

Angel of Death

By

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INT. RENTAL CAR - AFTERNOON

Arc, 34, rough and hardened, sits in the passenger seat of a beat-up rental car. With a cigarette dangling from his lips, he loads an aged Colt REVOLVER with bullets.

BENJI

Those things aren't healthy, you know.

BENJI, a 25 year old kid, sits in the driver seat, staring at Arc.

Arc finishes loading the gun and puts it under his frayed jacket. He reaches behind himself and pulls a backpack from the backseat.

BENJI

What if this doesn't work? What's plan B?

Arc puts his cigarette out on the dash.

ARC

Plan B's in the trunk.

Arc opens the car door and gets out, he sticks his head back in for just as second.

ARC

Just be ready to go when I'm done.

Title Card: "Angel of Death"

INT. HOTEL SUITE - LATER

Arc, now blooded, beaten and stripped down to just his pants, is being dragged by his arms by two large, ape-like BODYGUARDS from a bathroom covered in plastic tarps.

The trio passes through the living room where people go on with their business, almost unaware of Arc's presence. They move toward a sliding glass door.

EXT. HOTEL BALCONY

Arc is pulled outside onto the balcony and placed in an expensive patio chair. The sliding door closes behind him, cutting out all sound from the inside.

The balcony overlooks a vast, shoreless ocean and is protected from wind by a wall of glass.

(CONTINUED)

One of the apes drops Arc's backpack onto the glass table in front of them, the other drops Arc's revolver.

PIERCE

This is him?

BODYGUARD 1

Lil' bitch, didn't even struggle.
Just took it.

PIERCE

Lift your head, look me in the eye,
boy. I know who sent you.

Arc slowly lifts his head, revealing his bloodied and broken face. In front of him, PIERCE sits with his legs crossed, sipping on an iced tea.

Pierce's face looks artificial - his skin is smooth and youthful, but his eyes are deep-set and tired, worn out from centuries of use.

Pierce fondles the revolver and waves it at the backpack.

PIERCE

So, what's in the bag?

Arc doesn't respond.

PIERCE

(to Bodyguard 1)

What's in the bag?

Bodyguard 1 reaches in and pulls out a file folder. Pierce opens the folder and reads the contents - it's a contract.

PIERCE

What the hell is this?

Arc remains quiet.

PIERCE

I asked you a question, boy.

Pierce motions Bodyguard 2 to punch Arc in the face; he does it with pleasure. Arc spits out some blood.

ARC

It's a financial agreement. That
you broke, Senator.

(CONTINUED)

PIERCE

This is about Measure R? So, you come to my door with a gun and a stack of papers, and you... what? You expect to assassinate me?

Pierce lets out a disbelieving laugh and scratches his scalp with the old revolver.

PIERCE (CONT'D)

God damn, I think they might be right about you Omegas... Do you even know what Measure R was about? Boy, it was about helping get you damn Omegas off the streets. It was about helping you pay your own bills... Do you have no loyalties to your generation?

ARC

(smirking)

Cash buys my loyalty.

PIERCE

Well, I hope you got paid beforehand, then... I mean, really, what was your plan? Walk into my home and just shoot me while I was jerking off?

ARC

No.

PIERCE

(laughing)

Well, I think you need to-

ARC

(interrupts)

I've been watching you for a month, Senator. I know how many men you have. Why would I come in here guns blazing? That would just be dumb? I prefer taking the path of least resistance.

Pierce straightens up, he's suddenly curious.

PIERCE

What are you getting on about?

(CONTINUED)

ARC

You've been paying your men too well, for too long. They were probably good once, but they've gotten comfortable... They're slow now.

Pierce shakes his head and sighs.

PIERCE

I really don't like this bullshit.
Terry, kill him.

As Bodyguard 1 reaches for his gun, Arc dives out of his chair and grabs onto it, yanking it out of his hand. Arc fires two shots, killing the big man, and then another, blowing off the other Bodyguard's face.

Arc climbs back up to his feet. Pierce is standing against the glass wall, repeatedly pulling back on the trigger of Arc's ancient revolver. It just clicks.

ARC

That gun's got a trick to it.

With a fourth shot, Arc puts a bullet in Pierce's arm, forcing him to drop the revolver onto the table.

Arc calmly drops the bodyguard's pistol and retrieves his revolver.

PIERCE

(stuttering)

So they want the money back? They want their damn campaign donations back?

ARC

They don't care about the money, they care about sending a message.

PIERCE

You realize what you are doing here don't you? You kill me, you might as well be damning yourself. I'm a senator of the United States of-

Arc fires off a shot, killing Pierce.

Behind him, through the sliding glass door, a pair of bodyguards have noticed the violence. They collect their sub-machine guns and make sure they are loaded.

(CONTINUED)

As Arc turns towards the sliding glass door, he is met with gun fire. The bullets stop at the door, creating a spiderweb of cracks on the glass.

Arc waits for the gun fire to stop, then slides open the door just enough to stick his hand through. The sub-machine fire resumes, but still, it bounces off the glass.

Arc kills the men quickly with only a few shots.

INT. HOTEL SUITE

Arc enters the living room and walks towards the front door.

In the kitchenette, Arc finds three people huddled on the ground- Two men in sports coats and a YOUNG WOMAN, the same generation as Arc, an Omega. Arc fires two shots and kills the men. He points the gun at the young woman.

YOUNG WOMAN
(afraid)
Please.

ARC
Close your eyes.

Slowly, dreading the inevitable, the young woman closes her eyes. Arc lowers his revolver and walks passed her and into the bathroom, he emerges a moment later after putting his shirt, jacket, and shoes on.

With a final glance, he looks at the young woman, tears are forming on her closed eyelids.

Arc leaves the room.

INT. HOTEL HALL

Arc enters the hall. It's empty, so he hides the revolver under his jacket.

He stops on the way to the elevator, a terrible feeling is overwhelming him. Arc covers his hand as he coughs, but he finds that he cannot hold back the blood-drenched vomit that comes with it.

Arc quickly tries to clean himself off and then continues towards the elevator.

EXT. HOTEL ENTRANCE

Sirens are heard as Arc exits from the hotel's front doors. He tries to look casual, despite his blood drenched clothes and swollen face. He crosses the street and hops into the beat-up rental car.

INT. RENTAL CAR

Arc slides into the passenger seat and tries to hold back another coughing fit. He fails and coughs up more blood.

BENJI

You alright?

Arc wipes his hands on his shirt.

Outside the car window, police pull up to the hotel.

ARC

Just drive.

Benji listens and puts the car in drive.

EXT. OCEAN CITY - DUSK

A monorail flies across a track that shoots out towards the horizon from an enormous platform-city hovering over the ocean.

The raging sea below is polluted and tinted brown. From high above, it looks like an aura of death coming off of a futuristic city.

INT. MONORAIL

The inside of the monorail is clean and almost empty.

Arc sits in the back with his head against a window. A bloody handkerchief is in his hand, ready for future coughing fits.

Across the aisle, Benji stares at him, worried for his health.

BENJI

So when do we get paid?

(CONTINUED)

ARC

When we see, Sanjit.

BENJI

You should go home and rest. I'll go.

Arc coughs a bit.

ARC

I'm fine.

EXT. SANJIT'S BUILDING - LATER

On an overcrowded city street, in a futuristic, overdeveloped Seattle, a beat-up sedan pulls up to the curb.

Out of it emerges Arc and Benji. Arc, wearing a clean set of clothes, looks around the city. It has a strange feel.

The vertigo-inducing skyscrapers above them are clean and beautiful as they reach towards the overcast sky. The sides of the towers are covered in advertisements.

One poster stands out from the rest. Beneath the Illuminus logo, there is an old, sage-like man accompanied by the quote, "We have created everlasting life. We have created heaven."

The bases of the towers stand out in sharp contrast from the higher levels. They are dirty and littered. Thousands of small posters, many spray-painted with graffiti, cover them like thick moss on a tree trunk.

The sidewalks act as a permanent residence for numerous homeless people.

Arc and Benji walk into the large building in front of them without hesitation. They refuse to acknowledge any of the nearby beggars.

INT. SANJIT'S BUILDING - LOWER LOBBY

The two men pass an armed guard and walk across a once beautiful marble floor. They make a go for the elevator but are stopped by a second DOORMAN.

DOORMAN

Whoa guys, hold up. This is private property.

(CONTINUED)

ARC
We're here to see Sanjit.

DOORMAN
He expecting you?

Arc glares at the Doorman with disgust, they've had this conversation a hundred times before.

ARC
Go back to your puzzle.

Arc and Benji push passed the doorman and enter the elevator.

INT. SANJIT'S OFFICE - MOMENTS LATER

SANJIT, a wealthy, good looking slime ball, is working on a six-foot long model replica of the Titanic. He uses a razor blade to carefully carve out the edges of a rowboat.

Arc and Benji enter the office and break Sanjit's concentration. He makes a deep cut, gets frustrated and throws down the disfigured rowboat.

SANJIT
I heard you delivered the message.

Arc and Benji sit down as Sanjit moves to the liquor cabinet to pour Arc and himself a shot of whiskey.

SANJIT (CONT'D)
Hell, it was all over the news.
You're famous, Mikey.

Sanjit sits down in his chair on the other side of the desk that separates the three men. He slides Arc's whiskey across the table.

SANJIT (CONT'D)
(grinning)
What did his face look like?

ARC
Afraid.

Sanjit takes a sip of his whiskey.

SANJIT
Good. He say anything about the
Measure R thing? I want you to
know, Mikey, he doesn't give a shit
(MORE)

(CONTINUED)

SANJIT (cont'd)
about you guys; he just wants
votes. He has good speeches, but
that's it. I mean, come on, I'm the
one giving you jobs here, not that
fucking liberal... Anyway, good
job, Mikey. You did good. So,
question two, why do you look like
shit?

Arc coughs.

ARC
Nature of the business.

SANJIT
Ya? You're business is looking
rough-

Sanjit' office door swings open. MARY, a young, natural
beauty enters the room. She walks straight to the desk and
bends over Sanjit.

MARY
I need money for my flat.

SANJIT
Mary, darling, what happened to the
money I just gave you.

MARY
I spent it.

SANJIT
On what?

MARY
Stuff.

Sanjit debates his next move for just a moment.

SANJIT
(quietly)
Fucking bitch...

Sanjit gets up and goes to the safe underneath a mounted
NUCLEAR BOMB. The way the bomb is positioned, it is clear
that its purpose is to act as a trophy.

While Sanjit works on the combination and security codes,
Mary shoots a worried look at Arc.

Her gesture is returned with a reassuring glance.

(CONTINUED)

Sanjit closes the safe, in his hand he holds three rolls of treasury notes. He hands one to Mary.

SANJIT

You better not ask for more this month.

Mary quickly puts the money in her purse. She kisses him on the cheek.

MARY

Thanks, peanut!

Sanjit slaps her in the ass.

SANJIT

Get out of here, alright? I got business going on.

Mary shoots one last glance at Arc as she leaves the room.

SANJIT (CONT'D)

I tell her not to call me that and she just does it more...

Sanjit drops a roll of cash in front of Arc. With the other roll still in his hand he points at Benji.

SANJIT (CONT'D)

Am I paying this fucker too?

ARC

He drove me.

SANJIT

And why can't you do that yourself?

ARC

You know why.

SANJIT

Fine. But it's coming out of your pay.

Sanjit pulls the roll of cash in half and splits it amongst the two men.

Arc takes his pay and puts it in his jacket. Benji begins to count his.

SANJIT

(to Benji)

What are you counting that for? I pay you too much or something?

(CONTINUED)

Benji catches his mistake and quickly puts the money in his pocket.

BENJI
No, it's fair.

SANJIT
It better be fair.

Arc coughs again. This time he has to wipe blood from the side of his mouth.

SANJIT
(to Arc)
Mikey, you look like you're about ready to die. I want you to go see my doctor alright?

ARC
I'm fine.

SANJIT
Bullshit, you're about ready to cough up a vein. I'm gonna call him right now, tell him to bill me. There's work to be done, I don't want you dying on me.

Arc and Benji get up to leave.

SANJIT (CONT'D)
I'm serious, go see him.

Arc nods and the two men leave the room.

INT. DOCTORS OFFICE - LATER

Arc sits in a futuristic check up room. A DOCTOR looks him over, giving him a standard physical.

DOCTOR
How'd you get beat up?

Arc doesn't respond.

DOCTOR
You get hit in the stomach hard?

ARC
I got hit everywhere hard.

(CONTINUED)

The doctor uses a stethoscope to listen to Arc's abdomen while he slowly beats on it with his thumb.

DOCTOR
Does that hurt?

ARC
Not too much.

DOCTOR
Hmm. That doesn't make sense.

The doctor retrieves an hypodermic needle.

DOCTOR
I'm gonna give you a little blood test. See if that can tell us why your coughing up things you shouldn't.

The doctor rubs Arc's arm with alcohol then stabs it with the needle. Blood slowly trickles into the syringe's clear vial.

After the extraction is complete, the doctor pulls out the syringe and heads for the door.

DOCTOR
This will only take a moment.

INT. DOCTORS OFFICE - AN HOUR LATER

Arc sits in a chair in the patient room. Next to him on a metallic tray is a wad of bloody napkins from the times he coughed.

The doctor enters with a clipboard containing the results of the test. He walks to the counter and stands against it, not knowing what to say.

ARC
I pass?

The doctor is hesitant.

DOCTOR
When was the last time you got your Omethest injection?

ARC
I don't know, about two, three months ago.

(CONTINUED)

DOCTOR

Was it your first time?

ARC

Yeah, why?

DOCTOR

Michael, your body is rejecting the Omethest. It can happen to one in every hundred million people. It's extremely rare.

ARC

I don't understand. What does that have to do with me coughing up blood? I thought Omethest was a good thing.

DOCTOR

Okay... Um, Omethest, in a sense, attaches itself to your cells, right? Keeps them young. But your immune system, Michael, is seeing the Omethest as a foreign agent. And as such, is attacking it. And basically, because the Omethest has attached itself to your cells, your immune system has begun to attack those cells... effectively eating you from the inside.

ARC

Is there a cure? A treatment or something?

DOCTOR

There is an experimental treatment out there, but... Frankly, I doubt you'd be able to afford it. Most people wouldn't be able to. And even if you did get the treatment and got all the Omethest out of your body, you'd still age. You'd still die eventually.

ARC

Well, what can I do?

DOCTOR

Nothing. I can prescribe you a drug called Solarian. It's used to, uh, dull anti-bodies in people with overactive immune systems. It won't

(MORE)

(CONTINUED)

DOCTOR (cont'd)
make you better by any means, but
it will make things somewhat
bearable.

ARC
So that's it then? I'm gonna die?
What if I make it the seven years?
That's how long it takes for the
stuff to get out of your system,
right?

DOCTOR
I don't think you're understanding
me. Michael, you're not going to
make it seven years. You'd be lucky
to make it three.

Hearing the death sentence, Arc becomes silent.

DOCTOR
I'm sorry.

INT. ARC'S FLAT - NIGHT

Arc enters his flat, he drops a paper bag full of medicine
on a rusty metal table.

His place is small, a beat up and ragged couch takes up the
entire width of the Living Room / Kitchen. The bedroom
barely contains his bed.

Arc walks to the window and looks out: far below him, men
work hard on a construction site across the street. They use
"LIFT PADS" to move heavy objects across the site using
anti-gravity technology.

MARY (O.S.)
You alright?

Arc feels Mary's warm arms slide over his shoulders. She
hugs him from behind.

MARY
Talk to me.

ARC
Yeah, just got a little beat up.

Arc turns around, the two kiss.

(CONTINUED)

MARY

You worry me. Why can't you find another job? Something else... please?

ARC

Don't be stupid.

MARY

I just worry... people don't live long doing this.

Arc goes to his refrigerator. He opens it up, it's almost empty, except for an old box of Chinese takeout.

Arc grabs the box and begins to eat it with a fork.

MARY

I love you.

Arc puts down the box.

Tears stop short of coming out of his eyes.

ARC

I love you, too.

Mary walks to the door of the bedroom.

MARY

Come on.

She goes in. Arc follows.

INT. ARC'S BEDROOM - LATER

Arc sits at the foot of the bed, nearly naked. He looks back at Mary. His envy. His prize.

Arc looks down at his own body, bruised and cut on the outside. Killing itself within.

His nose begins to bleed. Arc wipes it clean.

Arc stands up and goes into the living room / kitchen.

INT. ARC'S FLAT - CONTINUOUS

Arc goes to the paper bag on the table. He turns it on its side and pours out a metal case.

Arc opens the case. Inside are a set of vials and a syringe.

Slowly, Arc loads the syringe with one of the vials. He finds a vein in his arm and plunges the hypodermic needle in.

After pushing in the medicine, Arc closes his eyes and takes a deep breath of relief. When he opens them, he catches his reflection in the mirror.

Dark circles are beginning to form under his eyes. Behind him, a cockroach scampers under a folded piece of wallpaper.

Arc grabs a shirt off the couch and puts it on.

EXT. SEATTLE GHETTO - NIGHT

In a drizzling rain, a lone car sits on the curb in a crappy part of town. Masses of people walk to and fro like zombies under the gaze of propaganda posters.

INT. ATTICUS'S CAR

Inside the car two cops, Carl ATTICUS and his partner Hunter GRABOWSKI, sit waiting for something to happen.

Atticus works on resting his eyes while he fights through the boredom of his job.

ATTICUS

You watch the game?

GRABOWSKI

No. I can't watch them until they do something about that damn GM.

ATTICUS

Yeah, I'm beginning to agree with you.

Through the window, Grabowski notices a luxury car pull into a nearby ally. The car completely contrasts its surroundings.

(CONTINUED)

ATTICUS
So, what'd you do instead?

GRABOWSKI
I read.

Grabowski watches as an extremely well dressed aristocrat, BENEDICT, gets out of the car and crosses the street approaching an attractive but dirt-poor GIRL, an "Omega".

ATTICUS
Who the fuck reads?

Benedict grabs onto the girl to talk to her. She appears offended and tries to keep going. Benedict persists.

GRABOWSKI
Hold up, we might have something here.

Atticus tries to find Grabowski's line of sight.

He finds the target: Benedict continues to talk to the girl, he seems to be convincing her of something.

ATTICUS
It's a guy hitting on a chick, who cares... I'm hungry, let's go get some food.

GRABOWSKI
There's some chips in the back.

ATTICUS
What about beer?

Grabowski turns around and reaches into the back seat. He comes back with a bag of chips and two cans of beer.

ATTICUS
Now, we're talking.

Atticus opens the beer and raids the bag of chips. Grabowski taps the top of his can of beer, while he looks back out the window.

Outside, he can't find Benedict or the girl. He looks for Benedict's car. It's still there.

GRABOWSKI
Shit, where'd they go?

ATTICUS
Probably went around the corner
to...

Grabowski gets out of the car.

ATTICUS
Damn it-

Atticus throws down the beer and chips and follows
Grabowski's lead.

EXT. SEATTLE GHETTO

Grabowski jogs down the street with Atticus in tow. He tries
to get a quick glimpse into Benedict's car on the way but he
can't see anything through the tinted windows.

Grabowski reaches the alley where he last saw Benedict and
the girl but he doesn't see anything.

ATTICUS
Come on, Grab, what are we doing?

Suddenly, a scream is heard from down the ally.

Grabowski shoots a look at Atticus; he heard it too.

The two men pull out their guns and head down the alley.

EXT. SEATTLE GHETTO ALLEY

Atticus and Grabowski search the alley for any sign of life.

Led by the sound of moans and a banging of some sort, they
see something behind a dumpster.

Atticus runs up with his gun pointed at a silhouette.

ATTICUS
Hands up, fucker!

The silhouette stops, and turns his head a bit. He's annoyed
by the interruption.

ATTICUS
Get you're hands up and step back.

The silhouette follows Atticus's commands. He puts his hands
up, revealing a metallic pipe. He takes a few steps back,
revealing his face.

(CONTINUED)

GRABOWSKI

Drop the pipe and put your hands on
your head!

Benedict follows Grabowski's commands.

BENEDICT

(smugly)

Who the fuck are you jokers?

Grabowski moves in and forcefully handcuffs Benedict.

BENEDICT

Ouch, watch it man!

Grabowski pulls Benedict away from the dumpster and throws
him against the opposing wall.

GRABOWSKI

Shut your mouth.

Atticus looks behind the dumpster. He finds the girl,
clothes ripped and body beaten to a pulp by the pipe. Her
face is broken beyond recognition.

ATTICUS

Fuck...

Atticus pulls out his phone and inputs a command.

ATTICUS

Hello? This is Detective Atticus, I
need to request an EMT to Lucille
and 39th...

Grabowski looks back at the girl, his gaze becomes enraged.

GRABOWSKI

You just fucked yourself.

Benedict laughs.

BENEDICT

You don't even know what you're
talking about, do you?

Atticus walks over to Benedict and his phone to scan
Benedict's face.

ATTICUS

(to Grabowski)

Watch out.

After pressing a few buttons, Atticus lets the phone start processing.

BENEDICT
(to Grabowski)
What's your name, muscles?

GRABOWSKI
You don't need to know that.

Benedict smiles.

BENEDICT
It's a little rude to ask you to pull my pants up if I don't know your name, wouldn't you say?

Grabowski looks down. Disgusted, he shoves Benedict against the wall, forcing him to sit down.

GRABOWSKI
What kind of fucking sick bastard are you? You get off by beating girls with a pipe? You are so fucked..

Benedict begins to laugh.

GRABOWSKI
What are you laughing at?

BENEDICT
Nothing... It's just you and I got similarities and differences, you know...

Grabowski frowns at Benedict; is he crazy?

BENEDICT (CONT'D)
The similarity being that you and me both think we have power. The difference being that in reality, you don't.

Atticus looks at his phone, a grim look overcomes his face.

ATTICUS
(to Grabowski)
Come here.

Grabowski goes to Atticus, he looks at the phone's screen. It shows Benedict's profile and it reveals his last name: Rochester.

GRABOWSKI

You related?

BENEDICT

My grandpa. Now un-cuff me before I remember your names.

Grabowski looks to Atticus. Atticus grimaces and nods; they have to.

Grabowski grabs Benedict and lifts him up. He turns him around and uncuffs him.

Now free, Benedict zips up his pants and smiles.

BENEDICT

Have a good night, gentlemen.

Grabowski forcefully grabs the front of Benedict's shirt.

GRABOWSKI

Why?

BENEDICT

What do you mean, "why"?

Grabowski looks over at the girl lying on the ground.

GRABOWSKI

Why did you do it?

Benedict's grin widens.

BENEDICT

Because I was bored. And because I can.

Benedict tries to leave but Grabowski still holds him.

GRABOWSKI

What I want to know is why someone could do something so terrible.

Benedict's grin fades. He pauses, debating whether or not he should actually tell.

BENEDICT

Because now... no one will want to fuck her... Because of what I did.

Grabowski is sickened by Benedict's answer. He swallows, trying to keep from vomiting.

(CONTINUED)

BENEDICT
Let me go, muscles.

Grabowski holds him.

ATTICUS
(to Grabowski)
Grab...

Grabowski hesitantly lets Benedict go. He straightens his shirt and walks away to his car.

INT. SEATTLE DINER BATHROOM - LATER

Grabowski storms into a dirty bathroom. He walks straight to the sink and looks at himself in the mirror, he looks terrible.

After a moment, he turns on the tap and splashes water on his tired face. He looks back in the mirror.

Through the reflection, he sees his gun, a revolver hanging from his holster. Grabowski takes a contemplative breath, pulls out the revolver and swings out the cylinder.

In the cylinder, six bullets sit idle. Of the bullets, one is marked in ink with a black X.

Like he has done a million times before, Grabowski spins the cylinder to see where the X lands. It comes to a stop at the bottom of the group- clearly not the next to go into the chamber.

With an expected disappointment, Grabowski swings the cylinder back in and holsters the revolver.

INT. SEATTLE DINER - MOMENTS LATER

The inside of the diner is beat up and like most buildings, in desperate need of renovation.

Rain pours outside the window by the booth where Atticus sits. His trench coat is folded up on the seat next to him.

Grabowski enters from the bathroom and sits down.

ATTICUS
How'd it come out?

Grabowski doesn't respond to Atticus's joke.

(CONTINUED)

ATTICUS

What are you gonna get, man?

Grabowski scans the menu. He becomes frustrated.

GRABOWSKI

Screw this, I'm not hungry.

ATTICUS

What the fuck is your problem?

GRABOWSKI

You serious? Did you not see what the hell just happened an hour ago? Why are they paying us if we can't do our fucking job?

ATTICUS

We were doing our job. That pervert was just above our pay grade.

Grabowski looks out the window.

GRABOWSKI

Yeah, that seems to be the case a lot these days.

Grabowski picks up his menu, he gives it another scan before throwing it down again.

GRABOWSKI

I can't do this.

Grabowski grabs his trench coat and stands up.

ATTICUS

Where the hell you going?

GRABOWSKI

I'll see you tomorrow.

ATTICUS

Our shift's not over yet.

GRABOWSKI

I don't care.

Grabowski storms out of the diner.

INT. OLD CHURCH - NIGHT

Grabowski enters a church, takes off his rain drenched coat and holds it at his side.

A CURATOR approaches in a very authoritative looking uniform.

CURATOR
The museum closes in thirty minutes, sir.

GRABOWSKI
Right.

Grabowski continues ahead to the pews and slides into a bench in the back aisle. He stares up ahead at an enormous cross, and takes a deep breath before closing his eyes.

After a moment of meditation, he becomes aware of another presence.

Grabowski looks to his left sees a man smoking on the other side of the aisle- Arc. Arc is quiet and unmoving, his eyes are red.

Hesitantly, Grabowski slides out, off of his bench and finds a seat next to Arc.

GRABOWSKI
Can I bum a smoke?

Arc shoots him a look and then pulls out his pack for him. Grabowski pulls out a cigarette and then lights it.

GRABOWSKI
(hesitant)
You believe in God?

ARC
No.

GRABOWSKI
Yeah, me neither.

Arc is silent.

GRABOWSKI (CONT'D)
I'm hoping I'm wrong though... I used to believe back when we still needed him... Fuck that ages me. I'm almost three hundred years old, a fucking Alpha.

(CONTINUED)

Arc tenses up and Grabowski can sense it.

GRABOWSKI

You're an Omega, aren't you... I'm sorry.

ARC

For what?

GRABOWSKI

I remember when life used to be about making a better world for your children. But now, we're barely giving you the scraps off our table... I don't think we're supposed to live like this- without aging... without dying. We thought we were evolving as a species. But it's starting to feel like all we've done is trade our god in for a pharmaceutical company.

Grabowski takes a long drag and savors the cigarette.

GRABOWSKI (CONT'D)

I'm sorry - I ramble when I'm pissed... This world's broken... And I don't know how to fix it.

Grabowski notices a nosebleed on Arc.

GRABOWSKI

Your nose.

Arc wipes the blood from his nose.

ARC

Shit.

Arc pulls out a plastic case and removes a syringe that he injects into his arm.

GRABOWSKI

What's that?

ARC

Medicine-

Arc climbs to his feet and stares at Grabowski for a moment.

ARC (CONT'D)

There's no fixing the world. It's beyond repair... Have a good night.

(CONTINUED)

Grabowski nods.

GRABOWSKI
Thanks for the cigarette.

Arc walks to the back of the church. He sees a little gift shop on the way out.

INT. OLD CHURCH GIFT SHOP

Arc enters the gift shop and looks at a plethora of religious memorabilia.

He ignores all the crap in the store, focusing only on a thin journal underneath the checkout counter.

Arc grabs the journal and throws it on the counter. On its cover is the title: "Daily Confessions".

The curator, doubling as a store clerk, scans the journal.

CURATOR
That all, kid?

ARC
Yeah.

Arc slides the clerk a few bills, then leaves with the journal.

INT. ARC'S FLAT - NIGHT

Arc enters his flat and drops the journal on his table.

He spots a note waiting for him. - "I missed you when I woke- love you."

Arc moves the note aside then searches for something to write with, eventually he finds a pen. He sits down and opens the journal.

Arc writes down a quick sentence: "Dear God."

Arc stops and thinks for a moment. He writes again, "You've been gone for a while."

As Arc writes, we hear him voice out the words.

ARC (V.O.)
A few hundred years ago, there was
a small pharmaceutical company
(MORE)

(CONTINUED)

ARC (V.O.) (cont'd)
called Illuminus. They developed a
drug called Omethest that
effectively stopped the aging
process. At first, only the rich
could afford it. And sometimes I
think if it stayed that way, things
may have turned out better. It's a
ridiculous thought, but-

Arc stops; his pen has dried up. After a few shakes, he
tries again.

MONTAGE:

EXT. WASHINGTON DC

A crowd is protesting in front of the White House and
spreading back throughout the entire National Mall, there's
maybe a million people, probably more. They hold signs with
catchy sayings: "Don't let the poor die!", "Omethest is a
Universal RIGHT!", "Mr. President, you must SAVE us from the
GRAVE!"

ARC (V.O.)
It was only a matter of time before
it became a right for everyone.

INT. CONGRESS

A line of Supreme Court Justices sit in front a passionate
lawyer.

A line of enlarged photographs is presented. The lawyer
points to a particular photo of a man. The man's face shows
clear signs of bewilderment. Two dates are posted below his
name: the birth and the death.

ARC (V.O.)
And soon after, it became the
against the law not to take it.

EXT. SUBURBIA - DAY

A man checks his mail in an overly decorative MAIL BOX in a
nice little neighborhood, the distant Chicago skyline is
viewable in the distance.

(CONTINUED)

ARC (V.O.)

Within only a few generations, this world was over-populated.

EXT. SUBURBIA - YEARS LATER

The nice little neighborhood is gone, replaced by large apartment buildings. People wander the street as if having nowhere to go.

The Chicago skyline that was once viewable in the distance, extends everywhere. The overly decorative MAIL BOX is now dirty and ready to fall down.

ARC (V.O.)

In order to produce enough food to feed this bloated population, billions of people were relocated to select metropolises.

EXT. RURAL CITY

A small rural city has been cut in half by enormous snail like machines that slowly roll, almost motionless at a glance, through buildings and streets like lawnmowers. They destroy everything in their path.

The only thing left in their wake are fields of farming land.

ARC (V.O.)

All other towns and cities were reclaimed as farmland to feed the immortal population.

EXT. LOS ANGELES FREEWAY - VERY EARLY MORNING

An expensive looking CAR speeds down the freeway. The city scape shines all around it.

ARC (V.O.)

And to prevent this population from growing, every metropolis was protected by fertility suppression fields.

The car flies past an enormous radio tower.

EXT. MOUNTAIN SIDE - MID MORNING

On a dirt road overlooking the enormous metropolis of L.A., the expensive CAR shakes back and forth. Seductive movements can be seen through the windows.

ARC (V.O.)
 Reproduction. Pregnancy. Birth. All
 became illegal.

INT. EXPENSIVE CAR - CONTINUOUS

Two young lovers, half-clothed, intimately kiss each other as they rub their bodies together.

ARC (V.O.)
 Those of us that survived to birth,
 are known as "Omegas". The last
 generation. The illegal generation.
 To this day, I have no idea who my
 parents were. For all I know, I
 could have been born on the other
 side of the world and they could
 still be in prison for what they
 did.

INT. ORPHANAGE/SCHOOL - DAY

In a classroom with bars on the outside of the windows, a group of kids yell and throw things at each other. The teacher sits at his desk reading a book, not caring about the students.

All of the students name tags are displayed on their desks in alphabetical order.

We scan the names: Gus, Guy, Gwen, Hadley, Hadyn... We stop on HADYN, it is a younger version of Arc. Hadyn is the only one in the class practicing his math.

ARC (V.O.)
 We were named by the government, in
 alphabetical order. Our last names
 were our birth dates. We were
 raised by the government, we were
 taught by the government.

EXT. OLD SCHOOL BUILDING - DAY

A large group of teenagers exit a building, one of them is a young Arc with a bruised and swollen face. Behind them, security guards prevent reentry.

Arc looks around bewildered, he holds an ID CARD in his hand.

ARC

And when we reached maturity... we were abandoned by the government.

EXT. BAD NEIGHBORHOOD - NIGHT

A young Arc, dressed in rags, heats himself next to a bonfire in the rain.

He watches as an expensive car pulls up to the curb down the street.

ARC (V.O.)

We were forced to live like cockroaches in a world that should have been our inheritance.

Two men get out of the car, they are both dressed in sleazy suits. One carries a suspicious suitcase at his side.

ARC (V.O.)

I envied the world that wasn't mine. And I knew that if I were to claim any bit of it, there were depths I would be forced to dive into...

Arc pulls out a Colt REVOLVER from his rags, the same revolver he used to kill Senator Pierce. He walks toward the two men with determination.

INT. ARC'S BEDROOM - MORNING

END MONTAGE.

Knocks are heard at the door.

Arc drops his pen, the journal is now covered in ink.

More knocks come from the door.

Eventually, Arc rubs his eyes and gets up to answer it. Benji stares at him from the other side.

(CONTINUED)

BENJI
Morning. You ready?

ARC
Ready for what?

BENJI
Sanjit wants to see you, he's got a new job. Haven't you checked your messages?

Arc wipes his eyes.

ARC
Nah, I've been busy. Let me grab my jacket.

INT. BENJI'S SEDAN - LATER

Benji drives his beat-up Sedan through pouring rain and traffic. Arc sits in the passenger seat like a zombie, staring at the enormous cityscape.

In the backseat, blankets and a pillow are tangled in a mess, it's clear that this is Benji's home.

BENJI
You still look like shit.

ARC
I didn't sleep well.

BENJI
Well, I guess that makes two of us.

A truck cuts Benji off.

BENJI
Mother Fucker! You know I'm getting real sick of this town.

ARC
This town or just towns in general?

BENJI
I'm getting sick of the fucking assholes on the street. I'm sick of the cops telling me where I can't sleep. I'm sick of fucking Sanjit never giving me a chance.

(CONTINUED)

ARC
You're time will come.

BENJI
Yeah, says the guy with a place to sleep.

ARC
What happened to that guy you knew?

BENJI
What happened was I wasn't the only guy he knew. And his place was smaller than yours.

ARC
You know what I was doing back when I was your age? I was fighting over tables to sleep under. Don't worry, your time's coming, alright?

Benji is quiet for just a moment while he thinks about things.

BENJI
What do you see in me? Why are you always sticking your neck out for me, man?

ARC
Because you're the only guy I know who I can trust.

BENJI
See that's what I don't get. Why do you trust me?

ARC
Because you haven't given me a reason not to.

Benji pulls up to the curb. He stares at Arc before getting out.

BENJI
I look up to you, Arc. But from what I've seen in my life, the things I've seen people do to get out of this shit hole... that shouldn't be a reason to trust somebody.

EXT. SANJIT'S BUILDING

Arc and Benji get out of the car, avoiding the heavy rain, they hunch their backs and quickly get inside.

INT. SANJIT'S BUILDING - LOWER LOBBY

Arc and Benji make it into the building. They are met by the strict doorman.

DOORMAN

Hey! You're getting the floor wet.
Get your asses..

BRUTUS (O.S.)

Shush up, dick head.

BRUTUS, one of Sanjit's enormous henchmen approaches from the elevator. The doorman cowers in his presence.

BRUTUS

(to Arc and Benji)

Come on, Sanjit's in the garage
waiting for you two.

Arc and Benji follow Brutus onto the elevator.

INT. SANJIT'S GARAGE - MOMENTS LATER

Arc, Benji, and Brutus exit the elevator.

Sanjit's garage is more like a museum of collector cars. In it are rows of classic cars from all periods, all in pristine condition.

The men walk up to Sanjit, who is looking at a mint condition, Aston Martin DB5- an apparent gift from the large, well-dressed man next to him, DUKE.

Sanjit spots the men arriving.

SANJIT

Mikey! What'd the doctor say?

ARC

He said I was fine, just got hit in
the wrong spots.

SANJIT

(to Duke)

This is the kid I'm talking about,
he's good.

(CONTINUED)

Benji spots what looks like an armored sport utility vehicle with a huge machine gun on its roof. It's a mean looking vehicle: the GRIZZLY.

BENJI

What the hell is that thing?

SANJIT

That? The Grizzly 5.3L. It was a prototype built for the military a few years ago. It ended up costing too much money, so no one bought it. Well, almost nobody.

BENJI

It looks fucking sweet.

SANJIT

Yeah, don't touch it. Anyways, Arc I got a job for you, you're getting outsourced.

ARC

To who?

SANJIT

To this guy's boss.

Arc looks Duke up and down.

ARC

Who's that?

DUKE

I'm not at liberty to tell you at this time.

SANJIT

(cuts in)

It's someone that if you do this right, you're gonna be set, Mikey. I'm talking big money.

ARC

What's the job?

DUKE

You'll find out what the job is after you accept.

Arc looks at Sanjit.

SANJIT
I don't even know.

After a moment, Arc gives in.

ARC
Fine, what the hell.

DUKE
Good.

Duke walks to a black luxury sedan, he opens the back door for Arc.

SANJIT
You keep your head up, alright?

Arc nods.

Sanjit looks at Benji.

SANJIT
You. I got a job for you, too.

Arc and Benji shoot looks of encouragement at each other as Arc gets into the car.

INT. EDDY'S OFFICE ENTRANCE - DAY

Duke leads Arc through an elaborate looking waiting room. Well dressed bodyguards stand at every door.

Important men, line the chairs, waiting for a chance to get through the huge mahogany doors. They stare at Arc with disgust, astonished that a man so ill-dressed, an Omega, was superseding them.

Arriving at the large, menacing doors. Arc is stopped by a bodyguard with a METAL DETECTOR in his hand.

After a quick scan with the metal detector, Arc is allowed entry into the room.

INT. EDDY'S OFFICE

Duke and Arc enter an enormous office. The floor is made of flawless marble, the walls are covered in priceless pieces of art. Ancient artifacts line the room: Roman statues, Greek vases, the skull of a triceratops.

(CONTINUED)

Up ahead, beyond the desk where EDDY, the epitome of a noble aristocrat, works, is an enormous window showcasing the view of the seemingly infinite Seattle skyline.

EDDY

Michael Arc.

Eddy looks up from his work. He points to a set of couches to Arc's right.

EDDY

Please, make yourself comfortable,
I'll be right there.

Arc sits on one of the very expensive looking couches and melts into the cushions.

After a moment of finishing up work, Eddy stands up and walks over to join him.

EDDY

You know you don't exist, don't
you? What's your real name?

Eddy sits down and waits for Arc's response.

ARC

You mean the name that my parents
gave me? I don't know that one.

EDDY

Oh, don't give me that bullshit
Omega liberation answer.

ARC

Then I can't give you an answer.
For my own sake.

Eddy studies Arc for a moment and then shoots a look at Duke.

EDDY

(to Duke)

Drinks please, Duke.

Duke goes to the liquor cabinet and pours two glasses of an expensive Cognac.

EDDY

That's good. I respect that kind of
professionalism in an Omega.

Duke sets the pair of glasses on the coffee table between Arc and Eddy. Eddy takes a drink and savors the taste. Arc follows suit, savoring the cost instead.

EDDY

Next question: do you know who I am?

ARC

Oedipus Azrael, the chief operating officer of Illuminus.

EDDY

Good answer, again. I prefer Eddy though. Since we are to do business, you should know something first: on paper and in public, this company belongs to Derrick Rochester, Doug Barton and my father. But in reality, I run this company. And while Rochester busies himself with self-promotion, Barton knocks up more whores than a stray dog, and my father hides away like a recluse; I am forced to maintain the integrity and image of this company.

Arc picks up a slight bitterness in his voice.

EDDY (CONT'D)

Rochester has a grandson who, to say the least, has become quite a nuisance for me. He has grown to believe that his last name has afforded him a sense of immunity to all things. He is an embarrassment that has swollen into a liability. I want you to eliminate that liability.

Arc takes another sip of the cognac.

ARC

So you want me to kill him?

EDDY

I want you to make him die. I don't care how you do it; an overdose, a suicide, having him drown in his own vomit. I don't care, I just want him dead, and I want it to look natural, like an accident. I'm

(MORE)

(CONTINUED)

EDDY (cont'd)
sure I don't have to mention the
sensitivity that is involved in
this situation.

ARC
How much am I getting paid?

EDDY
If you do this right, two million.

ARC
Two million?

EDDY
I cannot stress how important it is
that you make sure that this does
not come back to me. I cannot allow
those bastards that own this
company to know about what I am
doing to maintain it.

ARC
I understand.

Eddy takes another drink.

EDDY
Sanjit said you were good... By
looking at you, I can tell you've
seen rough times. Right now, you
have an opportunity to lift
yourself out of that shit hole you
live in. But if you fail, I will
destroy you and everyone associated
with you in order to protect
myself. Is that clear?

ARC
Yeah.

EDDY
Good.

Eddy slides to ARC a sealed envelope.

EDDY
Everything you need to know about
this embarrassment is in this
envelope. I've secured you a job as
a driver. Duke, will get you a set
of descent clothes and we'll talk
after this is done. Do you have any
questions?

(CONTINUED)

ARC
I don't have a car.

EDDY
That's not a problem.

Eddy finishes his cognac and returns to his desk.

Arc finishes his as well, trying to drown the pressure.

EDDY
(to Duke)
On your way out, tell the Prime
Minister that I'm ready to see him.

INT. ARC'S FLAT - NIGHT

Arc enters his flat and hangs a suit bag on the molding of his bedroom doorway. He throws the sealed envelope on the table.

Mary inquires from the window seat.

MARY
What's that?

ARC
Work.

Mary walks up to Arc and kisses him.

MARY
I missed you.

ARC
Me too.

Arc advances, he begins to kiss her romantically. After a few kisses, Mary stops him.

MARY
I don't have enough time... for
that. I have to go meet Sanjit
soon.

Arc backs off.

MARY
I wish I didn't have to though.

(CONTINUED)

ARC
Yeah. I know.

MARY
I hate this. Why did things have to
be this way? Why couldn't we have
met sooner?

Arc goes to the window, he looks out at the construction
site.

MARY
Maybe, we can just leave. Escape
this place, go to Moscow or
Johannesburg.

ARC
He'd find us.

MARY
I can't keep living like this.

ARC
Me either.

MARY
Then what are we going to do?

Arc turns to face her.

ARC
I don't know.

Defeated, Mary begins to gather her things.

MARY
I should go... I just wanted to see
you.

Mary walks up to Arc and kisses him on the cheek.

MARY
I love you.

ARC
I love you, too.

Mary walks out the door.

Arc looks at the door for a second, then pulls out a
cigarette. He lights it and turns back to the construction
site. Smoking it alone, he ponders his next move.

INT. ARC'S BEDROOM - AFTERNOON

Arc wakes up, in a coughing fit, he finds blood in his hand. He fights the fit by injecting himself with his medicine. Slowly he begins to feel better.

Arc gets up and goes to the mirror. His bruised face has begun to heal but his eyes have grown more bloodshot.

After running his hand over his face to help himself wake up, Arc goes to the table and opens the envelope.

He takes the bag off of his new suit and puts it on, then pulls out his old Revolver and puts it in his jacket.

Arc leaves the room.

INT. BENEDICT'S PENTHOUSE - NIGHT

Arc knocks on the large door of an upscale penthouse. After a moment, a scantily dressed WENCH answers the door, her eyes fight themselves to stay open.

WENCH

Who are you, darling?

Loud music and laughing blares from the room.

ARC

I'm the driver.

WENCH

Okay.

The wench doesn't move.

ARC

Can I come in?

The wench just smiles.

Arc stops wasting time and pushes passed her.

The inside of the penthouse is a train wreck. Half-empty bottles of alcohol litter the floor. Drugs lie in wait on the table.

On the couch a pair of girls kiss and caress a half naked Benedict, whom seems more interested in something across the room.

(CONTINUED)

Arc turns to see what interests Benedict so much. To his surprise... to his disgust, is a girl, an Omega, nearly naked, hog tied and gagged on the floor.

Her eyes meet with Arc's. Tears pour out from them as she silently pleads for him to help her.

It takes every nerve in his body to remain calm.

BENEDICT

(slurred words)

Who are you? Who let... Who let you
in, you fucking 'O-meg'?

Arc tears himself away from the girl.

ARC

I'm your driver.

BENEDICT

Driver? I don't need one. I told
them I don't need a driver.

ARC

You're going to the museum opening,
aren't you? I'm here to drive you.

BENEDICT

I can drive myself. Now, get lost.

ARC

With all do respect, sir, you are
in no condition to drive. And the
company is paying me to make sure
you get there safely. Get dressed,
let's go.

BENEDICT

I'm busy, right now.

ARC

You're late.

BENEDICT

You have some nerve on you, boy.
Are you actually telling me what to
do? Do you not know who I am or
something?

ARC

I have the authority of your
grandfather to tell you what to do.
The party's over, get dressed.

(CONTINUED)

Benedict thinks about it for a moment.

BENEDICT
Fuck...

INT. BENEDICT'S GARAGE - LATER

Benedict, now in a designer suit stumbles behind Arc towards an expensive black sedan.

Arc opens the door for Benedict to get in.

BENEDICT
You serious? Is this what you're driving me in? It's a fucking sedan.

Arc holds the door firmly for Benedict, eventually he complies.

Arc closes the door and gets into the front seat.

INT. BLACK SEDAN

Arc turns on the car and puts it in reverse. It doesn't go the direction he intends - He slams on the breaks and puts it in drive.

BENEDICT
Fuck man! Do you know what you're doing?

Arc lightly lets off the break and then begins to drive the car out of the garage and into the pouring rain.

BENEDICT
I do not want to go to this fucking museum bullshit. Do you have any idea what I am delaying for this shit?

Arc doesn't respond, he just looks in the rear view mirror at the evil bastard.

BENEDICT
Yeah, I think you know what I'm talking about. That is going to be a fun time. I found that slut on the pier of all places. Can you believe that? She looked all hungry, so I was like, "Hey darling, you want some food?"

(CONTINUED)

Benedict laughs at himself.

BENEDICT

She is going to be so fun. What's your name by the way?

ARC

Arc.

BENEDICT

Arc? What kind of bullshit Omega name is that, huh? I got a question for you, 'Arc'. You ever completely just rape the life out of an Omega whore?

Arc clenches his jaw, trying to hide his disgust of the conversation.

BENEDICT (CONT'D)

Or are you just one of those bitches that makes 'love'? I don't make love- it ruins fucking... You know what I'm going to do? I am going to completely rape the life out of that little Omega whore, over and over until she just dies.

Arc is breathing hard, trying desperately to control his emotions.

Benedict smiles.

BENEDICT (CONT'D)

You know, I never even gave her food.

Benedict laughs.

BENEDICT

Arc, you know why I wanna to do that?

Arc pulls the car over, his stares at the reflection of Benedict in the back of the car.

BENEDICT

Wait, why are we stopping? This isn't the place. Are you... Is this conversation turning you on?

Arc gets out of the car.

EXT. SEATTLE GHETTO

In the pouring rain, Arc goes to the back door and opens it. Arc pulls out his Colt Revolver and shoots Benedict, point blank in the head. Blood spatters throughout the back seat.

Arc reaches in and pulls the dead body out of the car. It falls onto the wet asphalt.

As if not satisfied, Arc shoots Benedict's body once more.

Eyes fall on Arc from the people hiding from the rain. He quickly becomes aware of this.

Arc gives one last look at the disgusting wretch on the ground then puts his revolver away and gets back in the sedan.

The sedan peels away leaving the corpse by itself.

INT. ARC'S FLAT - LATER

Arc bursts into his flat. He throws his gun in a drawer then quickly goes to the window.

No police outside yet, just the construction site.

ARC
Fuck me! Fuck!

Arc rips off his tie. His jacket. His shoes and pants.

INT. SHOWER

Arc stands in the shower, in his shirt, underwear and dress socks. He lets the hot water flow over his body.

His lip quivers, and his eyes shake. His tears are almost indistinguishable from the hot water.

EXT. SEATTLE GHETTO - NIGHT

Grabowski and Atticus duck under some police tape as they approach a crime scene in the middle of the wet asphalt.

WEDGE, a fat uniformed cop spots them.

WEDGE
Hey, Grab! Atticus! What's up?

(CONTINUED)

ATTICUS
What do we have here?

WEDGE
Homicide... A big one.

Wedge guides Atticus and Grabowski to the tarp-covered body.

WEDGE
The guy was shot in the head one
time, then shot again in the chest
once he was dead.

They reach the body... It was a short walk.

GRABOWSKI
Who was he?

Wedge motions a crime scene investigator to remove the tarp
from the head.

WEDGE
Benedict Rochester.

Grabowski and Atticus look at Benedict in awe.

WEDGE (CONT'D)
He was the son of...

GRABOWSKI
(interrupts)
Yeah, we know... Good.

WEDGE
Good?

GRABOWSKI
Bastard had it coming to him.

WEDGE
What does that mean?

ATTICUS
We caught this guy a few days ago,
beating the shit out of this girl
with a pipe.

WEDGE
You didn't bring him in?

ATTICUS
Would you?

The three men look at the body a bit.

(CONTINUED)

WEDGE

You know that's funny. I sent some guys to go check out his penthouse. They found some girl tied up. We're talking young.

GRABOWSKI

So who are we dealing with then? A vigilante? Drug Dealer? Random act of violence? We got any leads?

WEDGE

Yeah, apparently, some witnesses saw a black sedan pull up to the curb. The driver got out, shot him in the back seat, pulled him out, shot him again and then left.

ATTICUS

So, let's find out who his driver was.

INT. EDDY'S OFFICE ENTRANCE - MORNING

Arc storms into the entrance of the lobby, he walks up to the guards in front of Eddy's door.

ARC

I need to see him.

The guard don't move.

DUKE (O.S.)

Let him in.

Duke emerges from behind Arc. He opens the door and waits for one of the guards to scan him for metal before letting him in.

INT. EDDY'S OFFICE

Eddy stands watching a large TV screen on the wall as Arc and Duke enter. It is a newscast about Benedict's death. The door shuts behind them.

Eddy looks over, half surprised. He points to one of the chairs at his desk.

EDDY

Sit down.

Arc makes his way to the chair and sinks into it.

(CONTINUED)

EDDY

I received a phone call. Did I not stress the importance of you making this job look exactly the opposite of what just fucking happened?

Arc sits quietly.

EDDY

I asked you a question, boy!

ARC

You did.

EDDY

So, what the fuck went wrong?

Arc thinks of an answer.

EDDY

Don't lie to me.

ARC

He saw my gun, I reacted and screwed up.

EDDY

That's an understatement. You absolutely fucked us both!

Eddy stares at Arc with a pondering rage.

EDDY

Why the fuck are you here? I would think that you would be trying to get as far away from me as you could right now. Apparently, I hired a moron.

ARC

There's a way out of this.

EDDY

You're the one that put us in this situation. Why would I listen to you about getting out of it?

ARC

Because this fuck up, on my part, may actually be a benefit to you... There is something you and I have in common; we both want more. How long have Rochester and Barton been

(MORE)

(CONTINUED)

ARC (cont'd)
living the good life? Living off
the sweat and blood of your hard
work?

EDDY
This company exists because of
them.

ARC
But why is it still here? Over all
these years, it's still the only
company that can produce a drug of
its caliber. Is that because of
them or is it because of you? But,
they probably don't even trust you
with access to the formula, do
they?

Arc can see he has Eddy's interest.

ARC (CONT'D)
I kill them for you and you can
finally run this company without
any interference. The only person
you would have to deal with is your
father.

EDDY
And what does that have to do with
our situation?

ARC
Because we both know why you didn't
want this job to get out. It's
because there's only two men you
fear. You know you can buy off the
cops and as far as the media goes,
all they know is that it was a
driver. That means nothing, they
have an occupation, not a person.
They have no clue what the motive
was. We can make the motive
whatever we want. Assassination,
revenge, a disgruntled Omega
lashing out, it doesn't matter. If
I kill Rochester and Barton, in the
wake of this death, I can do it in
a way that will strengthen your
innocence. It is an opportunity
that will not arise again for some
time.

Eddy stares out the window at his possible kingdom.

(CONTINUED)

EDDY

And what's in it for you?

ARC

I want the two million that you owe me for that pervert, right now. And when this is done, I want what Sanjit has.

EDDY

You want your own gang of thugs?

ARC

No. I want his thugs. I want his cars, I want his building, I want his woman. And I know you can do that for me.

EDDY

You would betray the only man who helped you get off the streets and gave you a job?

Arc's unflinching eyes answer the question.

EDDY

Okay. So, how do we do it?

EXT. ARIZONA DESERT - DAY

A monorail train flies across the bleak Arizona desert. Dust shoots out from under it as it rockets toward its destination.

INT. MONORAIL CAR - DAY

Arc sits by the window in his suit. He doesn't look outside at the beautiful rock formations. Instead, he takes the time to write in his journal.

ARC (V.O.)

The truth about murdering that pervert was this: I couldn't control myself. It was like I was possessed by something and didn't care about the money or the consequences. I was putting him down like the animal he was. Murdered like he deserved to be.

Arc looks up, he sees a young Omega in rags, like Arc once was. The Omega looks out the window at the scenery.

(CONTINUED)

Arc continues writing.

ARC (V.O.)

It gave me a feeling that I had never felt before. A feeling that for once I felt like I wasn't killing someone for something to eat or a place to sleep. For once, I was killing someone for me.

EXT. TRAIN STATION - LATER

Arc gets off the train and walks through the enormous metropolis of Phoenix. Ten times the size of Seattle.

The voice over continues.

ARC (V.O.)

Eddy and I went over the plan, it seemed simple enough. Rochester would be second, we would go together to allow me to get past his security.

INT. BARTON'S BUILDING - LATER

Arc walks through the lobby and gets into the elevator without any obstacles.

ARC (V.O.)

Barton, on the other hand, lived the life of a playboy. He would have minimal security if any. The only reason he went to his office was so that he could he could have sex with his receptionists.

INT. BARTON'S BUILDING / ELEVATOR

Arc rolls up his sleeve, he pulls out the syringe and gives himself a hit. He puts the empty VIAL in his pocket and puts the syringe away.

INT. BARTON'S BUILDING / TOP FLOOR

The elevator door opens and Arc emerges with his Colt Revolver in hand.

He walks straight to the door of Barton's office. The receptionist desk is empty, the only source of life is a FAT GUARD who is sitting motionless and reading a magazine. Arc fires the revolver, killing him. He proceeds through the door.

INT. BARTON'S OFFICE

BARTON, fat and greasy haired, leans against his desk, smoking a cigar with his pants at his ankles. In front of him, Arc finds the RECEPTIONIST on her knees.

The office is like Eddy's, only a bit more elaborate. Behind Barton's desk is an enormous window overlooking the edge of the Grand Canyon.

Arc points his revolver at Barton. Barton drops his cigar.

BARTON

Holy shit!

The receptionist turns around, Arc points the revolver at her.

ARC

(to the receptionist)

Get up! Get against the wall!

The receptionist follows his commands.

Arc focuses on Barton again.

BARTON

What do you want? Who sent you?

ARC

No one.

Barton clumsily pulls up his pants.

BARTON

I can pay you, if that's what you want.

Arc moves forward.

ARC

Nope.

A SCREAM is heard at Arc's side. He turns his head to see another half naked secretary drop a bottle of champagne she was carrying from another room.

(CONTINUED)

Arc turns his head back to Barton; too late, he's making a run for it.

Arc fires some shots but misses, putting holes through the enormous window instead - it cracks in a spiderweb but doesn't shatter.

Barton makes it out a side door, Arc runs after him.

INT. BARTON'S BUILDING / OFFICES

Arc chases Barton through a hall and then through a series of offices. Firing at every chance he gets, though not hitting him.

At one point, Arc has to climb up a desk and jump over a cubical in an attempt to catch up. During the process, the empty syringe vial he used earlier falls from his pocket without notice.

INT. BARTON'S BUILDING / TOP FLOOR - CONTINUOUS

Barton gets to the elevator, he presses the call button frantically.

Arc catches up. There's no where for Barton to go.

BARTON

Please, I'll give you anything!

Arc points his revolver at Barton and tries to fire a shot. Barton cowers in fear.

A click, Arc's empty.

Barton breathes heavy with Anxiety.

BARTON

Oh God! Oh God, please save me!

Arc reloads the revolver.

ARC

You're asking him to save you?

Barton looks up at the floor number, salvation is almost there.

(CONTINUED)

ARC

You said you helped kill him.

Arc finishes loading the cylinder of the revolver, he slams it shut and points it at Barton.

BARTON

Oh God... Please...

Arc fires a shot, Barton collapses against the elevator door, dead. Blood oozes from his head.

Arc lowers his gun and takes a deep breath.

Suddenly the elevator dings.

The door opens up revealing security guards, both holding shotguns.

Arc jerks the revolver up and fires. Both the guards slump down to the floor of the elevator.

Arc slides the revolver into his jacket and then climbs into the elevator. He has to step over Barton's body to get in, then kick it out a little so that the doors close.

INT. POLICE STATION / GRABOWSKI'S OFFICE - AFTERNOON

Grabowski eats a sandwich while watching the news.

TALKING HEAD

We have breaking news. It is being reported that there has been a shooting at the Illuminus Tower in Phoenix.

Grabowski stops eating. He leans forward, interested.

TALKING HEAD (CONT'D)

While there has been no confirmations on the matter. The shooting is believed to have happened on the top floor...

Atticus runs into Grabowski's office.

ATTICUS

Grab. Quit watching that crap, you're not going to believe this.

Grabowski hops up and follows Atticus.

INT. EVIDENCE ROOM

Atticus and Grabowski enter the evidence room.

In front of them is a huge screen, tethered to a computer desk a few feet in front of it.

DANNY, a pretty ugly cop, is using the computer to look at some evidence for a particular case.

ATTICUS

Danny, can we use this real quick?

DANNY

I'm in the middle...

ATTICUS

Just real quick.

Danny submits and steps aside.

Atticus gets to work, he dials some codes into the screen on the desk, and pulls up a case on the big screen: It's the shooting in Phoenix that Grabowski was just watching on the news.

ATTICUS

This is huge man.

On the big screen, Atticus pulls up information about the victims. Among them is Douglas Barton.

GRABOWSKI

Holy shit.

ATTICUS

Yeah, and I think it's related to our buddy.

GRABOWSKI

What do you mean?

Atticus pulls up the case on Benedict for a side by side comparison.

ATTICUS

I know, it's early, but shit, things are matching already.

The screen brings up images of evidence as it matches Atticus's points.

(CONTINUED)

ATTICUS

The same type of bullet casings.
Descriptions of the perp match.
Barton was shot in the head, so was
the dick wad. And that's not to
mention that these two men, both
associated with Illuminus, were
murdered in the same week. A little
more than a coincidence, I'd say.

GRABOWSKI

You might be on to something here.
Scroll though Phoenix's incoming
evidence.

The large screen begins to scroll through evidence in the
case. One of the items catches Grabowski's eye.

GRABOWSKI

Stop!

Atticus stops the screen. The two men look at it: an empty
syringe vial.

ATTICUS

What?

The vial rotates on the screen allowing them to see every
angle of it.

GRABOWSKI

I've seen this before.

INT. SANJIT'S OFFICE

Arc admires the replica of the titanic that Sanjit has been
working on. He picks up the RAZOR BLADE and looks at it
intently.

Sanjit bursts through the door, Benji follows in tow.

Arc secretly pockets the Razor Blade.

ARC

(to Benji)

What are you doing here?

SANJIT

He's working for me.

(CONTINUED)

ARC
Doing what?

SANJIT
You've been busy, Mikey. I still
have people to kill.

ARC
No. He's not ready for that.

Sanjit goes to his desk and flops into his chair.

SANJIT
Are you sure?
(turns to Benji)
And what do you think about that?

BENJI
I'm ready.

Arc shoots Benji a stare of concern. Benji looks apathetic.

ARC
No.

SANJIT
You didn't come here to talk about
manhood, Arc. Sit down. I hear you
actually want to buy something from
me.

Arc sits down across from Sanjit.

ARC
I need a bomb.

SANJIT
What the hell do you need a bomb
for?

ARC
Can't tell you.

SANJIT
(annoyed)
Fine, what kind of bomb, then?

ARC
A big one.

SANJIT
(sarcastic)

(MORE)

(CONTINUED)

SANJIT (cont'd)

That really narrows it down for me, thanks... Let's put it another way, how much do you want to spend?

ARC

Two million.

Sanjit laughs.

SANJIT

You have two million and you want to spend it on a bomb? Fuck, no wonder you Omega's can't break the poverty line.

ARC

It's not my money.

SANJIT

Okay, well, two million can buy you a lot.

Arc nods his head at the nuclear bomb hanging behind Sanjit like a decoration.

ARC

How 'bout that thing?

SANJIT

That thing's not for sale. That thing's an antique, Mikey. Besides, it's worth more than fifty. You're not going to find a nuclear bomb for two million dollars.

ARC

What else do you have then?

SANJIT

Let's see...

Sanjit pushes some buttons on the top of his desk, transforming it into a computer screen (like Atticus used in the evidence room).

While Sanjit looks at the screen, Arc secretly pulls the razor blade from his pocket and wedges it in the side of the cushion of his seat.

SANJIT

I can get you a tactical warhead, a cluster bomb, phosphorous bomb, a seismic bomb, EMP, a dust pike...

(CONTINUED)

ARC

You say EMP? Those things mess with electronics, right?

SANJIT

That they do. This'll fry every hard drive within a 5 mile radius and it can screw up a city's power grid for for a few hours.

ARC

I'll take that.

SANJIT

You go from a nuclear bomb to one that I don't even think explodes. What are you trying to accomplish with this?

ARC

It fits the same purpose. How soon can I have it?

SANJIT

I think there's one in the basement, if you want it now.

ARC

Good. I've got a car, I'll pull around. Have your guys put it in the trunk.

Sanjit laughs.

SANJIT

You got a car? I didn't think you could drive.

Sanjit looks to Benji.

SANJIT (CONT'D)

Guess he doesn't need you anymore, huh.

Arc looks at Benji, then leaves the room.

INT. BLACK SEDAN - LATER

Arc drives the black sedan up a large street named "Monument Way". He pulls it up to a curb.

(CONTINUED)

Arc looks up and down the street behind him... scanning the road. Satisfied with whatever he found, he looks for something else: a parking structure.

He spots one half a block ahead, near a huge statue of a bronze Indian Totem pole.

Arc pulls the car away from the curb and drives into the parking structure.

EXT. PARKING STRUCTURE

The black sedan drives up a few floors until it finds an open spot against the street. The car turns off, and Arc gets out.

He goes to the back of the trunk and opens it.

Inside lies a moderately large EMP BOMB. It's in many ways a miracle that Sanjit's men were actually able to fit it back there.

Arc turns the bomb on. He sets up a device onto it which has a sort of antenna attached to it.

With a few more operations, a screen on the EMP bomb reads: "ARMED."

Arc closes the trunk and heads toward the stairs.

He pulls out his phone on the way and pulls up a name: Benji.

Arc places the call and puts it to his ear.

It rings while he jogs down the stairs of the structure.

EXT. MONUMENT WAY - CONTINUOUS

Arc steps out of the parking structure. He looks both ways and spots a nice looking apartment building.

Arc heads towards it.

On the phone, the voice-mail cuts in.

BENJI (V.O.)
Leave a message.

(CONTINUED)

ARC
Benji, this is Arc. I wanna
apologize for earlier. About you
being ready and stuff. I want you
to come by later, I have some stuff
that'll help.

Arc hangs up the phone, and begins walking down the street.

INT. MARY'S BUILDING

Arc enters and heads up a flight of stairs.

INT. MARY'S PLACE

A knock is heard on the door. Mary, half-dressed, answers
it. She is surprised to see Arc.

MARY
Arc? What are you doing here? You
know it's not safe here.

ARC
I couldn't wait, I had to see you.

Arc enters the apartment and kisses Mary. He shuts the door
behind him.

We see that Mary's place isn't much better than Arc's. It's
bigger and has nicer things in it, but it still looks like
it's going to fall down. Much of the brick walls are stained
by some sort of leak and the hardwood floor is scuffed
beyond repair.

MARY
What if Sanjit catches us here?

ARC
I don't care.

Arc kisses her more. They make love.

INT. MARY'S BEDROOM - LATER

Arc and Mary lie in bed together. They stare at each other
and smile.

Arc rubs his hand through her hair.

(CONTINUED)

MARY

What?

ARC

You're beautiful.

Mary smiles.

Slowly, Mary's smile fades away to a look of concern.

MARY

Your nose is bleeding.

Arc sits up and wipes his nose.

Quickly, he gets out of bed and goes into the next room.

INT. MARY'S PLACE - CONTINUOUS

Arc grabs the medical kit from his jacket. He pulls out a vial and syringe and injects it.

Mary comes in from behind and catches him.

MARY

What is that? What are you doing?

ARC

Nothing.

MARY

It's not nothing, your nose was bleeding and now you're taking a drug or something.

Arc finishes the injection, he puts the syringe away.

MARY

What's going on?

Arc is hesitant to answer, but after a moment, he does.

ARC

I'm dying, Mary.

MARY

What did you say?

ARC

I'm dying. This medicine is just slowing down the process. Keeping me alive a little longer.

(CONTINUED)

MARY
You're joking...

Arc shakes his head.

MARY
I don't understand? How are you
dying?

Arc begins to put on his clothes.

ARC
My body's rejecting the Omethest. I
guess, I'm just not meant to live
forever.

MARY
Why didn't you tell me this before?

ARC
I didn't want you to know.

Arc kisses Mary on the cheek.

ARC
Let's go to my place, Okay? We can
talk about it there.

MARY
Fine. I love you.

ARC
I love you, too.

Arc puts on his jacket and leaves.

INT. ARC'S FLAT - NIGHT

Arc writes in his journal.

ARC (V.O.)
I've always come off as reckless to
people. I don't think that's true.

INT. ORPHANAGE/SCHOOL - DAY

Hadyn, the younger version of Arc, walks through a school
hall with a large book under his arm.

Suddenly, a bigger kid with a large birthmark on his
forehead, HENRY, knocks the book out of Hadyn's arms.

(CONTINUED)

The book smashes against the ground, papers that were under the hardcover go flying.

A group of teenagers laughs at Hadyn while he picks up the papers up.

ARC (V.O.)

I've always thought of myself as a planner.

INT. ORPHANAGE/SCHOOL - YEARS LATER

Hadyn, now a teenager, stands at his locker, staring at a kid down the hall- Henry, still noticeable with his birthmark.

ARC (V.O.)

I've always sought to better myself. And the one thing I realized early on, was that greater rewards required greater risks.

Hadyn slams the locker shut and walks up to Henry and his posse. Without hesitation, Hadyn slams his fist into Henry's jaw. Teeth fly out.

Hadyn's act is met with aggression for Henry's posse, who all gang up on Hadyn and beat him to the ground.

INT. NURSE'S OFFICE - LATER

Hadyn sits in the nurses office with a bloodied face and an arm in a sling.

ARC (V.O.)

And oftentimes, failure is an avenue for greater success.

Hadyn waits for the nurse to leave the room, then jumps up. He goes over to a refrigerator and opens it up.

There are lines of IV bags filled with blood. Hadyn grabs one and stuffs it in his pocket.

INT. HADYN'S DORM ROOM

Hadyn, with a swollen face, sits at his desk alone with a bottle of glue in his hand. He carefully pours the glue on his fingertips and the lines of his palm, then holds it out to dry.

(CONTINUED)

ARC (V.O.)

My entire life was devoted to bettering myself. No matter the risks, I was determined to escape the oppression I was born into.

INT. SCHOOL BUILDING EXIT

A line of eighteen-year-olds laugh and chuckle as they stand in line. Faculty claps for them from the side.

The line goes through a series of processing. They first put their hand down on a scanner pad. A green light shines on, signaling approval.

ARC (V.O.)

And though I've triumphed over the obstacles set forth by my apathetic elders.

Hadyn, face still purple and bruised, puts his hand on the scanner. The screen shows up with no fingertips; the effects of covering it in glue. The green light approves him.

The line continues to a blood station. Omega's take a hypodermic gun and put it up to their arm. They extract blood into a vial then hand it to a faculty member on the other side.

ARC (V.O.)

I've fallen into a position where I am damned, no matter what I do.

Hadyn looks at the faculty member: he is preoccupied with another girl.

Hadyn takes the IV bag and uses the hypodermic gun to extract blood from it. He hands the vial to the faculty member and moves on.

The line continues to a photo booth. As an Omega stands in front of a camera, a screen on the side counts down, three, two, one, then flashes a picture.

ARC (V.O.)

And since I am damned, it seems clear to me that I have only one option left.

Hadyn walks up to the camera booth. The screen on the side begins to count down. Three, Two...

Hadyn turns and walks out of the booth.

(CONTINUED)

...One, the camera flashes, only capturing the side of his bruised face.

The last station consists of a machine, handing out ID Cards before the Omega's are forced to leave the building.

ARC (V.O.)

To help the ones that are like
me... The Omega's. To save them
from this world.

Hadyn grabs his ID CARD. He looks at it: it has no real information on it except for his name.

Hadyn follows the line out of the building.

EXT. OLD SCHOOL BUILDING - CONTINUOUS

Hadyn walks out of the building with a large group of teenagers.

Behind them, security guards prevent reentry.

Hadyn looks around in bewildered, he holds an ID CARD in his hand.

(It is the same scene as before)

ARC (V.O.)

The world is broken. But things
have some how lined up. While, I
may not be able to fix it for
myself anymore, maybe I can fix it
for Mary and Benji-

Hadyn walks up to the nearest trashcan and throws the ID CARD into it.

INT. ARC'S FLAT - NIGHT

A knock is heard at Arc's door.

Arc quits writing in his journal and answers it.

He looks back at Mary, sleeping in his bed.

Arc answers the door.

BENJI

You wanted me to come by?

(CONTINUED)

ARC

Yeah.

Arc lets Benji in and offers him a seat at the table.

Arc goes to his drawer and pulls out his Colt revolver. He places it on the table.

ARC

If you're gonna kill someone, you need a gun.

Arc picks up the revolver and unloads the bullets.

ARC

The trigger's broken, but it shoots straight.

Arc illustrates his point by pulling the trigger; the hammer doesn't move. He then pulls the hammer back and lets it go. It slams back against the body of the revolver.

Arc slides the revolver to Benji. Benji picks it up and looks it over.

Arc grabs a large paper bag and sets it on the table.

BENJI

What's that?

ARC

Lift Pads. It's what they use on construction sites to move heavy equipment. Take them.

BENJI

Okay?

Suddenly, a noise is heard from the other room. A moan coming from the bedroom.

Benji looks in, he can clearly see Mary sleeping.

BENJI

What's she doing here?

Arc looks back through the open door.

ARC

Just do what you gotta do, Okay?

Arc opens the door for Benji, ushering him out.

(CONTINUED)

ARC
Good luck, alright?

Benji gets up and goes to the door. He gives one last look at Mary. The gears are turning in his mind.

Arc shuts the door. He looks back at Mary.

Arc wipes his face with his hand then grabs a cigarette and lights it.

INT. EDDY'S OFFICE - EVENING

Arc walks in wearing his suit and being escorted by Duke.

Arc sits down across from Eddy.

ARC
Are you ready for this?

EDDY
Arc... I've been doing some thinking. I don't need to go on this. Duke can go with you.

ARC
He can come with us if you want, but have you been watching the news? You know probably more than me that no one is being allowed anywhere close to Rochester. Do you really think that Duke here, alone, can get me in the same room as him?

EDDY
And what if this doesn't work?

ARC
Then we're both fucked... Rochester has to die and you're the only one that can get me close enough to him. Now, get ready and let's go; you're driving.

EDDY
What happened to the car I got you?

ARC
I left it at home.

(CONTINUED)

EDDY

Why would you do that?

ARC

Because I don't have a license and I never learned to drive. Now let's go.

Arc gets up and walks to the door.

Eddy goes into his drawer and pulls out a pistol. He shoves it in his coat pocket and walks up to Duke, putting his mouth near the bodyguard's ear.

EDDY

(whispers)

The moment he does it, you kill him.

Eddy breaks away and follows Arc with Duke in tow.

EXT. EXCLUSIVE HOUSING COMMUNITY - LATER

The sky is cloudy and about to rain.

A silver luxury car drives up a long ramp towards a mesa like structure in the middle of the city. On top of the mesa is an exclusive housing community, home to the ultra rich.

The car comes to a security booth. All around the front side of the booth are mobs of news media trying unsuccessfully to get in.

The SECURITY GUARD looks in.

INT. SILVER LUXERY CAR

Duke, rolls down the window of the car. Beside him, Arc sits in the passenger seat. Behind them, Eddy sits alone.

SECURITY GUARD

Can I help you?

DUKE

We're here to see Mr. Rochester.

SECURITY GUARD

Mr. Rochester isn't accepting any guests right now. I can leave a message if you'd like.

Eddy pipes in from behind.

(CONTINUED)

EDDY

I think he'd make an exception for me, wouldn't you say?

The security guard looks in the back seat.

SECURITY GUARD

Mr. Azrael! I'm sorry, sir, I didn't see you there. I'll let you in, right away.

EDDY

Thank you.

The security guard runs to his booth and flips a switch.

EXT. EXCLUSIVE HOUSING COMMUNITY

The thick security gate lowers into the ground allowing the silver luxury car to enter.

INT. SILVER LUXURY CAR

Outside the windows, the exclusive community looks like an old English village filled with ornate castle-like mansions and cobblestone roads. It is a paradise, contrasting harshly with the decaying city that surrounds it.

It begins to rain.

EDDY

What if this plan doesn't work? How are we really going to get into a house full of guards, kill Rochester, then get out without anyone knowing?

ARC

It will work.

Arc's nose begins to bleed, he wipes it clean and then searches for his medicine in his jacket pocket.

He can't find it.

DUKE

You alright?

ARC

Yeah, I'm fine.

EXT. ROCHESTER'S MANSION

The car pulls through a large rod-iron gate and stops in front of an enormous, castle-like mansion.

The three men get out and walk to the door.

A DOORGUARD stands waiting with a metal detector in his hand. He lifts it up and stands ready to scan.

EDDY

Don't waste your time. Of course these guys have guns, don't you think I'm just as worried about this as your boss?

Eddy walks passed the doorguard and enters the house. Duke and Arc follow.

INT. ROCHESTER'S MANSION

Eddy, Duke, and Arc enter the living room.

Rochester's family and advisers sit in the room talking about the situation.

ROCHESTER sticks out like a thumb. A large man with a naturally muscular frame. He is bald but almost proud of it; along with his beard, it seems to make him look stronger.

Rochester spots Eddy and stands up.

ROCHESTER

What are you doing here?

EDDY

I think we should talk.

ROCHESTER

I don't think now is the best time for this, Ed.

EDDY

On the contrary, I think it is, Sir.

Rochester is taken back a little by Eddy's directness.

ROCHESTER

Okay then, you're here, let's talk.

(CONTINUED)

EDDY

In private.

ROCHESTER

Alright.

INT. ROCHESTER'S MANSION / HALL

Arc and Duke follow Rochester and Eddy as they walk down a long hall.

ROCHESTER

So what's this about, Ed?

EDDY

These crimes are connected. You didn't think we would need to talk about this?

ROCHESTER

We could have talked about it over the phone.

EDDY

This is a little bigger than that.

They reach a room. Rochester opens it and looks at Arc and Duke.

ROCHESTER

I thought this was private.

EDDY

They'll wait outside.

Rochester and Eddy enter the room. The door closes behind them.

Duke and Arc post up in front of the door.

Arc looks both ways to make sure the coast is clear.

He pulls out a handgun from his jacket and makes sure the clip is loaded.

DUKE

So, how's this gonna work anyway?
How are you going to make this look like it makes sense?

Arc pulls out a silencer barrel, he begins to attach it to the handgun.

(CONTINUED)

ARC
We make it look like Eddy was a
victim too.

DUKE
How's that?

Arc tightens the barrel of the silencer.

ARC
Easy.

Arc lifts the gun up and shoots Duke in the head. He falls
to the floor.

Arc kicks in the door to the room.

INT. ROCHESTER'S PRIVATE ROOM

Rochester and Eddy spin to the invasion of Arc.

ROCHESTER
What the hell is this?

Arc points the handgun at Rochester and kills him.

EDDY
Shit!

Arc walks up to Rochester's body to make sure he's dead.

Without Arc's knowledge, Eddy pulls his pistol out of his
jacket and hides it in his right hand.

EDDY
Okay, Good... Now the hard part,
right?

Arc turns to Eddy.

Eddy points to his upper right shoulder.

EDDY
Do it right here.

Arc lifts the gun and points it at his face.

EDDY
What are you doing?

ARC
Sorry, I've made bigger plans.

EDDY
Fucker!

Eddy swings up the pistol and fires! Arc retaliates. Both men fall to the ground.

Arc clinches his abdomen.

ARC
Shit! Shit!

Arc crawls up to his side. Eddy is dead.

Arc uses a nearby chair to help climb to his feet.

He puts his hand down on his abdomen. It's covered in blood.

ARC
Damn it.

From outside the door, Arc hears yells coming towards him.

Arc looks around the room, there are no windows.

He picks up his gun and stumbles to the door.

INT. ROCHESTER'S MANSION / HALL

Arc peaks into the hall, two men are headed towards him yelling into walkie-talkies.

Arc hops out and shoots them.

He limps toward the other direction.

Arc makes it to a turn in the hall. He looks around the corner and sees a guard jogging towards him.

Arc shoots him down and continues towards a window.

Arc fires at the window. After a few bullets, it breaks. Arc jumps out and into the rain.

EXT. ROCHESTER'S MANSION

Arc finds himself at the side of the house. He hobbles towards the front and peaks around the corner.

Next to Eddy's silver car, ten guards stand posted with sub-machine guns.

One guard slides the large, rod-iron gate closed. Another talks on the phone with police.

Arc abandons the front and heads toward the back of the house.

At the back. a pool overlooking a golf course awaits him.

Arc makes a break for the golf course.

GUARD (O.S.)

Hey!

Arc turns his head to see a guard reaching for his gun. He quickly shoots him down and continues toward the golf course.

EXT. EXCLUSIVE GOLFCOURSE - CONTINUOUS

Arc hobbles across the golf course towards a patch of trees on the others side.

In a breaking of trees, a distance away, Arc spots police cars flying towards Rochester's mansion.

Arc reaches the trees. He turns to look behind him. Guards and police have spotted him and are running towards him.

EXT. EXCLUSIVE PARK - CONTINUOUS

Arc limps through the park trying to find his way through.

He trips on a root and falls, losing the gun in a bush.

Arc makes it to his feet and leans on a tree for a second, trying to catch his breath.

His nose begins to bleed again.

Arc begins to cough violently. He vomits blood.

Behind him, he hears the voices of his pursuers looking for him.

(CONTINUED)

Arc starts to run again. He can see a clearing up ahead: salvation.

Arc uses all his might to get there.

EXT. EXCLUSIVE HOUSING COMMUNITY STREET - CONTINUOUS

Arc stumbles out of the park and onto a cobblestone road.

He turns to run, but is stopped. A pair of police cars fly up to him and slide to a stop. Officers get out of their cars with guns pointed.

Arc turns to run the other way.

The guards and POLICE emerge from the park, they pull out their guns.

POLICE

Drop to your knees!

Arc looks down the long empty road. Freedom.

But he knows he wouldn't make it a step.

Arc drops his gun, falls to his knees and raises his hands in surrender.

The cops rush in and one kicks him in the face.

INT. INTERROGATION ROOM - LATER

Arc sits in a standard interrogation room with his nose bleeding. The occasional blood-soaked cough keeps him occupied as he stares at himself in a one-sided mirror.

His clothes have been removed, replaced by an orange jumpsuit. His hands are chained to the steel table where he is seated.

INT. INTERROGATION OBSERVATION ROOM

Atticus and Grabowski watch Arc like hawks with the District Attorney, Chase DOUGLAS.

DOUGLAS

So who is he?

(CONTINUED)

ATTICUS

Don't know. On file: there's no match on finger prints or DNA. He's got no facial match either. It's like he just came out of no where.

DOUGLAS

Okay. then, we'll let the Feds deal with him.

GRABOWSKI

The Feds?

DOUGLAS

He's getting transferred to federal tomorrow.

GRABOWSKI

Come on, this is our guy, let us talk to him.

DOUGLAS

He crossed the boarder when he went into Arizona. This is above us.

GRABOWSKI

Let me just talk to him for a minute, before he goes.

DOUGLAS

Why?

GRABOWSKI

Because, I know him.

ATTICUS

You know him?

GRABOWSKI

I met him once.

ATTICUS

Where?

GRABOWSKI

Doesn't matter. Give me five minutes, maybe I can get him to talk before we send him off to those shit heads.

DOUGLAS

What's the point?

(CONTINUED)

GRABOWSKI

I don't know, how about improving
our careers?

Douglas thinks for a moment.

DOUGLAS

Fine, five minutes. But that's it.

INT. INTERROGATION ROOM - LATER

Grabowski walks into the room with a folder and a paper cup
of water.

He slides the paper cup to Arc.

Arc drinks it.

ARC

I know you.

GRABOWSKI

Yeah. Small world, huh?

ARC

You got a smoke for me this time?

GRABOWSKI

Yeah.

Grobowski pulls out a pack of cigarettes and gives one to
Arc. Then reaching across the table, he lights it.

GRABOWSKI

I see they patched you up pretty
good.

ARC

When can I get a phone call?

GRABOWSKI

The law says now, if you want.

ARC

No, not now. Later.

GRABOWSKI

Okay, no problem. What's your name?

ARC

I don't have a name.

(CONTINUED)

GRABOWSKI

Then what can I call you?

ARC

(hesitant)

Call me, Arc.

GRABOWSKI

Okay, Arc, why'd you do it?

ARC

You know why I did it.

GRABOWSKI

What's that supposed to mean?

ARC

You said it yourself; we're not supposed to live like this.

GRABOWSKI

So you went and started killing people?

ARC

I've always killed people. I just started killing the right people.

GRABOWSKI

Why?

ARC

So that we can live.

GRABOWSKI

How does murdering people accomplish that?

ARC

Everyone knows that only three people knew the formula required to create Omethest. If I killed them, there would be no more Omethest. Without any Omethest, you start aging.

GRABOWSKI

Well, you failed then. Because one person still knows it. Not to mention that there is a factory in Olympia that produces it. You don't think that it's written down somewhere in that factory?

(CONTINUED)

ARC

I was going to use a bomb for that.

GRABOWSKI

You're insane.

Arc has a coughing fit.

ARC

No, I'm not. Anything else you want to ask?

Grabowski shakes his head.

GRABOWSKI

You haven't said a word to anyone else. Why are you telling me all this?

ARC

You said that the world was broken. I'm letting you know that I'm fixing it.

GRABOWSKI

Fixing? You didn't fix anything.

Grabowski gets up and leaves.

INT. PRISON CELL - NIGHT

Arc sits in his holding cell, watching the TV. There is a news report on the murders. The talking head goes into details about Eddy's father, Bruce Azrael.

TALKING HEAD

...A memorial service will be held tomorrow at eleven o'clock at Luis Memorial Park. Expected guests include President Williams, Governor Randell, Prime Minister Clark and of course the surviving founder of Illuminus, Bruce Azrael, who hasn't been seen in public since...

Arc gets up. He goes to the door of the jail cell.

Across the way is a prison guard, reading a book.

(CONTINUED)

ARC
I want my phone call, now.

INT. PRISON PHONE - LATER

Cuffed in chains, Arc is escorted to a phone by the PRISON GUARD.

He picks up the phone and dials a number.

He eyes the prison guard; he seems to not be paying attention.

After letting it ring for a while, Arc hears it pick up.

ARC
Ten-thirty, A.M.

INT. PRISON CELL - MORNING

Arc is asleep on a stiff bed in his cell.

He is woken by the banging of a nightstick against the prison bars.

PRISON GUARD
Time for you to go.

Arc sits up and yawns. His eyes show a deep exhaustion.

INT. POLICE STATION GARAGE - MOMENTS LATER

Atticus and Grabowski follow Arc as he is escorted by two police guards into a small armored transport truck waiting for him in the hanger.

In front of him, the rear doors of the transport open, revealing a holding cell. A DRIVER stands next to it talking to Douglas.

GRABOWSKI
Where's the escort vehicle?

DOUGLAS
Apparently the Feds want this to be low profile.

ATTICUS
Where's the FBI then?

(CONTINUED)

DRIVER

At the Columbus airport.

GRABOWSKI

Way out there? Who made all these changes?

DRIVER

I'm hearing that it came from the top.

DOUGLAS

I need one of you to ride along and sign the prisoner off at the airport.

Atticus and Grabowski look at each other.

ATTICUS

I'll do it. You owe me lunch, though.

INT. ARMORED TRANSPORT

The police escorts help Arc in and then secure him to the floor of the truck. Atticus gets into the cell and sits across from Arc.

Grabowski looks in from outside.

GRABOWSKI

(to Atticus)

See you later.

ATTICUS

Later.

The police escorts get out of the truck leaving only Atticus and Arc.

The transport doors close in front of him.

A panel at the front of the truck slides open revealing the driver and CO-DRIVER of the truck separated from the cell by a grate.

DRIVER

You all clear back there?

ATTICUS

YA, let's get this over with.

The driver shuts the slide and the transport begins to move.

EXT. POLICE STATION - CONTINUOUS

The armored transport pulls out of the police station hanger and heads for the freeway.

INT. ARMORED TRANSPORT - LATER

Atticus stares at Arc, looking for an excuse to talk shit to him.

Arc has a coughing fit.

ATTICUS
What's with all the coughing?

ARC
Dying.

ATTICUS
You don't know what dying is.

Arc looks up at Atticus with a confused look.

ATTICUS (CONT'D)
Do you not get it? Do you not realize what you just did? Those guys you killed were national heroes. You might as well have killed the fucking King of England. The inmates in Federal are going to eat you alive.

Arc laughs.

ARC
I'm not making it to Federal.

ATTICUS
Oh really? You planning an escape or something?

ARC
Why do you think the FBI pulled its escorts? I know a guy, who knows a lot of guys in the FBI. And most of them are on his payroll. That guy that I know... right now, I imagine he's really pissed at me.

ATTICUS
Why's that?

(CONTINUED)

ARC

Because I'm pretty sure he just
found out I've been fucking his
girlfriend for the last ten years.

Atticus looks at Arc with bewilderment.

The driver speaks up from the front.

DRIVER

(to co-driver)

What's that car doing up there?

EXT. RURAL FREEWAY

A lone car is parked sideways on the raised, empty freeway.
Brutus, one of Sanjit's thugs, gets out of the car with a
grenade launcher in his hand.

Brutus pumps the grenade launcher and aims it at the armored
transport.

INT. ARMORED TRANSPORT

DRIVER

What the hell...

An explosion rocks the front of the transport. It slams
forward.

EXT. RURAL FREEWAY

The front of the armored transport is on fire.

Brutus pumps the gun again and aims.

He fires and blasts a grenade at the truck.

This time, it hits the front wheel and blasts it onto its
side.

The transport slides into the center divider and stops.

INT. ARMORED TRANSPORT

Arc finds himself hanging from his restraints, which are
still attached to the bench he was sitting at.

He has a short coughing fit.

(CONTINUED)

Atticus moans. Arc finds him, emerging from a ball in the corner.

ATTICUS
Shit! What was that?!

Clanks are heard from the door, then the roar of a buzz saw.

ATTICUS
What's going on?

The door flies open, Brutus enters and shoots Atticus two times. He falls down dead.

Brutus walks up to Arc. He pulls out a hypodermic needle.

Brutus smiles.

BRUTUS
Guess who wants to see you.

Brutus shoves the needle in Arc's neck. Everything goes black.

INT. STOREROOM

Arc sits in a chair in an empty, bloodstained room. His jumpsuit has been nearly torn off : only the pants remain.

Arc's hands are restrained behind him by a zip tie.

He lets himself get beat up by Brutus and another large thug.

INT. SANJIT'S BUILDING - UPPER LOBBY

Brutus and the other thug drag Arc from the elevator, though the large upper lobby, and into Sanjit's office.

INT. SANJIT'S OFFICE

Arc is placed in a seat across from Sanjit.

Arc lifts his head up. Sanjit is sitting back in his chair with his feet up on the desk. He is slowly drinking a glass of whiskey.

Benji stands at Sanjit's side: the clear betrayer.

On the other side, a large screen shows the memorial procession taking place.

(CONTINUED)

SANJIT

Ah, Mikey, Mikey, look what you did to yourself.

BRUTUS

He didn't even fight back.

SANJIT

That's what happens when you know you're guilty.

Sanjit puts his feet down.

SANJIT

(to Brutus)

You guys can wait outside.

Brutus and the other thug leave the room and close the door behind them.

SANJIT

Mikey, you were my favorite. You really were. But perhaps that favoritism fostered a problem within you. You know what that problem is? It's that you don't know your place. You seem to have built up a mentality that you are somehow more than an Omega. And with it, you stopped respecting your elders. You started fucking what was theirs. And then you got so cocky, that you started killing very important people on your own accord. What were you hoping to accomplish?

Arc is silent.

SANJIT (CONT'D)

See, Ben here, had some common sense. He knew what his place was, and he knew to tell me the truth: that you were hiding something from me. And for that he is being rewarded.

Sanjit stands up and walks to his model set.

SANJIT

So tell me what I should do with you?

(CONTINUED)

With Sanjit's back to him, Arc begins to move his hands behind him. Searching for something: The razor blade.

Sanjit picks up a thin, footlong, metal rod and walks over to Arc.

SANJIT

Or perhaps we should reverse our rolls. What would you do if you found out that your favorite employee was fucking the woman you love?

ARC

You don't love her.

Sanjit slams the metal rod against Arc's face, spraying blood across the room.

SANJIT

Don't give me that bullshit. You think you love her? What you have is not love. You loved the idea of what she represented. So let me ask you again. What would you do?

Arc's glances over at the memorial procession on the screen.

ARC

What time is it?

Sanjit slams the metal rod against Arc's face again. Arc quenches in pain.

SANJIT

See, you are an Omega. You can't decide, can you?

Sanjit walks over to his chair and sits down.

SANJIT

So I will decide for you.

Arc shoots a glance at Benji.

Benji pulls his Colt revolver out and points it at Sanjit.

BENJI

No, you wont.

Sanjit laughs.

SANJIT
You're backup plan is a double
cross?

Debris shoots out the side of Sanjit's desk. Benji falls
back, dropping the gun.

Sanjit stands up with a shotgun in his hand. He walks up to
Benji.

SANJIT
Bad choice, Ben.

Sanjit lets off another shot, Benji collapses to the ground.

Brutus rushes in from the door, a gun drawn.

BRUTUS
You alright?

SANJIT
Yes, I'm fine. Go get Mary for me,
will you?

Brutus leaves the room.

Sanjit walks to his desk and reloads the shotgun.

Arc looks at Benji. Tears roll down his eyes.

ARC
You fucker!

SANJIT
I admire your efforts, this grand
plan you came up with, but Mikey,
that is your thought process in
comparison to mine. I will always
out think you, and I will always
win. You rely on brawn. You're big,
you're faster than most people
because you're younger. But what
you lack is wisdom. And that is why
your friend is dead; from the lack
of wisdom involved in your planing.

Brutus returns with Mary. He throws her to Sanjit.

Arc looks at her. Her face is bruised and cut.

SANJIT
Now here come's your second lesson.
The one, I am guessing, you didn't
plan for.

(CONTINUED)

ARC
You bastard.

Sanjit walks over to Mary. He grasps her roughly and kisses her on the cheek.

SANJIT
To you, Mikey, she is everything,
isn't she? But to me... she is
replaceable.

ARC
Get your hands off her.

Sanjit runs his hand through her hair.

SANJIT
Let me prove this to you.

Sanjit puts his mouth near her ear.

SANJIT
(whispers to Mary)
Tell him, you love him.

Mary quivers with fear, knowing what will happen with her answer. Sanjit steps back waiting for her answer.

ARC
(to Mary)
Don't.

Tears drip down Mary's face.

MARY
I love you.

The shotgun goes off. Shot flies through Mary's body. She falls to the floor.

ARC
NOOO!

Arc begins to cry.

SANJIT
Wasn't what you had planned, was
it? Look what your actions have
done... It's a waste.

Sanjit walks over and sits on the desk in front of Arc. He points the shotgun at Arc's chest.

(CONTINUED)

SANJIT (CONT'D)

You think you're in pain? I'm in pain! I loved her! But when betrayal happens, a message needs to be sent... Before I kill you though, I have just one question.

Arc's head is facing the ground.

Sanjit pulls Arc's hair so they can look eye to eye.

SANJIT (CONT'D)

Look at me! I want to know, where is that EMP bomb you bought? I can't have that go off.

Arc looks at Sanjit with anger, he breathes heavy. His eyes become almost fully bloodshot.

SANJIT

Where is it?

Arc looks at the large screen. The coverage of the memorial procession shows a limo driving passed the bronze Indian Totem pole.

ARC

What time is it?

SANJIT

What does that have to do with anything.

Suddenly the large screen turns to digital static.

Sanjit looks at the screen.

A few seconds later, the lights and electrical devices go out.

ARC

It means, I'm late.

Arc swings his arm around, now free, and cuts Sanjit in the face with the razorblade.

With his other arm, he pushes the shotgun away from his chest: it goes off, blowing a hole in the chair he was sitting in.

Arc kicks and punches Sanjit, knocking him to the floor.

Before Sanjit can get up, Arc is pointing his Colt revolver at Sanjit's face.

(CONTINUED)

ARC
Now, you deal with me.

The door opens, Brutus peaks in with his hand on his gun. Without hesitation, Arc fires a shot, downing Brutus. He returns his focus to Sanjit.

ARC
Lock your door.

Sanjit gets up and goes to the door.

ARC
Don't try anything, or you'll die.

SANJIT
You wouldn't kill me, here. You're not that dumb.

ARC
Call my bluff, then.

Sanjit locks the door. He turns around to face Arc.

SANJIT
Now what?

Arc points the nuclear bomb hanging on the wall.

ARC
I want your bomb.

Arc goes to the bomb and pulls out a pin that is holding it up. It drops to the ground.

SANJIT
You're, insane.

ARC
Arm it, now.

Sanjit goes to the bomb and begins arming it.

Arc goes to Benji's body. He reaches in his jacket pocket and pulls out two LIFT PADS.

ARC
Set it for an hour.

SANJIT
An hour? What are you planning on doing?

ARC
Just do it.

Sanjit follows Arc's orders. Arc slides him the lift pads.

ARC
Put those on it.

Sanjit places the lift pads onto the bomb. He activates them.

ARC
Now, you can carry it.

Sanjit picks up the bomb, it is surprisingly lighter.

SANJIT
What are you going to do? There's
no way out of here.

ARC
Watch closely.

Arc pulls back the hammer of the revolver so that Sanjit can see. He lets go. The hammer slams against the body of the gun, blasting a hole in the wall behind Sanjit.

ARC
You get the idea?

Arc pulls the hammer back again and aims it at Sanjit's head.

ARC
I want a car, too.

INT. SANJIT'S BUILDING - UPPER LOBBY

The door opens to Sanjit's office. Twenty men stand ready with sub-machine guns.

Sanjit walks out holding the nuke. Arc stands behind him with his revolver to Sanjits head.

ARC
(to Sanjit)
Tell them.

SANJIT
His gun's fucked up. You kill him,
you kill me.

(CONTINUED)

ARC
(to Sanjit)
Now, tell them to put down their
guns.

SANJIT
Do it.

The thugs all lower their guns.

ARC
Go.

The two men walk across the hall to the elevator. They get
inside and the door closes.

INT. SANJIT'S GARAGE - MOMENTS LATER

The door opens to Sanjit's garage. The two men get out.

They walk out towards the line of cars.

Arc motions toward the Grizzly.

ARC
I want that one.

SANJIT
Okay, no problem.

The men walk up to the car and Sanjit opens it.

ARC
Put the bomb in the back.

Sanjit follows his command. He backs up once he finishes.

SANJIT
Now what?

ARC
You die.

Arc lets go of the hammer, landing a bullet in Sanjit's
head. Arc stares down at Sanjit's lifeless body for a
moment.

ARC
You bastard...

Arc gets into the Grizzly.

INT. GRIZZLY

Arc looks around the interior of the Grizzly, flipping switches in the process.

He checks a few particular items: the map, the autopilot, the control's for the mounted-gun. Arc puts his hand over the ignition.

He turns it.

The Grizzly roars with power.

Arc puts it in drive and peels out of the garage.

EXT. SEATTLE DOWNTOWN

The Grizzly flies down the Seattle streets, not stopping for stoplights or signs.

The Grizzly flies by stopped traffic and through a red light, dodging cars.

He goes over a small hill and smashes through a wooden roadblock on Monumount Way.

The Grizzly slides to a stop as it rams into a stalled limo.

INT. GRIZZLY

Arc looks out the window and sees a line stalled of limos spanning the street. Drivers stand outside the cars, many looking under the hoods of the vehicles.

One sticks out in particular. A larger limo with thicker (armored) sides. The front of the limo carries Illuminus flags.

Arc grabs the mounted-gun's joystick and looks at a computer screen.

ARC

Let's see...

Arc adjusts the joystick until the computer screen shows the cars.

EXT. MONUMOUNT WAY

Slowly the police escorts exit their vehicles and draw their guns, not sure of whats going on.

EXT. MONUMOUNT WAY

As the rain begins to lighten, the Grizzly's mounted-gun comes alive. It begins to fire large bullets toward the line of cars, killing anything that moves.

The police helplessly try and find cover.

INT. GRIZZLY

Arc turns his attention to the armored Limo. He fires, blowing the door off it.

Arc stops firing.

He opens the door of the Grizzly and gets out.

EXT. MONUMOUNT WAY - CONTINUOUS

With a limp, Arc heads toward the blasted limo.

He pulls out his revolver, makes sure it's loaded and uses it to incapacitate any threat that may arise on his way.

When Arc arrives at the his destination he looks into the hole in the side of the limo and gets inside.

INT. AZRAEL'S LIMO

Arc sits down on the back leather seat, across from him are a few men, some injured, some dead.

In the middle of the group is Bruce AZRAEL.

Arc wipes the rain from his brow.

AZRAEL

You're him, aren't you? You're the one that killed my son. You're the madman that killed Doug and Derrick.

(CONTINUED)

ARC

Yes.

AZRAEL

And now you're going to kill me?

ARC

I am.

AZRAEL

And what will you accomplish?

ARC

Freedom... From you.

AZRAEL

No, you fool. You'll only cause death.

ARC

Death is our salvation.

Arc raises the gun towards Azrael and pulls the trigger putting a bullet in Azrael's head.

Azrael's body goes limp, the other passengers look at Arc, fearing his wrath. But Arc ignores them and gets out of the limo.

EXT. MONUMOUNT WAY

Arc walks through the havoc created by the Grizzly. He holsters his revolver and gets in.

Police sirens are heard approaching.

INT. GRIZZLY

Arc sits in the car and takes a breath. He dials commands into the map console and looks up Olympia.

He looks through his window to see a line of armored police vehicles headed his way.

ARC

Shit.

Arc adjusts the mounted-gun and fires. A few police cars are torn apart.

Suddenly, he hears a clank. Arc looks at the computer screen which shows the ammo in big red letters "00".

(CONTINUED)

ARC
damn it.

The remaining line of police vehicles begin to open fire on him.

Arc puts the Grizzly in reverse.

EXT. MONUMOUNT WAY

The Grizzly flies down the street in reverse until it approaches an alley.

The Grizzly power slides around and Arc shifts into drive, flying down the alley.

The police units pursue it.

The Grizzly comes out of the alley and heads toward the freeway.

INT. GRIZZLY

Up ahead, Arc spots a set of police cars positioned to try and block him off. Arc accelerates the Grizzly.

EXT. SEATTLE DOWNTOWN

The Grizzly speeds up and busts through the road block without slowing down.

The Grizzly continues, weaving through traffic and trying to get away from the police units on its tail.

INT. POLICE STATION - MEANWHILE

Grabowski walks through the station, lit only by auxiliary power.

He walks up to a CLERK.

GRABOWSKI
Hey, when's the power going to come back on?

CLERK
Sorry, detective, I'm working on something more important right now.

(CONTINUED)

GRABOWSKI

What's that?

CLERK

You're boy escaped.

GRABOWSKI

What?

CLERK

Can't talk about it, you can probably see it from the roof, though. He's causing a whole shitload of trouble right now.

EXT. SEATTLE FREEWAY

The Grizzly flies down the freeway, followed by only two squad cars.

The Grizzly sideswipes traffic on the freeway in an attempt to knock them into the squad cars. After a short while, it works.

INT. GRIZZLY

Arc looks in his rear-view mirror, except for a police helicopter following the Grizzly, he is free of his pursuers.

ARC

Good.

Arc continues to head towards Olympia.

INT. POLICE STATION STAIRWELL - MEANWHILE

Grabowski climbs the stairs, two at a time, trying to reach the roof.

INT. GRIZZLY

Arc heads down the lone road in the barren desert of Olympia.

Up ahead he sees the Omethest factory. He speeds up.

Up ahead, Arc spots an army of robotic guards surrounding the factory.

EXT. OLYMPIA

As the Grizzly gets closer to the factory, the robotic guards begin to fire at it. The Grizzly swerves to dodge explosions from mortars that hit the road.

EXT. POLICE STATION ROOF

Grabowski makes it to the roof. There's a large group of cops already up there. He looks around trying to find where the carnage is.

INT. GRIZZLY

Arc continues to swerve past the mortars hitting the ground around him. In the rear view mirror, he can see police units trying to catch up to him.

EXT. OLYMPIA

The Grizzly tries to keep swerving but a mortar lands too close. The Grizzly catches its wheeling and loses control.

INT. GRIZZLY

Arc is flung around like a rag doll as the Grizzly tumbles along the road.

EXT. OLYMPIA

Broken and torn, the Grizzly finally comes to a stop.

INT. GRIZZLY

Arc breathes for what life he has left. He crawls to the door.

EXT. OLYMPIA

The Grizzly's door flings open. Arc crawls out.

Slowly he props himself against the side of the wreckage.

The police cars are almost to him.

Arc pulls out a cigarette and lights it up. He takes a few drags as the police cars slide to a stop around him.

Arc takes a deep breath, he knows he has won.

EXT. POLICE STATION ROOF

Grabowski continues to look for the carnage.

Suddenly, a bright light flashes from behind him.

Grabowski turns around to see a mushroom cloud forming in the distance.

GRABOWSKI

Shit. No.

The End.