

DREADNOUGHT

#4 "Fruits Of The Poisonous Tree"

Written

&

Created

By

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DREADNOUGHT

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TEASER

FADE IN:

EXT. DRUG STORE -- DAY

The Dreadnought is parked in a parking space. ROY is sitting in it looking at something across the way. The front SENSOR PALLETS are FLASHING and the DISH is GLOWING.

INT. DREADNOUGHT -- PARKED -- DAY

Roy is looking at a MONITOR. The Monitor is showing a close up of a woman across the way. She's putting stuff in her car.

Another MONITOR next to it is showing a GRAPHIC display of the same woman with no clothes on as she moves about.

Roy is really getting into what he's seeing.

ROY

Ooo la la...

The WOMAN bends over to pick up something from underneath her shopping cart. Roy let's out a grunt.

The passenger side door opens and MILLIE climbs in. Roy quickly shuts off the monitors.

MILLIE

What are you doing?

Roy... looking with guilt.

ROY

Nnothing.

COMPUTER (V.O.)

Vaginal analysis complete. Displaying results on console one.

A console LIGHTS UP. Millie reacts to what she sees.

MILLIE

You need to find yourself a girl friend.

Roy reacts to this statement... not happy. He starts the truck and begins to drive.

ROY

I had a girlfriend.

Millie reacts...

EXT. INTERSECTION -- DAY

The Dreadnought comes to a stop at the light.

INT. DREADNOUGHT -- PARKED -- DAY

MILLIE

So you haven't thought about finding anyone else?

ROY

Only one wife. One woman. No one can replace her.

Millie reacts... no getting through now. The SOUND of a SIREN approaching is heard. Our people react. A fire truck cuts through the intersection.

ROY (CONT'D)

What's going on there?

Millie reacts... she doesn't know.

EXT. INTERSECTION -- DAY

The light turns GREEN, the Dreadnought turns in the same direction as the fire truck, staying at traffic speed.

EXT. HIGH RISE -- DAY

A lot of commotion. Fire apparatuses, police vehicles, spectators.

The approaching fire truck arrives on the scene and comes to a stop. The FIRE FIGHTERS dismount.

The Dreadnought drives into the scene and parks next to a street curb.

INT. DREADNOUGHT -- PARKED -- DAY

MILLIE

It's just a jumper, Roy, why are we stopping?

ROY

I just have a feeling.

Roy turns to a console.

INSERT -- CONSOLE

The console shows a close up CAMERA SHOT of a person standing on the edge of a fire escape platform at about ten stories up.

BACK TO SCENE

Roy starts to climb out.

ROY (CONT'D)
I thought so.

EXT. HIGH RISE -- DAY

Roy heads for the police line. Millie follows.

MILLIE
What?

ANOTHER ANGLE

Roy approaches a uniformed officer who is standing next to his cruiser with a bull horn. He's heading this operation. Roy flashes his shield.

ROY
Captain, what's going on?

CAPTAIN
The boy says he's going to jump.

Roy looks back at the high rise.

ROY
Let me talk to him.

CAPTAIN
Why, you know him?

ROY
Yeah.

CAPTAIN
Why would you want to waist your
time on him?

ROY
Please, I know him... Everyone
disserves a fighting chance.

CAPTAIN
Fine. If you weren't a cop I wouldn't
allow it.

Roy starts to walk towards the main entrance of the high rise.

MILLIE
Roy, what's going on?

ROY
It's Seth...

EXT. HIGH RISE -- FIRE ESCAPE -- DAY

The fire escape is a simple platform built into the architecture of the building. It's not intended to allow people to climb to the ground. But to allow people to wait as fire apparatuses mobilize to let them down. This is where the city's single snorkel comes into play.

On the edge of the fire escape sits SETH STARTER. He is looking down at the crowd, fire and police vehicles. All of them looking up at him waiting for the potential jumper to jump. Seth is obviously stressed and under a lot of pressure. This was certainly supposed to be a route of escape that turned out a whole lot more attention than he intended.

Near the door is the Police Psychologist, KAREN MANN.

KAREN

Seth, why don't you just come down
so we can talk about it?

SETH

Why can't you just leave me alone?!

Roy finally pops his head through the doorway. Millie behind him. He lets out a pssst. Karen looks at him who immediately gets hostile and turns to the nearby PATROLMAN.

KAREN

I thought I said no interruptions.

Seth turns to see Roy's face. He's not too happy to see him, but on the other hand...

ROY

Mrs. Mann. I'm Roy Couvert,
Dreadnought program.

KAREN

I know who you are. This is my case,
I don't need the feds...

ROY

Shut up. I know this guy. He needs
some help, let me go to work.

KAREN

And what makes you think you can
help! How can you do any different?

ROY

Is this about saving that man's life,
or is this about a bruised ego? I
know the man, I know his story. You
don't.

KAREN

There are no egos involved. You are not trained to handle this!!

ROY

Did he even tell you why he's up here?

KAREN

I don't need to discuss any of this with you.

(to patrolman)

Get him out of here.

ROY

Your Captain gave me the okay, so step aside.

Karen swallows her temper. Roy sides steps around her and moves in closer to Seth. Karen tries to stop him by lifting her arm.

SETH

I want to talk to him.

Karen didn't like the sound of that, but...

Roy walks past her. He turns to Karen and gives her a sarcastic wave of bye bye. Karen slowly backs down back to the fire escape entrance.

ROY

So.

Roy leans against the side of the escape wall. Now he looks down at the commotion on the ground.

SETH

So what?

Seth looks behind Roy to see Millie hanging around in orbit of the conversation.

ROY

Don't worry about her man. She's my right hand. She's not going to do anything unless I say it's okay.

Seth let's this go. He believes him.

ROY (CONT'D)

Well, the great thing about all this is that you don't need to start from the beginning. I know everything. From your parents, to your jail time. What not and so forth. Your kid. So skip all that.

(MORE)

ROY (CONT'D)

Something had to have happened to get you up here. And all of that down there is just a reaction that you didn't expect. So this whole thing is just going out of control. Isn't it?

Seth nods yes.

ROY (CONT'D)

So what happened?

SETH

They want to lock me up again.

ROY

What did you do?

SETH

Nothing this time.

Roy obviously receives what he said but tries not to show his lack of belief.

ROY

Okay, what do they say you did?

SETH

They say that I killed Patrick.

ROY

Pat died?

SETH

Two days ago. They found him murdered. They think I killed him. But I didn't do it. I swear I didn't do it.

Roy frowns.

ROY

They think you murdered Pat? Why? How?

SETH

I don't know, but they have a warrant out on me. They want to put me in prison for life man!!

ROY

All right. All right.

SETH

You believe me, don't you?

ROY

Yeah.

SETH

I mean, all they see is a criminal record. They think I deal drugs, even though I don't, they think I rob houses every day, even though I don't...

ROY

Look. I admit, you don't have much when it comes to judgment. You have a little bit of a substance abuse problem. But you're not a killer. Especially one of your best friends.

Seth reacts... quiet.

ROY (CONT'D)

All right, I'll do some investigating. If there are holes to be found in their case I'll find it. Besides, Pat is my friend too. I kinda want to find out who killed him too. Put my hands on them.

SETH

You would do that?

ROY

Why not? You're obviously scared to death, man, look at what you're doing. Look where you are. Let them take you. I'll come talk to you at the jail tomorrow. We'll get this rapped up as fast as we can.

Seth nods... okay. He whips his body around to slide off the railing. He slowly walks towards the patrolman.

SETH

I'm ready.

The Patrolman walks up to him and places the handcuffs on Seth's wrist.

SETH (CONT'D)

You sure? If you're wrong...?

ROY

No problem.

The patrolman walks Seth through the fire escape exit. Karen reacts to this and looks at Roy. Roy makes eye contact with her for a second before blowing her off. He walks over to the fire escape railing and looks down at the scene below. Millie moves up next to him.

MILLIE

Are you going to be able to do it?

ROY

I hope so.

Reactions... Millie... Roy. Roy suddenly has a confidence problem and Millie knows it...

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

EXT. COUNTY JAIL -- ESTABLISHING -- DAY

Establishing the jail.

INT. COUNTY JAIL -- INTERROGATION ROOM -- DAY

Seth is sitting at the head of the table in the typical jail orange outfit. Roy and Millie flank him on either side.

ROY

So what happened?

SETH

I don't know what happened to Pat..

ROY

Okay, tell me what you do know about Pat.

Seth takes a deep breath as he collects his thoughts.

SETH

Pat was addicted to coke. He just lost his job and he was quickly running out of money. He was starting to have with drawls. He needed to find some bad. We did whatever we could to borrow some money. But nothing worked. I dropped him off at his house the night before and that's the last time I saw of him.

MILLIE

Where was the body found?

SETH

Debonis Junk Yard on Route one eighteen.

ROY

How did he die?

SETH

He was shot in the head.

MILLIE

Did they find the gun?

SETH

Yeah, in my car. That's why they think I did it. My finger prints were on it. And I was the last one seen with him.

MILLIE

Sounds like a solid case to me.

ROY

Plus throw in the fact that he's already a felon.

MILLIE

Open closed case. Murder, suspect, weapon, no alibi, a history. It all fits.

Seth doesn't like this talk.

SETH

But I didn't do it. I swear I didn't do it.

Roy and Millie discuss between each other as Seth talks in the back ground.

ROY

It all fits except for motive. Why would he do this?

SETH

I didn't.

MILLIE

Maybe Pat owed him money.

SETH

He didn't.

ROY

Maybe Pat slept with his girlfriend.

SETH

No he didn't.

MILLIE

Maybe they just got into an argument.

Seth stands up.

SETH

I didn't kill him!!

ROY

I know. But we have to play with the story man to see where we can punch holes into it.

Seth sits back down. Roy brings Seth back into the conversation.

ROY (CONT'D)

So someone put that gun in your car.
Did you have access to a gun at all?
Have you ever touched a gun at all?

SETH

No.

Roy sits back and thinks.

ROY

All right. Now it's time to look at
it from the detective's point of
view. Who's the investigating
officer?

SETH

Detective Alex Gregoire. But you're
not going to get much out of him.
He practically fell asleep when he
talked to me. The guy doesn't care.

ROY

He'll start caring when he realizes
someone is poking around on his case.

Off of Millie's reaction.

CUT TO:

INT. MANCHESTER POLICE DEPARTMENT -- DETECTIVE SQUAD -- DAY

A cluster of desks in an over crowded room full of office
furniture and the occasional plant to make the scene look
homey. People coming in going. Some uniform cops and some
are detectives and some are people that just don't fit the
scene. Phones ringing, chairs squeaking, the pecking of
typewriters...

Roy walks in and takes a look around. He knows this room
very well. He immediately chooses a row of desks and starts
following it down. He does a quick wave at someone who he
recognizes before stopping at one...

ALEX GREGOIRE sips a cup of coffee as he types at a
typewriter. One peck at a time. Obviously not the best
typing skills in town. Roy looks him over before approaching.

ROY

Detective Alex Gregoire?

Gregoire looks up at him and turns.

GREGOIRE

Roy Couvert.

Gregoire stands up and shakes hands with him.

GREGOIRE (CONT'D)
Sorry to here about Jeff. I know
you were good friends.

ROY
He was my best friend.

GREGOIRE
I know.

Gregoire sits back down and motions for him to sit opposite
him.

GREGOIRE (CONT'D)
So what brings you here?

ROY
Seth Starter...

Gregoire's defenses immediately raises. Not what he was
expecting.

GREGOIRE
What about him?

ROY
I understand you want to charge him
with murder.

GREGOIRE
I don't want to I did. He did it.
No questions asked.

Roy shakes his head...

ROY
Not so cut and dry. I want you to
continue your investigation on this
case.

Gregoire shakes his head no as he leans back.

GREGOIRE
No can do. The Department already
wasted enough time and energy on
this case.

ROY
Wasted?

GREGOIRE
Patrick was a druggie. The ME knew
that right away. Plus he has a rap
sheet a mile long. The guy is a
waist of space. We're not going to
spend anymore resources on this guy's
death. He's not worth it.

ROY

But you have the wrong guy.

GREGOIRE

Who cares. This Starter kid is also a loser. He's a waist of space too. If we caught the wrong guy than the killer will strike again and probably take out another loser. He's doing the dirty work for us. Who ever killed this Patrick Lareau kid did us a favor. Because we all know how it works. Someone breaks the law they go to prison. They come out and they break the law again. It's a cycle. A cycle that doesn't stop. So this way a crook is dead and we have another crook who is going to get locked up.

ROY

Doesn't mean anything to you that you might be locking up an innocent man?

GREGOIRE

Seth Starter is not innocent. We both know that.

ROY

Fine, but he's not a killer.

GREGOIRE

That's for the jury to decide.

Roy shifts his position. It's time to break up the rhythm. Gregoire is clearly not going to listen...

ROY

Look, this might not mean anything to you but I want to find the real killer.

GREGOIRE

Be my guest. Don't expect me to cooperate. I have bigger fish to fry than looking for a criminal who's killing other criminals.

ROY

Can I have a copy of the case file?

GREGOIRE

Sure, I'll have a copy of it sent to your office right away. It should arrive by morning.

Roy nods and starts to stand up to leave.

ROY

Thank you.

GREGOIRE

Roy. Don't waist too much time on this guy. Every criminal says they didn't do it. You know that.

Roy leaves for the exit. Gregoire watches him go, his wheels obviously turning...

CUT TO:

EXT. DEBONIS JUNK YARD -- DAY

The Dreadnought pulls into the junk yard...

The yard has nothing but mud all over it. Puddle after puddle. Plus the rows of cars, trucks, buses, and box trucks, are all tightly packed. They are trying to keep a large selection in a small space. There are several skidders riding among the wreckage. Moving metal and car bodies around.

The Dreadnought stops at what appears to be the main business office. Roy and Millie climb out.

MILLIE

I'm going to take a look around.

Roy nods his approval as he walks towards the main entrance.

INT. DEBONIS JUNK YARD -- MAIN OFFICE -- DAY

The room is filled with car parts and tools. Oil and grease everywhere. Two gentlemen both in their mid to late twenties sit near the desk. They are both in t-shirts and jeans. One looks like he's been in a grease pit. The other looks like he's been spending the day talking on the phone.

The clean one of the two sees Roy ENTER and turns his attention from his oil covered computer monitor.

DEBONIS

May I help you?

Roy flashes his shield.

ROY

I'm Roy Couvert, Dreadnought Program.
I'm investigating a murder.

DEBONIS rolls his eyes. He's not happy to see him on this subject.

DEBONIS

More questions? How many times must I talk to you people?

ROY

Sorry.

DEBONIS

We went over the same story over and over again. Look, I don't know who this Lareau character is, I don't know why he ended up here. I don't know what happened. All I know is that two days ago I came here to open for business and one of my guys found the body laying face first in the middle of the GM aisle. That's all I know.

ROY

Which one of your guys?

Debonis indicates to the grease monkey next to him.

DEBONIS

He did.

ROY

What's your name?

BILLY CHASE is working on a car part on a nearby work bench. Roy looks him over. Muscle, lots of muscle. He has some kind of tattoo on his arm. A symbol which we don't recognize.

CHASE

Billy Chase.

ROY

How did you come upon the body?

CHASE

I was looking for this.

Chase holds up the strut that he's working on.

CHASE (CONT'D)

I was heading towards the car I was looking for and found the dude laying in the middle of the aisle.

ROY

You didn't touch the body at all?

CHASE

No. I didn't want anything to do with it. It was gross man. Blood and brains everywhere.

Roy shifts his weight.

ROY

Does the name Seth Starter ring a bell?

Debonis and Chase exchange a look.

CHASE

Isn't that the dude that they caught for killing him?

ROY

Right.

DEBONIS

If they caught the dude than why are you here?

ROY

I have my reasons.

Debonis and Chase reacts. Roy starts walking back to the exit door.

ROY (CONT'D)

Is it all right if I look around?

DEBONIS

Be my guest.

Roy EXITS.

EXT. DEBONIS JUNK YARD -- DAY

Roy walks back to the Dreadnought. He looks among the aisles of cars and chooses one. He starts heading down it and soon comes up on what is obviously the murder sight. Blood splatter is still on the derelict cars around it.

Roy looks around. He certainly sees something. He starts to follow what appears to be a trail.

Millie soon catches up to him.

MILLIE

Find something?

ROY

Foot prints. Barefoot prints. And a trail of blood.

Millie uses a pentecoder to analyze the blood and the prints.

MILLIE

Only one set.

Roy reacts.

ROY

Which means he was shot from a distance.

MILLIE

So he wasn't being chased.

ROY

No. But he definitely had a reason to run. He was going like a bat out of hell.

Roy reaches the end of the trail.

ROY (CONT'D)

I can't see anymore. Too many skidder marks.

MILLIE

(off penticoder)

They continue just beyond there.

Millie indicates to an area just beyond their view. Behind a huge electric magnet.

Roy and Millie continue.

They come around a corner to an area completely covered in skidder tracks.

MILLIE (CONT'D)

That's it. We can't see any further.

ROY

The skidder tracks make it impossible to find anything else.

MILLIE

Well we know that he was running.

ROY

And that he was running barefoot. He was alive before he got here.

MILLIE

So he was meeting someone here.

They start to walk back towards the Dreadnought.

ROY

Okay, so if Debonis and Chase know nothing about how the body got here, than how did Pat get in here? This place is completely fenced off.

MILLIE

Good question.

As they return to the Dreadnought they run into Chase.

CHASE

Find what you're looking for?

ROY

Maybe. Did you guys report a break in that day?

CHASE

No why?

ROY

You didn't find any signs that some one forced their way in here?

CHASE

No.

Roy reacts towards Millie who also reacts.

ROY

You guys do lock up at night?

CHASE

Yeah, security system, the whole nine yards.

ROY

And none of it went off?

CHASE

No.

Roy is not liking this.

CHASE (CONT'D)

Why?

ROY

Who's your alarm company?

CHASE

Suritas.

ROY

And they didn't report anything unusual?

CHASE

No.

ROY

You mean to say that a couple of people, at least two, entered this place in the middle of the night. Someone shot Mister Lareau and it didn't set off the alarm?

CHASE

Yeah.

ROY

And these fences look rather high to be jumping over.

CHASE

I don't know. But it happens from time to time. Someone gets in here and steals a few parts here and there. What are you going to do?

Roy looks back to Millie.

MILLIE

So what's the alarm for?

CHASE

Mainly to protect the office and the computer equipment there. And the front gate.

MILLIE

How else would someone get in here from the outside?

CHASE

I don't know. There's only one way in and one way out.

ROY

All right. Just to warn you we maybe back.

CHASE

I count on it.

Roy and Millie climb into the Dreadnought.

INT. DREADNOUGHT -- PARKED -- DAY

MILLIE

So where do we go from here?

ROY

I think it's time we take a look at Pat himself.

On Millie's reaction.

INT. MEDICAL EXAMINER'S OFFICE -- DAY

The coroner DR. ALBERT LOCKMAN, removes PATRICK'S body from his drawer. Millie and Roy immediately starts to look at him.

LOCKMAN

Like I said, I'm glad you showed up.
There's a lot more to this than what
the Detective is looking into.

ROY

This whole thing is nothing but a
jumbled mess.

Millie passes a pentecoder over Pat's back and neck.

MILLIE

Are these whip marks?

LOCKMAN

Yes. But not a rubber whip. Metal.

ROY

Metal?

LOCKMAN

The lacerations are consistent with
a flexible metal. Not rubber.

MILLIE

A car's radio antennae?

LOCKMAN

Something smaller than that.

ROY

A dip stick?

LOCKMAN

Could be.

Roy focuses on his feet.

ROY

He definitely ran hard across that
field.

LOCKMAN

We pulled glass out of his feet.
Pieces of plastic. But take a look
at this.

Lockman turns Patrick's head to show his face.

MILLIE

Pepper spray burns.

LOCKMAN

Right.

Lockman then moves down to his wrists.

LOCKMAN (CONT'D)

Lacerations on both of his wrists.
He was bound by something metal as
well.

Roy looks at it as well.

ROY

Not handcuffs.

LOCKMAN

No, something crude.

MILLIE

So he was bounded, whipped, pepper
sprayed. And when he tried to get
away he was shot and killed.

Lockman moves towards a plastic bag nearby.

LOCKMAN

Another thing.

Lockman removes a shirt from the bag.

LOCKMAN (CONT'D)

This was the shirt found nearby at
the junk yard.

Lockman holds the shirt up.

ROY

Not a mark on it. No mud no nothing.

LOCKMAN

Right.

MILLIE

So he was in the junk yard, no shoes,
no socks, no shirt.

ROY

They were torturing him.

Roy looks down into Patrick's face.

ROY (CONT'D)

I need to see the photos of the crime
scene.

MILLIE

They should be arriving soon.

Lockman moves closer to Patrick's head.

LOCKMAN

One last thing.

Lockman moves Patrick's head to high light the gun shot wound.

LOCKMAN (CONT'D)

The shell that I retrieved from inside his head shows that it came from a high powered rifle. But if you look at the trajectory of where the bullet hit him in the head. He was shot from a distance from a high angle.

Millie and Roy exchange a look.

MILLIE

A sniper.

LOCKMAN

Right.

On Roy's reaction.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

EXT. DREADNOUGHT HEADQUARTERS -- DAY

To establish the headquarters.

INT. DREADNOUGHT HEADQUARTERS -- DAY

Roy and Millie are sitting at a table facing each other. A file folder is open and it's contents are spread all over the table top.

Millie is reading the police incident report.

MILLIE

The report says that Pat was shot with a forty-five.

ROY

But the Medical Examiner says that he was shot with a winchester 70ss, a sniper rifle.

Millie reacts.

ROY (CONT'D)

Seth said they found the gun in his car.

Millie looks around and finds the right paper work.

MILLIE

It says that right here.

LILIAN ENTERS the room.

LILIAN

You two still trying to solve your murder mystery?

Millie and Roy nod their yesses.

ROY

Lilian could you do me a favor?

LILIAN

Name it.

ROY

Could you look up the history on Debonis Junk Yard, Frank Debonis, and Billy Chase. Also contact the security company Suritas. Find out if there was any problems at Denonis Junk Yard this week?

LILIAN

Okay.

MILLIE

What you think they have something to do with it?

Roy continues looking through the paperwork.

ROY

Who ever murdered Pat was able to get in the junk yard and out with no problems. No security going off. Nothing. Now we know that he was tortured and killed there. Not like they dropped off the body and left.

MILLIE

So you think they know more than they were saying?

ROY

Right.

Roy is looking at photos of the crime scene.

ROY (CONT'D)

There's also more to this than meets the eye.

MILLIE

Why?

ROY

Look at this file. It's thinner than hell. There's nothing in it. Where's the M.E.'s report? Witnesses? Debonis's Junk Yard is located right smack in the middle of a residential neighborhood. You can't tell me no one canvassed the neighborhood. See if anyone saw or heard anything. I doubt Pat was quiet about all this.

MILLIE

I was thinking the same thing.

ROY

Plus they impounded Seth's car. No photos. No analysis of the car. Finger prints? Did they even prove that Pat's body was in the car? Or was the car even at Debonis Junk Yard? They don't even say where the car was found. It just says the gun was found in the car. What lead them to the car?

(MORE)

ROY (CONT'D)

What is it that lead the Police to
look at Seth in the first place?

MILLIE

Maybe we should look into the car.

ROY

Where was it towed to?

Millie looks through the paperwork.

MILLIE

Perfecto Towing. Milford Street.

ROY

Let's go.

CUT TO:

EXT. PERFECTO TOWING -- DAY

The fenced in lot is littered with towed cars. Cars that
are packed on top of each other from one corner of the lot
to the other.

The Dreadnought pulls into the undersized parking lot and
comes to a stop. Roy and Millie dismount. They head into
what looks like the main office.

INT. PERFECTO TOWING -- DAY

The clerk at the counter, we'll call her CATHY, is searching
through paper work as a driver, WARREN, watches her. Cathy
is obviously agitated.

CATHY

If you guys would keep things where
they belong we wouldn't have this
problem.

WARREN

What ever happened to your idiot-
proof file system?

CATHY

I guess it doesn't work if you loose
the invoice.

Warren shakes his head and heads for the exit as Roy and
Millie ENTERS.

WARREN

I got better things to do than sit
here and get yelled at by you.

CATHY

I got better things to do than look for paper work that should never of been lost in the first place.

Warren is gone. Cathy turns to Roy and Millie.

CATHY (CONT'D)

Hi, what can I do for you?

Roy and Millie flash their shield.

MILLIE

We want to look at one of your impounded cars.

CATHY

Which one?

ROY

Red Grand-Am.

CATHY

Oh, the murderer's. Go ahead. Third row fourth one in.

Roy and Millie head out a second door.

EXT. PERFECTO TOWING -- IMPOUND LOT -- DAY

Roy and Millie walk along the littered cars. Millie pulls out a penticoder.

MILLIE

What exactly are we looking for?

ROY

Mud primarily.

They come up on the car. A 1993 Red Pontiac Grand-AM four door sedan. Almost perfect condition. A scratch here and there but nothing that stands out. Roy immediately drops to his back and slides his body under the car. Millie walks around it, looking inside and out.

MILLIE

The sun roof was left open.

ROY

The sun roof is always left open.

Millie pulls on a set of latex gloves before opening the driver's door.

Roy pulls himself from under the car.

ROY (CONT'D)

Nothing. The undercarriage is clean.
No mud. This car was never in Debonis
Junkyard.

Millie sits inside and looks around.

MILLIE

It could have been cleaned off.

ROY

No. There's standard road dirt,
salt from last winter. But no mud.
There's no sign that this car has
been cleaned. The mud in that place
is so thick it would be in the wheel
wells, exhaust. Everywhere. Nothing.

MILLIE

Smells like your buddy Seth is a
smoker.

She opens the center console and looks around.

ROY

Yeah, he's a heavy smoker all right.

Millie pulls out a bowl.

MILLIE

I'm not talking tobacco neither.

ROY

I know. Pop the trunk.

Millie looks around and hits the trunk release. Roy slips
on his latex gloves before searching through the car.

MILLIE

You know, just because the car wasn't
at the junk yard doesn't mean Seth
wasn't.

ROY

I know, he could have gone with Pat.

Millie opens the glove box and finds more stuff in there.
Zigzags, roach clips. Millie reacts as she continues.

MILLIE

Right.

ROY

But then how did he get home after
the murder? If he drove Pat's car
than why didn't he leave the murder
weapon in that car?

(MORE)

ROY (CONT'D)

Why did he continue to carry it?
And if that was the case than where's
Pat's car?

Millie looks under the seat and pulls out a peace of cigarette cellophane with a roach still in it.

MILLIE

Stupidity?

ROY

He's not that dumb.

Millie gives him a look. Roy reacts to the silence.

ROY (CONT'D)

Seth's dumb. But he's not that dumb.

MILLIE

He thinks he's not that dumb.

ROY

No, he's not that dumb. He's not a
killer.

Roy closes the trunk and returns to Millie's side.

ROY (CONT'D)

Trunk's clean.

MILLIE

So is in here.

Millie climbs out of the car and closes the door. Millie and Roy leans against the neighboring car.

MILLIE (CONT'D)

So what do we do now?

ROY

Let's call Lilian. Have her come
get the car and take it back to
headquarters. Have her do a level
five analysis on it. Finger prints,
spectrum analysis. The whole works.
If someone got laid in this car I
want to know.

Millie nods her approval.

MILLIE

And?

ROY

Let's go look at the gun they found.

CUT TO:

INT. MANCHESTER POLICE DEPARTMENT -- EVIDENCE ROOM -- DAY

A great big fenced in area. The place only has one way in and one way out with only a small window through a gate of which to talk to someone with.

OFFICER ERIC FOGUL is working on some paperwork as Roy and Millie walk in.

ROY
Mister Fogul.

Fogul sees who it is and shakes his hand.

FOGUL
Mister Couvert. What brings you here today?

ROY
I need to see some evidence.

FOGUL
What kind?

ROY
I need to see the gun from the Lareau murder.

Fogul immediately starts heading down an aisle.

FOGUL
A very hot item.

ROY
How hot?

FOGUL
I don't get too many murder weapons around here.

Roy reacts with Millie.

ROY
How so?

FOGUL
Usually they're sent straight up to the lab in Concord. But this one doesn't need that much processing I guess.

Fogul returns with an evidence bag and hands it to Roy and Millie. They both snap on some latex gloves before Roy opens the bag. Millie takes out a pentecoder and passes it over the gun.

FOGUL (CONT'D)
What are you looking for?

ROY
A hole in a story.

Millie reacts to what her device is telling her.

ROY (CONT'D)
What?

MILLIE
It's clean. Not a mark on it except
for one hand print and it's around
the barrel. Not the handle or
trigger.

ROY
The barrel?

MILLIE
No GSR. This gun hasn't been fired
recently, or if it had it's been
completely cleaned afterward. You
could eat off this thing.

Roy raises the gun and points it at Millie. Millie takes
her hand and pushes it back down.

MILLIE (CONT'D)
What are you doing?

ROY
See what you did?

Millie looks at the gun.

ROY (CONT'D)
See where your hands went? Is that
where the finger prints were found?

Millie reacts... yes.

ROY (CONT'D)
You got the cereal number?

MILLIE
Got it.

ROY
Take a picture.

Millie, using the penticoder, snaps a picture of the gun.

Roy then starts to return the gun to the bag.

ROY (CONT'D)
It's time to talk to Seth.

INT. COUNTY JAIL -- INTERROGATION ROOM -- DAY

Same set up as earlier.

SETH
Find anything yet?

Millie calls up the picture of the gun on her pentacoder.
She shows it to Seth.

MILLIE
Have you seen this gun before?

Seth looks at it closer.

SETH
Maybe. I've seen my share of guns
before.

ROY
That gun does indeed have your finger
prints on it. But on the barrel.
Not on the handle or trigger. It
looks like you pushed the gun away
from you. So I ask again, have you
ever seen that gun before?

Seth thinks as he looks at the picture.

SETH
It could be the gun that some guy
pointed at me.

ROY
When?

SETH
The morning the cops started looking
for me. I was going to my car to go
to work. This guy comes up to me
with a gun and tells me to give him
all my money. You know me, I never
have any money. I told him that.
He pushed the gun hard into my chest.
I pushed the gun down and pushed him
back and told him to get out of here.
He did.

ROY
It was that easy?

Seth nods yes.

MILLIE
You didn't report this to the police?

SETH

I don't talk to cops. Cops do 'this' to me.

Seth indicates to the room around him.

ROY

Describe the guy.

SETH

White guy, about five feet tall. No hair. He had a tattoo on his fore arm. Had a very low voice. Wearing jeans a dark blue, maybe black muscle shirt. Boots. Very dirty.

ROY

You never noticed the guy before?

Seth shakes his head... no.

MILLIE

Do you know, or did Pat know anyone at Debonis Junk Yard?

SETH

I don't know. Pat might, I don't know.

ROY

After this guy approached you, you went to work as normal?

Seth shakes his head yes.

ROY (CONT'D)

How much time has passed since you were approached and when the police started looking for you?

SETH

I don't know.
(thinks)
Couple of hours. Maybe three.

ROY

When were you approached by the gunman?

SETH

Maybe seven in the morning.

ROY

So the cops started looking for you at around ten?

SETH

Maybe ten thirty. I work in landscaping. I was at a job site when I got a call from my boss saying that they are impounding my car. He said that they were looking for me and said that they found something in my car.

MILLIE

They had a search warrant?

Seth nods yes...

ROY

You were approached at around seven. The body was found at eight. And a search warrant was issued at around ten AM. Two hours? They new who they wanted in two hours?

MILLIE

Did they go to your home?

SETH

I wasn't home if they did.

Roy sits back. He's getting frustrated now.

ROY

I have a very big question. Debonis and Chase go to work at eight AM two days ago and find a dead body in their yard. They call the police and an investigation starts. From the police's point of view all they have is a dead body and they have no idea who it is or how it got there nor why. What is the peace that links Seth and Patrick? What is it that made them go after Seth? To even start asking questions about Seth? Do you know Patrick's parents?

SETH

No. They're in Mass.

ROY

Do you know his girl friend?

SETH

He doesn't have one.

Roy sits back... frustrated.

MILLIE

Time to go see Gregoire again?

ROY

Yeah.

Roy gets up to leave.

EXT. COUNTY JAIL -- PARKING LOT -- DAY

Roy and Millie walk back to the Dreadnought.

MILLIE

If Seth parked his car at eight AM in the morning and there was no weapon in his car. And at ten AM there was, when did the gun get there? And who does the gun originally belong to?

ROY

Good question.

MILLIE

Why don't I drop you off at the Police station. While you're there I'll head over to Blue Ribbon Landscaping. See if anyone saw anyone tampering with Seth's car.

Roy nods his approval.

MILLIE (CONT'D)

And while I'm at it I'll run the serial number of that gun through the Dreadnought's computer. See if it comes up with anything.

ROY

Sounds like a plan.

Roy and Millie mount up.

CUT TO:

EXT. BLUE RIBBON LANDSCAPING -- DAY

The Dreadnought pulls into the small drive up and parks. Millie dismounts.

INT. BLUE RIBBON LANDSCAPING -- MAIN OFFICE -- DAY

DENNIS ALONZO is sitting behind the desk working on something with his computer as Millie walks in.

ALONZO

Just a minute.

MILLIE

Take your time.

Millie takes the moment to look around the office and takes notice of the video monitor behind him. It currently displays a row of parked cars. The Dreadnought among them.

Alonzo finally looks up.

ALONZO
How may I help you?

Millie flashes her shield.

MILLIE
Millie Franco, Dreadnought Program.
I'm investigating the murder of
Patrick Lareau.

ALONZO
I don't know anything about that.

MILLIE
Probably not, but how long do you
keep your video tapes?

Alonzo reacts towards his monitor.

CUT TO:

INT. MANCHESTER POLICE DEPARTMENT -- HALLWAY -- DAY

Roy is walking the hallway and bumps into JESSE from "Vendetta."

ROY
Jess.

JESSE
Roy.

They shake hands.

JESSE (CONT'D)
You look a little pissed off.

ROY
Gregoire is an ass.

Jesse reacts... he agrees.

ROY (CONT'D)
You gotta minute?

JESSE
Sure.

Jesse and Roy start to walk and talk.

CUT TO:

INT. BLUE RIBBON LANDSCAPING -- MAIN OFFICE -- DAY

Millie and Alonzo are looking at the video monitor as it shows the main parking area in fast forward.

The screen shows Seth arriving with his car. Sitting in his car for a while, smoking 'something.' Then getting out, locking up, and walking away.

After a few seconds of no activity another car shows up. The person double parks his car, climbs out, looks around and approaches Seth's car. The car is parked almost out of view. Just on the screen's edge.

Millie looks real close to try and figure out who this person is.

The person on the monitor takes a paper bag and slips it into Seth's sun roof before returning to his car and driving off. The car passes the camera on it's way out.

MILLIE

Oh my God...

ALONZO

What's that?

MILLIE

That's a detective's car.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

EXT. ELM ST. -- DAY

Roy is walking the main drag. He passes several fellow pedestrians as he walks. He makes his way through business people, local politicians, shoppers. A skater...

Roy is clearly disturbed and lost in thought. He's not paying attention to where he's going. He nearly gets knocked over by a passing bicyclist. When Roy sides steps to get out of his way he bumps into a woman. SHEENA RAYMOND.

ROY

I'm sorry.

SHEENA

That's okay.

They make eye contact.

SHEENA (CONT'D)

Roy?

ROY

How you doing Sheena?

SHEENA

Fine. Fine. Three years clean.

Roy shows his approval.

ROY

Good. Are you going to go back to the force?

SHEENA

I don't know. I'm just focusing on staying clean for right now. All drugs do is screw with your mind. They make you forget who you are. I don't know if I want to be around that stuff anymore.

ROY

I see what you mean.

Sheena reacts with her approval.

SHEENA

Well nice talking to you Roy.

ROY

You too.

Roy goes to cross the street to find Millie sitting at the stop light in the Dreadnought. Roy climbs in...

INT. DREADNOUGHT -- PARKED -- DAY

Millie reacts to who he was talking to.

MILLIE

Who was that?

ROY

Detective Sheena Raymond. Narcotics division. She got a little too caught up in the game. Got herself addicted to the stuff too. Almost lost her job over it.

Millie reacts... satisfied. The light turns green. Millie starts to drive.

MILLIE

What did you learn from Gregoire?

ROY

Seth was ratted on. An anonymous phone call from the crimeline is what turned the Police onto him.

Millie reacts...

ROY (CONT'D)

Something still doesn't seem right. Not enough time has passed between the discovery of the body and when the call was made. The person who called the crimeline is the person that killed Pat. I know it.

Silence.

MILLIE

You wanna hear my part?

ROY

Sure.

MILLIE

The gun was planted by a cop.

ROY

A cop?

MILLIE

A Manchester Police Detective. The video is too pixilated, I can't figure out exactly who it is. But I know a detective's car when I see one.

Roy reacts to this...

ROY

So this whole thing is to protect a cop. Which makes sense. There's no way that this much shotty detective work could be over looked with this many wholes in the story unless it was chosen to be over looked.

Millie nods her approval.

MILLIE

So where do we go from here?

ROY

I don't know... Buy me lunch.

Millie reacts to this...

CUT TO:

EXT. WATER FRONT -- DAY

Roy is leaning against a guard rail looking down at the Merrimack River flowing by him. The Bridge St. bridge above him linking the west and east sides of the city together.

In the b.g. parked in a space is the Dreadnought with Millie sitting in the open driver's side door. She is watching Roy as she eats her chili dog. Roy obviously just finished his.

Roy starts to walk down the sidewalk a little bit.

MILLIE

What are you thinking about?

ROY

I'm thinking that I want to find that sniper rifle. I'm thinking that the person who made that call to the crimeline is the cop you saw on the video. Which means this mystery cop is the missing link. The one that links Seth, Pat, and the killer. He knows all three of them.

MILLIE

I could run a cross reference on Pat and Seth. See if they both have a common arresting officer.

Roy gives his approval before looking back down at the water.

MILLIE (CONT'D)

But that's not all.

ROY

No, that's not all.

Millie moves in closer to him.

MILLIE

What?

ROY

I'm thinking about what Gregoire said in the beginning of all this. About how the prison and the jails are all just revolving doors. The same people who go in are the same people that come out. Which are the same people that go back in.

Millie is beside Roy now.

MILLIE

What about it?

ROY

In this society how is it possible for someone to make a mistake, break the law, and recover from it? If someone breaks the law and they do their time for it even once they come out again they can't find a job. It's ten times worse. The cops don't leave them alone neither.

MILLIE

The system is made to do one of three things. Make it so that if they want to straighten out they have to work really hard at it. Or move to another state. Or...

ROY

Or go back to prison.

MILLIE

Right.

ROY

It's not a good system.

MILLIE

That's why you don't break the law. Once you're in that system it's so hard to break out.

Roy stays quiet.

A BEEP is HEARD from their watches. Millie checks hers.

MILLIE (CONT'D)

The information came back on that hand gun.

They walk back to the Dreadnought.

Roy stops to throw away the remains of his chili dog. When he raises the lid to the trash can he finds a newspaper sitting right on top. He picks it up in exchange for his trash.

Millie continues to the Dreadnought.

MILLIE (CONT'D)

What did you find?

Roy looks over the front page.

ROY

This newspaper is dated the day after Pat was killed.

Roy starts looking through it.

MILLIE

So.

Roy finds his article and starts reading it.

MILLIE (CONT'D)

That hand gun was reported stolen about three months ago.

Roy ignores her.

MILLIE (CONT'D)

Roy?

Roy continues on his walk and meets up with Millie who is sitting in the driver's seat. The door still open.

ROY

This article doesn't say a thing about who killed Pat. It just says a suspect has been apprehended.

MILLIE

So what?

Roy rounds the Dreadnought and climbs in on the passenger side.

INT. DREADNOUGHT -- PARKED -- CONTINUOUS

ROY

So how did they know?

MILLIE

Who?

ROY

Let's go back to headquarters. Let's find out what Lilian dug up.

Millie starts the motor and they start driving.

MILLIE

Roy, what are you thinking?

ROY

When I talked to Debonis he knew who Seth Starter was. Why would he? There was very little media coverage on the case. And if the Police are trying to cover up a cop's involvement I highly doubt they would let him in on any information. They are trying to keep this case on the down low.

MILLIE

Unless Debonis is involved.

ROY

Right.

On Millie's reaction.

CUT TO:

INT. DREADNOUGHT HEADQUARTERS -- DAY

The Dreadnought pulls in and parks. Seth's car is parked in the adjacent stall. Lilian is at her station talking on the phone.

Millie and Roy dismount. As Lilian sees them approach she hangs up and starts walking towards them.

LILIAN

I was just about to call you.

ROY

What do you got?

Lilian heads over to Seth's car with a penticoder.

LILIAN

Millie called me and told me about the cop planting the evidence in the sun roof.

Lilian passes the penticoder over the car's sunroof.

LILIAN (CONT'D)

I found a set of finger prints on
the sun roof's edge.

Lilian hands Roy the penticoder. Roy sees the fingerprints
on the screen. Lilian then heads back to her station.

LILIAN (CONT'D)

I ran the fingerprints through the
Police Personnel file and found this.

Lilian punches something on her computer screen. A picture
appears. Millie reads the text.

MILLIE

The fingerprints belong to Detective
Arnold Tucker.

Roy reacts to this information.

ROY

I know of him. He's only been with
Manchester for a few years.

Lilian punches buttons at her station.

LILIAN

Approximately five years. Before
being a cop, Tucker was a marine.
He was part of the first wave of
ground troops in the Kosovoo conflict.
Him and his right hand man, Robert
Chase.

Roy reacts...

LILIAN (CONT'D)

Chase was a sniper...

ROY

Very good.

LILIAN

That's not all.

Lilian hits a few more buttons on her station.

INSERT -- CONSOLE (OPTICAL)

Lilian's station displays Debonis's picture along with several
columns of text.

BACK TO SCENE

Millie is reading the text.

MILLIE

Frank Debonis has a rap sheet dating back to nineteen ninety eight. The majority of them are drug charges. Possession of a controlled substance. Possession of a controlled substance with intent to sell. He did four years in prison for all this. He's currently on parole.

ROY

What's the controlled substance?

LILIAN

Cocaine...

Roy gets excited.

ROY

This is exactly what I needed.

LILIAN

I'm not done...

Roy and Millie react.

LILIAN (CONT'D)

I looked up Suritas. They reported a burglar alarm going off at Debonis Junk Yard at one-forty-eight AM the night Patrick Lareau was killed. The alarm was acknowledged and turned off by Frank Debonis giving the appropriate security codes.

Roy reacts...

MILLIE

Do we have anything on Chase?

Lilian punches more buttons and even more images and text pops up on the screen.

LILIAN

Chase is clean, criminal wise. But his commanding officer in the military wrote in his military file that he, quote, recommends anger management and counseling. That Chase is a loose canon and often speaks of cruel and unusual punishments.

MILLIE

Sounds like we have our guy.

Roy nods.

ROY

But still, how does this all link to Seth?

Millie punches some more buttons and Seth's picture appears on the screen with a list of text.

MILLIE

Three years ago Seth did a year for criminal threatening. The investigating officer? Arnold Tucker. Seth was later arrested for breaking and entering. The investigating officer? Arnold Tucker. Mister Tucker seems to favor certain cases. He specializes in small time crooks.

Roy moves away from the group. Deep in thought. He turns and plays back the scenario...

ROY

Patrick needed his fix. He didn't have the money. So he broke into Debonis Junk Yard, knowing that Debonis is a dealer, but not knowing that they had a security system. He set the system off. The security company, Suritas, detects the break in and calls Debonis. Debonis and Chase catches Pat in the act. Maybe they knew Pat already, maybe not... Chase has some fun with him, being the sick prick that he is. But when Pat some how gets away, or it seems, Chase does him in. But now they have a dead body on their hands. They don't know what to do about it so Chase calls up his old army body, Detective Tucker and says what do I do? Tucker knew exactly who to pin this on. Gregoire was probably the first detective on the scene. He was confronted by Tucker midway through processing the crime scene and decides that taking on another cop is not something he wants to do in his career. So he lets Seth take the fall and Tucker's plan becomes a success.

MILLIE

So what's from saying that Gregoire isn't part of the set up?

ROY

Because Gregoire hasn't done anything to stop me.

(MORE)

ROY (CONT'D)

A cop taking down another cop is not something you want to have happen in your career. It's not something you want to have on your resume`. Just like rats in jail. It doesn't go over well. That's why Gregoire let me go with this as far as I have. He hasn't done anything to stop it, nor has he done anything to help me. He let me do the dirty work. So I have to bring down Tucker. Gregoire is neither a rat nor the criminal. He's neutral.

Reactions.

MILLIE

Now when the time comes for him to choose what do you think he'll do?

ROY

He'll do what he's been silently wanting to do all this time. Let Tucker get what's coming to him.

MILLIE

And how do we do that?

Roy thinks.

ROY

Do we have the full, complete, autopsy report?

Lilian nods, yes.

ROY (CONT'D)

So the report shows that Pat was killed by a Winchester 70ss. And with all of this information that we now have, do we have enough for a search warrant?

MILLIE

Sure.

ROY

Lilian apply for the search warrant. I want that sniper rifle.

LILIAN

What are you going to do?

ROY

I think it's time to set the bate. Let Tucker be Tucker.

On Millie's reaction.

CUT TO:

INT. MANCHESTER POLICE DEPARTMENT -- CORRIDOR -- EVENING

Millie and Roy are walking the corridor and come up on the Detective Squad Room. The Detectives are in a meeting.

ROY
Just as I was hoping.

MILLIE
What?

ROY
They're in the detective roll call.
That's Tucker.

ROY'S POV

showing the inside of the room. DETECTIVE ARNOLD TUCKER is sitting in the middle of a row of chairs listening to the LIEUTENANT talk. They just finished and the crowd of cops are starting to break up.

BACK TO SCENE

MILLIE
Okay. So what's the plan?

ROY
Just follow me.

Roy starts walking, Millie follows...

DETECTIVE SQUAD

Roy walks right up to Gregoire. He speaks, not yelling, but loud enough for people around him to over hear if they want them to.

ROY
Detective Gregoire.

Gregoire mimics the volume as if mocking.

GREGOIRE
Yes, what can I do for you, Mister Couvert.

ROY
Nothing, just a courtesy really.

GREGOIRE
How's that?

Roy removes a letter folded paper from his breast pocket.

ROY

I got myself a little search warrant here for Debonis Junkyard.

Gregoire reacts to the sound of this. Tucker is nearby, listening...

ROY (CONT'D)

That's right, I think I figured out who the real killer is. Now I just have to find the real murder weapon. I figure it's only fair to ask, 'do you want to come with us or do you want to sit this one out?'

Gregoire opens his mouth to respond...

ROY (CONT'D)

Because if you don't, that's fine because we're going with or without you.

Gregoire looks around and notices that people are watching...
Gregoire lower his voice to normal.

GREGOIRE

Roy, I don't think I should...

ROY

Of course not, and that's okay. Because I wouldn't want to be there either if I were you. I wouldn't want everyone to know that I took part in a cover up for a COP!

Gregoire's heart almost stops. Tucker is starting to sweat.

ROY (CONT'D)

That's right, I know. Now do you want to redeem yourself? Or should we count you out?

Gregoire pauses before trying to answer. Roy raises a hand and starts backing up towards the door.

ROY (CONT'D)

Oh, don't worry, you don't have to decide right away. Three hours, Debonis Junkyard. Either show up or you don't.

Roy and Millie EXIT.

Gregoire looks to Tucker. Off of their reactions we:

CUT TO:

EXT. MANCHESTER POLICE DEPARTMENT -- NIGHT

Roy and Millie walk out the front door and heads for the Dreadnought parked across the street.

MILLIE
Do you think it worked?

ROY
It should.

They climb into the Dreadnought, Roy driving.

INT. DREADNOUGHT -- PARKED -- DAY

Roy starts the truck up as he pushes buttons and brings monitors to life.

ROY
Activating primary sensors.

MILLIE
What? We're going now?

ROY
Yup.

MILLIE
But I thought you said in three hours.

Roy reacts...

ROY
We can't wait until then, the junkyard will be closed. Besides... Tucker is probably on the phone with them right now. Which means if we move our butts fast enough we just might be able to catch Chase with the gun in his hands as he tries to get rid of it.

Millie reacts... she likes this plan... going off consoles...

MILLIE
Powering up sensor dish.

The Dreadnought comes to life.

ROY
Go to Condition Red!

The Dreadnought goes to CONDITION RED..

EXT. MANCHESTER POLICE DEPARTMENT -- EVENING

The Dreadnought speeds off... pallets... dish... blues...
SIREN...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN

EXT. DEBONIS JUNK YARD -- NIGHT

The Dreadnought pulls into the entrance and comes to a stop. Pallets... dish... blues... the SIREN coming to a stop.

INT. DREADNOUGHT -- PARKED -- NIGHT

Still at CONDITION RED... Roy and Millie look around as Roy crawls the Dreadnought into the junk yard.

ROY

Gates open but no one's around.

Millie starts referring to monitors and consoles.

EXT. DEBONIS JUNK YARD -- NIGHT

The Dreadnought moves further into the junk yard. It starts to crawl past the main office building and into the main 'sales' area.

INT. DREADNOUGHT -- CRAWLING -- NIGHT

MILLIE

The main office is shut down. There's no one in it.

ROY

Well we know they're here.

Millie does more console playing.

MILLIE

Scanning for life signs...

EXT. DEBONIS JUNK YARD -- NIGHT

The Dreadnought comes around a corner and comes face to face with a skidder.

INT. DREADNOUGHT -- CRAWLING -- NIGHT

Millie looks up with alarm.

MILLIE

Roy!

EXT. DEBONIS JUNK YARD -- NIGHT

The skidder comes to life. HEADLIGHTS...

INT. SKIDDER -- PARKED -- NIGHT

Frank Debonis is sitting in the driver's seat. He moves levers around and flips switches.

EXT. DEBONIS JUNK YARD -- DAY

The skidder starts backing up. As it does a pair of chains, that is linked to it's front forks, tightens. The chains run from the skidder, down under the Dreadnought and links up with...

ANOTHER ANGLE

another skidder. It also now comes to life.

INT. SKIDDER #2 -- MOVING -- NIGHT

Billy Chase is sitting in this one. He now reverses his skidder.

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy and Millie reacts to what's happening.

ROY

This is not good.

EXT. DEBONIS JUNK YARD -- NIGHT

The chains tighten to the Dreadnought's undercarriage and starts to lift the SUV off of the ground.

INT. DREADNOUGHT -- PARKED -- NIGHT

MILLIE

Roy, do something!!

Roy lowers the gear shift to L1.

ACCELERATOR PEDAL

Roy romps on the accelerator.

EXT. DEBONIS JUNK YARD -- NIGHT

The Dreadnought rocks forward but the chains still has it.

CLOSE UP -- DREADNOUGHT UNDERCARRIAGE

The chains are tightly pressed against the undercarriage. The rocking motion of the vehicle is making little difference.

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy reacts as he presses down hard on the accelerator.

INSERT -- CONSOLE (OPTICAL)

The console displays the Dreadnought's electromagnetic field status. The field is emitting rapidly and it begins to turn red.

EXT. DEBONIS JUNK YARD -- NIGHT

A CLOSE UP on the Dreadnought's nacelles as they glow brighter than bright....

INT. DREADNOUGHT -- PARKED -- NIGHT

The computer lets out a warning BURP...

COMPUTER (V.O.)
Warning! Reactor core reaching
thermal limits...

Roy and Millie reacts... Roy lets off of the accelerator.

ROY
That's all I can do, there's too
much friction...

MILLIE
Targeting thasers..

Millie goes to the weapons console...

EXT. DEBONIS JUNK YARD -- NIGHT

All four thaser banks on all four corners of the Dreadnought LIGHT UP. Same two point motion, as the lit up points run down the moldings and meets in the center where four THASER BLASTS emits. Once the thasers make contact with the chains they snap.

The Dreadnought falls to the ground, the shocks taking the impact with stride.

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy and Millie reacts to the impact of the fall.

EXT. DEBONIS JUNK YARD -- NIGHT

We CUT between Debonis and Chase as they react to the sudden loss of load.

Chase doesn't take long to react. He lowers the fork and starts moving forward on a collision course with the Dreadnought.

Debonis sees what Chase is doing and copies the same movement.

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy and Millie sees what's happening and reacts.

ROY

Shit...

EXT. DEBONIS JUNK YARD -- NIGHT

The skidders are getting closer with the Dreadnought between them.

INT. DREADNOUGHT -- PARKED -- NIGHT

Their eyes switch back and forth between the danger coming at them from the front and rear.

ROY

How long will the shields hold when those things hit?

MILLIE

Not for long...

Roy looks around and sees an opening.

ROY

I only see one way out.

EXT. DEBONIS JUNK YARD -- NIGHT

With the skidders still coming at them, the Dreadnought cuts it's wheels hard and starts heading towards a gap in between the junk piles.

But it gets there too late. The front skidder cuts off the escape route.

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy reacts to the lost escape route. He throws the Dreadnought into reverse.

EXT. DEBONIS JUNK YARD -- NIGHT

Chase and Debonis reacts... happy... with the Dreadnought moving back to the center of danger...

The skidders continue to move in.

INT. DREADNOUGHT -- NIGHT

Roy brings the Dreadnought to a stop.

ROY

Target thasers, take out those tires.

Millie does what she's told.

EXT. DEBONIS JUNK YARD -- NIGHT

Same thaser EFFECT. Four blasts. Two from the front, two from the rear. The Dreadnought pops the front tires on both skidders. The skidders come to a screeching stop.

Debonis reacts to what happened with anger. He starts to climb out of the cockpit.

Chase also reacts but with calculated adrenaline. He too climbs down.

INT. DREADNOUGHT -- PARKED -- NIGHT

A moment of relief. They're not going to die. Not by being crushed anyway.

ROY

Where did they go?

Millie looks around.

MILLIE

I don't know.

Millie turns to her board.

A moment of silent calculating...

EXT. DEBONIS JUNK YARD -- NIGHT

With the Dreadnought sitting in the middle of the disabled skidders a shadow starts moving in on them.

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy looks around and feels the change in light.

ROY

I don't think we're done yet.

A board beeps it's warning.

MILLIE

Roy, hold on!

EXT. DEBONIS JUNK YARD -- NIGHT

The Dreadnought suddenly rises off the ground.

INT. DREADNOUGHT -- NIGHT

Roy rams on the accelerator.

EXT. DEBONIS JUNK YARD -- NIGHT

The Dreadnought stops in mid air. It's under an electro magnet.

The Dreadnought floats on the invisible magnetic fields.

INT. ELECTROMAGNET -- PARKED -- NIGHT

Chase reacts to what he's seeing. He's enjoying the show.

INT. DREADNOUGHT -- FLOATING -- NIGHT

Millie reacts to what her console is telling her.

MILLIE

The electro magnet is reacting with
our electromagnetic field. It's
creating a fifty-fifty reaction.
Half pulling and half repelling.

Roy holds the accelerator down and starts shaking the steering wheel.

EXT. DREADNOUGHT -- CLOSE UP -- NACELLES -- NIGHT

As the nacelles twist back and fourth in sync with Roy's steering...

EXT. DEBONIS JUNK YARD -- NIGHT

The entire Dreadnought body twists and turns in circles...

INT. DREADNOUGHT -- FLOATING -- NIGHT

Roy and Millie reacts to the twisting and turning.

The computer lets out a warning BURP.

COMPUTER (V.O.)

Warning! Reactor core reaching
thermal limits. Warning gamma
radiation levels approaching safety
limits!

ROY

We have to knock this off.

Millie goes to work.

MILLIE

I hear yeah...

Millie turns to the weapons console.

EXT. DEBONIS JUNK YARD -- NIGHT

The Dreadnought lets out a thaser shot. But the magnet is effecting that too. It completely misses the electro magnet.

INT. DREADNOUGHT -- FLOATING -- NIGHT

COMPUTER (V.O.)
Warning, reactor failure...

MILLIE
That magnet is screwing up all of
the Dreadnought's systems...

Now Roy turns to the weapons console.

EXT. DREADNOUGHT -- CLOSE UP -- TORPEDO SEQUENCE -- NIGHT

The driver's side torpedo launcher folds out of it's housing
and snaps into place.

INT. DREADNOUGHT -- INSERT -- CONSOLE (OPTICAL)

The display shows a panoramic display of what's around the
Dreadnought. Roy points to the magnetic disk. A digital
cross hair homes in on it.

EXT. DEBONIS JUNK YARD -- DREADNOUGHT -- NIGHT

The torpedo launcher pans and tilts as it homes in on the
magnetic disk.

INT. DREADNOUGHT -- INSERT -- CONSOLE (OPTICAL)

A green circle now appears over the first cross hairs.

INT. DREADNOUGHT -- FLOATING -- NIGHT

Roy reacts before looking to Millie.

ROY
Hold on.

Millie braces herself.

Roy hits the fire button.

EXT. DEBONIS JUNK YARD -- DREADNOUGHT -- NIGHT

The Dreadnought launches the torpedo. A BLUE BALL OF LIGHT.
It flies away from the launcher and impacts on the magnetic
disk. It EXPLODES on contact. The disk ruptures and it and
the Dreadnought falls.

The Dreadnought hits the ground with a bounce and then hits
again this time the front end collapses with the nose almost
facing the ground.

The magnetic disk comes to a crash landing next to it.

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy and Millie react to the impact.

INSERT -- CONSOLE (OPTICAL)

The console shows a graphic representation of the Dreadnought with the front shocks flashing in red.

BACK TO SCENE

Roy and Millie react to the console.

ROY

The Dreadnought is done.

Millie nods her agreement as they begin to climb out.

INT. ELECTROMAGNET -- PARKED -- NIGHT

Chase is holding his sniper rifle on the edge of the side window. Chase is homing in on a target.

CHASE'S POV

THROUGH THE SCOPE he has Roy's head in the cross hairs.

BACK TO SCENE

Chase opens fire.

EXT. DEBONIS JUNK YARD -- DREADNOUGHT -- NIGHT

As Roy climbs out the gun shot rings out with a loud POP... Shields deflect... Roy pulls his hand thaser and brings it to bare. He fires.

INT. ELECTROMAGNET -- PARKED -- NIGHT

The thaser blast takes out the windshield and nicks Page in the arm.

Page reacts to the thaser burn as he picks up his gun and starts to climb out of the electromagnet.

EXT. DEBONIS JUNK YARD -- DREADNOUGHT -- NIGHT

Roy watches Page climb down from the electromagnet cockpit.

ROY

I got Page, go find Debonis.

Millie nods and goes to work.

Roy runs off in another direction.

ANOTHER ANGLE

Millie is running away from the Dreadnought and towards the main office. She takes out her pentecoder, looks around, and then starts on another run.

ANOTHER ANGLE

Roy runs to the base of the electromagnet. He looks around. He sees Chase heading towards a pile of tires. Roy gives chase...

ANOTHER ANGLE

Debonis is removing a cover from a car. He exposes an old hot rod.

Millie comes around the corner and points her thaser at him.

MILLIE

Freeze, don't move.

Debonis stops where he is.

MILLIE (CONT'D)

Let me see your hands.

Debonis slowly raises his hands. Millie cautiously approaches him. She moves into arms reach... Debonis swings around, knocks the thaser from her hands and slugs her in the gut. Debonis uses her hair as leverage to throw her to the ground. Millie yelps in pain...

ANOTHER ANGLE

Roy comes around the corner of the tire pile only to have Chase jump down from up top knocking Roy to the ground.

Roy turns to swing but Chase is ready for him. He blocks the first blow, and the second. Chase then upper cuts Roy in the jaw, sending Roy backwards.

ANOTHER ANGLE

Debonis kicks Millie in the gut and Millie twists backwards on the ground in the fetal position.

Debonis then resumes removing the cover from his hot rod. Millie shows no sign of movement.

ANOTHER ANGLE

Chase punches Roy in the mouth once, twice, and three times. Roy falls to the ground on his hands and knees dripping blood from his nose and mouth.

Roy looks around and sees a dip stick near him. He picks it up and whips it in Chase's face. Chase reacts to the sudden stinging sensation. Roy punches him at full strength. Chase falls backwards on the ground... blood from his lip.

Roy stands up in a apprehension position. But Chase struggles to get up. This isn't over yet.

ANOTHER ANGLE

Debonis unlocks the driver's door to the hot rod.

Millie finally regains her footing, she removes the baton from her belt and approaches Debonis.

Debonis opens the door. Millie runs up and jams the baton in Debonis's back which slams his face into the roof of the hot rod. Debonis now collapses. Millie removes the hand cuffs from her belt. She straddles him and snaps them into place.

Millie looks around, her hair mangled, her eye looks like it's going to be swollen shut... the SOUND of approaching SIRENS can be heard. Millie checks her watch...

INSERT -- WATCH

It's eight o'clock.

BACK TO SCENE

Millie reacts....

ANOTHER ANGLE

Chase pushes Roy into a derelict car. Almost like they're hugging but not... Roy holds on as Chase tries to swing but Roy is holding onto both of his arms. Chase can't swing back. Roy then bear hugs him and pushes him forward onto the ground. They roll over on each other a few times.

Finally Chase gets the upper hand. He straddles Roy against the ground and swings... punching him in the jaw. Chase winds up for a second one...

ANOTHER ANGLE

A familiar Chevy Caprice pulls into the junk yard and quickly comes to a rest... BLUES...

Gregoire and Tucker climb out.

TUCKER

Go get him.

Tucker moves towards Millie. Gregoire heads for Roy.

ANOTHER ANGLE

Roy is getting beaten up bad by Chase.

Gregoire now approaches them both...

ANOTHER ANGLE

Millie still straddling Debonis on the dirt ground. She's checking his pocket as Tucker approaches. His gun drawn and pointed at Millie.

TUCKER (CONT'D)

Stand up!

Millie looks at him and freezes.

TUCKER (CONT'D)

I have to make all this disappear.

Millie holds Tucker's glare... Tucker goes to squeeze off a GUN SHOT....

But it's not from Tucker's gun. Instead Tucker falls to the ground dead.

From the other side of this scene Gregoire approaches with the barrel of his gun smoking. Roy behind him with Chase in handcuffs...

Millie smiles...

MILLIE

Nice to know what side you chose.

Millie gets up and starts to pull Debonis to his feet.

Gregoire looks at the scene in front of him. Chase, Debonis in handcuffs. The condition of Millie and Roy... The crippled Dreadnought in the distance... And the now shot dead Tucker lying in the middle of this tangled up mess... Gregoire reacts obviously overwhelmed.

ROY

I guess this whole thing was about more than departmental resources, huh?

Gregoire looks at him... He's very much aware that he could of stopped all of this from the beginning.

GREGOIRE

Yeah...

On Gregoire we...

FADE OUT.

END OF ACT FOUR

THE END.