring you down.  
ERIK  
And how do you do...?  
Logan considers.  
LOGAN

You're like me, Erik. You're a survivor.

(a beat)

But I have all the time in the world. You do not... Don't waste this life fighting your friends.

You'll end up at a table all by yourself.

He walks out. And Erik is left alone at the table, surrounded by plates of food and empty chairs, the words resonating.

60

INT. XAVIER MANSION - ERIK'S BATHROOM - PAST - NIGHT

60

Erik stands at the sink, as a straight RAZOR shaves off his beard. He controls the blade magnetically, his eyes staring into the mirror, thinking about Logan's words.

INT. XAVIER MANSION - LOGAN'S ROOM - PAST - NIGHT

\*

Logan lays in bed, smoking a cigar. The room is thick with smoke. A KNOCK on the door. HANK pokes his head in.

\*

\*

46.

HANK

You know, those things can give you cancer. I've done some toxicology tests in the lab and...

\*

\*

\*

\*

Logan just looks at him, takes a big puff. He doesn't have to worry about getting cancer.

LOGAN

You want something...?

\*

\*

Hank struggles.

\*

HANK

Yeah, uhm, I know it's complicated and...there's probably all kinds of

rules and reasons for what you can  
and can't say, but I was wondering,  
if you could tell me...in the  
future... do I make it?

\*  
\*  
\*  
\*  
\*  
\*  
\*

Logan takes the cigar out of his mouth. He looks over.

\*

No.

LOGAN

\*  
\*

Hank nods, tries to keep a brave face.

\*

HANK  
Oh. Ok. It's okay...thanks.

\*  
\*

He turns to go, but--

\*

LOGAN  
Hey. Hey, kid.

\*  
\*

Hank turns back.

\*

LOGAN (CONT'D)  
That's the world I came from. But  
if we do our jobs tomorrow, it's  
not the world I'm going back to.

\*  
\*



\*  
\*

Hank nods, a little bolstered by the words. He heads off.  
Logan goes back to smoking his cigar, as we CUT TO-61

\*  
\*

INT. XAVIER MANSION - HALL - PAST - LATER

\*  
\*

61

Erik moves through the halls, clean shaven now. He looks at the familiar house, now dark, empty. Memories flicker for him, perhaps distant echoes from the last time he was here.

\*  
\*  
\*

He slows when he sees: Charles in his office, drinking alone.  
Erik considers, then heads down the hall into--

\*  
\*

47.  
64

INT. XAVIER MANSION - OFFICE - PAST - NIGHT

64

Charles is pouring himself another glass.

\*

ERIK (O.S.)  
Make that two?

\*

Charles sees Erik emerge. Charles walks away from the bottle.

CHARLES

Make it yourself.

Erik controls the metal top of the bottle, tipping it over to pour himself a glass. He motions to the CHESS BOARD.

64

ERIK  
Fancy a game?  
CHARLES

I'm not in the mood for games,  
thank you.

Erik takes a sip of his drink, savors it.

ERIK

Haven't had a real sip in ten  
years.

CHARLES

You're lucky you weren't executed  
for what you did.

Erik lowers his glass, looks at Charles.

ERIK

I didn't do it, Charles. I didn't  
kill the President.

CHARLES

No? You weren't there? You didn't  
make that bullet move?

ERIK

Yes I was there. And yes I made the  
bullet move...because I was trying  
to stop it. I was trying to save  
him.

Charles slows, surprised.

ERIK (CONT'D)

There were ten shots taken. I  
stopped nine of them. But it only  
takes one...

(MORE)

64

\*

48.

ERIK (CONT'D)

(a beat)

You of all people should know that.

Charles looks at Erik, not sure what to believe.

CHARLES

Why would you want to help him?

ERIK

Because he was going to help us. He  
was one of us, Charles.

CHARLES

Kennedy was...?

64

Erik nods.

64

ERIK

A mutant. That's why they killed  
him.

CHARLES

Who? Who killed him?

ERIK

Your man Trask. He set me up. It was all part of his plan to turn the government against us. It's how he got his program started...

\*

Charles darkens.

CHARLES

And now we know how it ends. You were right, Erik. They do away with us.

ERIK

Not if we change things tomorrow, not if we change history.

Charles looks at him. Erik steps closer.

ERIK (CONT'D)

We've been given a second chance, you and me. Together, tomorrow, we can change our fate, we can determine our own destiny. We can decide how this ends.

Charles slows, the words resonate. Erik is the one inspiring Charles now. A beat. Then--

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

49.

CHARLES

It's been a while since I played.

\*

He motions to the chessboard. Erik smiles softly.

\*

ERIK

I'll go easy on you.

He goes to the board, starts setting up the pieces. Charles goes to get another drink. This time-64

He pours two glasses.

64

\*

As he sits down with Erik, we PULL OUT of the room, down the dark hall, watching these two old friends play chess.

\*

\*

We hear FRENCH MUSIC on the CUT TO--

\*

INT. PARIS CAFE - PAST - NIGHT

65

A crowded cafe. A pack of NORTH VIETNAMESE SOLDIERS are getting drunk. The loudest among them is GENERAL LUONG.  
VIETNAMESE CAPTAIN (SUBTITLED)

General, maybe you should slow down, we have a big day tomorrow.

GENERAL LUONG (SUBTITLED)

We're celebrating, son. It's not every day you win a war, let alone against the American devils.

(rising, unsteady)

I'm getting another bottle.

He stumbles toward the bar, elbows through the crowd, and-KNOCKS into a woman, spilling her drink.

GENERAL LUONG (CONT'D)

Pardon, excuse me-He slows, staring at a beautiful young woman:

RAVEN. She speaks perfect VIETNAMESE.

RAVEN (SUBTITLED)

I'm pretty sure it was my fault.

The General slows, stunned.

GENERAL LUONG (SUBTITLED)

You speak perfect Vietnamese.

\*

\*

\*

\*

\*

50.

RAVEN (SUBTITLED)

I'm an interpreter. I have a good ear for voices.

\*

\*

\*

He looks at her, the spilled drink.  
GENERAL LUONG (SUBTITLED)  
Let me buy you another... unless  
you're here with someone.

\*  
\*

RAVEN (SUBTITLED)

\*

I'm alone.  
66

\*

INT. FRENCH HOTEL SUITE - PAST - NIGHT

66

The door swings open to a lavish suite with views of the  
Eiffel Tower. Luong leads Raven inside. Her eyes dart around  
the room. She sees an invitation to the PARIS PEACE SUMMIT.

RAVEN (SUBTITLED)  
You're going to the Summit  
tomorrow...?

\*

He smiles.

\*

GENERAL LUONG (SUBTITLED)  
A pretty girl interested in  
politics...

66

She looks back at him, flirty.

\*

66

RAVEN (SUBTITLED)  
Looks can be deceiving.  
His smile widens. He speaks broken English--

\*  
\*

GENERAL LUONG  
Show me more, baby. Clothes off.

She cocks her head.  
Okay...

RAVEN

She starts to move like she's taking off her clothes, but--

\*

Her clothes DISAPPEAR, as she TRANSFORMS, her BODY BECOMING  
BLUE, SCALES replacing SKIN.

\*

The General backs away, terrified. She steps forward.

RAVEN (CONT'D)

What's wrong, baby? You don't think  
I'm "pretty" like this?

51.

She lunges forward, knocking him out with a single blow. As  
he drops, she grabs his invitation, and we SMASH TO-69

EXT. ATLANTIC OCEAN - DAWN

69

\*

The X-Jet speeds across the ocean...

70

INT. X-JET - DAWN

70

Erik looks out the window, thinking. Charles sits across from  
him. This time, Charles asks the first question-CHARLES  
When's the last time you saw her?

ERIK

The day I left for Dallas.

\*

CHARLES

How was she?

\*

\*

Erik turns toward him.

\*

ERIK

She was my greatest soldier.  
Strong. Driven. Determined.

\*  
\*  
\*

CHARLES

No. I mean...was she happy?

\*  
\*

Hank listens from the cockpit. Erik considers, uncomfortable with emotion.

ERIK

She was...we were...I...I could see why she meant so much to you.

Charles nods.

CHARLES

When this is over, she'll decide where she goes.

Erik gives a distant smile.

ERIK

She always did, Charles, she always did.

He looks back out the window, something behind his eyes, as we hear the ROAR OF A CROWD swelling from--

\*  
\*  
\*  
\*  
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\*  
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\*  
\*  
\*  
\*  
\*

52.  
71

EXT. MAJESTIC HOTEL - PAST - DAY

71

A crowd surges outside the hotel. Flags flap -- Russian, American, Vietnamese. REPORTERS flock, cameras roll.

\*  
\*

## REPORTER

...diplomats from around the world  
will be gathered here today to  
officially end all United States  
military involvement in Vietnam.  
This is a historic day for peace...  
Motorcades pull up. Generals and Dignitaries pile out.  
A dark sedan arrives. Doors open. TRASK emerges with that  
familiar captain from Saigon: BILL. They head up the red  
carpet into the hotel.

72

## INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY

\*  
\*  
\*

72

A handful of FOREIGN GENERALS are waiting. Among them, we see  
GENERAL LUONG. They all turn as Trask and Bill enter.

TRASK

Good afternoon, everyone, hello.  
Thank you for taking the time to  
meet. I know you have hands to  
shake and pictures to take  
downstairs, so I'll get right to  
the point: your side won this  
war...but you'll need a new weapon  
for the new enemy.

\*  
\*  
\*  
\*  
\*  
\*

He looks to Bill, who clicks a MICROFILM REEL into a  
projector, casting images onto a screen-TRASK (CONT'D)

These are top secret files from the  
US Defense Department, evidence of  
a threat far deadlier than anything  
you've ever faced. A new species  
with powers that could render your  
arsenals useless, your armies  
powerless.

They look at images of Havoc, Toad, other mutants flickering  
on screen.

\*



TRASK (CONT'D)

We've rounded up these subjects  
from around the world, but there  
are far more out there...

\*  
\*  
\*  
\*

General Luong leans forward, as we CUT TO--

\*

53.  
73

EXT. MAJESTIC HOTEL - PAST - DAY

73

A car pulls up to the rear entrance, which is blocked. TWO  
FRENCH SOLDIERS step to the car, flanking it. Logan sits at  
the wheel. He rolls down his window.

73

SOLDIER (FRENCH, SUBTITLED)

Turn around. There's no access past  
this point.

73

ERIK (FRENCH, SUBTITLED)

Step away from the car please, and  
raise the barrier.

The soldier steps closer, hand on his gun.

SOLDIER (FRENCH, SUBTITLED)

I'm not going to ask you again.

ERIK (FRENCH, SUBTITLED)

Nor am I. Now let us through.

LOGAN

You might want to do what he says.

The soldiers look at each other, pulling guns.

SOLDIER

Why would we do that? We have guns  
pointed at you.

ERIK

Actually, you have guns pointed at  
each other.

With that, Erik CONTROLS THE GUNS so they aim at one another.

The triggers COCK, fingers tighten.

Erik...

CHARLES

ERIK

I know the rules, Charles.

WHAM! The guns WHIP UP, SMASHING into the soldiers' faces, knocking them out. Erik moves the metal barrier with a wave of his hand, and they drive forward toward the hotel.

74

INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY

The Generals look at Trask's presentation.

74

54.

RUSSIAN GENERAL

You would betray your country by selling this weapon to us?

74

TRASK

I'm a man of the world, General.

The world I see is not a world of nations and borders, but a world of man and mutant. And there's only one way to retain our place atop that world...

\*

74

\*

The image on the screen clicks to BLUEPRINTS for SENTINELS.

TRASK (CONT'D)

I call them Sentinels. Named for the ancient guardians who stood at the gates of the citadel. They have the aeronautic abilities of a Harrier Jet, and fire a particlebeam that can burn through ten feet of concrete. Their skin is lightweight, made of the same indestructible polymer that NASA uses for their space program, not an ounce of metal in it...

\*

\*

\*

\*

\*

\*

The Generals look impressed. Trask continues-TRASK (CONT'D)

But none of that is what makes the Sentinel so special. Size, power, speed, you can find that at

Lockheed or Boeing. No, what makes the Sentinel so special is the ability to target the Mutant X gene. A genetic guidance system... He pulls out a small, handheld GUIDANCE SYSTEM.  
TRASK (CONT'D)

...that can lock onto a mark from half a mile away, and won't trigger unless it identifies the target. So there won't be any human collateral damage, the system couldn't even activate in here...

But suddenly -- BEEP BEEP BEEP. The device is FLASHING. Trask slows, looks up.

TRASK (CONT'D)  
.....unless there was a mutant.

\*

\*

55.  
It targets: GENERAL LUONG.

\*

As Trask steps toward him, the beeps get louder. General Luong looks around, trapped.

\*

\*

GENERAL LUONG  
There's been some kind of mistake.

\*

\*

Trask glances at Bill, who pulls out that familiar TASER WEAPON from Saigon.

\*

\*

TRASK  
My machines don't make mistakes...

\*

\*

The beeps turn into a flatline.  
TRASK (CONT'D)  
What are you...?

\*

\*  
\*

The General glances around, makes a decision, and--

\*

TRANSFORMS INTO RAVEN. Blue scales, yellow eyes.

\*

RAVEN  
I'm the future.

\*  
\*

She makes a move for Trask, but--

\*

Bill FIRES his TASER. It hits Raven. She drops, losing control of her body, FLUTTERING through identities, including Trask. He gets closer, staring at her in awe.

\*  
\*  
\*

TRASK  
Amazing. You can mutate into anyone...anything.

\*  
\*  
\*

He gathers himself, look back at the Generals.

\*

TRASK (CONT'D)  
You see, gentlemen, this is precisely what I'm talking about. You never known when one of them is in our midst...

\*  
\*  
\*  
\*  
\*

He turns to Bill.  
TRASK (CONT'D)

Take her away. She'll make an intriguing lab rat.

\*  
\*  
\*  
\*

Bill and a few soldiers step toward her but--

\*

VOICE (O.S.)  
No she won't.

\*  
\*

56.  
They turn to see:

\*

ERIK in the doorway. Flanked by Charles, Logan, and Hank.

\*

Erik...

RAVEN

He steps into the room, looks to Raven, emotion in his eyes.

\*  
\*  
\*

CHARLES  
We came for you, Raven.

\*  
\*

HANK

\*  
\*

All of us.

Raven sees them together, manages a smile. Bill aims his taser at them, soldiers pull guns, but--

\*  
\*

All the weapons come FLYING OUT OF THEIR HANDS, hurled to the other side of the room by Erik. All but one, which flies into- HIS HAND. He raises it up.

ERIK

I'm sorry, Charles, but I'm going to have to break my promise.

Charles looks at Erik.

CHARLES

Killing Trask isn't the answer.

\*

\*

\*

\*

\*

\*

\*

ERIK

\*

\*

And he lowers the gun, so he is aiming at...

\*

RAVEN.

\*

I know.

CHARLES

Erik, what, what are you doing?

\*

\*

ERIK

Securing our future. She's the key to our destruction.

\*

\*

\*

Logan steps forward, everybody tensing.

LOGAN

What the hell are you talking about?

57.

ERIK

You know better than anyone. You've seen it yourself. As long as she's out there, we'll never be safe.

\*

Charles shakes his head, stunned.

\*

CHARLES

You said we were going to change things, change our fate--

\*

\*

\*

ERIK

This is the only way.

\*

\*

Charles steps closer.

\*

CHARLES

It's Raven...

\*

\*

Erik grips the gun, fights down emotion.

\*

ERIK

To win a war, you have to be willing to make sacrifices.

\*

\*

\*

He cocks the trigger. Raven stands helpless.

74

RAVEN

Charles, please, stop him...

\*

74

Erik looks to Charles, who stands equally helpless.  
He can't.

ERIK

Erik starts to pull the trigger and-WHAM! Logan SLAMS into him, SLICING his side with a CLAW.  
The bullet misses. The gun drops. Logan turns to Raven.  
GO!

LOGAN

Raven RUNS, heading for the only way out: the windows. Logan  
and Erik clash, Logan's CLAWS cutting Erik, but Erik controls the GUN on the ground, so it AIMS and FIR  
ES at  
Raven. She SMASHES through the window to-75

EXT. MAJESTIC HOTEL - PAST - DAY

75

Glass rains down on the front steps. The crowd turns to see--

\*

58.  
RAVEN DROPPING THROUGH THE AIR WITH BULLETS CURVING BEHIND  
HER. A bullet HITS her in the leg mid-fall.

76

INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY

\*

76

Logan HITS Erik, who loses control of the bullets so-77

EXT. MAJESTIC HOTEL - PAST - DAY

77

The bullets drop from the sky like dead weight, and-WHAM. Mystique hits the ground, somersaulting to a  
stop. She  
gets up, looks around, the CROWD AND CAMERAS FOCUSED ON HER.

78

INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY

\*

\*

78

Bill rushes Trask out of the room, everybody evacuating as-LOGAN AND ERIK FIGHT.

78



Erik spins the gun on the ground, FIRES at Logan, the BULLETS

78

THWACK into him. He slows for a moment, pained, and we see--

79

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY

79

Logan's body flutters. Kitty struggles.

KITTY

He's starting to...

(wake up)

No no no...

She redoubles her efforts, straining to hold him.

BISHOP

What the hell's going on?

Xavier looks toward Magneto, perhaps sensing the answer, as-80

INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY

80

Logan stumbles back, struggles. He looks around, his consciousness blinking in and out. He drops to a knee.

Erik goes straight to the shattered window, and LEAPS OUT.

81

EXT. MAJESTIC HOTEL - PAST - DAY

81

With all eyes and cameras on Mystique, nobody seems to notice a man falling three stories to the street, landing as if he just stepped off the curb. Erik looks out, sees-A flash of Mystique stumbling forward, her leg bleeding.

\*

59.

Erik raises a hand, CONTROLS THE BULLET IN HER LEG, DRAGGING her back toward him. She claws at the ground desperately.

82

INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY

82

Charles and Hank look out the window.

HANK

We have to stop him!

CHARLES

Logan, we need your help, come on, get up.

Logan looks up at them, his eyes shifting.

LOGAN  
Where...where am I...?  
Charles reaches for him.  
82

Logan--

82

Logan knocks him back, and spins, dizzy, losing control. He  
SCREAMS, his CLAWS slashing the air like a scared animal.

\*

\*

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY

\*

Logan's body is tossing and turning. A CLAW SLIDES OUT,  
SLICING INTO KITTY'S SIDE. She drops back, stunned--

\*

\*

BOBBY

\*

\*

STORM  
Hold on, hold on, Kitty--

\*

\*

Kitty!

84

CHARLES

Storm rips a cloth, uses it to staunch the bleeding on Kitty,  
who struggles to hold Logan, as--

\*

\*

INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY

\*

84

Logan GRABS Charles by the throat, SLAMS him into the wall.

LOGAN  
HOW THE HELL DID I GET HERE?!  
CHARLES  
(choked)  
You...came...to...us...

\*

60.  
HANK  
We need your help, please, he's  
going to kill her.

87

Hank stands at the window, sees--

\*

EXT. MAJESTIC HOTEL - PAST - DAY

\*

Erik pulls Raven closer, closer.

\*

INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY

\*

Hank looks at Logan and Charles, then back out the window. He  
sees Erik about to kill Raven. Emotional, Hank starts to  
TRANSFORM INTO BEAST, and he makes a decision:

\*

\*

\*

HE LEAPS OUT THE WINDOW.

\*

EXT. MAJESTIC HOTEL - DAY

87

\*

Beast drops down, SLAMMING into Erik, KNOCKING him into a  
FOUNTAIN. Water goes splashing up, and--

\*

\*

Raven pulls away, no longer gripped by Erik.

\*

The crowd is even more stunned by this large blue beast.  
Raven sees him, a look between them.  
Run.

HANK

Hank holds Erik down in the fountain. Erik thrashes, then--

\*

The METAL SCULPTURE in the fountain TWISTS, SCREECHING,  
WRAPPING AROUND HANK, RIPPING HIM BACK, while--

\*

\*

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY

\*

Kitty strains. Storm stops the bleeding but the energy being  
transmitted by Kitty's hands is weaker. Logan shakes, as--

\*

\*

INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY

\*

Logan holds Charles tight, a claw at his throat.

\*

LOGAN

ANSWER ME! WHAT DID YOU DO TO ME?!

WHAT THE HELL AM I DOING HERE?!

Charles strains, reads his mind-CHARLES

You...you woke up with a woman this  
morning...Jeanine...

\*

\*

\*

\*

\*

\*

\*

61.

LOGAN

Who are you? How do you know that--

\*  
\*

CHARLES

She...you...

(thinking fast)

...you took some bad acid, man,  
some really bad acid.

\*  
\*  
\*  
\*  
\*

Logan slows, unsure.

\*

EXT. MAJESTIC HOTEL - PAST - DAY

\*

Hank is held down by the metal. Erik looks around the crowd,  
searching for Raven, but...

\*  
\*

She is GONE, disappeared into the crowd of faces.

\*

At the far end of the square, we see: an OLD MAN limps away,  
with a stain of BLOOD where Raven was shot in the leg. He  
tosses a look over his shoulder, and we see--

\*  
\*  
\*

His eyes flicker YELLOW for a moment. He keeps moving.

\*

Back at the fountain:

\*

Erik strides away, infuriated. The crowd parts around him. As  
he disappears into Paris--

\*

\*

The metal goes dead around Hank. Hank exhale, slowly stands, and sees--

\*

\*

The crowd staring at him. Scared. Repulsed by this beast.

\*

This is Hank's worst nightmare. He LEAPS away, retreating, as- \*  
INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY

\*

Logan lets go of Charles. He heads for the windows.

\*

CHARLES

I...I wouldn't look out that window.

\*

\*

\*

Logan gets closer and closer to the window.

\*

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY

\*

Kitty uses all her power to regain control of Logan, and finally...his body calms. His eyelids stop fluttering.

\*

\*

KITTY

I...I got him.

\*

\*

62.

INT. MAJESTIC HOTEL - MEETING ROOM - PAST - DAY

\*

Charles braces, as Logan reaches the shattered window, the sun hits his face, and--

\*  
\*

His eyes come back into focus, his older consciousness restored. He sees the wreckage outside. Then looks back.

\*  
\*

LOGAN  
We need to get out of here,  
Charles.

\*  
\*  
\*

Charles nods, realizes Logan is back. As they leave together, we hold on the window, the wreckage, a city, a world that will never be the same again.

\*  
\*  
\*

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY

\*

Kitty looks up at the group, weakened.

\*

KITTY  
I...I don't know how much longer I  
can...hold him.

\*  
\*  
\*

Bishop stands with Xavier and Magneto, his voice low--

\*

BISHOP  
If he wakes up, history is set, and  
we're done.

\*  
\*  
\*

They all look back at Kitty. Storm changes the tourniquet, the cloth heavy with blood.

\*  
\*

Magneto looks at Xavier, their fate more uncertain than ever.

\*

REPORTER (V.O.)

Today was meant to be an historic day, the end of a long war. But history was made for another reason altogether...

\*

NEWS FOOTAGE PLAYS, IMAGES OF RAVEN, BEAST, ERIK.

\*

REPORTER (V.O.)

The Paris Peace Summit was rocked by the appearance of unidentified assailants, the likes of which this world has never seen...

93

INT. FAMILY HOME - PAST - NIGHT

A FAMILY huddles around a TV in China.

\*

93

63.

REPORTER 2 (SUBTITLED)

Some experts are saying we may be looking at a new species of primate, perhaps the missing link between monkey and man...

94

EXT. CITY STREET - PAST - DUSK

94

A CROWD gathers around a screen in Madrid.

REPORTER 3 (SUBTITLED)

Others are claiming this may be some kind of extra-terrestrial.

95

EXT. PARIS STREETS - PAST - NIGHT

95



The REPORTER stands outside the hotel.

95

REPORTER

Here in Paris, the police have told everyone to stay off the streets until they have more information. And so a day that was meant to be a celebration of peace, hope, and security...has turned into a day of fear, terror, uncertainty. All of us asking the same question: what did we witness here today? And are there more of them out there...?

95

The images FREEZE on a screen in-96

INT. WHITE HOUSE - OVAL OFFICE - PAST - DAY

The room is PACKED with the nation's most powerful men. At the desk sits: PRESIDENT RICHARD NIXON. He looks tired, stressed, it's been a rough year.

NIXON

Fuck me. What the hell are we dealing with here?

SECRETARY OF DEFENSE

Two days ago, this man, Erik Lensherr, escaped from a maximum security prison inside the Pentagon.

IMAGES flicker of ERIK in Paris, and the aftermath of the Pentagon.

96

64.

SECRETARY OF DEFENSE (CONT'D)

The official statement is that we had a gas leak under the courtyard with no major injuries. We managed to contain the story-NIXON

But not the threat.

In the shadows, we see TRASK.

SECRETARY OF DEFENSE

No sir. We believe this woman is a former associate of Lensherr's. They were in Cuba together the day of the Crisis in '62, and he was implicated in Kennedy's killing.

96

GENERAL

We don't know what they're planning

but we do know conventional weapons  
are not enough.

96

\*

Nixon motions to an image of BEAST.

NIXON

And what about this thing?

GENERAL

We don't know what that thing is,  
sir.

Nixon sits back in his chair, shakes his head.

NIXON

So what you're saying is our entire  
army, our entire Defense  
Department, is useless...?

Nobody answers. Then, one voice:

TRASK

Not entirely.

Nixon turns to him. They all do.

TRASK (CONT'D)

I've been developing a weapon for  
precisely this threat.

The SECRETARY OF DEFENSE puts the file in front of Nixon.

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

65.

SECRETARY OF DEFENSE

It's an experimental program, sir.

Off the books.

Nixon looks at the file, the images of a SENTINEL. He shakes  
his head, staring at this massive robot.

\*

\*

\*

\*

\*

NIXON

This is the best option we've got?

\*  
\*

TRASK

It's the only option you've got.

\*  
\*

Nixon looks at his Generals, they nod. He looks to Trask.

NIXON

What do you need to get these  
things operational?

\*  
\*  
\*  
\*

Trask holds back a smile, glances at a familiar SENATOR.

\*

TRASK

I recently gave that number to  
Congress. Of course, if you want to  
accelerate the program, it will  
cost substantially more--

\*  
\*  
\*  
\*  
\*

NIXON

We'll give you whatever you need.

\*  
\*

Trask nods, done.

TRASK

Great. One more thing. If we manage  
to capture these people, I'd like  
to keep that one...

(motions to Raven)

...for research purposes.

It's all distasteful to Nixon. But he nods.

NIXON

I want to make a statement this  
week, I want the world to know we  
can protect them, and I want to be  
damned sure it doesn't get hijacked  
like Paris. So can you have these

things ready?  
Trask smiles, nods.  
TRASK  
If you give me the means, I'll give  
you the munitions.

\*  
\*  
\*  
\*  
\*  
\*  
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\*  
\*  
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\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

66.  
The Senator leans close to Nixon.

\*

SENATOR  
Sir, where are we going to allocate  
the money for this?  
NIXON  
Take it out of NASA, we've sent  
enough goddamn men to the moon.

\*

Indeed, there were no more missions to the moon after 1973.  
As the future of the Sentinel army takes flight, we hear-PRESS SECRETARY (V.O.)  
The nation's Defense Department is  
mobilizing all resources to address  
this critical situation...  
97

INT. PRESS ROOM - PAST - DAY

\*

97

The PRESS SECRETARY reads a prepared statement.  
PRESS SECRETARY

Our top scientists are compiling a comprehensive report we will share with the public. Rest assured, we will answer all your questions and address your concerns...

\*  
\*  
\*

The report continues, but the words are being TRANSLATED INTO FRENCH, for we are watching the report on a TV IN-98

INT. FRENCH HOSPITAL - EMERGENCY WARD - PAST - DAY

98

RAVEN sits on a cot, the whole ward watching the TV in the corner. The report plays the footage from Paris of Mystique. Raven holds back her emotions, as a NURSE checks the bandages on her bullet wound. The nurse glances back at the TV.

NURSE

Terrible thing.

What is?

98

RAVEN

NURSE

Being born like that.

Is it?

RAVEN

98

67.

NURSE

Can you imagine looking in the mirror and seeing that staring back at you?

Raven holds tight.

RAVEN

Yes, I can.

The nurse keeps checking the bandage.

NURSE

Where do you think she comes from?

You think she has a family?

Raven considers. Softly:

RAVEN

Yes. She does.

Off her look, conflicted, thinking, we CUT TO-99

EXT. XAVIER MANSION - PAST - DAY

Logan, Charles and Hank return to the house.

100

INT. XAVIER MANSION - PAST - DAY

100

They come staggering through the front door. Charles struggles to walk, his legs weak.

LOGAN

What's happening, why can't he walk?!

HANK

He needs his treatment, I'll go get it.

Hank rushes out. Charles collapses, broken.

CHARLES

I should have known anything with Erik would end in ruin-100

LOGAN

It's not over yet. I'm still here, we can still save Raven, save all of us.

Logan steps closer to Charles.

\*

100

\*

\*

\*

68.

LOGAN (CONT'D)

But we're gonna need all our powers to do that. All of them. And that means the power to find her, read her mind, and stop it, if we have to. Powers only you have...or used to have.

\*

\*

\*

\*

\*

\*

\*

The words hang there. Hank returns with the serum.

\*

HANK

There's a little extra, because you missed your dose.

He holds it out for Charles. Charles looks at it. He looks to Logan. And....he makes his decision.

CHARLES

Hold onto it, Hank.

Hank slows, confused.

CHARLES (CONT'D)

Do me a favor, would you. Go upstairs to my office, go into the closet there...

100

Hank looks at him, realizes what he's asking.

\*

100

\*

HANK

Are you...sure?

Charles considers.

CHARLES

Absolutely not. Please fetch it for me, before I change my mind.

105

Logan looks at him, starts to smile, as we CUT TO--

\*

INT. XAVIER MANSION - XAVIER'S OFFICE - CLOSET - DAY

\*

Hank opens the door. There, among boxes and books is:

\*

The old WHEELCHAIR. Off this iconic image, we CUT TO--

\*

EXT. PENTAGON - PAST - DAY

\*

American flags flap outside.

\*

INT. PENTAGON - ENTRANCE - PAST - DAY

105

\*

A figure moves with workers toward the main checkpoint. They all swipe ID cards, and metal doors open for them.

\*

\*

69.

106

The figure swipes his HAND over the reader, and the metal bolts open for him too. We see it is:

\*

\*

ERIK. Wearing a suit, hat.

\*

INT. PENTAGON - HALL - PAST - DAY

106

Erik gets to a familiar elevator where two SOLDIERS stand guard, heavily armed.

107

\*

\*

\*

SOLDIER

Authorized personnel only, this is a secure area.

\*

\*

\*

ERIK

I know. I lived down there for ten years.

\*

\*

\*



They slow, recognize Erik. They raise their guns, but--

\*

WHAM! The guns FLIP UP, and Erik PUNCHES them both in the throat. He catches them as they fall, and we CUT TO--

\*

\*

INT. PENTAGON PRISON - PAST - DAY

107

GUARDS are clearing debris from the prison break.  
Construction equipment lays around the wreckage.  
ERIK (O.S.)  
Sorry about the mess.

\*

\*

\*

\*

\*

They turn and -- WHACK! Two of them get KNOCKED off their feet. The third guard spins toward Erik, but--

\*

\*

A DRILL rises off the ground, floating toward the Guard's head. As he blinks, we recognize him:

\*

\*

He's the one who served Erik his food.

\*

Erik steps closer. The drill spins at the Guard's forehead.

\*

GUARD  
You came back here to get revenge?  
Well go ahead, pull the trigger,  
get it over with.

\*

\*

\*

\*

ERIK

Do you really think I would come  
back here for something as  
meaningless as your life?

\*  
\*  
\*  
\*

GUARD

What...what do you want?

\*  
\*

70.

ERIK

Simply what I came here with.

\*  
\*

GUARD

We don't have anything.

\*  
\*

Erik steps closer, the drill spinning, making contact.

109

\*

ERIK

Now's not the time to find your  
honor. Don't lie to me.

\*  
\*  
\*

The Guard looks at the drill, starts to penetrate.

\*

INT. PENTAGON - UNDERGROUND STORAGE - PAST - DAY

109

\*

Erik and the Guard step through a door. The room is a storage

area. The Guard goes to a LOCKED BOX. He puts the key in the box, but his hand shakes, he can't get it in the slot.

\*  
\*  
\*

Allow me.

ERIK

\*  
\*

Erik pushes the Guard back, and magnetically slides the key into the lock, opens the box, revealing...

\*  
\*

HIS HELMET.

\*

It rises out of the box and into his hands. He holds it like an old friend.

\*  
\*

GUARD

The whole world's gonna be coming after you.

\*  
\*  
\*

Erik starts to put the helmet on.

\*

ERIK

No... I'm coming after them.

\*  
\*

As the helmet slides on, we hear:

\*

CEREBRO VOICE (V.O.)

Welcome, Professor.

101

INT. XAVIER MANSION - CEREBRO - NIGHT

101

Doors slide open, and we see...a WHEELCHAIR enters. With CHARLES sitting in it again. He leads Logan and Hank into this vast underground chamber where we see-The 1973 version of CEREBRO. Dark, dusty, years of neglect.

71.

Charles goes to the HELMET, which has a few more WIRES on it than the modern Cerebro. He blows off dust.

LOGAN

When's the last time you were down here?

HANK

The last time we went looking for students.

CHARLES

Long time ago.

He looks at that helmet with a hint of trepidation.

CHARLES (CONT'D)

Not sure I'll be able to control it the way I used to...

He slowly puts it on.

Hank goes to CONTROL PANELS, flips on the system. Charles tries to focus his power, his eyes narrow, and...

GEIGER NEEDLES start to FLUTTER, just a tiny fluctuation.

101

Charles increases his efforts, taking deep breaths, trying101 to focus, and...the needles rise.

\*  
\*

IMAGES flicker around Charles, FLASHES of FACES, out of focus, twisting in the air, and--

\*

The GEIGERS SHAKE, as Charles struggles, too much data. Geigers start to go out of control, everything SHAKING.

\*  
\*

LOGAN (CONT'D)

Charles--

Professor--

HANK

\*  
\*

WHHHM! The GAUGES BLOW OUT, glass goes flying.  
CHARLES (CONT'D)  
Turn it off!

\*

Hank goes to turn off the system, but-LOGAN  
Keep it on, Hank. Charles, focus.  
Charles tries to focus, but struggles, strains, and finally-BOOOOM. The whole system DIES, all the power  
goes DARK.  
Charles slumps over. Hank looks around.

\*

72.  
HANK  
I think you just blew out all the  
electricity.  
LOGAN  
Hank, not helping.  
HANK  
I'll...go fix it.  
Hank heads out of the room. Charles takes off the helmet. He  
slumps over, pained.  
101

CHARLES  
My mind...I can't do this...I can't  
control it, it's been too long.

101

\*  
\*  
\*

LOGAN  
So you're a little rusty. You just  
need to try again, concentrate--

\*  
\*  
\*

CHARLES  
It's not that simple. There's a  
key, a connection.

\*  
\*  
\*

Logan slows.

\*

LOGAN

What do you mean? Some kind of  
secret word or--

\*

\*

\*

CHARLES

I can't explain it, it's a mindset,  
a way of thinking, a ghost in the  
machine, if you will. I built this  
thing with psychic locks. There's a  
key, and I don't have it.

\*

\*

\*

\*

\*

\*

He turns toward the door to go, but--

\*

LOGAN

I know someone who might.

\*

\*

Logan steps toward Charles, and lowers himself.

\*

LOGAN (CONT'D)

Look in my mind. You'll find  
someone there who can help you...

\*

\*

\*

Charles looks at Logan, not sure what he means.

\*

LOGAN (CONT'D)

The Professor.

\*  
\*

73.  
Charles shakes his head, points to Cerebro.

\*

CHARLES

You saw what I did to this thing.  
You sure you want me inside your  
head?

LOGAN

There's no damage you can do that  
hasn't already been done.

Charles looks into his eyes, his mind, and sees...

LOGAN'S MEMORIES. Flashes from other films, lifetimes:  
Logan and Jean. Logan and Stryker. A flicker of Logan being  
transformed into Weapon X.

Charles pulls back, startled by the image.

CHARLES

Your future-LOGAN

Don't worry, I know. Look past it,  
look for your future.

Charles keeps searching Logan's mind, and finds...

101

HIMSELF. Older. In the chair. It's the moment Logan and  
Charles first meet in X1. Charles looks at him.

101

CHARLES XAVIER

Give me a chance, I may be able to  
help you...

And now more memories come flooding back. The future.

Sentinels. A city in ruins. And finally Charles sees...

THE CEILING OF THE MONASTERY. Charles has reached through  
Logan's mind into the future. We see what he imagines-102

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY

102

\*

Young Charles is now laying on that slab in Logan's place. He  
gets up, looks around, the world a little hazy. He sees:

\*

The huddled mutants, refugees. Then his eyes are drawn to--

\*

The older CHARLES XAVIER in the wheelchair. Xavier turns, sensing this new consciousness in the room.

\*

XAVIER  
Charles...?

\*

\*

74.

Young Charles walks toward the Old Charles. He looks at him, overwhelmed by the image of his older self. They stare at one another, this strange reflection. The older Xavier senses-XAVIER (CONT'D)  
You've come looking for answers.  
Charles nods.

\*

\*

\*

\*

\*

\*

XAVIER (CONT'D)  
You have them already.

\*

\*

CHARLES  
No, no I don't. I've lost too much,  
I've forgotten.

\*

\*

\*

Xavier looks up at him, smiles softly.

XAVIER  
If you're going to search people's  
minds...start with your own.  
But Charles shakes his head.

CHARLES  
Show me. Help me. Please.

\*

\*

\*

\*

\*

\*

\*



Xavier considers. Then he motions for Charles to lower himself, so they are eye to eye.

\*  
\*

Xavier looks into his younger self, and Charles sees--

\*

Xavier transforms into a BOY, a ten-year-old version of himself. Charles reaches out to touch that younger self, and a shared MEMORY flickers to life--

\*  
\*  
\*

EXT. XAVIER MANSION - GARDEN - DAY

\*

A bright and sunny day, flowers full bloom. The CHILD CHARLES reaches out toward a reflection of himself. Two young boys, a mirror reflection, but...

\*  
\*  
\*

The other boy turns into...A CHILD RAVEN. She laughs, she was pretending to be Charles.

\*  
\*

WE INTERCUT: the young Charles Xavier staring into his older self, watching this memory he's long forgotten--

\*  
\*

IN THE GARDEN: Raven and Charles are playing together, laughing. Raven hears the sound of a CAR in the distance. She tenses, scared. The sound passes.

\*  
\*  
\*

CHILD CHARLES  
You're safe here, you know that.

\*

\*

75.  
She nods, a little timid.

\*

CHILD CHARLES (CONT'D)  
One day, you'll be safe out there  
too.

\*

\*

\*

CHILD RAVEN  
You really think?

\*

\*

He steps closer, a boy with so much certainty, innocence.  
I know it.

103

\*

CHILD CHARLES

\*

\*

She smiles, and they go back to playing. As they walk away,  
she reaches out and holds his hand, a little sister with her  
big brother, two children in the garden, as we CUT BACK TO--

\*

\*

\*

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY

\*

Charles experiences the memory, the moment.

\*

XAVIER  
Hope, Charles. It's our greatest  
power. Even in the darkest times.

\*

\*

\*

The memory fades. Charles takes a step back, a look at Xavier, this wise, bald man sitting in a chair.

\*

\*

CHARLES

So...this is what becomes of us.

\*

\*

XAVIER

That's up to you, old friend. What becomes of us, all of us, is in your hands now.

\*

\*

\*

\*

The words resonate, as Charles blinks, opens his eyes in--

\*

INT. XAVIER MANSION - CEREBRO - PAST - DAY

\*

103

Charles looks up at Logan. He slowly lowers his hand.

LOGAN

You find what you were looking for?

\*

\*

Charles considers, emotional. Lights flicker back to life around them. Hank enters.

\*

HANK

Power's coming back.

Logan looks at Charles, sensing--

76.

103

Yes it is.

LOGAN

103

CHARLES

Hank. Turn it on. I want to go again.

104

INT. XAVIER MANSION - CEREBRO - MOMENTS LATER

104

Charles tries Cerebro again. This time, he is focused, a sense of serenity in his eyes.

IMAGES COME TO LIFE AROUND HIM. Faces, voices, a mass of mutants all over the country. Charles sees-CHARLES

So much...fear...pain...so many of us...with nowhere to go...

HANK

Do you see Raven...?

Charles searches the faces. He starts to isolate one-CHARLES

I'm getting something...

He focuses on her, see her face-CHARLES (CONT'D)

I've got her. She's....

He slows, a little confused.

\*  
\*  
\*  
\*  
\*  
\*  
\*

CHARLES (CONT'D)

No, this can't be right...

\*  
\*

HANK

What, what is it?

\*  
\*

LOGAN

Is it Erik? Trask?

\*  
\*

Charles shakes his head.

\*

CHARLES  
No...it's...she's...

\*

\*

And the image finally resolves, so we see:

\*

Raven is standing outside the mansion.

\*

CHARLES (CONT'D)  
She's here.

\*

\*

77.  
They hear the BELL CHIME.

\*

Hank straightens, surprised, excited. Charles takes off the helmet. Logan looks at Cerebro.

\*

\*

LOGAN  
We didn't need this to tell us that.

\*

\*

\*

EXT/INT. XAVIER MANSION - PAST - DUSK

\*

The front door opens. Raven stands there. A beat of silence. Nobody knows what to say. She looks at Charles, Hank. Logan.

\*

\*

RAVEN  
Who's the old guy?

\*  
\*

LOGAN  
Old guy...?

\*  
\*

She looks at them, so many questions.

\*

RAVEN  
What happened in Paris? How did you  
know I was going to be there? What  
did Erik mean about me?

\*  
\*  
\*  
\*

They look back at her.

\*

CHARLES  
Come inside, Raven.

\*  
\*

As she enters the house, Logan starts to shut the door behind \*  
her. But he slows, a flicker of pain in his eyes. And we see-- \*

118

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY

\*

Logan's eyes flutter. Kitty looks even weaker, barely holding  
on. Storm wipes her brow softly.

\*

Bobby walk back to Magneto, his voice low.

\*

BOBBY  
She can't keep going like this,  
it's going to kill her.  
(motions to Logan)

He may be able to survive anything,  
but she can't.

MAGNETO

We don't have a choice, Bobby.

118

\*

78.

BOBBY

We could wake him up, pull the  
plug.

\*

\*

MAGNETO

And doom the rest of us? We have no  
idea what's become of the past.

\*

\*

Bobby has no answer. But they hear:  
Yes we do.

XAVIER

They turn, see Xavier getting closer.

\*

\*

\*

\*

XAVIER (CONT'D)

We can't wake Logan yet. I got a  
glimpse of the past.

\*

\*

\*

BOBBY

From where?

\*

\*

Xavier gives a distant smile.

XAVIER

Let's just say, an old friend. I'm  
afraid things are more precarious  
than ever. If we wake Logan now, we  
set our fate on a potentially far

darker course.

Bobby struggles, looks at Kitty.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

BOBBY

I can't sit here and watch her die.

\*  
\*

CHARLES

I'm sorry, Bobby, I wish there was another way, but no one can take over for Kitty, no one else has her power.

\*  
\*  
\*  
\*  
\*

Bobby looks at Kitty, his eyes narrow with a thought.

BOBBY

Actually, there is someone...

someone who could take her power,  
take her place.

(looks to Magneto)

She took yours once.

Magneto and Xavier look at Bobby, realize he's talking about--

\*

79.

Rogue.

MAGNETO

Xavier shakes his head.

XAVIER

She's gone, Bobby. She's dead. I haven't been able to make a connection with her in years.

118

BOBBY



Because they're keeping her in the  
one place your mind can't reach.

(a beat)

She's in your house, Professor.

She's in Cerebro.

118

\*

Xavier slows, putting it together-XAVIER

We built Cerebro so telepaths could  
never access it from outside, so no  
one could abuse its powers.

Bobby nods.

BOBBY

They've been holding her there,  
experimenting on her, to see how  
they can take our powers.

Xavier sits back, stunned.

MAGNETO

If you knew all this, why haven't  
you tried to save her?

BOBBY

We did. It's too heavily guarded.

Xavier's eyes narrow, undaunted.

XAVIER

Well, I may know a few things about  
that place they don't.

Magneto looks over at him.

MAGNETO

We'll go, get Rogue, bring her back  
here.

They start to mobilize, but...Bobby steps in their way.

\*

80.

BOBBY

I'm going with you.

XAVIER

Bobby, it's too dangerous.

118

BOBBY

It's Rogue. I'm going with you.

(a beat)

And no offense, but you two aren't  
getting any younger. You could use  
the help.

118

\*

Magneto and Xavier swap a glance, and we CUT TO-119

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY

\*  
\*  
\*

\*

119

\*

Bobby kneels down to Kitty, their faces close.

BOBBY

Kitty, I'm going to get help, I'm  
going to bring back someone who can  
help you.

Kitty's eyes open, weary.

\*  
\*  
\*  
\*

KITTY

Just...bring...yourself...back.

Bobby nods, emotional. He kisses her softly, and turns to go.  
She watches him for a moment, not sure if she'll ever see him  
again, as he disappears into the darkness, and we CUT TO--

\*

INT. XAVIER MANSION - KITCHEN - PAST - NIGHT

\*

Raven sits back, stunned. Charles, Logan, and Hank stand  
around her.

\*  
\*

RAVEN

So...they turn me into...

\*  
\*

LOGAN

\*  
\*

Yes.

RAVEN

How many of us survive?

\*

\*

HANK

Not all of us.

\*

\*

She turn to Hank, taking it all in. A beat. Then-RAVEN  
So...Erik was right.

\*

\*

\*

81.

What?

CHARLES

RAVEN

You have to kill me...or Trask.

That's the only way to end this.

Charles shakes his head.

\*

\*

\*

\*

\*

\*

CHARLES

If we kill Trask, there will be ten  
more just like him, and we'll have  
given them a reason to hate and  
fear us.

\*

\*

\*

\*

\*

RAVEN

You think they need a reason? You  
didn't see the way they looked at  
me in Paris. The way they looked at  
us.

\*  
\*  
\*  
\*  
\*

She looks toward Hank, who lowers his head.

\*

RAVEN (CONT'D)

If we want to win this war, we have  
to strike first.

\*  
\*  
\*

CHARLES

You sound like Erik.

\*  
\*

LOGAN

I've seen a lot of wars, kid. Trust  
me, nobody ever wins.

\*  
\*  
\*

Charles looks at Raven.

CHARLES

If we have any hope of stopping  
this war, we need to show them  
we're not the enemy. We need to  
show them we're not all like Erik.  
Raven rises, blue.

RAVEN

You think they'll ever look at me  
like this, and see anything but the  
enemy...?

Charles considers.

CHARLES

I hope so, yes.

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82.

Raven looks around the room, sees Hank and Logan agree. She falters slightly, her leg giving. She holds herself up.

\*  
\*

RAVEN

I lost a lot of blood, I need to rest.

\*  
\*  
\*

CHARLES

We kept your room the way it was.  
Hank can tend to your wound.

\*  
\*  
\*

INT. XAVIER MANSION - RAVEN'S ROOM - PAST - NIGHT

\*

Raven lays on the bed. Hank checks her wound, his hands on her flesh. She looks at him.

\*  
\*

RAVEN

So you're like this all the time?  
Like what?

HANK

She motions to his human form.

HANK (CONT'D)

Not all the time. I take a shot in the morning. And I need another if I get...worked up.

\*  
\*  
\*

\*  
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\*  
\*  
\*

She leans forward, closer.

\*

RAVEN  
Worked up...?

\*  
\*

Hank swallows hard.  
HANK  
Yeah, you know...emotional  
or...excited...any...animal  
urges...  
His skin starts to turn blue where he's touching her.

\*  
\*  
\*  
\*  
\*  
\*

HANK (CONT'D)  
Usually I can fight them down.

\*  
\*

He tries to fight it off, but she takes his wrist.

\*

RAVEN  
Maybe we shouldn't have to fight  
the things that come naturally...  
He looks down, his arm going blue. He looks back at Raven.

\*  
\*  
\*  
\*

83.  
HANK  
You know, if you took it, you could  
get rid of your mutation. Then they

wouldn't have any reason to come  
after you.

She lets go of his hand.

RAVEN

But it wouldn't be me anymore,  
Hank. This is me.

She motions to her blue skin. Then motions to his blue arm.

RAVEN (CONT'D)

And that's you. When you can see  
that, maybe we can be together.

Till then...goodnight.

She takes the medical supplies out of his hand. He looks at  
her, wants to say something, wants to connect, but-HANK

Okay, goodnight.

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\*

Raven lays there alone. She looks at her reflection across  
the room in an old mirror. A few photos tucked into the  
mirror, pictures of RAVEN AS A YOUNG GIRL IN HUMAN FORM.

\*  
\*  
\*

She looks at herself now. A beat, contemplating, conflicted.  
And we hear:

\*  
\*

TRASK (V.O.)

Her DNA is extraordinary...

\*  
\*

INT. TRASK INDUSTRIES - LAB - PAST - NIGHT

\*

Trask looks at a sample of BLOOD under a microscope, Bill stands behind him.

\*

\*

TRASK

...her somatic cells are selfreplicating, her RNA sequencing is mutagenic. Her genes could hold the key to mutation.

\*

\*

He sits back, his mind racing.

\*

TRASK (CONT'D)

I need more.

\*

\*

BILL

That's all they were able to scrape off the pavement in Paris.

\*

\*

\*

84.

Trask shakes his head.

\*

TRASK

More than blood. I need brain tissue, spinal fluid. If we could open her up, see how it's all connected, we could leap the program forward years, maybe decades.

120

Bill looks at Trask.

\*

\*

\*

\*



\*  
\*  
\*

120

BILL

You really hate these things, don't you?

Trask looks back at him.

TRASK

Mutants? No, I don't hate mutants. I actually kindof admire them, the way they're built, their design, it's impressive really.

\*  
\*  
\*

He moves away from the microscope.

\*

TRASK (CONT'D)

But every age needs something, someone, to fear. What better enemy than someone who can look like you, live next door, and move mountains with their mind? Once the world knows what they're up against, they'll want Sentinels in every city, every street corner. We'll be the only thing that can protect them. That's power, Bill, real power, more than any mutant, government. We'll control the future of the species...

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\*

Trask drifts to the window, looks out, sees: DARK FORMS being loaded into large shipping containers.

TRASK (CONT'D)

That future begins tomorrow...

121

EXT. TRASK FACTORY - NIGHT

121

We see those large containers from another POV, high above the factory, atop a dark mountain peak:

A SHADOW stands. Wearing a familiar helmet.

\*

85.

ERIK watches them. A plan in his eyes. And we hear:

\*

REPORTER (V.O.)

The public remains on high alert...

127

INT. XAVIER MANSION - OFFICE - PAST - NIGHT

\*

\*

127

Charles and Logan watch the report on TV-REPORTER

All around the world, borders are being closed, police are on the lookout for the creatures we saw in

Paris, and others like them. A few have been discovered, and taken into custody for questioning.

IMAGES OF MUTANTS being rounded up across the world.

CHARLES

Exactly as Erik feared...

The REPORTER stands in front of Congress.

REPR

Here in the US, the administration will make a statement on the steps of Congress tomorrow. President Nixon will address the press, along with Defense Secretary Laird and a top biological scientist, Dr.

Bolivar Trask.

Charles sits back, quiet.

\*

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CHARLES  
We've given him the stage he needs.

\*  
\*

LOGAN  
What he needs is sitting in her  
room down the hall.

\*  
\*  
\*

But Charles looks at the TV, images of mutants rounded up. He  
darkens, struggling to hold onto hope.

CHARLES  
What if...whatever we do to change  
the course of history...it all ends  
the same way?  
Logan doesn't have an answer. A beat. Charles turns, leaves  
the room. Logan looks back at the TV--

\*  
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\*

86.  
REPORTER  
Sources at the White House say the  
President will reveal a new weapon  
for combating this threat.

\*  
\*  
\*  
\*

As the words hang there, we CUT HARD TO-128

131

INT. MOUNTAIN PASS - PAST - NIGHT

\*

128

A CARGO TRAIN carves through the mountains. As it passes under a BRIDGE, we see--

\*  
\*

A figure drops down from the bridge. Lands on the roof of the last car. The moonlight hits the helmet of--

\*  
\*

ERIK. He looks up, reaches back toward the TRAIN TRACKS BEHIND HIM. He focuses all his power and--

\*

EXT. TRAIN TRACKS - PAST - NIGHT

131

THE TRACKS BEHIND THE TRAIN START TO SHIFT, UNDULATING...  
RIPPING OFF THE GROUND AND...  
RACING TOWARD THE BACK OF THE TRAIN.

132

133

EXT. TRAIN - PAST - NIGHT

132

Erik opens the doors of the cars, and he controls the metal tracks like snakes, SLITHERING through every opening of the train cars, into--

\*

INT. TRAIN CARGO HOLD - PAST - NIGHT

\*

133

THE CARGO HOLDS CARRYING THE SENTINELS.  
ERIK SENDS THE METAL INTO THE BODIES OF THE SENTINELS,  
FILLING THEIR SKELETONS WITH STEEL.

As the train speeds into the darkness, we CUT HARD TO-135

INT. MONASTERY - INNER SANCTUM - FUTURE - NIGHT

\*

135

\*

LOGAN'S body tosses and turns. Kitty strains. Storm takes the  
towel to a washbasin to wring it out. Bishop gets close.

\*

\*

BISHOP

She's not gonna make it.

Storm keeps her head down.

STORM

Charles and Erik will be back.

They've survived worse.

\*

\*

\*

\*

\*

\*

87.

BISHOP

Worse than a house full of  
Sentinels?

\*

\*

\*

She looks at him, nods.

136

\*

STORM

They survived each other.

\*

\*

As she heads back to Kitty, we CUT HARD TO--

\*

EXT. XAVIER MANSION - FUTURE - NIGHT

136

\*

The mansion has been transformed once more. Now it look like a MILITARY BASE. Bars cover windows, soldiers patrol. A couple SENTINELS stand perched on the rooftop.

\*

We pull back across the property through the trees to-137

138

EXT/INT. X-JET - FUTURE - NIGHT

137

The jet is parked in a field. Xavier sits alone. No sign of Magneto and Bobby. His eyes flutter, sending a mental message, as we MOVE DOWN UNDERGROUND TO--

\*

\*

\*

INT. UNDERGROUND TUNNELS - FUTURE - NIGHT

\*

138

Magneto and Bobby move through old tunnels that snake toward the house. Cobwebs, dust, shadows.

XAVIER (V.O.)

The old gas and water pipes lead straight into the house...

They splash through the dirty tunnels. They reach a DEAD END.

BOBBY

We hit a dead end, Professor.

XAVIER (V.O.)

The walls are reinforced with six inches of steel. That's not a dead end, Bobby-138

MAGNETO

It's a door.

138

And he uses his power to PULL THE REBAR THROUGH THE WALLS, opening up a passageway. They climb through it to--

88.

139

INT. XAVIER MANSION - BLUE HALLWAY - FUTURE - NIGHT

139

Magneto and Bobby emerge, dropping into the old, familiar BLUE HALLWAYS. Only now the halls are dark, spooky, with panels missing and wires dangling from the ceiling.

\*

Magneto and Bobby march down the long hall, past the elevator, reaching the familiar doors of CEREBRO. Magneto raises his hand, OPENS the metal doors, and-140

INT. XAVIER MANSION - CEREBRO - FUTURE - NIGHT

140

They enter the massive chamber to see it has been transformed into a high-tech LAB.

\*

ROGUE lays on an operating table at the end of the walkway. Wires and sensors cover her body. A few DOCTORS are gathered around Rogue. They turn to see-Magneto and Bobby entering. Magneto darkens. MAGNETO

I've been on that slab before. Let me show you how it feels.

He raises a hand. ALL THE MEDICAL SUPPLIES AND TOOLS WHIP UP TOWARD THE DOCTORS, drills and saws flying at them and--

\*

\*

WHHM. They FREEZE in mid-air. Millimeters from their faces. Blades shimmering, hanging, with Magneto beyond them.

\*

\*

BOBBY

You should leave.

\*

\*

The doctors flee. The metal tools drop to the ground.

\*

Bobby rushes to Rogue, pulls the plugs from her. Her eyes flutter, semi-conscious. She looks up and sees--

\*

\*

ROGUE

Bobby...am I...dreaming...?

BOBBY

Nightmare's over, Rogue.

He wraps her in the operating sheet so he can carry her without touching her skin. They head out to-141

INT. XAVIER MANSION - BLUE HALLWAY - FUTURE - NIGHT

Magneto leads Bobby and Rogue down the hall toward their exit. As they pass the elevator, we see:

141

\*

\*

89.

It is MOVING, HEADING DOWN.

142

INT. X-JET - FUTURE - NIGHT

\*

142

Xavier's eyes narrow, sensing--

\*

XAVIER

Erik. Erik, get out of there now.

143

144

INT. XAVIER MANSION - BLUE HALLWAY - FUTURE - NIGHT

\*

143

DING! Magneto, Bobby, and Rogue turn to see--

\*

The elevator opens, and...a DARK MASS emerges. Black scales



unfold, twisting into the form of--

\*

THREE SENTINELS.

\*

Magneto rushes Bobby and Rogue toward their escape, as--

\*

The Sentinels come loping toward them, picking up speed.

\*

Magneto, Bobby, and Rogue race through the hole in the ceiling. Magneto reaches back and FUSES THE HOLE SHUT.

\*

\*

The Sentinels SMASH into it, BANGING from the other side. The floor CRACKS, starts to buckle, as--

\*

\*

INT. XAVIER MANSION - OLD TUNNELS - FUTURE - NIGHT

144

Magneto, Bobby, and Rogue race down the old tunnels, heading back the way they came. Behind them-BANGBANGBANG! The Sentinels SMASH THROUGH THE FLOOR. They rise up into the tunnel, giving chase.

\*

\*

Bobby reaches back and FIRES, FILLING THE TUNNEL WITH ICE BEHIND THEM.

The Sentinels CRASH into the wall of ice, CRACKING IT, but Bobby keeps firing, putting up more and more layers.

Take her!

144

BOBBY

Bobby extends Rogue toward Magneto. Magneto takes her. He keeps moving toward the end of the tunnels, as-Bobby keeps firing ice the other way, but-The Sentinels CRASH through the ice faster than he can fire. He uses all his strength to hold up the wall.

\*

90.

Magneto and Rogue reach the end of the tunnel, the ladder.  
They look back and see-Bobby has fallen behind. He strains to hold the ice wall  
solid. The Sentinels FIRE their ENERGY into it, MELTING it.  
It's just a matter of seconds till they come through.  
Bobby!

\*  
\*  
\*

ROGUE

He looks back, too far to reach. He smiles, with one arm  
still firing ice.

BOBBY

Go. Finish this.

Rogue's eyes fill with tears, as-The Sentinel BEAM comes through the ice. Bobby goes FULL

\*

ICEMAN, covering his body with a protective sheet of ice, but- \*

The beam melts the ice. He starts to burn up from the inside,  
his BODY MELTING with the ice, blood merging with water.

\*  
\*

Rogue claws back toward him, but Magneto holds her tight.

\*

As the Sentinels charge forward, trampling past Bobby--

\*

Magneto raises a hand of his own. The walls shiver, metal  
pipes shake, and-WHHHHM. ALL THE PIPES RIP OUT OF THE WALLS, HISSING GAS.  
Magneto holds Rogue and starts to rise up the ladder, as-The Sentinels bear down, their HEADS OPENI  
NG TO FIRE ANOTHER  
BLAST OF ENERGY. But as soon as the energy hits the air--

\*  
\*

IT IGNITES THE GAS FROM THE PIPES.

\*

Magneto and Rogue RISE out of the tunnel as-IT DETONATES BEHIND THEM. The blast WHOOSHES  
down the tunnel,  
filling it with flames, BLASTING TOWARD THE HOUSE AND-145

EXT/INT. X-JET - FUTURE - NIGHT

Xavier sees his house GO UP IN FLAMES. The reflection dances in the dark canopy of the cockpit.  
He shuts his eyes, his family home destroyed. Time stands still for a moment, the reflection flickering. Then-MAGNETO rises into the back of the jet with Rogue.

91.

Charles...

MAGNETO

He motions out the window. Charles sees:  
SENTINELS flapping and flying out of the house, ABLAZE, their scales burning, charging toward the plane.  
Xavier flips on the controls. The jet start to RISE.  
The Sentinels soar closer. The first two SLAM into the plane, grabbing hold of its wings. They start RIPPING into the metal skin of the plane.

\*

Xavier hits the THRUSTERS, which BURN BRIGHT, BLOWING ONE SENTINEL APART.  
146

EXT. X-JET - FUTURE - NIGHT

146

The X-JET WINGS FOLD INTO THE BODY OF THE PLANE, RIPPING THE OTHER SENTINEL OFF, leaving only its BLACK SCALY HAND clinging to the wing, twitching, but--

\*

The Sentinel grabs hold of the PLANE'S TAIL with its other hand. Xavier turns up the thrusters, the engines burn, INCINERATING the Sentinel, and finally--

\*

\*

\*

The X-Jet ROCKETS AWAY, GOING SUPERSONIC, leaving the burning Sentinels behind.  
147

INT. X-JET - FUTURE - NIGHT

147

Magneto looks back at the blazing house. Rogue sees Xavier.

\*

ROGUE

Professor...

He looks back at her, his eyes emotional.

\*

XAVIER

I thought you were gone.

\*

ROGUE

I thought so too.

\*

\*

A moment between them, as the plane rockets away, leaving the mansion burning in ruins. The end of an era. The smoke and embers swirl into the sky, as we slowly DISSOLVE TO-149

EXT. XAVIER MANSION - PAST - NIGHT

\*

\*

149

The old house. Logan's car parked outside. The house is dark, quiet. Everyone is asleep, save for--

\*

92.

150

INT. XAVIER MANSION - HALLS - PAST - NIGHT

150

Two feet move through the halls...into the elevator...down underground to...CEREBRO. The door scans the figure.

CEREBRO VOICE

Welcome Professor.

151

INT. XAVIER MANSION - BLUE HALLWAY - PAST - NIGHT

151

The doors open, revealing: CHARLES. Standing again. Walking. But as he enters Cerebro-HE TRANSFORMS INTO RAVEN. She goes to the controls for Cerebro. She opens them up, pauses for a moment.

RAVEN

I'm sorry, Charles.  
And she DESTROYS CEREBRO, ripping the cables apart,  
SHATTERING THE HELMET. It crashes to pieces.  
Raven walks away, with Cerebro dying, sparking behind her. As  
she departs-152

EXT. MONASTERY - FUTURE - DAWN

\*

152

The X-JET returns, landing in the courtyard.

153

INT. MONASTERY - INNER SANCTUM - FUTURE - DAY

153

\*

Magneto, Xavier, and Rogue move fast. Storm and Bishop turn,  
see them. Kitty looks up weakly.

\*

\*

KITTY

Where's...Bobby...?

Rogue looks back at her, emotional.

ROGUE

I'm sorry, Kitty.

Kitty sinks back, all her energy starts to fade, but-153

Rogue grabs Kitty's wrist. Kitty's skin goes pale, veins 153  
bulging, as ROGUE TAKES HER POWER.

The energy surges through Rogue into Logan. We PUSH INTO his  
face as the light flares around him and--

154

INT. XAVIER MANSION - LOGAN'S ROOM - PAST - DAWN

Logan takes a huge gasp, as he snaps awake. He rises from  
bed, gathers his senses. And hears:

154

\*

93.

FOOTSTEPS pounding down the hall. He goes out to see-155

INT. XAVIER MANSION - HALLWAY - PAST - DAWN

155

Hank moves quickly down the hall, clearly troubled.

LOGAN

Hank... Hank? What's going on?

He trails Hank, who pushes through the door to-156

INT. XAVIER MANSION - XAVIER'S OFFICE - PAST - MORNING

156

Hank enters. Charles looks up, immediately sensing-CHARLES

She's gone.

157

INT. XAVIER MANSION - CEREBRO - PAST - MORNING

157

\*

The door opens, the wheelchair rolls in, with Logan and Hank behind Charles. They go to Cerebro and see:

It is destroyed.

Hank tries to turn on the power, but it's dead, wires still sparking. Charles looks around.

CHARLES

We can't track her now.

But Logan steps up.

LOGAN

We know where she'll be.

They look at him.

LOGAN (CONT'D)

Washington. Trask will be there.

Out in the open. That's where she'll make her move.

Charles nods, quiet--

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

CHARLES

In front of the whole world.

\*

\*

LOGAN

Hank, get the jet ready.

\*

\*

But Hank doesn't move.

\*

94.

HANK

What if Erik's there?

\*

\*

LOGAN

I'll take care of Erik. Just get  
the jet.

\*

\*

\*

Hank shakes his head.

161

\*

HANK

It's made of metal. If he sees us  
in that thing, he could crush it  
like a tin can.

\*

\*

\*

\*

LOGAN

Fine. I'll drive. Five minutes,  
outside.

\*

\*

\*

INT. XAVIER'S ROOM - BATHROOM - PAST - DAY

161

\*

Charles splashes water on his face, readying himself. He runs a hand through his hair, notices-A few strands of hair coming out, he sees more in the sink. He looks into the mirror, a little unnerved.

LOGAN (O.S.)

Things will change.

\*  
\*  
\*

Charles looks back, sees Logan stepping into the doorway.

\*

LOGAN (CONT'D)

After today, the future is gonna be different.

\*  
\*  
\*

He takes a step closer.

LOGAN (CONT'D)

But I want you to promise me something. No matter what happens today. Promise me one thing won't change...

Charles looks at him, not sure where this is going.

LOGAN (CONT'D)

The X-Men. You put us together. We were a good group. Cyclops, Storm...Jean. We went through a lot together, so...you'll do that, yeah, you'll find us again?

Charles considers, the weight of that responsibility.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*



I'll do my best.

\*  
\*

LOGAN

That'll be enough.

\*  
\*

He taps the wall.

Let's go.

\*

LOGAN (CONT'D)

\*  
\*

He heads out. Charles takes one more look in the mirror, and-- \*

162

INT. HOTEL ROOM - PAST - DAY

\*

We see someone else preparing for the day:

\*

ERIK.

\*

He puts on a coat, looks out the window, sees--

\*

The dome of the CAPITOL BUILDING in the distance. He stares out, his eyes steel, a warrior before battle.

\*  
\*

As he heads out, his coat flutters, almost like a cape, and we see the Capitol from another perspective--

\*  
\*

INT. OVAL OFFICE - PAST - MORNING

\*

162

The President looks out the window. TRASK stands close to him. The room is full of GENERALS and AIDES.

164

\*  
\*

NIXON

This isn't gonna be like goddamn Paris, right? We got every eyeball in the world watching.

\*  
\*  
\*  
\*

TRASK

Sir, the Sentinels are already in place. If they decide to attack, we'll be ready. We'll show the world we can protect them.

\*  
\*  
\*  
\*  
\*

Nixon nods, a little unsure, and we CUT TO--

\*

EXT. MONASTERY - FUTURE - NIGHT

164

Snow flutters on the mountain-top. The X-JET sits parked. We move toward the plane, swooping under it, where we see... Something BLINKING in the snow. It's the SENTINEL HAND that was ripped off during the aerial battle. The circuitry flickers, sending a MESSAGE.

\*

96.

164

As it BEEPS menacingly, we hear:

164

REPORTER (V.O.)

Thousands of people will be here  
today...  
165

EXT. WASHINGTON DC NATIONAL MALL - PAST - DAY

\*

\*

165

Flags flap in the breeze. The mall is teeming with people.

REPORTER

They've come from all over the  
world to witness history, along  
with news crews from at least fifty  
different countries.

\*

\*

The crowd surges toward a STAGE at the foot of the CAPITOL  
BUILDING. In the masses, we see-Logan's CAR pulls up. He emerge with Hank. They open a door,  
help Charles into his chair. He looks out at all the faces.

CHARLES

Even more than I feared...

\*

\*

\*

\*

LOGAN

Split up and search.

They head in different directions to search the crowd.

Charles wheels himself forward. He takes cover with other men  
in wheelchairs, VIETNAM VETERANS. One of them looks over.

\*

\*

VIETNAM VETERAN

Fourth Infantry at Tet. Took a  
Bouncing Betty, wiped out most of  
my troop. What happened to you?

\*

\*

\*

\*

He motions to the chair. Charles considers.

\*

CHARLES  
Friendly fire.

\*  
\*

VIETNAM VETERAN  
Worst kind.

\*  
\*

Charles nods, thinking about Erik. He looks out at the crowd,  
puts a hand to his head, and we see--

\*  
\*

HIS POV DARTS THROUGH THE THOUSANDS OF FACES, MINDS. He  
slows, trying to process it all,

\*  
\*

CHARLES  
So many voices...

\*  
\*

97.  
The Vietnam Vet looks over at him, just another guy who lost  
his mind in the war. As Charles searches the crowd--

\*  
\*

Logan and Hank move through the masses. Logan sees-The PRESIDENTIAL MOTORCADE pulls up. The  
PRESIDENT is  
escorted by SECRET SERVICEMEN toward the stage. TRASK trails.  
The crowd pushes forward for a better look, and we CUT TO-168

EXT. MONASTERY - WALLS- FUTURE - NIGHT

\*

168

A few mutants man the wall of the monastery. We recognize  
JAMES WARPATH PROUDSTAR. He hears something with his enhanced  
senses. He looks into the distance and sees--

\*

DOTS ON THE HORIZON.

He narrows his eyes, using his enhanced vision to ZOOM like binoculars. He sees the dots are:

SENTINELS. TWENTY OF THEM. More than we've ever seen.

169

INT. MONASTERY - INNER SANCTUM - FUTURE - NIGHT

Xavier can read Warpath's mind. He looks up, stricken.

XAVIER

There are twenty Sentinels heading this way.

Everyone freezes.

BISHOP

They found us.

Storm looks to Blink, motions to Logan.

STORM

Can you teleport him out of here?

BLINK

Not while he's in that state. It would wake him.

XAVIER

We need more time.

Storm steps forward, looks to Bishop.

STORM

Give me every soldier you've got.

We'll hold them off as long as we can.

169

\*

98.

As this ragtag army rises together, heading for their final battle, we hear a voice-TRASK (V.O.)

Today is an historic day...

170

EXT. CAPITOL BUILDING - PAST - DAY

\*

\*

170

Trask addresses the vast crowd. Nixon, Bill, and the Generals \*

stand behind him. In the crowd, everyone watches, except for-Logan, Hank, and Charles. They keep searching the masses.

170

TRASK

Today we are united not by faith or flag, but by something far greater.

\*

Charles keeps whipping through faces, minds--

\*

TRASK (CONT'D)

Today we stand as Homo Sapiens,  
facing the greatest threat in the  
history of our species. What the  
world witnessed in Paris was not an  
isolated incident. These people are  
part of a growing population of  
humans with mutated DNA, "mutants"  
if you will...

170

\*

\*

\*

\*

EXT. MONASTERY - WALL - FUTURE - NIGHT

\*

Storm stands on the wall with Bishop, Jubilee, Blink,  
Proudstar, other mutant soldiers. They see--

\*

\*

The Sentinels get bigger in the distance.

\*

STORM

Everybody take cover. And hold onto  
anything that's not locked down.

\*

\*

\*

Storm's eyes go white, and WIND STARTS TO WHIP UP AROUND HER.  
Then it BLOWS TOWARD THE SENTINELS, turning into--

\*

\*

A HURRICANE.

\*

It hits the Sentinels, BLOWING them back, as we CUT TO--

\*

EXT. DC - CAPITOL BUILDING - PAST - DAY

\*

Charles continues to move through the storm of voices, minds,  
until he hears a FAMILIAR VOICE--

\*

\*

Raven...

CHARLES (V.O.)

\*

\*

99.

WE SEE: RAVEN MOVING THROUGH THE CROWD TOWARD THE STAGE.

\*

She slows for a moment, as the speech continues in the  
background, all sound now focused on--

\*

CHARLES AND RAVEN HAVING A TELEPATHIC CONVERSATION. She  
speaks softly under her breath--

\*

\*

RAVEN

I thought you said you'd never get  
in my head.

\*

CHARLES (V.O.)

You left me little choice. Please,  
Raven, stop now. I don't want to  
use my power against you.

\*

She continues toward the stage.

\*

RAVEN

Why don't you use it against them?

\*

CHARLES (V.O.)

Because that would give Trask exactly what he wants. And so will you, if you walk into his hands. He needs you, Raven, to seal our fate.

RAVEN

He can't do that if he's dead.

171

She TRANSFORMS into a DC POLICE OFFICER, crossing the barricade.

\*

\*

171

CHARLES (V.O.)

Raven, stop now, or I will stop you.

She keeps moving, sliding out a GUN, almost there.

Raven...

CHARLES (V.O.)

He focuses, ready to freeze her, but...

His eyes flutter, sensing with dread-CHARLES

Something is happening...

Logan hears something. He turns. Then everyone else hears it:

A loud CRACKING sound. Like ice. Only it's MARBLE.

\*

100.

Heads turn toward the opposite side of the mall:

172

EXT. THE LINCOLN MEMORIAL - PAST - DAY

172

The massive Lincoln statue is CRACKING, revealing the thin metal skeleton under the stone. The metal twists and-THE STATUE RIPS OFF ITS BASE.

It comes FLYING OUT OF THE MEMORIAL, shattering columns, tumbling across the REFLECTING POND-SMASHING INTO THE BASE OF THE WASHINGTON MONUMENT. The

obelisk CRACKS, SPLITTING. It starts to tumble down, but-173

EXT. WASHINGTON MONUMENT - PAST - DAY

173



The top of the monument FREEZES in the air, the METAL CAP glistening in the sun. Charles goes cold.  
Erik...

CHARLES

And now we see him:  
ERIK stands at the base of the Washington Monument, with one arm controlling the tip of the monument, TURNING IT AROUND--

\*

SO IT FACES THE CAPITOL. HE HURLS IT TOWARD THE BUILDING.  
174

The crowd scatters, mass panic, as--

174

The top of the Washington Monument comes CRASHING into the Capitol Building, destroying the dome.  
175

EXT. CAPITOL BUILDING - PAST - DAY

175

Secret Servicemen rush the President off the stage.  
SECRET SERVICEMAN  
Sir, we need to get you to the  
White House!

\*

\*

\*

Trask looks to Bill in the chaos-TRASK  
Activate the Sentinels! Now!  
EXT. OTHER SIDE OF CAPITOL BUILDING - PAST - DAY

\*

On the other side of the Capitol, we see the familiar CRATES, guarded by SOLDIERS. The crates slide open, and--

\*

\*

101.  
EXT. CAPITOL BUILDING - PAST - DAY

\*

FIVE SENTINELS COME FLYING OVER THE CAPITOL.

\*

The crowd looks up, seeing these massive machines:

\*

EIGHTEEN FEET TALL. Polymer bodies. Deadly.

\*

The SENTINELS fly toward Erik, but when they reach him, they suddenly--

\*

FREEZE. Hovering around him.  
177

EXT. WASHINGTON DC NATIONAL MALL - PAST - DAY

177

Trask and Bill are rushing with the Secret Service toward the motorcade, but Trask slows, confused.

TRASK

What are they waiting for?! Why aren't they firing?!

BILL

They should have fired already! I don't know what's wrong!

\*

\*

\*

\*

The Sentinels TURN OUTWARD, toward the crowd, the city. Erik gives a cold smile.

\*

ERIK

They answer to a higher power now. He controls them.

\*

Trask sees it, stunned. Charles, Logan, and Hank watch.

CHARLES

Don't do this, Erik.

177

But Erik can't hear his voice. He controls a NEWS CAMERA, 177 which floats toward him. He looks into the camera.

ERIK

I have a message for your  
President: these weapons you built  
to destroy us will bring about your  
own destruction. Your monuments  
will soon make way for ours.

(a beat)

We are the future now. Not you.

\*

102.

179

With that, he controls the Sentinels in the sky, turning them  
against the humans. As the crowd flees, the President and  
Trask are pushed into the motorcade, racing away.

\*

Charles looks up, as the Sentinels begin their attack on  
Washington. And we CUT BACK TO--

\*

\*

EXT. MONASTERY - WALLS - FUTURE - NIGHT

179

Storm's eyes are white, the wind blows, but--

\*

The SENTINELS start to push through the hurricane, too strong  
to stop. The mutants all brace for battle.

\*

\*

BISHOP

READY! HOLD THIS WALL!

\*

\*

The first line of Sentinels ATTACKS, clashing with the mutant  
army as we CUT BACK TO--

\*

\*

EXT. DC NATIONAL MALL - PAST - DAY

\*

The Sentinels attack the city, all orchestrated by Erik.

\*

Logan and Hank move through the mayhem. Charles searches faces and minds, but there's too much chaos.

\*

\*

In the action, we see a couple familiar faces:

\*

A few of the MUTANT SOLDIERS FROM SAIGON. They use their powers against the Sentinels, try to help people.

\*

\*

As the attack continues, we INTERCUT--

\*

THE MONASTERY IN THE FUTURE and NATIONAL MALL IN THE PAST.

\*

Both under siege by a deadly pack of Sentinels.

\*

Logan sees SHRAPNEL flying toward a pack of people. He steps in the way, takes the shrapnel to his back, saving them. He winces, healing, and he catches a glimpse of--

\*

\*

\*

A SECRET SERVICEMAN rushing to a follow-vehicle for the Presidential motorcade. The Serviceman has a familiar LIMP.

\*

He sees Logan through the crowd. Their eyes lock for a moment, and the Serviceman's eyes FLICKER YELLOW. It's RAVEN. He leaps into the car with the other Serviceman, and they take off, trailing the motorcade toward the WHITE HOUSE. I got her!

LOGAN

103.

Logan makes his way back to Charles. Hank joins them.

180

185

LOGAN (CONT'D)

She's in the President's motorcade.

They're heading to the White House.

180

ACROSS THE MALL:

\*

Erik sees the motorcade taking off. He gathers the Sentinels into formation. He RISES UP, hovering between two Sentinels, leading them toward the White House.

\*

\*

\*

Logan, Charles, and Hank get into their car to give chase.

Logan leans on the horn, trying to clear the street.

\*

\*

As they trail Erik and Sentinels, we CUT TO--

\*

EXT. MONASTERY - WALL - FUTURE - NIGHT

\*

The mutant army keeps fighting the Sentinels, but--

\*

The Sentinels are taking the upper hand. Jubilee is blasted off the wall. Bishop FIRES his gun, but the Sentinel TWISTS around the stream of energy, and BLOWS Bishop back.

\*

\*

\*

Storm fights valiantly, she fires BLASTS OF LIGHTNING. She hits one, two, three, but--

\*

\*

The fourth Sentinel gets her, KNOCKING her off the wall,  
FALLING WITH HER, KILLING HER IN MID-FLIGHT and--

\*  
\*

THUD. Storm lands hard. Her eyes wide, white, and...

\*

Dead. The snow falls on her lifeless body.

\*

INT. MONASTERY - INNER SANCTUM - FUTURE - NIGHT

185

Xavier darkens, feels Storm's death.  
Storm....

187

\*  
\*

XAVIER

\*  
\*

Magneto hears the name, knows what it means. He rises, heads  
for the door, marching into battle, as we CUT BACK TO--

\*  
\*

EXT/INT. WHITE HOUSE - PAST - DAY

\*

187

Nixon, Trask, Bill and others are rushed into the OVAL  
OFFICE. They roll back the rug, rip open a trapdoor in the  
floor, heading down into an underground bunker.

\*  
\*  
\*

Nixon pauses, goes to the desk to grab his famous TAPERECORDER, taking it down with him.

\*

\*

104.

As the second wave of Secret Servicemen arrive, we see--

\*

RAVEN among them (disguised as her Secret Serviceman). She slows for a moment, looks out the window to see--

\*

\*

EXT. WHITE HOUSE - PAST - DAY

\*

Erik lands on the White House lawn.

\*

ERIK  
Where are you...?

\*

\*

He raises a hand.  
183

EXT. DC STREETS - PAST - DAY

\*

183

\*

Logan's car bears down on the White House. They see the Sentinels spreading out to surround the house.

\*

\*

INT. WHITE HOUSE BUNKER - PAST - DAY

\*

Nixon, Trask, and others are shuttled into the underground nuclear bunker. The last man down is--

\*

\*

The familiar Secret Serviceman (Raven). He starts to make his way toward Trask, but--

\*  
\*

Suddenly, Trask hears something BEEP. He pulls out a familiar device, the same TARGETING MECHANISM from Paris. It gets louder as the Secret Serviceman gets closer.

\*  
\*  
\*

TRASK  
There's one of them in here.

\*  
\*

Bill turns, sees the Serviceman, and notices--

\*

The man's limp. Bill pulls out that TASER DEVICE. He is just about to fire at Raven, she's trapped, when suddenly--

\*  
\*

THE BUNKER STARTS TO SHAKE. Then--

\*

The taser and EVERYTHING METAL IS RIPPED UP TO THE CEILING. All guns, clips, even Nixon's tape recorder.

\*  
\*

EXT. WHITE HOUSE - PAST - DAY

\*

Erik controls the metal bunker. He focuses, and start to RIP THE METAL BUNKER OUT OF THE GROUND.

\*  
\*

EXT/INT. DC STREET - PAST - DAY

\*

Logan, Charles, and Hank hold tight as the ground shakes. Cars SWERVE, CRASH.



\*  
\*

105.  
Logan SMASHES to a STOP, stuck in the pile-up, as--

\*

EXT. WHITE HOUSE - PAST - DAY

\*

The BUNKER comes SMASHING OUT OF THE GROUND, landing with deafening impact at ERIK'S FEET.

\*  
\*

EXT. WHITE HOUSE STREET - PAST - DAY

\*

Logan, Charles, and Hank climb out of the car. They are twenty feet away from the White House. They see--

\*  
\*

The METAL BUNKER SITTING ON THE WHITE HOUSE LAWN. Erik stands facing the bunker, wearing his helmet.

\*  
\*

CHARLES  
If you can get that helmet, I can stop him.

\*  
\*  
\*

Logan and Hank move quickly toward Erik.

\*

EXT. WHITE HOUSE - PAST - DAY

\*

Erik RIPS the heavy metal door off the bunker. Nixon, Trask, and the Secret Serviceman look out, seeing Erik.

\*  
\*

NIXON

What do you want to stop this  
madness...?

\*  
\*  
\*

ERIK

There's someone hiding among you...

\*  
\*

All of the Sentinels shift their aim toward--

\*

The familiar Secret Serviceman. He steps forward, and  
TRANSFORMS INTO RAVEN. She stands defiantly.

\*  
\*

RAVEN

I'm not hiding.

Erik looks at her, with emotion.

ERIK

I'm sorry, my dear, it's not  
personal.

Raven looks back at him.

RAVEN

It never was, was it?

The Sentinels raise their hands to fire, but--

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

106.

Raven's eyes flick to the side. Erik follows them to see--

\*

LOGAN AND HANK INCOMING.

\*

Erik waves a hand, sends one of the Sentinels toward them.

\*

ERIK

Do what you were made for.

\*

\*

As the Sentinel heads for Logan and Hank, we CUT BACK TO--

\*

EXT. MONASTERY - COURTYARD - FUTURE - NIGHT

\*

Magneto steps through the courtyard, sees dead bodies in the

\*

snow. He looks up at the Sentinels breaching the wall. His

\*

eyes shift around, searching for a weapon, and we CUT BACK TO- \*

EXT. WHITE HOUSE - PAST - DAY

\*

The Sentinel bears down on Logan and Hank. Hank makes a decision, takes deep breaths to get his heart racing, and--

\*

\*

HE TRANSFORMS INTO BEAST.

\*

HANK

I'll keep it busy. You stop him.

\*

\*

Hank LEAPS UP, grabbing the Sentinel, FIGHTING IT. It FIRES at Logan, BLASTING him, but Logan HEALS, keeps coming.

\*

\*

Erik raises a hand to stop him, but--

\*

LOGAN

Left my dog-tags at home.

\*  
\*

No metal on him. As Logan and Erik start to collide--

\*

EXT. MONASTERY - COURTYARD - FUTURE - NIGHT

\*

The Sentinels head toward Magneto, but he raises a hand, and-- \*  
HE LIFTS THE X-JET OFF THE GROUND.

\*

EXT. WHITE HOUSE - PAST - DAY

\*

Hank fights the Sentinel, a brawl of beast and machine.

\*

Logan SLAMS into Erik. They fight. The Sentinels dip around them, one of them CRASHES to the lawn.

\*  
\*

With Erik battling Logan, Raven turns back toward Trask. Bill moves for his taser, but--

\*  
\*

107.

Raven moves faster, FLIPPING toward him, KICKING the taser away. She keeps moving, scooping a gun off the ground, and--

\*  
\*

She aims the gun at TRASK'S HEAD. She cocks the trigger and--

\*

Raven...

CHARLES (V.O.)

\*  
\*

He's in her head. She pauses for a moment, and we CUT AROUND-- \*  
THE BATTLES IN PAST AND FUTURE.

\*

EXT. MONASTERY - COURTYARD - FUTURE - NIGHT

\*

Magneto RIPS THE X-JET APART, HURLS METAL PIECES AT THE  
SENTINELS, KNOCKING THEM BACK. We INTERCUT his battle with--

\*

\*

EXT. WHITE HOUSE - PAST - DAY

\*

Hank continues to battle his Sentinel. He LEAPS around the  
blasts, agile, acrobatic.

\*

\*

Logan and Erik fight. Logan SLASHES him. Erik goes down.

\*

Charles speaks to Raven, who holds the gun tight.

\*

CHARLES (V.O.)  
If you pull that trigger, you're no  
better than Erik.

\*

\*

\*

RAVEN  
So why don't you stop me?

\*

\*

CHARLES (V.O.)  
Because I believe in you, Raven. I  
know who you are. Maybe you forgot,  
but I remember...

\*

\*

\*  
\*

And her mind fills with the MEMORY that older Xavier gave to his younger self. We see it flicker in Raven's eyes.

\*  
\*

She slows, seeing her younger self, the hope, light--

\*

EXT. MONASTERY - FUTURE - NIGHT

\*

Magneto swings the metal shards of the X-Jet at the Sentinels, but there are too many of them, and not enough metal. He starts to lose ground.

\*  
\*  
\*

EXT. WHITE HOUSE - PAST - DAY

\*

Hank gets HIT by the massive hand of the Sentinel. He struggles to stand.

\*  
\*

108.  
Logan knocks Erik down, reaches for his helmet, but--

\*

Erik looks up, and sees something behind Logan:

\*

The shattered SENTINEL, the METAL inside. And we see:

\*

THE METAL FROM THE SENTINEL MELTS OUT...

\*

SWIMMING ACROSS THE GROUND TO...LOGAN'S FEET.  
Logan gets his hands on Erik's helmet, but he feels--

\*

METAL GRABS HIS LEGS, snaking up his body to ENCASE HIS ARM.  
Logan tries to shake it off, but-IT PUNCTURES LOGAN'S SKIN, ENTERING HIS BODY.  
Logan HOWLS in agony.

\*

FROM ACROSS THE LAWN:

\*

Hank sees it. He goes FULL BEAST, more fierce and feral than ever. He LEAPS UP at the Sentinel, and RIPS OFF ITS HEAD.  
Then he LEAPS toward Erik, as--

\*

\*

\*

Erik performs surgery on Logan, FILLING HIS BODY WITH METAL,  
just like he did with the Sentinels.

\*

ERIK  
So much for being a survivor.

195

196

Erik sees Hank leaping at him. Raven sees it, the full Beast.  
And right before he SLAMS into Erik--

\*

\*

Erik raises his other hand, and HURLS four sets of HANDCUFFS  
at Hank, wrapping around his wrists and ankles, PULLING him  
apart like a rack. He suffers, as--

\*

\*

\*

Erik uses his other hand to LIFT LOGAN WITH THE METAL IN HIS  
BODY. And Erik HURLS LOGAN THROUGH THE AIR.

\*

\*

EXT. MONASTERY - COURTYARD - FUTURE - NIGHT

\*

195

Magneto struggles with the Sentinels. They KNOCK away the metal parts. Then one of them HEATS UP, and--

\*  
\*

BLASTS THE X-JET ENGINE. It EXPLODES, KNOCKS Magneto. As Magneto goes flying back through the air--

\*  
\*

EXT. WHITE HOUSE - PAST - DAY

196

\*

Logan flies back hundreds of feet and lands with a deafening THUD, cratering the earth around him as--

\*  
\*

109.  
197

EXT. MONASTERY - COURTYARD - FUTURE - NIGHT

197

\*

Magneto hits the ground with bone-crushing impact. He tries to rise, as the Sentinels swarm forward.

\*  
\*

EXT. WHITE HOUSE - PAST - DAY

\*

Erik focuses on Hank, hanging there with arms and legs drawn apart by the cuffs.

\*  
\*

ERIK  
I'll never understand it. You fight  
for your own extinction.



Hank strains, pained, just able to say-HNK  
I'm...fighting...for...her.

\*  
\*  
\*  
\*  
\*  
\*

The words resonate with Raven. She looks at Hank. She sees  
Charles sitting helpless. She looks at the gun in her hand.

\*  
\*

Erik starts to pull Hank apart, his blue flesh stretching.

\*

ERIK

You think there's a world where you  
two could live the way you were  
made? You think they'll ever see  
you as anything but a Beast...?

Hank can't answer, too pained, dying. But they hear-VOICE (O.S.)  
Yeah, I do.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

It's RAVEN'S VOICE.

\*

She's right behind Erik. He turns as--

\*

RAVEN RIPS HIS HELMET OFF HIS HEAD, EXPOSING HIM TO--

\*

CHARLES!

RAVEN

\*  
\*

Erik reaches for her throat but-Charles reaches out from the ground-FREEZING ERIK.  
Hank drops, the cuffs fall lifeless, and-Charles focuses his power on Erik's mind, using Erik to--

\*

110.  
CONTROL THE SENTINELS.  
207

209

CHARLES MAKES THE SENTINELS RAISE THEIR HANDS--

207

\*

AIMING AT EACH OTHER. They blast each other, EXPLODING,  
raining down to the ground, landing harmlessly around the  
White House Lawn. As they crash to earth--

\*

\*

\*

INT. MONASTERY - INNER SANCTUM - FUTURE - NIGHT

\*

Magneto crashes through the doors. The mutants look up.

\*

He HURLS everything metal against the doors. It all goes  
flying into the doors, fusing together to form the FINAL  
BARRIER. As the Sentinels start BANGING on those doors--

\*

\*

\*

EXT. WHITE HOUSE - PAST - DAY

209

The Sentinels lay in smoking ruins. Sirens blare, soldiers  
surface, incoming. Erik has just enough power to speak--

\*

\*

\*

ERIK  
If you let them...have me...I'm as

good as dead.

Charles nods, knows it's true. He looks out and-FREEZES EVERYONE IN THE MALL. The soldiers, civilians. The

entire mall is frozen around them.

CHARLES

Unlike you, I don't kill my enemies.

ERIK

Is that what we are now? Enemies..?

Charles looks at Erik, and UN-FREEZES him.

CHARLES

That's up to you, Erik.

(motions to helmet)

But we'll hold onto that, just in case.

\*

Erik steps toward Charles, as-212

INT. MONASTERY - INNER SANCTUM - FUTURE - NIGHT

Xavier comes to Magneto, holds him in the corner. His old friend is dying. The Sentinels keep banging on the doors.

\*

212

\*

\*

\*

111.

MAGNETO

All those years fighting each other. What I wouldn't give for a precious few of them back.

212

213

Xavier looks at his old friend, emotional.

212

XAVIER

Perhaps we'll have a second chance.

Perhaps we all will.

\*

\*

He looks toward Colossus, Kitty, Rogue. And--

\*

BOOM. The Sentinels CRASH THROUGH THE DOORS. They attack the last lien of mutants.

\*

\*

EXT. WHITE HOUSE - PAST - DAY

213

With the world frozen around them, Erik steps up to Charles.  
Hank and Raven are there.

\*

\*

ERIK  
How do you know they won't come for  
her? How do you know she won't fall  
into the wrong hands?

\*

\*

\*

\*

RAVEN  
I'll be somewhere safe.

\*

\*

Charles knows what she means. So does Erik.

\*

ERIK  
And if they come to your house,  
with all their mettle, all their  
might?

\*

\*

\*

\*

CHARLES  
I feel a great swell of pity for  
the poor soul who comes to that  
house looking for trouble.

\*

\*

\*

\*

Erik motions toward TRAK, who is frozen, alive.

ERIK

And what about him? You're just  
going to let him walk away?

Charles shakes his head.

CHARLES

When the President comes to, he'll  
have seen the same thing we did in  
Paris. He'll know Trask is a  
traitor to their race too.

(MORE)

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

112.

CHARLES (CONT'D)

(a thin smile)

I know one maximum security prison  
that has a vacancy.

\*

\*

\*

Erik looks at Charles, impressed. But--

\*

ERIK

You know I won't stop fighting for  
what I believe.

\*

\*

Charles nods.

CHARLES

Nor will I. Wherever you wage your  
war, I will always be there.

\*

Erik gives a distant smile, almost comforted by that.

\*

ERIK  
Well then, till the next round.  
Goodbye, old friend.

\*

He turns to go.  
214

\*

EXT. MONASTERY - FUTURE - NIGHT

214

Xavier holds Magneto in his arms, as mutants fall.

\*

XAVIER  
Goodbye, old friend.  
215

EXT. WHITE HOUSE LAWN - PAST - DAY

215

Charles watches Erik walk away.  
Goodbye...  
216

CHARLES

EXT. MONASTERY - FUTURE - NIGHT

216

Magneto breathes his last words.  
MAGNETO  
...old friend.  
Magneto dies in Xavier's arms.

\*

EXT. WHITE HOUSE - PAST - DAY

\*

Hank and Raven help Charles to his feet. He looks at them.

\*

CHARLES  
Come on. Let's go home.

\*  
\*

113.  
Home. Raven looks at Charles, smiles.

\*

RAVEN  
Okay, Professor.

\*  
\*

For the first time, Charles doesn't protest the word. As they leave, leaning on each other for support, we CUT TO--

\*  
\*

INT. MONASTERY - INNER SANCTUM - FUTURE - NIGHT

\*

The Sentinels bear down on Rogue and Logan.

\*

EXT. DC - PAST - DAY

\*

The world un-freezes. The crowd looks around, sees--

\*

The Sentinels laying in ruins.

\*

Nixon and his men step out of the bunker. They blink in the sunlight. No sign of Charles, Erik, Raven, or Hank.

\*  
\*

GENERAL  
Where the hell did those things go?

\*  
\*

NIXON  
I don't know. But a couple of those

“things” just saved our lives.

\*  
\*  
\*

He slowly look over at TRASK.

NIXON (CONT'D)

Take Dr. Trask into custody.

\*  
\*  
\*

Trask looks at Nixon, surprised. Bill steps away, leaving  
Trask very much alone. As men converge on him, we CUT TO--

\*  
\*

INT. MONASTERY - INNER SANCTUM - FUTURE - NIGHT

\*

The Sentinels FIRE A BLAST OF ENERGY AT ROGUE AND LOGAN. It  
hits Rogue first, engulfing her, and then we see--

\*  
\*

LOGAN'S EYES FLUTTER. And for the first time since he was put  
in Kitty's spell, we see--

\*  
\*

HIS EYES OPEN. The second they do, he is suddenly in--

\*

INT. A ROOM - DAY

\*

Logan lays in a bed. Bathed with warm sunlight. He looks at  
his bed, clothes, trying to make sense of it.

\*  
\*

He goes to the door, a little woozy. He steps out to--

\*



221

INT. HALLWAY - FUTURE - DAY

221

\*

The hallway is instantly familiar. The wood panelling of-221

THE XAVIER MANSION.

221

Logan walks down the hall, the world hazy around him. He drifts forward, the house teeming with life, students. He passes STORM, alive. She is going over a textbook with a STUDENT. Logan keeps moving, reeling, trying to focus. He passes a CLASSROOM, where he sees a grown-up BEAST teaching biology class with MYSTIQUE. Both of them blue. Logan keeps going, catching a glimpse of KITTY and COLOSSUS walking hand-in-hand. And he sees... BOBBY and ROGUE, just a hazy shot from behind. Perhaps we notice that Rogue no longer has the white streak in her hair. Logan is finally snapped into focus by a voice, a voice he hasn't heard in many years-VOICE (O.S.)

Logan...Logan...?

He turns, sees-JEAN

Logan, are you okay...?

JEAN GREY stands there, alive.

LOGAN

Jean...you're...here.

JEAN

Where else would I be?

He has no answer. He just drifts toward her, raises a hand to her face, as if to make sure she's real, and-Logan's wrist is GRABBED by-SCOTT  
Whoa, easy pal.

Logan turns, sees SCOTT "CYCLOPS" SUMMERS, territorial as always. Logan gathers himself.

LOGAN

Guess some things never change.

\*

\*

115.

He smiles.

LOGAN (CONT'D)

It's good to see you, Scott.

221

Scott is surprised by the sentiment.

221

JEAN

Logan, is everything alright...?

Logan looks at her, looks at the school.

LOGAN

Yeah...yeah...

(with meaning)

I think it is.

A moment, a look between them, and-XAVIER (O.S.)

Let's get to class, people.

They turn. PROFESSOR XAVIER comes down the hall.

XAVIER (CONT'D)

Wouldn't want to be late. Time

waits for no man...or mutant.

They head to their respective classes. Logan watches them go,

the X-MEN back together. He smiles, quietly-LOGAN

You made good on your promise.

Charles looks over at him.

XAVIER

Logan, don't you have a class to teach?

\*

\*

\*

\*

\*

\*

\*

LOGAN

A class. To teach.

History.

XAVIER

\*

Logan gives a wry smile.

LOGAN

Actually, I could use a little help with that.

XAVIER

What exactly do you need help with?

\*

116.

Logan looks at him.

LOGAN

Pretty much everything after 1973.

Xavier slows, looks at Logan, seeing into his mind. FLASHES of another life, another path.

XAVIER

That's quite a lot to cover.

\*  
\*

LOGAN  
I've got time.

\*  
\*

Xavier gathers himself, nods.  
221

\*

XAVIER  
Well then, let's begin...

\*

221

They start to head off together, these two silhouettes moving  
away from us. As they walk into the sunlight--

\*  
\*  
\*

XAVIER (CONT'D)  
What's the last thing you  
remember...?  
We transition back to SUNLIGHT SLASHING THROUGH TREES IN-222

EXT. DC WOODS - PAST - DAY

\*

222

Logan's body lays in the woods. A pack of SOLDIERS finds him.  
They check his vitals.

SOLDIER

We got him. He's alive, sir.

They turn to see: BILL emerge. He looks at Logan.

BILL

Amazing...the damage he took...just  
amazing.

Logan's eyes flutter open, semi-conscious, in pain. Bill  
leans over him, shines a light in his eyes.

\*  
\*

BILL (CONT'D)  
Do you know where you are?

\*  
\*

LOGAN

\*  
\*

No.

BILL  
Do you have any idea what happened  
to you...?

\*  
\*  
\*

117.  
Logan looks up, hazy.

\*

LOGAN  
Yeah... I took some really bad  
acid.

\*  
\*  
\*

Bill looks to the soldiers.

\*

BILL  
Load him into the truck.

\*  
\*

SOLDIER  
Yes sir, Captain Stryker.

\*  
\*

And we realize for the first time: BILL is CAPTAIN WILLIAM  
STRYKER, the greatest enemy mutants will ever know.  
SOLDIER 2  
We'll need to log it. What do you  
want us to put on the report?

\*

\*  
\*

BILL  
Just put down X.

224

225

The beginning of Weapon X. They load Logan's body onto a truck. As the doors snap shut, we SMASH TO--

\*  
\*

EXT. DESERT - NIGHT

\*

Desert, far as the eye can see. We swoop over dunes, mesas, a few mountains on the edge of the world, and we find--

\*  
\*

EXT. DESERT HOUSE - PAST - NIGHT

224

\*

A ramshackle house in the middle of nowhere. This is the home of the world's most wanted fugitive.

\*

INT. DESERT HOUSE - PAST - NIGHT

225

Erik sits eating dinner alone. He puts his plate away, drinks down his water. The glass is empty. Erik heads out to--226

EXT. DESERT HOUSE - WELL - PAST - NIGHT

226

Erik goes to a well, uses his powers to work it. As he pours water into his cup, he looks up at the sky, the endless expanse of stars. And...  
He senses something up there. His eyes narrow, focus on a shooting star. He sees it drop out of the sky and-CRASH TO THE EARTH WITH A FLASH OF LIGHT.

## EXT. CRASH SITE - PAST - NIGHT

Erik moves toward the crash site. He looks down into the smoking crater, and sees-An ALIEN FORM rising out of it. Towering, terrifying, with a twisted metal face and dark pits for eyes. This is:

APOCALYPSE.

APOCALYPSE

I have crossed rivers of time to find you.

Their faces are close. Erik is stunned.

ERIK

Who are you?

Apocalypse leans forward.

APOCALYPSE

I am...your future.

Apocalypse MERGES with Erik, power coursing through his body.

Erik SCREAMS, the energy blasting out of him, shockwaves slamming into the mountains in every direction-LEVELLING THEM with a power greater than any we've witnessed.

Erik slowly looks out, sees he's standing in the middle of a BLAST RADIUS that stretches for MILES.

His eyes flicker, sensing the possibilities. A smile starts to curl his lips, as we-CUT TO BLACK.

\*

\*