

DREADNOUGHT

#5 "The Return Of Marshal Flannigan"

Written

&

Created

By

Paul Tremblay

DREADNOUGHT

#5 "The Return of Marshal Flannigan"

TEASER

FADE IN:

EXT. UPPER MIDDLE CLASS NEIGHBORHOOD -- NIGHT

A car drives by the camera... perhaps a Mercedes... or maybe a BMW... the wind generated from it blows some leaves across the roadway...

EXT. LOVEJOY HOUSE -- DRIVEWAY -- NIGHT

The car pulls into the driveway and comes to a stop at the garage door which automatically opens to allow the car to enter.

INT. LOVEJOY HOUSE -- KITCHEN -- NIGHT

Clearly there's money here. Lots of it. The house is expensively decorated. Fine china. Chandeliers. Hardwood flooring.

TINA LOVEJOY ENTERS from the garage wearing a high end business suit. The moment she closes the door behind her the high heels comes flying off to be replaced with a pair of slippers. Her business jacket is removed to be replaced with a sweater. As Tina changes we can tell a difference in her demeanor right away. It goes from stressful to relaxed. She's home now. The end of another day.

Tina moves on to find the local newspaper sitting on the counter. She quickly picks it up and heads into the:

LIVING ROOM

where she goes to sit down on a lay-z-boy recliner. But before she can a small dog runs past her legs letting out a small bark on her way.

TINA

Hey Jazzy.

Tina returns to the:

KITCHEN

where she opens the back door and lets JAZZY outside. As she does her nanny, ANNE-MARIE, comes down a set of stairs.

ANNE-MARIE

Long day, Tina?

Tina nods her yeses as she leans against the counter to look over the front page of the newspaper.

TINA

I got the job to decorate the mayor's house.

ANNE-MARIE

Well that's good.

TINA

Sure. The problem is he wants me to put in a skylight on the first floor of a two story house.

Anne-Marie reacts...

ANNE-MARIE

Politicians.

Tina smiles at the ridiculous request.

TINA

How's McKenzy?

ANNE-MARIE

She's fine, she fell asleep an hour ago.

Anne-Marie opens the oven to remove a plate. She places the hot plate on the kitchen table where a place setting has already been made.

TINA

Good.

ANNE-MARIE

She's going to sing you a song tomorrow that she made just for you.

Tina smiles...

TINA

Another top ten?

ANNE-MARIE

Oh yes. You should spend more time with her. She misses her mother.

TINA

I know... Maybe I'll take her up to the cabin this weekend.

Anne-Marie reacts...

ANNE-MARIE

I think she'd like that.

TINA

Enough to sing a song about?

ANNE-MARIE

Good enough to put Britney Spears to shame.

TINA

Fred Rogers puts Britney Spears to shame.

ANNE-MARIE

That's true.

Anne-Marie finishes the last touches to the dinner that she put together before she starts gathering her purse and coat.

ANNE-MARIE (CONT'D)

Dinner is ready. I finished the laundry. And I also cleaned up Jazzy's bed.

Tina smiles.

TINA

Thanks, Anne. You're the best.

ANNE-MARIE

I know I am, why do you think you pay me as much as you do.

Tina reacts as Anne-Marie puts on her coat.

TINA

Have a good night.

ANNE-MARIE

I will, I'll see you in the morning.

Anne-Marie goes out the back door. Tina now has the house to herself.

She heads into the:

LIVING ROOM

where she sets up a TV tray. She then returns to the kitchen and grabs her place setting and transfers it to the TV tray. Tina then sits in her Lay-Z-Boy... flips on the TV.

On the TV the opening titles for the local news station pops on.

In the b.g. we can HEAR Jazzy BARKING loudly.

Tina reacts to the sound... gets back up.

KITCHEN

Tina walks over to the back door and opens it.

TINA

Jazzy, quiet...

Jazzy goes quiet as told. Tina closes the door.

LIVING ROOM

Tina returns to her dinner. She tunes into the news.

On the TV the anchor desk appears with SHAUN BUCKANON as head anchor.

BUCKANON'S IMAGE

(filtered)

Good evening everyone, we open today with a disturbing story developing on Manchester's north end. W N V R's Chad Hutchinson is on the scene.

The screen cuts to a reporter standing on a street corner with an obvious crime scene in the b.g.

HUTCHINSON'S IMAGE

(filtered)

Manchester's C S I unit has responded today to yet another disturbing murder in what was considered a quiet neighborhood.

The screen CUTS TO images of a house with crime scene tape surrounding it. Several blue and whites... a CSI van... POLICE OFFICER N.D.'S.

HUTCHINSON'S IMAGE (CONT'D)

(filtered)

The call came in at about eight fifteen this morning when a gardener showed up to work to find a disturbing scene.

The screen CUTS TO the image of the GARDENER... emotionally disturbed.

GARDENER'S IMAGE

(filtered)

It was horrible. Blood everywhere. I mean he was completely gutted... Laid for dead...

The screen CUTS TO more images of the house.

HUTCHINSON'S IMAGE

(filtered)

Police has identified forty-eight year old Robert O'Leary as the fifth victim of this horrible series of bloody murders that seems to be taking over this part of the city.

Jazzy starts to bark again. Tina reacts, tunes out of the news report and goes back to the:

KITCHEN

and opens the backdoor.

TINA  
Jazzy, knock it off!!!

The dog doesn't stop.

Tina goes out into the backyard.

BEDROOM

McKENZY is sleeping peacefully in her bed... Jazzy's BARKING can be heard again in the b.g. The SOUND of Tina's reactions can also be heard... McKenzie starts to stir.

EXT. LOVEJOY HOUSE -- BACK YARD -- NIGHT

Tina walks off the rear porch and looks around.

TINA  
Jazzy...

Bundling from the cold... Tina walks further out and looks around for the noisy dog...

TINA (CONT'D)  
Jazzy!!

Jazzy finally appears from behind a shed.

TINA (CONT'D)  
Jazzy, would you knock it off, come inside.

Jazzy heads for the house but is obviously distracted by something.

TINA (CONT'D)  
What's gotten into you...?

Tina also returns to the house.

INT. LOVEJOY HOUSE -- KITCHEN -- NIGHT

Tina closes the door behind her and returns to the living room. Jazzy jumps on the counter to look out the window. Tina not noticing...

LIVING ROOM

Tina sits down and resumes eating... Jazzy barks...

TINA  
Jazzy!! Knock it off!!

Jazzy looks back at Tina and returns to looking out the window.

BEDROOM

McKenzy opens her eyes. Jazzy BARKS again. McKenzie sits up. She's picking up on the urgency in the dog's bark that Tina is not.

KITCHEN

Tina walks into the kitchen... clearly losing her patience. She swats Jazzy on the butt and removes her from the counter.

TINA  
Knock it off you dumb dog!!

Tina returns to the living room to grab her dishes. Tina is clearly heated now and has given up on dinner. She dumps the plate in the trash and proceeds to rinse it and place it in the dishwasher.

Jazzy is on the floor looking at the back door. The dog doesn't know what to do, she's trying to tell Tina something but she isn't listening...

A shadow passes over the back door. Jazzy starts to bark more, hysterically now. The dog is getting really scared...

TINA (CONT'D)  
Shut up!!!

This time Jazzy doesn't listen, she continues to bark.

UPSTAIRS HALLWAY

McKenzy comes out of her room. She heads for the stairs... She's obviously worried.

MCKENZY  
Mommy?

KITCHEN

Jazzy is barking in panic.

TINA  
Would you keep quiet!!

Tina goes for a broom stick and gets ready to swing at the dog. But as she does the window over the sink smashes inward... Tina reacts... she's scared now... She raises the broom to a batting position. She slowly approaches the backdoor.

Jazzy still barking...

McKenzy starts to climb down the stairs...

Tina opens the backdoor and steps back. Jazzy runs between her legs and outside barking in clear panic.

Tina slowly continues to approach the backdoor ready for a fight.

McKenzy stops at the bottom of the stair to watch the scene unfold. She can see out the backdoor WE can't...

A ROAR can be heard from outside... Jazzy comes running back in with her tail between her legs... Tina watches her go... reacts... Jazzy doesn't get scared easily...

Tina is at the threshold now. She looks out into the backyard looking for the possible attacker.

McKenzy lowers herself off the steps and slowly starts to approach the backdoor. Jazzy barks loudly in her path...

MCKENZY

Mommy?

Tina doesn't hear her... She soon disappears out into the backyard. Broom in hand ready to swing. McKenzie watches her go... full of worry... full of fright... barking...

McKenzy slowly moves towards the open backdoor... barking...

Tina SCREAMS... McKenzie goes from fright to panic. She runs to the phone and dials... barking...

Tina SCREAMS... but this time in pain.

OPERATOR (O.S.)

(filtered)

911, is this a police, fire, or medical emergency?

Barking...

MCKENZY

(into phone)

Someone is hurting my mommy.

OPERATOR (O.S.)

(into phone)

Someone is hurting your mommy?

Barking...

MCKENZY

(into phone)

Yes...



OPERATOR (O.S.)  
 (filtered)  
 Okay, what's your address, honey?

MCKENZY  
 (into phone)  
 One thirty-six Stark Lane.

Barking...

OPERATOR (O.S.)  
 (filtered)  
 One thirty-six Stark Lane?

MCKENZY  
 (into phone)  
 Yes...

Barking... Barking... In the b.g. SOMETHING enters the backdoor. We can't tell what it is... McKenzy doesn't see it...

Barking... BARKING....

OPERATOR (O.S.)  
 (filtered)  
 Okay sweaty, I'm sending the police over to your house, okay?

BARKING... BARKING...

MCKENZY  
 (into phone)  
 Okay.

OPERATOR (O.S.)  
 (filtered)  
 Just stay on the phone, don't hang up...

McKenzy nods her yes...

BARKING... BARKING... BARKING...

Whatever it is starts to move towards McKenzy... The shadow falls on her...

BARKING... BARKING... BARKING... BARKING...

McKenzy freezes... terrified... She doesn't want to turn around.

BARKING... BARKING... BARKING... BARKING... BARKING...

OPERATOR (O.S.) (CONT'D)  
 (filtered)  
 Are you still there?

McKenzy swallows hard...

MCKENZY  
(into phone...  
terrified)  
Yes.....

OPERATOR (O.S.)  
(filtered)  
What's the matter....?

BARKING.... BARKING... BARKING... BARKING... BARKING...  
BARKING...

McKenzy slowly turns her head and sees the BEAST... A  
horrible sight... A disgusting sight... WE don't see it  
yet, just the shadow... McKenzie screams at the top of her  
voice. The shadow disappears...

OPERATOR (O.S.) (CONT'D)  
(filtered)  
What's wrong. What's wrong. Hello?

McKenzy drops the phone and curls up into a little ball.  
Terrified... Jazzy next to her... also terrified.... On  
the dog we...

FADE OUT.

END OF TEASER

## ACT ONE

FADE IN:

INT. DREADNOUGHT HEADQUARTERS -- DAY

The Dreadnought's tire touches the ground as it is lowered from the lift.

LILIAN is at the lift controls watching as the shocks happily absorb the weight of the vehicle.

LILIAN

Computer, run a level five diagnostic on the forward suspension.

The computer thinks...

COMPUTER (V.O.)

(filtered)

Diagnostic complete. Forward suspension falls within normal operating parameters.

Lilian nods her approval. ROY appears next to Lilian.

ROY

Almost done?

LILIAN

She still needs a front-end alignment.

ROY

It's taking you forever.

LILIAN

Well if someone didn't decide to abuse her by raising her off the ground about sixty feet.

ROY

What, you think I enjoyed that?

LILIAN

I don't know, did you?

Roy opens his mouth to respond but...

MILLIE

Don't you two do anything but argue?

MILLIE is sitting in the living area watching TV.

ROY

Yes.

LILIAN

No.

Millie reacts.

The main garage door slides open and ASMIR'S jeep pulls in and parks.

LILIAN (CONT'D)

Asmir!

Roy reacts... not happy.

Asmir climbs out and starts to walk on crutches towards the rest of them. This is the first time anyone has seen him since "Marked For Death."

LILIAN (CONT'D)

Welcome back.

ASMIR

Thanks, it's nice to be back.

Silence... Reactions... Lilian... Millie... Roy...

Lilian moves to place the appropriate sensor on the Dreadnought's front tire.

ASMIR (CONT'D)

What are you doing?

LILIAN

Front-end alignment.

ROY

Asmir, can I talk to you...

ASMIR

(ignoring Roy)

Why?

Lilian shakes her tool in Roy's direction. Asmir reacts...

ROY

In your office?

Roy smiles...

CUT TO:

INT. DREADNOUGHT HEADQUARTERS -- MOMENTS LATER

Through the window in Asmir's office Roy and Asmir are screaming and yelling at each other. Millie and Lilian are trying not to pay them any attention but is finding it hard.

The Dreadnought has sensor equipment on all four tires. Lilian is making adjustments to it.

Millie is still watching TV. The local news comes on. Same as before, SHAUN BUCKANON as head anchor.

## BUCKANON'S IMAGE

(filtered)

Good evening everyone, we open today with yet another disturbing story developing on Manchester's north end. W N V R's Chad Hutchinson is on the scene.

The screen cuts to Hutchinson standing in front of the Lovejoy house which is now an obvious crime scene.

## HUTCHINSON'S IMAGE

(filtered)

Manchester's C S I unit has responded today to the sixth murder in a matter of three days.

As the report plays out Lilian also tunes in.

The screen CUTS TO images of the Lovejoy house with crime scene tape surrounding it. Several blue and whites... a CSI van... POLICE OFFICER N.D.'S.

## HUTCHINSON'S IMAGE (CONT'D)

(filtered)

It all started at around ten-fifteen last night when a 9 1 1 call came in from the victims daughter.

The screen CUTS TO the image of tape reels turning, replaying the 9 1 1 tape. Tina SCREAMING in the b.g....

## OPERATOR (O.S.)

(filtered)

9 1 1, is this a police, fire, or medical emergency?

Barking...

## MCKENZY (O.S.)

(filtered)

Someone is hurting my mommy.

## OPERATOR (O.S.)

(filtered)

Someone is hurting your mommy?

Barking...

## MCKENZY (O.S.)

(filtered)

Yes..

The screen CUTS BACK TO Hutchinson's image.

## HUTCHINSON'S IMAGE

(filtered)

Police has identified thirty-two year old Tina Lovejoy as the victim in this crime. Her daughter, which we've been asked not to release her name at this time, have spoken to local Police Officers.

The screen CUTS TO DETECTIVE DARWIN standing in front of the Manchester Police Station.

## DARWIN'S IMAGE

The little girl was not able to give us a description of the perpetrator.

## REPORTER (O.S.)

What did she tell you?

## DARWIN'S IMAGE

Only that it wasn't a man, it wasn't a woman.

## REPORTER (O.S.)

Animal?

## DARWIN'S IMAGE

She didn't say, but Fish and Game have been contacted.

The screen returns to Hutchinson.

## HUTCHINSON'S IMAGE

(filtered)

Authorities are moving forward believing that the suspect in these crimes is indeed a human. But officials are making it clear to the public that they are not ruling anything out any possibilities and they will not stop at anything to find the one who is responsible. Back to you, Shaun.

The screen goes back to the anchor desk.

## BUCKANON'S IMAGE

(filtered)

With more on these disturbing events is W N V R's Jennifer Nickel.

The screen goes to the NEWS ROOM where a female reporter speaks to us.

## NICKEL'S IMAGE

Thanks Shaun. Today makes the sixth murder in this killing spree.

(MORE)

## NICKEL'S IMAGE (CONT'D)

Police have been investigating these crimes from every possible angle with no leads.

The screen goes back to Detective Darwin.

## DARWIN'S IMAGE

These victims have nothing in common. They don't know each other. They are of all races, sexes, and sizes.

## REPORTER (O.S.)

Serial killer?

## DARWIN'S IMAGE

It's still too early to declare that. We are still investigating. But we ask the public for any leads that they may have to contact the crimeline.

## REPORTER

But the murders are happening in the same area.

Darwin nods in approval. As he says his line a graphic displays a Map of the city with knife symbols representing each murder.

## DARWIN'S IMAGE

That's true. All the murders appear to be occurring in the North end area.

The screen goes back to Darwin.

## DARWIN'S IMAGE (CONT'D)

We are stepping up patrols in that area. But we still are investigating the reason why. Including current and past residence.

The screen cuts back to Nickel. WE PULL OUT OF THE NEWS REPORT.

## MILLIE

They're happening right near Debonis Junk Yard.

Lilian reacts... in thought. She turns back towards the Dreadnought and starts to walk... deep in thought... towards the alignment sensors. As she kneels down to start making adjustments she stops... gets up and rounds the vehicle. She climbs into the rear seat to access the rear station.

INT. DREADNOUGHT -- PARKED -- DAY

Lilian is punching buttons on the far rear station. A warning indicator starts to flash. Lilian frowns.

INSERT -- CONSOLE (OPTICAL)

On the console the nacelles are displayed on the screen with the forward caps of both flashing red.

BACK TO SCENE

LILIAN

Computer, run a level four diagnostic  
on the gamma collectors.

The computer THINKS for a moment...

COMPUTER

The gamma collectors are filled to  
capacity.

Lilian leans back... in thought... something isn't right  
here.

CUT TO:

EXT. STREET -- NIGHT

The Dreadnought drives by at traffic speed. Dish...  
Pallets...

INT. DREADNOUGHT -- MOVING -- NIGHT

Lilian is driving. She's alone. She's referring to something  
on her display.

INSERT -- PANORAMIC DISPLAY (OPTICAL)

The screen is split in half. One half is a map with a dotted  
line flashing towards a point. The other half is a live  
camera view of where the Dreadnought is driving with  
navigation cues on the outer edge. The arrow switches from  
straight to a right turn.

COMPUTER (V.O.)

Turn right in 10 meters.

BACK TO SCENE

Lilian reacts to the audible cue.

EXT. STREET -- NIGHT

The Dreadnought turns right onto another street.



INT. DREADNOUGHT -- MOVING -- NIGHT

COMPUTER

Prepare to turn left in twenty-five meters.

Lilian reacts again to the directions as she continues to look from where she's going back to the panoramic display.

EXT. STARK PARK -- NIGHT

The Dreadnought turns off of the main street and into the park. It starts to slow down.

INT. DREADNOUGHT -- MOVING -- NIGHT

Lilian is watching her display as she looks around her perimeter. She's looking for something...

COMPUTER

Destination is ahead, point three kilometers.

Lilian reacts...

EXT. STARK PARK -- NIGHT

The Dreadnought navigates an 's' path before turning to head down a steep hill.

INT. DREADNOUGHT -- MOVING -- NIGHT

Lilian reacts as she drives deeper into the woods.

EXT. STARK PARK -- NIGHT

The paved roadway gives out to gravel. Signs of civilization starts to disappear as woods begin to take control of our scenery. It's now dark.

INT. DREADNOUGHT -- MOVING -- NIGHT

Lilian is having trouble seeing. She switches on the high beams.

LILIAN'S POV

Through the windshield... woods, upon woods, upon woods. The path begins to get narrower.

BACK TO SCENE

Lilian is still having trouble seeing.

EXT. STARK PARK -- NIGHT

The path is still getting narrower. Trees are brushing up against the Dreadnought's fenders.

INT. DREADNOUGHT -- MOVING -- CLOSE UP -- SPEEDOMETER -- NIGHT

The digital display begins to drop below fifteen miles per hour. And then below ten.

EXT. STARK PARK -- NIGHT

The Dreadnought is crawling as it pushes tree limbs out of the way.

Finally it comes to a stop. The path is too narrow. It can't go no further.

INT. DREADNOUGHT -- PARKED -- NIGHT

Lilian looks around. Nothing but darkness. She turns to the panoramic display.

INSERT -- PANORAMIC DISPLAY (OPTICAL)

Lilian pushes a button and the live camera takes over the screen except now it goes to an extremely wide shot displaying the entire front half of the Dreadnought. But it's almost black. The only LIGHT is from the front headlights and it's not showing much.

Lilian punches a few buttons and the screen changes to NIGHT VISION which puts 'some light on the situation.'

She uses a star like control which pans and tilts the angle of the camera to look at the Dreadnought's surroundings. Nothing. All clear.

BACK TO SCENE

Lilian picks up a penticoder and removes her thaser from it's holster. She opens the driver's door and SMACK! She gets hit in the head with a tree branch. Lilian reacts as she pushes the branch back and pushes herself out of the vehicle.

When she closes the door a tree branch cuts into the door mechanism and gets crushed into place.

EXT. STARK PARK -- NIGHT

Lilian pushes and pulls her way from the trees that are now pressed up against the side of the Dreadnought.

Lilian makes it to the front of the vehicle and stands in the beams of lights emitting from the headlights and main deflector dish.

Switching on the main LIGHT, mounted on the top of her thaser, she brings the weapon to bare and starts walking further into the woods using the penticoder as a guide.

INT. DREADNOUGHT -- PARKED -- NIGHT

Through the windshield we see Lilian leave from view into the woods. The DOOR AJAR light flashing on the dashboard.

EXT. STARK PARK -- NIGHT

Lilian continues to walk. Walking over tree branches, bushes, rocks. She takes one last look back at the Dreadnought, it's headlights only visible now, before continuing on her own made path.

EXT. TRAIN TRACKS -- NIGHT

The woods open up to a set of train tracks cutting through like a razor blade.

Lilian climbs the side embankment and crosses the tracks. She stops only for a minute to notice a train approaching from the distance. It will be here soon. She hops down the other side embankment before moving on her way.

EXT. RIVER BED -- NIGHT

Lilian, with the train tracks behind her, comes up on a five foot drop where a river bed lies.

She does a quick jump and lands on the soft soil. Her penticoder starts to BEEP repeatedly. Looks down on it, frowning.

INSERT -- PENTICODER (OPTICAL)

The screen has a blip flashing as it shows her location. A graphic also flashes reading, "DESTINATION REACHED."

BACK TO SCENE

Lilian reacts with fear. She quickly puts the penticoder away and brings her thaser to bare. Putting full attention on what she's shooting at. She's at a mental high alert now.

She starts to pan in a circle. Listening for anything, using the flashlight on the thaser as her visual aid.

A low SNARL is HEARD and Lilian immediately turns towards it.

Almost forty feet away stands a creature. The same creature that McKenzie saw earlier. A partly decomposed human. Body parts are missing, but there are a few new parts as well. Parts with fresh blood coming from it. Parts that obviously doesn't belong to the creature. This is MARSHAL FLANNIGAN.

Flannigan lets out a howl and starts to approach Lilian at full speed. Lilian reacts for a second before she fires her thaser. The thaser hits Flannigan dead in the chest.

Flannigan drops to the ground immediately.

Lilian reacts, she looks back to which she came from, before starting to walk towards Flannigan lying on the ground.

She makes a mental note of the train coming closer five feet above and next to them. The SOUND IS GETTING LOUDER.

Lilian pulls out her penticoder and approaches Flannigan with caution.

She removes another small device from the penticoder and places it on her finger like a thimble. A high tech thimble. A smaller scanner. She passes the thimble scanner over Flannigan's body.

She reacts to what the screen is telling her. Frowns. She uses a 'how could this be' expression.

Lilian removes a small wrist band from her belt and places it on Flannigan's wrist. She makes a few adjustments and the wrist band starts to flash LED's and the penticoder makes a CHIRP of acknowledgment. Lilian nods her approval before replacing the thimble scanner and continuing her scans with the penticoder alone.

She starts to get into what she's doing and doesn't notice Flannigan starting to stir.

WHACK!! The penticoder goes flying. Flannigan is fully awake now. Lilian reacts with fright as Flannigan starts to sit up. He lets out a violent growl before reaching for Lilian's throat.

Lilian jerks herself backwards towards the river. She's now in a sitting position. The water is starting to reach her now. She pulls her thaser again and brings it to bear but Flannigan is still too close. WHACK!!! The thaser goes into the water.

Flannigan crawls to her, almost face to face with her. He's growling and snarling...

Lilian removes her baton from her gun belt and gives Flannigan a good whack across the face. With Flannigan blinded now she uses this time to climb to her feet and start running back towards the train tracks.

She notices the train coming very close now.

Lilian starts to use the branches of nearby trees as leverage to frantically pull herself up the immediate five foot drop.

Flannigan has already reached her. He grabs her foot and starts to pull her back. Lilian screams in borderline panic. She turns and gives Flannigan a hard kick to the jaw which breaks it on contact. Flannigan is jerked backwards and hits the ground, he brings her shoe with her.

EXT. TRAIN TRACKS -- NIGHT

Lilian continues to climb up the five foot drop. Soon she reaches the top and starts heading for the...

A TRAIN WHISTLE...

The train is right on her!! The area being illuminated by it's forward light.

The CHUGGING and VIBRATION of the train starts to go up to her knee caps.

Lilian turns to see her enemy now coming up the five foot drop. He's bigger. That drop is nothing to him now.

Lilian steps foot onto the train tracks. She's having trouble keeping her balance due to the vibration of the on coming train.

Flannigan comes very close to her. He goes to grab for her but Lilian jumps off the track, Flannigan growls one more time...

...and the train passes...

Quiet...

Lilian is on the ground. She slowly starts to get up. The train passing above and to the left of her.

Lilian raises to full height. But Flannigan drops down in front of her. Lilian looks at him with shock. 'How could this be?' She looks up and down him and notice that part of one foot is gone. And it's not fazing him. No blood or nothing.

Flannigan starts to jump towards her. Lilian lets out a scream and starts to run. Flannigan grabs her shirt and start to pull her in.

Lilian rips off her button and wiggles her way out of the shirt. She starts at a full run into the darkened woods wearing only her bra.

EXT. STARK PARK -- NIGHT

With no flashlight and no pentecoder Lilian has no guidance and no light. It's pitch black. She's running at full speed and she doesn't know what she's running towards.

Flannigan hot in pursuit.

Lilian continues to run, using her hands to clear a path from the crisscrossing branches and limbs.

She looks back for a second to see Flannigan still coming at her. She returns her look back to where she's go... WHACK!!

Lilian does a face plant into a tree trunk. She falls back onto the ground cradling her face and nose which is now bleeding. Flannigan comes up on her real fast...

Lilian goes to her watch and hits a button.

Flannigan uses a nearby branch as a club and starts to swing at Lilian.

Lilian on her back swings back and forth to dodge it.

ANOTHER ANGLE -- DREADNOUGHT

The Dreadnought, still sitting in the middle of the woods...

INT. DREADNOUGHT -- PARKED -- NIGHT

...starts to come to life. Consoles LIGHT UP. It immediately goes to CONDITION RED... And a SIREN goes off.

INT. BEDROOM -- NIGHT

It's dark... Quiet... A low SIREN starts to chirp, almost like a cell phone but louder. Something LIGHTS UP in the room.

Asmir wakes up from a deep sleep to find his watch is the source of the SIREN. It's flashing and vibrating.

He looks closer at the screen.

INSERT -- WATCH (OPTICAL)

It displays a graphic: "Status 01" And in big numbers... "02."

BACK TO SCENE

Asmir reacts before getting up in a hurry.

EXT. STARK PARK -- NIGHT

Lilian is rolling around on the ground, trying to dodge Flannigan's blows.

Finally she rolls over and finds an oversized rock. She grabs it and throws it at his face. A direct hit. Flannigan takes a moment to react as Lilian crawls away, raises to her feet, and starts on a heavy run.

Flannigan stays right on her.

Lilian reaches a path. She looks around for a second to see the Dreadnought's headlights straight ahead. She starts heading for it at full speed.

Flannigan copies the move.

Flannigan catches up to her. He grabs her hair and does a dead stop. Lilian falls backwards and hits the ground harder. She hits her head with a thump!!

Flannigan tries to step on her face but she wiggles out of the way. Flannigan tries again. Lilian wiggles some more.

LILIAN  
 (into watch)  
 Computer, home in on position, arm  
 tricobalt device.

INT. DREADNOUGHT -- PARKED -- NIGHT

A screen on the Dreadnought shows coordinates being calculated as the weapons console comes to life.

EXT. DREADNOUGHT -- TORPEDO SEQUENCE -- NIGHT

The driver's side far rear window snaps open revealing some kind of housing. A peace rolls out on a small track. When it stops, what looks like a small gun barrel slides out into place. TRACER LIGHTS, L E D's.

The torpedo launcher pans and tilts in a computer choreographed movement. It homes in on the right trajectory and stops.

EXT. STARK PARK -- NIGHT

Lilian continues to struggle on the ground with Flannigan assaulting her. Her watch BEEPS.

LILIAN  
 (into watch)  
 Fire!!

ANOTHER ANGLE -- DREADNOUGHT

WHITE BALL OF LIGHT (tricobalt device) emits from the tip of the launcher and flies into the sky.

ANOTHER ANGLE

High above the Dreadnought and Lilian the tricobalt raises to a point in the sky and EXPLODES, emitting a BRIGHT WHITE LIGHT. SPARKLERS... The camera WHITES OUT... WE CAN'T SEE!!

ANOTHER ANGLE

Through the OVER EXPOSED IMAGE we can barely make out Lilian crawling away from her attacker...

The tricobalt device quickly starts to dissipate returning EXPOSURE TO NORMAL.

Flannigan struggles to readjust his eyes.

## ANOTHER ANGLE

Lilian finally makes it back to the Dreadnought. She comes out of the woods from the passenger side, rather than the front.

She goes to the front of the truck and takes a second to lean against the push bar, putting her body in the still illuminating head lights, deflector dish, and sensor pallets.

Flannigan emerges from the trees behind her. He's still partly blind from the tricobalt device. He let's out a loud growl.

Lilian reacts, still partially blind herself, she starts using the push bar and Dreadnought's fender as guidance to pull herself towards the driver's door.

Flannigan reaches the Dreadnought's passenger side and tries to reach over the hood to reach Lilian.

Lilian pulls away and falls on her butt in the process.

Flannigan goes after her by rounding to the front of hood.

Lilian recovers and reaches the driver's door and lifts the latch... but it wont open...

Flannigan starts to come around to the front of the Dreadnought.

Lilian is pulling hard on the door latch, but it wont move. Tree branches have jammed the mechanism.

Flannigan has reached the driver's side and is starting to come towards her.

Lilian still can't open the door.

LILIAN (CONT'D)  
(to computer)  
Computer, roll down driver's side  
door window!!

INT. DREADNOUGHT -- PARKED -- NIGHT

The computer thinks for a second and then CHIRPS. The window rolls down.

EXT. STARK PARK -- NIGHT

Lilian uses the running boards for leverage and hoists herself through the window but Flannigan grabs her legs and tries to pull her out.

INT. DREADNOUGHT -- PARKED -- NIGHT

Still at CONDITION RED.



Lilian is using the steering wheel to pull herself in. She's quickly losing the battle.

Lilian looks around the cabin to find something that she can use.

Flannigan continues to pull as he growls and snarls.

Lilian starts to lose her cool. Tears... blood... She can't find anything.

Flannigan pulls and tugs...

Lilian is holding on for dear life...

The door latch let's go...

The driver's door suddenly swings open. Flannigan didn't expect this. The door knocks him off of his feet and under the now swung open door.

Lilian, using the holly shit handle, pulls the door shut again. She finishes her crawl through the window and sits in the driver's seat.

LILIAN

(to computer)

Computer, raise the driver's window.

The computer thinks and CHIRPS. The window rolls up.

Lilian drops the Dreadnought into reverse and punches the gas.

EXT. STARK PARK -- NIGHT

The Dreadnought jerks backwards.

Flannigan grabs hold of the front push bar. He's starts to get dragged along with it.

INT. DREADNOUGHT -- MOVING -- NIGHT

Lilian is watching through the rear windows, trying to navigate the truck in reverse, through the darkened, narrow space.

EXT. STARK PARK -- NIGHT

Flannigan is trying to pull himself closer, onto the hood, he's having a hard time.

ANOTHER ANGLE

The Dreadnought backs out of the narrow portion of the path and now has plenty of breathing room.

Lilian whips the SUV around in a hard reversed one-eighty which swings Flannigan's legs out. But Flannigan doesn't lose his grip. When the Dreadnought comes to a stop he continues his climb onto the hood.

INT. DREADNOUGHT -- PARKED -- NIGHT

Lilian sees Flannigan coming at her. She drops the Dreadnought into L 1.

EXT. STARK PARK -- NIGHT

The Dreadnought's nacelles raise twenty-five degrees.

INT. DREADNOUGHT -- MOVING -- NIGHT

Lilian slams on the gas.

EXT. STARK PARK -- NIGHT

The Dreadnought roars forward. Flannigan rolls up the windshield and onto the roof. He holds onto one of the nacelle pylons to keep him from rolling off the vehicle.

ANOTHER ANGLE

The Dreadnought roars through the park. Up and over a set of hills and grass.

INT. DREADNOUGHT -- MOVING -- NIGHT

Lilian drives. Well aware that her attacker is right above her.

EXT. STARK PARK -- NIGHT

Instead of doing the 's' curve, the Dreadnought goes right across the grass which causes it to hit an uneven patch of ground.

The tires leave the ground for a second and impacts back down. The shocks happily absorb the impact with no problem.

Flannigan gets bounced off the roof and lands on the grass some where out of sight.

INT. DREADNOUGHT -- MOVING -- NIGHT

Lilian driving.

LILIAN  
(to no one)  
Shocks work.

EXT. STREET -- NIGHT

The Dreadnought pulls out of the park and onto the street still at a high speed.

Lilian switches on the BLUES...

INT. DREADNOUGHT HEADQUARTERS -- NIGHT

Asmir activates the CB radio.

ASMIR  
 (into radio)  
 Base to Dreadnought, what's going  
 on?

INT. DREADNOUGHT -- MOVING -- NIGHT

Lilian activates the communication system.

LILIAN  
 (into radio)  
 Asmir, I need to call an emergency  
 meeting.

INT. DREADNOUGHT HEADQUARTERS -- NIGHT

Asmir reacts...

ASMIR  
 (into radio)  
 Why?

INT. DREADNOUGHT -- MOVING -- NIGHT

LILIAN  
 (into radio)  
 The murders on the north end...?  
 Well it's our fault they're happening.

INT. DREADNOUGHT HEADQUARTERS -- NIGHT

Asmir reacts again.

LILIAN (O.S.)  
 (filtered)  
 We caused the problem...

On Asmir's reaction.

FADE OUT.

END OF ACT ONE

## ACT TWO

FADE IN:

INT. DREADNOUGHT HEADQUARTERS -- NIGHT

Asmir is watching a console as Millie and Roy ENTER. Roy is still putting on his uniform jacket.

ROY

What's going on?

ASMIR

Lilian says we're in some some trouble.

MILLIE

How?

Asmir goes to shake his head to respond but as he does the main garage door opens and the Dreadnought pulls in. Torpedo launcher is put away. Sensor dish and pallets are turned off. Standard cruise mode...

Lilian climbs out in nothing but her bra.

Millie looks over the Dreadnought and notices the tree branches and leaves wedged in various places.

Roy focuses on Lilian who has grass stains on her pants, is missing a shoe, and parts of her gun belt are missing. The bleeding on her nose has since stopped but the blood stains remain.

ROY

Nice shirt.

Lilian roles her eyes and goes to her locker. There she removes another shirt and starts to put it on.

LILIAN

We're in trouble. A lot of trouble.

ASMIR

Why's that?

LILIAN

We created a monster...

Lilian takes off her shoe and removes a pair of sneakers from the locker. She starts to slip them on and tie the laces.

MILLIE

What are you talking about?

Lilian pauses from tying her shoes and heads for her computer station. She sits and accesses the console.

LILIAN

Computer, run a level four diagnostic  
on the gamma collectors.

The computer thinks for a second and then BEEPS a response.

COMPUTER (V.O.)

Gamma collectors are filled to  
capacity.

Lilian looks at the rest of the group as if they're supposed  
to get it.

LILIAN

I just emptied them two hours ago.

Silence. No one gets it.

Lilian finishes tying her right shoe.

ASMIR

What are you trying to say?

Lilian switches shoes.

LILIAN

Computer, display electromagnetic  
field geometry on main viewer.

The computer thinks. On the main screen above them a diagram  
appears. A cross section of the Dreadnought's engines are  
DISPLAYED along with a graphic representation of the series  
of magnetic bubbles emitting from the graphic representation  
of the nacelles.

Lilian stands up and uses the monitor to aid in her  
explanation. Indicating and motioning as she goes.

LILIAN (CONT'D)

The Dreadnought's engine works off  
of a matter / antimatter reactor.  
It works by taking water from this  
tank. Reversing the polarity of the  
electrons here and creating  
antimatter. You mix antimatter with  
matter you get a reaction. It doesn't  
matter if it's water, fire, whatever.  
Those two don't like each other.  
They react to each other no matter  
what. Well you send matter through  
this side of the reactor core. And  
antimatter through the other side of  
the reactor core, they meet in the  
middle and an explosion occurs. We  
harness this explosion, which we  
call plasma, and send it up to the  
nacelles where the coils reacts with

(MORE)

LILIAN (CONT'D)  
 the plasma and create an electro  
 magnetic field. You follow?

Reactions... so far, yes.

LILIAN (CONT'D)  
 Millie, what's the waist product of  
 mixing matter and antimatter together?

Millie thinks...

MILLIE  
 Gamma radiation, right?

Lilian nods her approval.

LILIAN  
 Right. Gamma radiation is the waist  
 product of this type of engine.  
 Just like how a car has carbon  
 monoxide, this engine has gamma  
 radiation. The tail pipe is the  
 nacelles grills. That's why they  
 glow blue. But there's a problem.  
 Gamma radiation has a direct reaction  
 with psycho kinetic energy.

Roy shakes his head.

ROY  
 And I'm supposed to understand all  
 this?

LILIAN  
 If you follow me, yes.

ROY  
 What's kyroid kerosine energy?

LILIAN  
 No, psycho kinetic energy. You're  
 aura. The energy that is our moods.  
 The stronger you feel the more psycho  
 kinetic energy you produce. So goes  
 the theory.

Roy tries to interpret what she's saying.

ROY  
 Are you talking about the stuff that  
 makes mood rings work?

LILIAN  
 No. But you have the right idea.  
 It's the stuff that makes ghosts a  
 reality.

(MORE)

LILIAN (CONT'D)

It's the energy left behind by them. Ghost stories are usually someone who has died a tragic death. A pain full one. Because they produced so much psycho kinetic energy that it takes forever for it to dissipate.

Lilian shifts her weight.

LILIAN (CONT'D)

Asmir, remember when I was first building the Dreadnought?

Asmir reacts... yes...

LILIAN (CONT'D)

You remember what happened?

Asmir thinks for a minute.

ASMIR

Are you talking about when you shaved your head?

LILIAN

Right. The gamma radiation emitted by the Dreadnought's engines were causing me to have mood swings. Depression, anger, sadness...

ROY

Well that explains a lot.

Lilian ignores the comment.

LILIAN

In order to stop the effects I had to add Gamma Collectors to the end of each nacelle to collect the gamma radiation as it is released. Which was a good thing because now we convert that radiation into electrical power. The alternator on a regular car. The gamma collectors power everything on the Dreadnought from the headlights, to the main computer, to the weapons system.

Asmir now shifts his weight.

ASMIR

Okay, so put this all together.

Lilian accesses the console again and another screen displays a map. The same map the news report used earlier.

LILIAN

When Roy and Millie took on that electromagnet at Debonis Junkyard. The electromagnet caused the Dreadnought's electromagnetic field to go hay wire. The field went everywhere. And Roy had to push the engines well beyond their designed limits. That caused the engines to produce fifty to maybe even a hundred more times the gamma radiation than it should.

(beat)

I had to empty the gamma collectors today. I should only have to do that two times a year. And they're filled again.

Reactions....

LILIAN (CONT'D)

Well there was another body in that junk yard. Someone that no one knows about. The gamma radiation must have reacted with the psycho kinetic energy emitting from that body.

(beat)

The murders on the North End were not done by a human, nor an animal. It was done by that body. The gamma radiation mixed with the psycho kinetic energy and caused that body to come to life.

Reaction.... Roy... Millie... Asmir...

ROY

You mean to say there's a ghost running around the city?

LILIAN

More like a zombie for a lack of a better term. It's not the spirit of the person. It's just the body reacting to the gamma radiation. Right now I imagine that it's doing only one thing that it may understand. The only thing our bodies understand. It's trying to stay alive. And it's doing this by rebuilding it's body. To keep it alive.

ROY

So it's attacking random people...

LILIAN

Right.



ROY

Looking for spare parts...

LILIAN

Right.

Roy reacts....

ROY

So I caused this thing.

Lilian smiles...

LILIAN

Right...

Millie shakes her head.

MILLIE

So what do we do?

LILIAN

The only thing we can do. I need to get close enough to this thing to get a precise reading of how much gamma radiation it has absorbed. Then I'll know how much to suck out of it. I already know that it's quite a bit. The gamma collectors are filled to capacity. They hold up to one thousand rads of gamma radiation. One thousand rads has already been absorbed out of this thing and it's still going strong.

Reactions.

ROY

So you need to microwave the thing.

Lilian gives him a nod.

LILIAN

If you want to put it that way.

Roy goes to climb into the Dreadnought.

ROY

All right, here we go.

Millie heads for the passenger seat. Lilian uses a wet one to clean off the blood from her nose and mouth.

ASMIR

Lilian, do you realize the legal implications this could have on us?

LILIAN

We have to stop this thing before it gets worse.

Lilian heads for the Dreadnought. Asmir watches her go... concerned.

Roy starts up the Dreadnought's engine and heads out. Asmir still watches him go...

ASMIR

(to no one)

We've gone from anti-terrorist to Ghostbusters...

On his reactions we...

CUT TO:

EXT. INTERSECTION -- NIGHT

The Dreadnought makes a left turn into a high class residential neighborhood. Dish... pallets...

EXT. COL-DO-SACK -- NIGHT

The Dreadnought comes around the outer edge of the curbing and comes to a stop. Roy, Millie dismount. They head to the rear.

Lilian opens the rear doors and jumps out herself. Millie and Roy look around the area.

ROY

Are you sure he's here?

LILIAN

I'm picking up unusually high P K E surges coming from that house.

Lilian indicates to the house they're parked in front of.

Roy and Millie reacts... it's too quiet...

Lilian snaps open the weapons locker and hands out thaser rifles to Roy and Millie and one for herself. A thaser rifle is a shot gun version of the hand thaser...

Lilian, armed with a thaser rifle over her shoulder and a penticoder in one hand heads up the front lawn of this house...

Millie and Roy follow, not sure of themselves.

LILIAN (CONT'D)

(off penticoder)

He's somewhere in the backyard.

Millie and Roy react. Thasers ready.

EXT. HOUSE -- BACKYARD -- NIGHT

Lilian slowly enters the area. In full military fashion... Roy, Millie, and Lilian pan out in the yard in a search pattern. Roy and Millie are still puzzled... it's too quiet...

ROY

I'm not seeing anything...

Roy looks to Millie for confirmation... Millie nods the same... nothing.

Lilian looks at her pentecoder...

LILIAN

But it's everywhere here. It's not dissipating.

A SCREAM is heard from inside the house.... Our people react...

INT. HOUSE -- LIVING ROOM -- NIGHT

GRANDPA is kneeling down behind his lazy-boy. Flannigan is towering over him. A SNARL and GROWL...

Our people ENTER... weapons ready...

Roy and Millie reacts to the sight of Flannigan.

ROY

Holly shit...

Lillian doesn't take the time to react. She brings her thaser rifle to bare.

LILIAN

We have to get it away from the old man. Thasers ready.

Lilian targets... Millie and Roy also target. Millie and Roy obviously loosing confidence.

LILIAN (CONT'D)

Fire.

They let out a thaser shot. The thaser blast impales Flannigan in his left side causing him to loose his balance and fall to the ground taking a set of lamps and a coffee table with him.

Millie reacts... it worked...

Or did it...

Flannigan stands right back up and turns to our people.  
Lilian goes for the backdoor. Millie and Roy don't know  
what to do...

LILIAN (CONT'D)

Come on you two...!

Roy and Millie follow Lilian just in time for Flannigan to  
jump after them with a loud SNARL....

LILIAN (CONT'D)

We have to lead him to the backyard.  
I need to get a deep scan of him...

ROY

So you want him to chase us?

LILIAN

Yes...

ROY

What are you stoned?!!!

They head out the back door.

EXT. HOUSE -- BACKYARD -- NIGHT

Our people run out of the house and fan out in the back yard.

Flannigan barrows through the back door and onto the porch.

Roy and Millie... staying close together... turn with their  
rifles trained on him.

Lilian crouches down in a bush nearby. Her rifle swung over  
her shoulder. She takes out her pentacoder.

LILIAN

Keep him occupied. I need to know  
how much gamma radiation he's holding.

Flannigan jumps off the porch and slowly approaches Roy and  
Millie who are helplessly cornered against a shed wall.

MILLIE

That's easier said than done. He's  
not coming after you!!

Roy reacts... agrees. They bring their rifles to bare and  
FIRE. Flannigan absorbs the thaser fire happily.

Roy and Millie reacts...

ROY

He didn't even fall!!

Flannigan moves closer to Roy and Millie. GROWLING and  
SNARLING...

LILIAN

Hold on!!

Flannigan raises his fist and crashes it down on Millie. Millie drops to the ground to dodge the blow.

Roy does the same. They do a roll over on the ground and flank Flannigan on either side.

ROY

Thasers to full power!

Millie and Roy makes adjustments to their rifles... They bring their weapons to bare. FIRE... Flannigan reacts to the shot with pain and anger.

Roy and Millie start to head for the entrance of the backyard.

ROY (CONT'D)

Come on , Lilian, we have to get out of here.

Lilian stands up and goes with them. Flannigan in pursuit.

EXT. COL-DO-SACK -- NIGHT

Millie runs to the Dreadnought, Roy behind her... Lilian as well. They climb in...

Flannigan is also in hot pursuit... but now he's bigger...

Roy puts the Dreadnought in reverse and backs around the outer edge of the sack... Flannigan tries to corner them on the other side of the circle.

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy reacts to seeing Flannigan to the rear.

Lilian climbs to the rear console.

LILIAN

No, turn us around, the main deflector has to be facing him so I can get an intense scan...

Roy reacts, drops the Dreadnought into drive.

EXT. COL-DO-SACK -- NIGHT

The Dreadnought now goes back over it's previous path. It comes around the circle and ends up on Flannigan's rear. The dish now facing him.

INT. DREADNOUGHT -- PARKED -- NIGHT

Lilian makes adjustments to her console... Her screen shows a graphic representation of Flannigan... Numbers and graphics move around...

EXT. COL-DO-SACK -- NIGHT

Flannigan starts to climb up onto the Dreadnought's hood.

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy reacts... seeing the monster come closer on the windshield. The Dreadnought's forward shocks reacting to the added weight...

Roy puts the Dreadnought in reverse again...

EXT. COL-DO-SACK -- NIGHT

The Dreadnought reverses... Flannigan starts to fall but grips onto the front push-bar and holds on...

The Dreadnought goes around the circle and out the entrance in reverse...

EXT. INTERSECTION -- NIGHT

The Dreadnought screams through the intersection in reverse... DISH... PALLETS.... Flannigan still holding on like a rag doll.

INT. DREADNOUGHT -- MOVING -- NIGHT

Lilian is still accessing the rear console...

Roy has his body twisted over the front seat as he watches the rear windows... trying to drive backwards at an enormous speed...

Millie is watching Flannigan through the windshield... she's starting to get scared....

EXT. STREET -- NIGHT

The Dreadnought flies down the street. Flannhigan still holding on to the push bar... dragging.

EXT. COL-DO-SACK #2 -- NIGHT

The Dreadnought enters another col-do-sack... comes to a screeching stop next to a curb...

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy reacts... no more road...

ROY

What is this? Col-do-sack city?

Millie reacts to Flannigan....

MILLIE

Roy.

EXT. COL-DO-SACK #2 -- NIGHT

Flannigan starts to climb up on the hood and moves closer to the windshield...

Roy and Millie reacts through the glass.

ROY

Lilian!!!

INT. DREADNOUGHT -- PARKED -- NIGHT

Lilian looks out the front windshield and sees Flannigan on the hood. The Dreadnought is shaking from the shift in weight.

Lilian turns back to the console... working faster.

LILIAN

Hold him off.

Roy reacts...

ROY

How!!

Roy is now starting to get scared.

EXT. COL-DO-SACK #2 -- NIGHT

Flannigan is on all fours on the Dreadnought's hood...

Flannigan starts to punch in the windshield as he growls and snarls....

The windshield happily absorbs the impact....

INT. DREADNOUGHT -- PARKED -- NIGHT

With Flannigan's fist smashing into the windshield...

ROY

Lilian!!!!

Lilian looks to see...

LILIAN

Don't worry, the windshield should hold... It's reinforced bullet proof glass...

Roy and Millie reacts...

EXT. COL-DO-SACK #2 -- NIGHT

Flannigan is punching and scraping at the windshield...  
getting louder...

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy and Millie are creeping down their seats... getting  
terrified....

Lilian watches....

Punch... punch...

The Dreadnought shakes from the impact....

Lilian working....

Millie looks around the edge of the windshield... she sees  
something....

MILLIE

Roy...

Roy looks and reacts in terror....

The windshield.... it's starts to spider web at the outer  
edge.... While the glass is strong enough, the seal holding  
it in place is not....

ROY

To hell with this!

Roy sits back up, half in panic, half finally getting his  
barings back.... He drops the Dreadnought into L2.

EXT. DREADNOUGHT -- NACELLES -- NIGHT

The nacelles raise to a forty-five degree angles and comes  
to full power...

INT. DREADNOUGHT -- NIGHT

Roy lets off the break and guns it...

EXT. COL-DO-SACK #2 -- NIGHT

The Dreadnought roars forward.... steering around the outer  
edge of the col-do-sack...

Flannigan raises up and over the roof of the Dreadnought.  
He falls onto someone's lawn...

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy navigating...



ROY

Millie.

Millie reacts... anticipating...

INSERT -- CONSOLE (OPTICAL)

Millie pushing buttons.... WEAPON SYSTEM... DEFENSIVE  
MEASURES... ANTIMATTER SPREAD....

EXT. COL-DO-SACK #2 -- NIGHT

The Dreadnought lets out a series of antimatter spread....  
that coupled with the Dreadnought's fast circular motion...  
the col-do-sack immediately goes to a white out condition...

The CAMERA IS OVER EXPOSED....

CUT TO:

EXT. COL-DO-SACK #2 -- MOMENTS LATER

The antimatter spread clears...

People comes out of their homes to see what's going on...

The Dreadnought sits in the middle of the circular road  
peacefully... thaser banks smoking...

Flannigan gone...

A young BOY looks to his DAD...

BOY

What's happened... Daddy...?

Dad reacts... he doesn't know...

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy and Millie reacts... The crisis is over but they lost  
Flannigan... again....

FADE OUT.

END OF ACT TWO

## ACT THREE

FADE IN:

EXT. DREADNOUGHT -- NIGHT

Close up as the passenger side torpedo launcher slides out into place. It pans and and tilts into the air and fires an object...

EXT. COL-DO-SACK #2 -- NIGHT

High above the scene.... the object... with miniature helicopter parts... and obvious Dreadnought technology... starts to hover in the middle of the sky via two propeller blades. It slowly moves away....

CLOSER TO THE SCENE.... A wild scene of activity. Police cruisers... fish n' game vehicles... the Dreadnought. Police officers and other uniformed officials fill the area.

The local news van is also on the scene with a reporter delivering her report into the camera..

Asmir drives up in his jeep... blues... He climbs out with another man in a fish and game uniform. He heads for the Dreadnought and climbs in. Asmir is holding a file folder.

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy driving, Millie passenger, Lilian at the far rear station. Asmir in the rear passenger... SHANE McDONALD is in the rear driver...

Asmir hands a file to Millie. She opens it revealing a mug shot.

ASMIR

Marshal Flannigan... He's done time in the state prison many times. All drug related charges....

MILLIE

So that's our zombie?

ASMIR

He disappeared about three months ago. And he has connections with Debonis Junk Yard.

Reactions....

ROY

So what do we do now?

ASMIR

This is Shaun McDonald of Fish n Game.

MCDONALD

We're treating this as if a wild animal is loose in the city. We have to find it and contain it...

ROY

Lilian is trying to track it down....

Lilian reacts to the mentioning of her name.... She goes off her console.

LILIAN

I have probes canvassing the area but so far nothing....

MILLIE

So what do we do once we find it?

Lilian swivels her chair to her opposite console.

LILIAN

According to the sensor readings I have to collect fifty thousand rads of gamma radiations. That means I need a gamma collector of fifty-eight milicrons per second.... About the size of an airplane hanger....

Reactions...

MCDONALD

Can we get that?

ASMIR

I can have one in the hour. How long will it take to build it?

LILIAN

If I have the help... Twelve hours.  
(beat)

But we have another problem. Since the thasers run off gamma radiation, every time we hit him with a thaser strike it adds to the radiation readings... Flannigan even gets bigger. We can only use the lower thaser settings to minimize growth....

MILLIE

Which reduces their effectiveness.

LILIAN

Right...

Silence... reactions....

A console BEEPS.... Lilian reacts to it.

LILIAN (CONT'D)

I got him. He's heading for the Hillsborough Psychiatric Hospital.

ASMIR

All right. Shaun stay with them.... Lilian, you start the construction of the gamma collectors. I'm going to try and keep the press off of our back...

Asmir climbs out and so does Lilian.

Roy turns back to the driver's spot and starts the engine.

ROY

Come on before some dude thinks he's Jesus or something....

EXT. HILLSBOROUGH COUNTY PSYCHIATRIC HOSPITAL -- NIGHT

A large structure in the middle of the woods. A combination prison slash medical facility...

INT. PSYCHIATRIC HOSPITAL -- DOCKING BAY -- NIGHT

SECURITY GUARD #1 is walking through the bay. Using his flashlight he sweeps the beam back and forth among the pallets of boxes, fork lifts, and pallet jacks.... Laundry carts... medical supplies.... This is the part of the hospital most people don't see...

A dark figure approaches from the shadows....

When the guard's back is turned the figure jumps on him at full speed... a scream....

SECURITY OFFICE

SECURITY GUARD #2 is settling down to watch some monitors. Coffee, doughnuts...

He turns on a small TV that displays a hour drama series. The guard sits down and leans back. He looks across the monitors and reacts to what he sees. He stands back in alarm and picks up the phone...

GUARD #2

(into phone)

We have an intruder in corridor B.

CORRIDOR "B"

Flannigan is going down the corridor. SECURITY GUARD #3 comes around the corner and sees Flannigan face to face.... he pulls his gun... Flannigan pounces.... a scream....

## SECURITY OFFICE

Guard #2 reacts to the monitor.... He hits a red button.  
An ALARM SOUNDS.

## CANTEEN

Several PATIENTS are at the tables. DOCTORS and NURSES moving among them....

Some people are in wheel chairs... others are playing simple games...

The ALARM goes off. The doctors and nurses reacts. They start to move patients around...

## NURSE'S STATION

NURSE #1 starts to direct traffic with the ALARM screeching in the background.

Nurses move around with business to take care of.

NURSE #1

Get the patients to their rooms.

## ANOTHER ANGLE

Flannigan comes around the corner and sees the nurse's station. He approaches...

The nurses reacts...

NURSE #1 (CONT'D)

(reacting to Flannigan)

What the hell is that...?

(back to business)

Come on, everybody, get the hell out of here!

People start to scatter. Flannigan starts on a running pursuit on one nurse. A scream....

## CANTEEN

Doctor's and Nurses scatter to get their patients out of there.

Flannigan comes around the corner. Blood on his chest....

The people in the room reacts to his his presence and panic erupts... Screaming... crying... people running for their lives....

...all except for one patient who approaches Flannigan.... no fear...

PATIENT #1

Daddy?

The patient moves in to give Flannigan a hug. Flannigan raises his arm and brings it smashing down on the patient's head... Right on impact...

SMASH CUT TO:

EXT. HILLSBOROUGH COUNTY PSYCHIATRIC HOSPITAL -- NIGHT

The Dreadnought rams through the main gate and heads for the front entrance at a high speed. Dish.... Pallets... Blues.... Siren....

INT. DREADNOUGHT -- MOVING -- NIGHT

CONDITION RED... On Millie's monitor is a graphic representation of the Hospital building. A blip flashing....

MILLIE

He's near the back....

Roy reacts....

INT. HILLSBOROUGH COUNTY PSYCHIATRIC HOSPITAL -- CANTEEN -- NIGHT

With Patient #1 on the floor... dead... Flannigan continues to walk. The area is almost clear of people.

SECURITY GUARD #4 comes around the corner. Gun ready. He aims and shoots. Flannigan doesn't respond. He turns to the guard and starts heading for his direction. The guard turns to run for it...

LOBBY

Roy... Millie.. and McDonald runs through the main entrance. Thaser rifles ready...

SECURITY OFFICE

Guard #2 sees the Dreadnought people running in and turns to exit the office.

CORRIDOR

Roy, Millie, and McDonald enter the corridor. Millie holding a penticoder.

MILLIE

This way.

Guard #2 comes out of a doorway and stands in their way.

GUARD #2

Where are you going, we have a crisis going on here?

ROY

Where is it?

GUARD #2

We're on lock down, I can't let you go any further.

MILLIE

Sir, do you really know what you're dealing with here?

Reaction... no.

MILLIE (CONT'D)

Than shut up and tell us where it is before someone else gets hurt.

The guard... not happy.

GUARD #2

Canteen, second floor.

Our people move...

ROY

Get your guards together and seal off that area.

The guard nods his approval.

CANTEEN

The elevator door opens. Roy, Millie, and McDonald walk out into the canteen area. Thaser rifles ready...

Full military stile... Roy moves away from the elevator and heads towards the next corridor intersection. He creeps around the corner to look across the canteen area...

The path seems to be clear. The bloody remains of the patient's body is sprawled across the floor.

Roy looks back and gives the signal and Millie now comes out of the elevator. She goes across the Canteen area and settles on the opposite side. Rifle ready...

McDonald comes out of the elevator and kneels next to Roy.

Millie uses the sites on the thaser rifle to scan the perimeter... looking for anything that moves... clear.... she gives the signal...

McDonald gets up and goes passed Roy and Millie and kneels down passed the Canteen at the beginning of another corridor intersection....

NURSE'S STATION

McDonald now scans for movement and then gives Roy the signal.

Roy runs passed the other two and approaches the Nurse's station.

There is no threat hear. Millie and McDonald join him as they look around.

Millie off of her pentecoder....

MILLIE

He's definitely been here but there's too much radiation to get a precise location.

They go around the Nurse's desk to find Nurse #1 cowering behind the desk. Roy drops to her level.

ROY

You okay?

NURSE #1

It came in here..... It's horrible...!

MILLIE

Which way did it go?

NURSE #1

Towards the east wing....

Roy stands back up and looks to a wall map of the building...

ROY

Where are your padded cells?

The nurse reacts to the question....

ROY (CONT'D)

I have an idea...

CUT TO:

CORRIDOR #2

Flannigan is approaching an office area. The area is clear of people. He looks around. Blood dripping from exposed parts of his body...

Around the corner a thaser blast lets out. It impacts Flannigan in his back. Flannigan turns around and starts heading in the direction of the shot.



ANOTHER ANGLE

Roy darts down the corridor and turns into a doorway.

Flannigan follows.

STAIR WELL

Roy runs into the stairwell and runs down the stairs....

Flannigan ENTERS and start to head for Roy's direction. Except now... another thaser blast.... This time coming from the banister up a flight a stairs.... Flannigan reacts.... locates the source and start to go for it. He begins to climb the stairwell... a lot of hesitation... he's never done stairs....

ANOTHER ANGLE

On the next flight up Millie watches Flannigan approaching. He starts to gain speed up the stairs....

Millie turns to her lapel mic...

MILLIE  
(into radio)  
Roy, you ready?

CORRIDOR #3

Roy darts past us at a high speed.

ROY  
(into radio)  
Just about...

Roy enters a door into a:

STAIR WELL #2

Where he starts climbing up the stairs skipping steps as he goes.

CORRIDOR #4

Millie runs out of the stairwell and heads down the left corridor....

Flannigan comes out of the stairwell after her but.... another thaser blast....

McDonald is at the end of the right corridor....

Flannigan turns towards him and heads into his direction....

McDonald starts to run for it....

## STAIRWELL #3

Same set up as earlier.... McDonald runs in and books it down the stairs....

Flannigan runs in, but this time he has to duck under the door frame...

He looks around... sees McDonald descending bellow him and heads for him....

Roy on the level above aims and shoots...

The thaser blast gets Flannigan's attention and he heads for Roy. More confident now with the stairs. Flannigan goes up

A whole lot faster....

## CORRIDOR #5

Roy screams out of the stairwell and heads down the left corridor....

Flannigan blasts through the doorway after him....

Millie aims and shoots from the right side. Repeating the same maneuver....

Flannigan now follows him. But now the top of his head is taking out sealing tiles and florescent lights.....  
SPARKS.... DEBRIS...

Millie goes to run but...

Flannigan catches up to her.... He pushes her into the side wall... Millie falls to the floor cupping her face....

Flannigan goes in for the kill....

McDonald comes out from a door... He aims his rifle and fires....

Flannigan reacts to the shot... he looks back and fourth from Millie to McDonald. Which one does he go after first...?

MCDONALD

(into radio)

Roy, Millie is pinned down... the lower thaser settings have no effect...

## CORRIDOR #6

Roy is running at full speed down the hall.

ROY

(into radio)

Increase to thaser setting two...

CORRIDOR #5

McDonald makes the adjustments to his thaser rifle. He points and shoots. The thaser blast... a little bit more brighter and heavier.... strikes Flannigan in the back... Flannigan turns towards him...

McDonald runs into...

STAIRWELL #4

Where he quickly runs the stairs....

Flannigan takes out the wall with him as he enters the stairwell in pursuit...

Roy, from the above level.... points and shoots...

Flannigan doesn't react....

Roy makes an adjustment to his thaser rifle... points and shoots...

Flannigan now reacts to the shot. He heads up the stair well. ..

When Roy and Flannigan are gone McDonald comes back up the stairs and into...

CORRIDOR #5

Where he kicks away some sealing tiles and plaster from the floor to reveal Millie. He kneels down next to her.

MCDONALD

You okay?

Millie starts to get up.

MILLIE

I'm okay.

MCDONALD

Look, this isn't working, he's growing too fast... He's going to be too big soon...

Millie starts to run back to the plan.

MILLIE

You've got a better idea?

McDonald reacts... no...

CORRIDOR #6

Roy barrels down the corridor. Shooting his thaser rifle over his shoulder...

This hallway is on the very top of the building... No sealing tiles... just skylights....

Flannigan goes after him. His head way above the skylights... shattering glass as he goes...

Roy passes through a set of fire doors... The directory sign says "PROTECTIVE CUSTODY."

RECEPTION AREA

Nurse #1 and Guard #2 are behind the reception desk as Millie and McDonald run in...

MILLIE

Are we ready?

NURSE #1

Third door on the left...

MCDONALD

Open the doors...

Guard #1 moves to open a set of what appears to be at first a set of heavy steel prison doors. The doors slowly slides open and reveals another corridor... a padded corridor...

The floor starts to SHAKE... typical Jurassic Park set up... You can HEAR the beast coming before it arrives....

MILLIE

Roy will be here any minute...

Millie and McDonald flank the main entrance...

Roy finally passes through the door in a full panic run....

ROY

Get him off my ass...

Millie and McDonald reacts to the look of panic on his face....

Flannigan busts through the main entrance. He takes down the walls... doors... and sealing.... he's too big for the hallway....

Flannigan continues after Roy leaving a path of destruction in his path....

PADDED CELL

Roy runs into the cell.... Flannigan rips down the main wall and sealing to get to him...

Roy cowers down into the corner.... panic stricken....

Flannigan now standing at full height is well over twenty feet tall. His body passes through the top of the building high up into the sky...

Roy is about as tall as his foot to his knee now....

The building starts to buckle and screech as it tries to handle the additional weight of the beast...

Roy and McDonald now come to the entrance of the room to find Roy pinned into the corner and Flannigan high above their heads...

Millie looks to McDonald...

MILLIE  
Full thaser power!!!

They bring their thaser rifles to bare after making some adjustments.... the thasers let out a powerful WINE as they target....

MILLIE (CONT'D)  
Fire!

McDonald and Roy shoots...

Flannigan absorbs the thaser hit at full impact. The most powerful thaser hit so far... He didn't like this one...

Flannigan jump up out of the view of the roof and out of sight.

Millie and McDonald reacts....

Roy slowly looks around and sees that the coast is clear. He slowly gets up...

Millie moves to help him up. As she does her radio chirps...

INT. AIRPLANE HANGER -- NIGHT

Lilian is directing traffic as people scatter parts around...

LILIAN  
(into radio)  
Lillian to Millie, did you find  
him...?

INT. HILLSBOROUGH COUNTY PSYCHIATRIC HOSPITAL -- PADDED CELL --  
NIGHT

Roy moves to the corridor windows... with the glass gone and debris everywhere... In the distance Flannigan can be scene walking away as he is pushing forty feet tall...

MILLIE  
(into radio)  
Yeah we found him....

ROY  
Asmir is going to be pissed...

Reactions...

FADE OUT.

END OF ACT THREE

## ACT FOUR

FADE IN:

INT. DREADNOUGHT HEADQUARTERS -- ASMIR'S OFFICE -- NIGHT

Asmir is watching the news which is showing the live feed from a helicopter. Flannigan is walking down Manchester's main drag coming in from the North heading South. Larger than life....

Asmir goes to the radio.

ASMIR  
(into radio)  
Lilian please tell me you've got  
that Gamma collector ready?

INT. AIRPLANE HANGER -- NIGHT

Lilian is watching the same live broadcast. She goes to her lapel mic.

LILIAN  
There's no way. He wont fit in here  
anymore...

INT. DREADNOUGHT HEADQUARTERS -- ASMIR'S OFFICE -- NIGHT

Asmir drops his head... this is getting out of hand... He switches channels on the radio...

ASMIR  
(into radio)  
(trying to be cool)  
Oh Roy....

EXT. STREET -- NIGHT

The Dreadnought flashes by... BLUES... SIREN... DISH...  
PALLETS...

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy driving... Millie passenger... McDonald back seat...  
CONDITION RED...

Roy goes to his lapel mic.

ROY  
(into radio)  
Yes...

INTERCUT:

ASMIR  
(into radio)  
Please tell me you have a plan...

Roy reacts... no...

ROY  
(into radio)  
I always have a plan...

ASMIR  
(into radio)  
Good, what is it...?

Roy looks to Millie for an idea. Millie is blank....

Roy looks around...

ROY  
(into radio)  
The first thing we have to do is  
stop him. Prevent him from being  
able to move...

EXT. ELM ST. -- NIGHT

Flannigan is entering center city...

NORTH END

The Dreadnought turns hard off of a side street onto Elm....

INT. DREADNOUGHT -- MOVING -- NIGHT

ASMIR  
(into radio)  
And how do we do that?

Roy reacts to the question... He looks out the windshield  
far ahead to see Flannigan in the distance. They're  
approaching him fast...

ROY  
(into radio)  
We bust his knee caps...

ASMIR  
(into radio)  
What?

Roy puts the mic. down...

END OF INTERCUT.

ROY  
Target quantum torpedoes...

Millie turns to the weapons console...



EXT. DREADNOUGHT -- TORPEDO SEQUENCE -- NIGHT

The driver's side torpedo launcher slides out and snaps into place...

INT. DREADNOUGHT -- MOVING -- CLOSE UP -- PANORAMIC DISPLAY -- NIGHT (OPTICAL)

The displays zooms in on Flannigan's left knee from behind.... A cross falls on it followed by a circle...

INT. DREADNOUGHT -- MOVING -- NIGHT

MILLIE

Torpedo ready...

ROY

Fire...

EXT. ELM ST. -- NIGHT

The Dreadnought, moving in on Flannigan, emits a quantum torpedo from the driver's side launcher. The blue ball of LIGHT flies away from the Dreadnought and impacts on Flannigan's left knee cap causing an explosion.

Flannigan's knee shatters with pieces impacting on the buildings around him...

Flannigan loses his balance and falls to the ground. His left arm landing on a gas station's canopy which crushes the canopy like an old kitchen table. The canopy crushes the gas pumps under it... a spark and BANG! An explosion.... Flannigan is now a ball of fire....

The Dreadnought comes to a screeching stop...

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy, Millie, and McDonald watches the scene in front of them....

INT. DREADNOUGHT HEADQUARTERS -- ASMIR'S OFFICE -- NIGHT

Asmir looks on the screen at the live feed and reacts... he drops the radio.... This is not getting any better....

EXT. ELM ST. -- NIGHT

Flannigan barely reacts to his burning body. He slowly makes his way back to his feet using a nearby high rise for support....

People run... fire fighters arrive on the scene... police... ambulances....

INT. AIRPLANE HANGER -- NIGHT

Lilian is also watching the live feed.... reactions....

INT. DREADNOUGHT -- PARKED -- NIGHT

MILLIE

Now what do we do? We have a forty  
foot ball of fire in the middle of  
the city....

Roy's eyes move... thinking....

ROY

We have to put out the fire...

MILLIE

How?

Roy... thinking.....

ROY

We lore him into the river... thasers  
to full power...

MCDONALD

He'll just get bigger!!!

ROY

Well what do you want... bigger or  
hot and bigger?

Silence.... what do they do....?

MILLIE

Targeting thaser banks...

Roy starts to move the Dreadnought forward again...

INT. DREADNOUGHT HEADQUARTERS -- ASMIR'S OFFICE -- NIGHT

Asmir turns the radio again... he switches channels...

ASMIR

(into radio)

Lilian please come up with something  
before Roy sets the biggest fire  
since Chicago....

INT. AIRPLANE HANGER -- NIGHT

Lilian looks around for an idea.... she's stumped... Asmir's  
voice comes over her radio.

ASMIR (O.S.)

(filtered)

Lilian?

Lilian looks down at a desk in front of her.... amongst the pile of coffee cups... a computer... pens... papers... a cigarette burning in an ash tray... a picture... Whoever owns this desk has a child... Lilian looks at the picture.... the picture 'looks back at her....'

LILIAN  
 (into radio)  
 I think I have an idea.

Lilian moves...

INT. DREADNOUGHT HEADQUARTERS -- ASMIR'S OFFICE -- NIGHT

Asmir drops the mic. And his head into his arms...

EXT. ELM ST. -- NIGHT

The Dreadnought gets into position.... Flannigan is leaning against the Nynex Building...

INT. DREADNOUGHT -- PARKED -- NIGHT

Millie makes the adjustments to the weapons console.

MILLIE  
 Firing thasers...

EXT. ELM ST. -- NIGHT

The Dreadnought lets out a volley of thaser fire onto Flannigan. Flannigan reacts... he falls forward into a crawling position....

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy slams the Dreadnought into drive...

ROY  
 Let's move!!

EXT. ELM ST. -- NIGHT

The Dreadnought comes around an intersection and stops at the corner.

INT. DREADNOUGHT -- PARKED -- NIGHT

Millie hits the fire button.

EXT. ELM ST. -- NIGHT

The Dreadnought lets out another thaser blast... It impacts on Flannigan. Flannigan starts to crawl after the Dreadnought.

The Dreadnought moves forward leading the way...

INT. DREADNOUGHT HEADQUARTERS -- ASMIR'S OFFICE -- NIGHT

Asmir watches the live feed. Watching Flannigan, still on fire, crawling after the Dreadnought... He's starting to get a feeling of hope...

EXT. STREET -- NIGHT

The Dreadnought roars down the street and comes to a stop at the end. It lets out a few thaser shots before continuing.

Flannigan hot on it's tail...

EXT. MAJOR INTERSECTION -- NIGHT

Lilian's pick up roars through the intersection.... BLUES... SIREN...

INT. LILIAN'S PICK UP -- MOVING -- NIGHT

Lilian drives...

EXT. SINGER PARK -- NIGHT

The Dreadnought turns into the entrance of the park and heads straight for the water front below. Flannigan right behind them... He grew even larger now.

With the Bridge Street bridge above them... the Dreadnought lets out a volley of thaser fire which lores Flannigan into position.

The Dreadnought jerks forward again and turns for the middle of the park. It does a hard one-eighty to bring the front to face Flannigan...

INT. DREADNOUGHT -- PARKED -- NIGHT

Millie working...

MILLIE

Powering pulse thaser cannons.

EXT. DREADNOUGHT -- HOOD -- NIGHT

The pulse thaser cannons pop up from their housing....

INT. DREADNOUGHT -- NIGHT

Millie working....

MILLIE

Targeting.... fire...

EXT. SINGER PARK -- NIGHT

The pulse thaser cannons lets out a barrage of golden color dots. They impact right in front of Flannigan's face.

Flannigan's first reaction is to jolt backwards which tips his whole body over and he lands into the river. SPLASH! The water putting the fire out...

INT. DREADNOUGHT -- PARKED -- NIGHT

Our people reacts....

EXT. BRIDGE ST. BRIDGE -- NIGHT

Lilian's pick up turns hard onto the bridge and roars to the middle... BLUES... It comes to a screeching stop which kills the SIREN...

Lilian dismount and goes to the rear bed where she removes a bazooka style weapon. She loads a cartridge into the barrel and goes to the edge of the bridge where she homes in on her target....

INSERT -- BAZOOKA CROSS HAIRS

The cross hairs home in on Flannigan...

EXT. BRIDGE ST. BRIDGE -- NIGHT

Lilian fires...

EXT. SINGER PARK -- NIGHT

The weapons emits another quantum torpedo. The torpedo soars down from the bridge and impacts on Flannigan's chest. An immediate chain reaction.... An EXPLOSION... Flannigan parts go everywhere....

VARIOUSE ANGLES

To show Flannigan parts landing all over the bridge.... on the mills on both sides of the river... cars.... houses...

Lilian holds onto the side of the bridge as it shakes to the impact....

Our people in the Dreadnought duck as the SUV gets covered in body debris...

BACK TO SCENE

Roy, Millie, and McDonald climb away from the Dreadnought and walk towards the river at the now dead and disemboweled body of Marshal Flannigan.

Roy looks to the bridge and activates his lapel mic.

ROY  
(into radio)  
Lilian, what did you do?

EXT. BRIDGE ST. BRIDGE -- NIGHT

Lilian is on the ground next to her pick up covered in debris.

LILIAN

(into radio)

A positive and a negative always  
cancels themselves out. It doesn't  
matter what it is. Or where it comes  
from....

EXT. SINGER PARK -- NIGHT

Roy and Millie reacts.... they don't really understand it  
but are happy with the out come....

FADE OUT.

END OF ACT FOUR

THE END.