

DREADNOUGHT

#1 & #2

"VENDETTA"

Written

&

Created

By

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DREADNOUGHT

#1 & #2 "Vendetta"

TEASER

FADE IN: (DONE)

EXT. CITY -- NIGHT

A city in the mince of development. A lot of construction but not a whole lot of urban development. Commercial sectors galore mixed in with residential areas. Only two sky scrapers. An airport and many apartment buildings. A city struggling to survive as well as grow.

EXT. INTERSECTION -- NIGHT

A police cruiser comes to a stop at the light.

INT. POLICE CRUISER -- PARKED -- NIGHT

ROY COUVERT is scrolling through his laptop computer. On the screen there is a list of callers in his area that he can choose to respond to. A lot of light stuff. A burglary, vandalism, domestics.

Roy checks his watch... quarter passed three AM. He selects the vandalism case.

The lights turn green.

EXT. CITY STREET -- NIGHT

The cruiser drives by at traffic speed. It quickly approaches another red light and stops.

INT. POLICE CRUISER -- PARKED -- NIGHT

Roy watches a car pass and take a right turn. A burned out tail light. Roy could do something about it but.... no.

EXT. CITY STREET -- NIGHT

The light turns green and the cruiser moves forward.

INT. POLICE CRUISER -- MOVING -- NIGHT

Roy driving.

DISPATCHER (O.S.)

(filtered)

Attention all units in the vicinity of Bartlett and Granite. Please respond to a 2 11 panic signal. Robbery in progress at the Gas N' Snacks Variety store.

(MORE)

DISPATCHER (O.S.) (CONT'D)
 That's Granite and Bartlett, Gas N'
 Snacks Variety. Please respond code
 3.

EXT. INTERSECTION -- NIGHT

The cruiser comes to a stop.

STREET SIGN

Bartlett St...

INT. POLICE CRUISER -- PARKED -- NIGHT

Roy is looking at the street sign and hesitates. He looks down the street.

ROY'S POV

Roy sees the convenient store.

BACK TO SCENE

Roy reacts... Not with excitement, not with adrenaline, but with nerves and fear.

He looks ahead for the vandalism report and back to the store.

Roy is starting to shake and sweat. He looks back and forth between the vandalism report and the robbery. He has to make a decision...

Hesitation....

Hesitation...

ROY
 (to no one)
 To hell with it.

EXT. INTERSECTION -- NIGHT

The cruiser cuts the wheel and hits the BLUES and SIREN.

INT. POLICE CRUISER -- MOVING -- NIGHT

Roy raises the radio mic.

ROY
 (into radio)
 M-15 seven car four responding to 2
 11 robbery.

EXT. GAS N' SNACK -- NIGHT

The Police cruiser roars into the parking lot as the SIREN comes to a stop.

The robber, which we will soon know has the nickname JESSE JAMES, comes out of the store with a young college year CLERK. A young Muslim man who we will soon know as PABOOL DABOUL. He is holding the clerk hostage style.

Roy climbs out of his cruiser, gun drawn... shakes... sweat...

ROY
(shaky voice)
Put the gun down!!

Jesse James fires his gun at Roy. Roy collapses down behind his door.

Jesse James pushes the clerk onto the pavement and runs for it.

Roy watches him go but is too paralyzed to do anything about it...

...Roy's reaction...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

INT. BEDROOM -- MORNING

Roy is laying down on his bed next to JENN, his wife. She reaches over to hold him. A small kiss... Roy doesn't react.

JENN

What's wrong?

Roy crosses his arm over his fore head and stares at the ceiling. Jenn gives him a little shake.

JENN (CONT'D)

What's wrong?

No reaction. Roy is lost in thought. Jenn starts moving her fingers gently up his chest.

JENN (CONT'D)

You know if you don't tell me I'm going to...

Jenn tickles him a little bit and Roy immediately stops her.

ROY

Don't.

JENN

What's wrong?

ROY

I went to a robbery last night.

JENN

Yeah?

ROY

I think it was Jesse James again.

Jenn goes silent.

JENN

Now you know that wont happen again.

ROY

How do I know that?

JENN

Because you wont let it happen again.

ROY

That poor kid...

JENN

Stop. You're a good cop, you just had a bad night that time, that's all.

ROY

Yeah... Tell that to the kid's parents.

On Jenn's reaction.

EXT. POLICE STATION -- NIGHT

Establishing the station.

INT. POLICE STATION -- LOCKER ROOM -- NIGHT

Roy is getting his uniform together. JEFF walks up. Jeff is also a cop... same age as Roy.

JEFF

Hay man, heard you had a bad night last night.

ROY

Yeah...

JEFF

What happened?

ROY

I saw Jesse James.

Jeff reacts.

ROY (CONT'D)

The same situation, the same set up. He did the same thing all over again. I couldn't think, I couldn't function...

JESSE

You froze.

JESSE walks up. An older cop. Roy goes quiet.

JESSE (CONT'D)

You froze and let the bad guy get away. Man, do you like having a desk job, or what?

ROY

Go away, Jess.

JESSE

What's wrong, Roy? Can't take the heat?

Jesse EXITS.

JEFF

Don't worry about him.

ROY

He's right, I can't take the heat.

As Roy slams his locker door.

INT. POLICE STATION -- BRIEFING ROOM -- NIGHT

The room is filled with night shift uniformed cops. Among them is Roy, Jeff, and Jesse. Chatting, talking, chuckling.

CAPTAIN AARON BEMUS ENTERS the room.

BEMUS

All right, settle down everyone.

Order is restored in the room.

A man's picture is projected on the wall.

BEMUS (CONT'D)

We got a problem, folks. Jesse James is back in town. Now we all know what happened last year. We want this guy. The public wants us to get this guy. And the mayor wants us to get this guy. Now be careful. Remember he packs a nice peace and he wears protective armor. Let's not let what happened last year happen again.

Roy reacts...

BEMUS (CONT'D)

If you run in with this guy, don't provoke him. Stay on your radios and wait for back up to arrive. Don't attempt to apprehend him yourselves. He will shoot who ever gets in his way, that includes cops and civilians. Understood?

Reactions.

BEMUS (CONT'D)

Go get 'em.

The group dismounts.

EXT. CITY STREET -- NIGHT

Roy's cruiser makes a right turn behind a car. He's in center city.

INT. POLICE CRUISER -- MOVING -- NIGHT

Roy is looking through his laptop as he follows this car. A similar list as last time. Break-ins, vandalism, mugging, traffic accidents.

He looks back and forth between the traffic and the laptop.

EXT. INTERSECTION -- NIGHT

The cars come to a red light. The car in front makes a right turn with out stopping.

INT. POLICE CRUISER -- PARKED -- NIGHT

Roy reacts to the other car and hits his blues.

EXT. CITY STREET -- NIGHT

Roy's cruiser comes up behind the car flashing it's blue lights. The car comes to a stop.

INT. POLICE CRUISER -- PARKED -- NIGHT

Roy gets on the radio.

ROY
(into radio)
Car 4.

DISPATCHER (O.S.)
(filtered)
4.

ROY
(into radio)
Pulling over a ten forty on Canal.

DISPATCHER (O.S.)
(filtered)
Car 4.

Roy types in the plate number on the laptop. The driver's name comes up as PABOOL DABOOL. He scrolls through the information. Nothing that stands out there.

Roy climbs out of the cruiser.

EXT. CITY STREET -- NIGHT

Roy approaches the car. Pabool greets him.

ROY
Good evening.

PABOOL
Evening. What can I do for you officer?

ROY

Well sir, you ran a red light back there.

PABOOL

I did?

ROY

Yeah you did.

(pause)

Wait a minute. Aren't you the guy from last night?

PABOOL

What?

ROY

The robbery?

PABOOL

I am. But not anymore. I quit this mourning, it's not worth it.

ROY

I hear yeah. License and registration sir and I'll send you on your way.

Pabool hands over the documents and Roy returns to his cruiser.

INT. POLICE CRUISER -- PARKED -- NIGHT

Roy runs the information. Jeff pulls up along side him. Roy rolls his window down.

JEFF

You got this one?

ROY

Yeah I can handle it.

JEFF

All right, I'll be over there if you need me?

ROY

Doughnut shop?

JEFF

Yup.

ROY

How did I know.

Jeff drives off. Roy finishes with the information and quickly tares up a slip.

EXT. CITY STREET -- NIGHT

Roy returns back to Pabool.

ROY

Here you go sir, just a warning this time but be careful in the future all right?

PABOOL

Yes, thank you sir.

ROY

Have a good night.

And Roy returns back to the cruiser, turns off his blues and drives across the street where Jeff was waiting for him in the Fatty Cream Doughnut shop parking lot.

EXT. FATTY CREAM DOUGHNUTS -- PARKING LOT -- NIGHT

Roy pulls up next to Jeff. They talk between the two cruisers.

ROY

You wouldn't believe who that was.

JEFF

Who?

ROY

That was the clerk from the robbery last night.

JEFF

Really? That was weird.

ROY

Yeah.

JEFF

Almost as if God is trying to tell you something.

ROY

Like what?

JEFF

Like stop worrying about it. You're fine.

ROY

Easy for you to say.

JEFF

Easy for everyone to say, except you. Look man let's get this guy.

(MORE)

JEFF (CONT'D)

Let's put this thing to bed once and for all.

Roy thinks.

JEFF (CONT'D)

Wouldn't you feel better if this guy was behind bars?

ROY

Yeah I would.

JEFF

Then do it.

DISPATCHER (O.S.)

(filtered)

Car 9.

Jeff picks up the radio mic.

JEFF

(into radio)

Car 9.

DISPATCHER (O.S.)

(filtered)

Respond to a one eighty-five at the federal building.

JEFF

(into radio)

Ten four.

(to Roy)

Look, I have to go, but listen to me, you'll be fine, don't even think other wise. Get over this before you loose your career over it.

Roy nods.

ROY

Okay, thanks man.

JEFF

Yeah whatever.

And Jeff drives off. Roy watches him go. He waits before putting his own cruiser into drive.

EXT. RESIDENTIAL NEIGHBORHOOD -- NIGHT

A bunch of kids are lighting fire crackers on parked cars. Early high school age.

Roy pulls up and switches on his BLUES. He gets out of the car.

ROY

What are you guys doing?!

One of the KIDS approaches him. He is the leader of this group.

KID #1

We're just having some fun, sir.

ROY

Fun? You think who ever owns these cars are going to appreciate this kind of fun?

The kid shakes his head no.

ROY (CONT'D)

You never gave that a second thought, did you?

KID #1

No.

ROY

I didn't think so. I want to know what all your names are and where do you live.

The kid opens his mouth to say something when the radio interrupts him.

JEFF (O.S.)

(filtered)

M-15 seven car nine. Back up requested, back up requested. Shots fired at Federal Building location. Back up requested.

Roy doesn't think twice.

ROY

(into radio)

M-15 seven car four, responding to Federal Building back up request.

Roy quickly gets back into his cruiser, hits the SIREN, and drives away. The kids watch him go.

EXT. STREETS -- VARIOUS SHOTS -- NIGHT

To CARRY Roy's cruiser to the scene. BLUES, SIREN.

EXT. FEDERAL BUILDING -- NIGHT

Jeff's cruiser is at the main entrance, BLUES on. Roy pulls up next to it, SIREN coming to a stop.

Roy climbs out, gun drawn, he enters the building while:

ROY
 (into radio)
 M-15 two car four arriving at the
 Federal Building. No sign of nine,
 no sign of nine.

INT. FEDERAL BUILDING -- UPPER STAIR WELL -- NIGHT

Jeff is on the set of stairs. He's under heavy weapons fire.
 Semi-automatic weapons.

JEFF
 (into radio)
 I'm on the sixth floor -- stair well.

INT. FEDERAL BUILDING -- LOWER STAIRWELL -- NIGHT

Roy is running up the stairwell.

ROY
 (into radio)
 I'm on my way.

EXT. FEDERAL BUILDING -- NIGHT

Jesse's cruiser comes to a stop next to Roy's and Jeff's.
 Jesse climbs out, grabs his shot gun and the shot gun out of
 Jeff's cruiser. He runs into the building.

INT. FEDERAL BUILDING -- UPPER STAIR WELL -- NIGHT

Jeff returns fire as Roy runs up. Roy immediately starts to
 sweat and shake. He joins Jeff's side.

JEFF
 Nice to see you buddy.

ROY
 Sure.

More gun fire. They return fire. The people they are
 fighting with are Arabic type people in standard civilian
 clothing. They are using Ak-47's.

Gun fire. The cops return fire.

Roy is shaking like a leaf but he can't give up. He has to
 hold his own. He squeezes off a few shots.

Jeff does the same.

JEFF
 How you holding up?

Roy reacts.

JEFF (CONT'D)

Just hold on, the rest of the guys
will be here soon.

Roy nods.

More gun fire. Jeff shoots one in the leg.

Silence. The gun shots stop.

Jeff slowly stands up.

JEFF (CONT'D)

Freeze, Police!!

One gun shot and Jeff collapses. Roy looks at him. One single shot to the head. Jeff is down. Roy reacts... blood, more gun fire. He reaches over and takes his gun. In a blind rage he stands up and starts shooting both guns, cowboy style. He advances his way to the door.

SERIES OF SHOTS.

1. Roy continues firing repeatedly, both guns.
2. One terrorist down, two, three.
3. Terrorist return fire.
4. Roy ducks to avoid. He reloads and back again.
5. More gun fire.
6. Another terrorist down.
7. Jesse reaches the top of the stairs and reacts to Jeff being down.

JESSE

(into radio)

M-15 seven car eight. Officer down,
officer down. We need more back up
to the Federal Building.

Jesse brings one shot gun to bare and starts heading for the doorway behind Roy.

8. Another terrorist down.
9. Nothing but hate, anger, and rage goes through Roy's face.
10. More gun shots.
11. Jesse catches up to Roy and sees what he is doing, he reacts...

12. Roy makes his way around a corner where he finds Pabool Dabooul setting something up in a corner.

13. Pabool reacts...

14. Roy approaches him, both guns pointed at him.

15. A terrorist comes around the corner getting ready to shoot Roy.

16. Jesse opens fire and the terrorist drops to the floor.

17. Roy reacts to this before continuing to Pabool.

BACK TO SCENE

Roy approaches Pabool.

ROY
Get on the ground!

Pabool doesn't respond.

ROY (CONT'D)
Get on the ground now!!

Pabool turns to pull out his own weapon. Roy kicks it from him before he could shoot. He then holsters one gun before grabbing Pabool's hair and slamming his head to the floor. Roy straddles him and snaps the cuffs in place.

ROY (CONT'D)
You're under arrest...

Jesse approaches him.

Roy finally drops Jeff's gun to the floor and collapses himself. The fear returning. He can't believe what he just did.

Jesse slowly moves in closer as if he might get shot himself.

Roy looks up at Jesse, out of breath and sweating.

ROY (CONT'D)
The coast is clear.

JESSE
I can see that.

Roy rests his head against a cold marble wall.

JESSE (CONT'D)
Are you okay?

Roy nods.

ROY

I think so.

Jesse kneels down next to him. They make eye contact. Other OFFICER N.D.'s ENTERS the room. They drag Pabool away. Bemus also ENTERS.

BEMUS

What the hell happened in here?!

Jesse looks at Bemus and back to Roy.

JESSE

Jeff has been shot, Captain.

BEMUS

I know.

Bemus moves in closer to them and sees Roy for the first time.

BEMUS (CONT'D)

How is he?

JESSE

I don't know.

BEMUS

Is he hit?

JESSE

I don't think so sir, but...

Roy vomits all over Jesse's lap. Jesse reacts.

JESSE (CONT'D)

Sick sir, very sick.

They all react on each other.

BEMUS

Well clean this mess up.

Bemus EXITS. Jesse puts a hand on Roy's shoulder.

JESSE

See what you can do when you want to?

On Roy's reaction.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. HOSPITAL WAITING ROOM -- NIGHT

WE DOLLY THROUGH THE ROOM. A lot of people. A lot of activity. On the TV is a news cast that shows the front of the federal building.

REPORTER IMAGE

(filtered)

At three forty-eight A M this mourning
Pabool Dabooul was captured by
Manchester Police by this man...

Roy's picture comes up on the screen.

REPORTER IMAGE (CONT'D)

(filtered)

Officer Roy Couvert. This is what
he has to say.

Roy comes up on the screen.

ROY'S IMAGE

(filtered)

I have no idea how I did it. I just
did it.

REPORTER IMAGE

(filtered)

Sounds like a true hero to me, back
to you Tom.

The CAMERA settles on Roy who's talking on a pay phone.

ROY

(into phone)

I don't know what came over me.

INT. BEDROOM -- NIGHT

Jenn is talking on the other end.

JENN

(into phone)

It's all over the news. They're
making you out to be a hero.

INT. HOSPITAL WAITING ROOM -- NIGHT

Roy shifts his weight.

INTERCUT AS NEEDED.

Jesse walks up and listens to the conversation.

ROY
 (into phone)
 Yeah, and I don't even know how I
 did it.

JENN
 (into phone)
 I'm proud of you, baby.

Roy suddenly gets angry.

ROY
 (into phone)
 No, don't be proud of me. Whatever
 you do don't be proud of me.

JENN
 (into phone)
 Why not?

ROY
 (into phone)
 Because. Just because.

Jenn reacts.

JENN
 (into phone)
 What happened?

ROY
 (into phone)
 Nothing... nothing.

Roy shakes his head and hangs up the phone.

Jenn reacts...

END OF INTERCUT.

Jesse pats Roy on the back.

JESSE
 You okay?

ROY
 It's happening all over again. Why
 can't it stop?

Roy walks O.C. On Jesse's reaction.

EXT. POLICE STATION -- DAY

Establishing the station.

INT. POLICE STATION -- INTERROGATION ROOM -- DAY

Roy is sitting at the table looking very distraught. He doesn't want to be there.

Next to him is MILLIE FRANCO, mid thirties. Very seasoned.

Standing across from him, leaning against the wall, is ASMIR VARPA. Arabic, late forties.

They are both in some kind of uniform. Not local, not state, not FBI. A little of each.

As Asmir speaks he approaches the table and sits next to Millie.

ASMIR

I'm Special Agent Asmir Varpa, this is Special Agent Millie Franco. We're from the Dreadnought Project, a division of the Department of Homeland Security. We're heading up the investigation on the terrorist attack on the Federal Building.

ROY

Nice to meet you.

MILLIE

We're sorry about your friend. But we have to ask you a few questions about what happened. We need to find out what they were doing.

Roy thinks for a second.

ROY

Ask away.

ASMIR

Did you notice anything special about these people?

ROY

Nothing more than the fact they were very well trained. Almost as if it was military style.

MILLIE

What makes you say that?

ROY

You can tell the difference between a skill learned from the street and a skill learned from training. These guys were definitely trained. Somebody taught them all that.

(MORE)

ROY (CONT'D)

Almost as if they were preparing their whole lives for this night. Like they weren't expecting to go home. They were going to get it done last night one way or another.

Asmir and Millie reacts.

ASMIR

What were they going to get done?

ROY

I don't know, they had explosives, but not enough to do anything out of this world.

MILLIE

Do you think they were trying to get something out of the Federal Building?

ROY

I think that this was more than just a mere terrorist attack. They were too well armed for that. They were ready for us too much. I think they were expecting us to find them.

Asmir and Millie shifts there positions.

ASMIR

Which leads you to believe what?

ROY

I don't know.

MILLIE

If you could draw your own conclusion as to what they were trying to do what would it be?

ROY

I don't know... Maybe they were trying to get something, but I don't know what they would want in a Federal Building.

ASMIR

What would they want in a Federal Building?

Roy shakes his head.

ROY

I don't know.

Silent thinking...

ROY (CONT'D)

Maybe they're trying to distract us.
Maybe there is a real target somewhere
that we don't know about.

Silence

MILLIE

That's a very good theory...

Thinking...

ASMIR

So what would the real target be?

Thinking...

ROY

I don't know.

Asmir sits back and looks at him. A long pause. Millie reacts to his pause.

MILLIE

What?

Asmir finally gets his thoughts together. He leans forward.

ASMIR

To tell you the truth I was thinking
the same thing. A Federal Building
attack is too small. Too specific.
Al Qaeda likes to attack large
numbers. They like the death toll
to be high. The drama to be bigger.
The larger the attack the bigger the
statement. They weren't packing
enough with them to cause such damage.

ROY

Right.

ASMIR

Tell me, you ever consider starting
a new career?

ROY

With who?

ASMIR

The Dreadnought program. It's not
like law enforcement that your
familiar with. You'll definitely
make a bigger difference.

ROY

I don't know if I would like working
for the fed's.

ASMIR
Think about it.

Asmir hands him a card. Roy takes it.

ASMIR (CONT'D)
I hope you give my offer some
consideration. We need people like
you.

On Roy's reaction.

CUT TO:

EXT. VISTAS VARIETY -- NIGHT

Roy's cruiser pulls into the parking lot at a high speed.
BLUES.

Jesse James is still in the store. We're watching him through
the front windows. He is pointing a gun at the clerk's face.
The Clerk is doing what she is asked to do.

Roy climbs out of the cruiser, gun drawn.

ROY
(into radio)
M-15 seven car 4. I've spotted the
2 11 suspect at the Vista Variety
store on Haverhill. Back up
requested.

Roy slowly approaches the front door. Shakes, sweat... He
is trying to get a good shot at Jesse James' head but he's
shaking too much.

Jesse James grabs the bag of money.

Roy ducks down behind a display of windshield fluid.

Jesse James turns towards the door but sees the cruiser and
stops. He doesn't see Roy. Jesse James turns back to the
clerk but the clerk is gone. He brings his gun to bare and
heads out the front door.

Roy is watching him. More shaking. The sound of a SIREN
can be heard in the distance.

Jesse James cautiously walks away from the store. He is
keeping his eye on the cruiser.

Roy continues to watch him as Jesse gets closer. Roy's
breathing gets harder. He is starting to panic. Short loud
breaths. Jesse hears it and turns towards the windshield
display.

Roy panics. He stands up and opens fire. Jesse James is
wearing body armor. No effect.

Jesse James looks at Roy dead in the face.

JESSE JAMES

You know for a cop you're really quite stupid.

(looking at Roy shake)

And you're really a wuss.

Jesse James fires his gun at the windshield fluid display. Roy jumps backwards and practically starts to cry. Jesse James keeps on firing, we can tell that he is purposely missing Roy.

Roy tries to bring his gun up to return fire but he can't keep his hand steady.

Another cruiser comes to a stop. Jesse climbs out.

JESSE

Freeze, Police!!

Jesse James turns to Jesse and opens fire. Jesse returns fire, direct hit. Nothing. Jesse James knocks over the windshield display. Roy falls flat on his back. Jesse James kicks Roy's gun from him and points his shot gun directly into Roy's face.

JESSE JAMES

You wanna die tonight?

Roy is in tears.

ROY

Not really, thank you...

Jesse is watching all this.

JESSE JAMES

Than tell him to back off.

Roy looks back and forth between Jesse James and Jesse. He can't think...

Jesse James cocks the gun.

JESSE JAMES (CONT'D)

Tell him to back off!

Roy can't talk. Jesse lowers his gun.

JESSE

All right, all right, I back off.

Jesse James smiles.

JESSE JAMES

You know, I suggest you talk to this boy. I don't think he has the balls to be doing this anymore.

Jesse James kicks Roy in the crotch and runs for it. Jesse watches him go. He is not happy. Roy is rolling on the pavement in pain.

On Jesse's reaction.

SMASH CUT TO:

INT. POLICE STATION -- CORRIDOR -- CONTINUOUS

Roy smashes into a door and walks down the corridor. He's very angry and he is on a mission. No one is getting in his way.

Passing officers reacts as Roy blows past them, and sometimes, through them.

BEMUS'S OFFICE

Bemus is sitting at his desk.

BEMUS

Now Roy, I'm afraid I have no choice but to...

ROY

Shut up. Just shut up!

Bemus reacts.

ROY (CONT'D)

It's pretty obvious that I can't do this anymore. I try and I try. But I can't.

BEMUS

What are you saying?

ROY

I quit.

Roy takes his badge off his shirt. He looks at it for a minute before dropping it on the desk. He storms out. Bemus goes after him.

BEMUS

Roy. Roy don't do this.

Roy is gone. On Bemus's reaction.

EXT. APARTMENT COMPLEX -- NIGHT

Roy pulls up in his car and parks.

INT. ROY'S CAR -- PARKED -- NIGHT

Roy's sits in silence for a minute before he turns off the car and climbs out.

INT. LIVING ROOM -- NIGHT

Jenn is sitting on the couch watching TV when Roy ENTERS. He sits with a large sigh.

JENN
You're home early.

ROY
I know.

JENN
What happened?

Roy pushes his head back, stares at the ceiling. Another long and loud sigh.

ROY
I quit today.

JENN
What?

ROY
I quit today.

Jenn doesn't know what to say.

JENN
But...

ROY
I can't do this anymore. I'm risking myself, and the other guys around me. I could've gotten killed today.

JENN
You had a rough year, that's all.

Roy stands, starts to pace.

ROY
Yeah, say that to Jeff! See what he says. I failed him the other night. I'm no hero, I'm a coward. Just a no good coward.

JENN
What happened to Jeff wasn't your fault.

ROY

I could have done a better job. If I wasn't shaking so much, if I wasn't so nervous maybe I could have done something different.

JENN

You don't know that.

ROY

Yeah, I do...

JENN

No you don't. Stop being so hard on yourself. You just need to get yourself back, that's all. You need to find away to keep your head on straight.

ROY

I don't know if I can anymore... Jeff was my friend. He was my friend...

JENN

And what do you think Jeff would say to you quitting like this?

Roy thinks.

ROY

He would be pretty mad.

JENN

Yes he would. So tell me, are you letting him down more by quitting or by what happened last night?

Roy knows the answer but can't say it... On his reaction.

EXT. CEMETERY -- DAY

A funeral in progress. A lot of Police Cruisers. A hearse. A couple of limos. Police motorcycles. They all form a convoy.

Among the vehicles, apart from the convoy is a black S U V type vehicle. It looks a whole lot different than any S U V we've seen so far. It doesn't fit any make or model. We will soon learn that this is the Dreadnought...

The funeral just wrapped up. The crowd is starting to dissipate. Among the crowd is CRAIG. He's in black and openly crying. Roy approaches him.

ROY

Craig...

Craig looks up.

ROY (CONT'D)
I'm sorry for your loss.

Craig looks at him dead in the eye. He's collecting his thoughts.

CRAIG
Thank you.

Roy is holding back tears himself.

ROY
If you ever need anything, anything
at all just say so.

CRAIG
I will.

They hug.

CRAIG (CONT'D)
I loved him so much.

They let go.

CRAIG (CONT'D)
I'll miss him.

ROY
Me too.

Craig heads for the limo. Roy walks off in a different direction. WE STAY WITH ROY.

As Roy approaches the convoy of cop cars, leaning up against one is Bemus.

BEMUS
Hey Roy...

ROY
Captain.

They exchange looks at each other.

ROY (CONT'D)
I just...

BEMUS
I know...

Roy looks down at the ground. Bemus pulls out a badge and hands it to Roy.

ROY
What are you doing?

BEMUS
I don't want it.

ROY
But I don't...

BEMUS
Take a couple of weeks off. Relax,
get your head on straight, but I'm
not taking that. You've worked too
hard.

ROY
Captain, I can't.

BEMUS
Yeah you can. You just have to find
your jazz that's all.

ROY
Some how I don't think it's that
simple.

BEMUS
The idea is simple, but the act of
doing it isn't.

ROY
So what do I do?

BEMUS
Do whatever you have to do. Do
whatever you feel is the right thing
to do.

Roy stays quiet.

BEMUS (CONT'D)
Do you think that quitting your job
is the right thing to do?

Roy thinks... Shakes his head no.

BEMUS (CONT'D)
So are you quitting your job?

ROY
I don't want to.

BEMUS
Than don't...

Roy nods his head yes.

BEMUS (CONT'D)
Hold on to that and think about it.

Roy looks at the badge long and hard. He curls it up in his hand and makes a fist.

ROY

This thing has caused so much trouble.

BEMUS

The badge didn't do anything. Don't focus your pain on the wrong thing, Roy.

Roy and Bemus look at each other again. Bemus makes a 'well' gesture. Roy shakes his head yes.

ROY

Okay... I'll think about it.

BEMUS

Think long and hard about it.

ROY

I will.

BEMUS

That's all I want.

Roy shakes his hand.

ROY

Thanks... Aaron.

BEMUS

Aaron? Not too many people call me by my first name at work you know?

Roy reacts before he starts to walk away. WE FOLLOW HIM. He comes up on the Dreadnought. The S U V attracts his attention for a second but he doesn't stop walking until he gets to his car where Asmir and Millie are waiting. Roy rolls his eyes.

ROY

You too?

ASMIR

Call me persistent.

ROY

Okay persistent.

MILLIE

How you doing?

ROY

Why do you care?

Millie reacts to the defensive statement.

MILLIE

Oh I don't know, because I know what it's like to lose a friend. Especially to death.

ROY

Who doesn't?

Silence.

ASMIR

I just want you to know that we know what you're going through.

ROY

Oh you do, do you?

ASMIR

Yes we do.

ROY

You mean to say that you know what it's like to replay the same sequence of events in your head over and over again? Wondering what you could have done that was different. Wondering if there is anything that you could have done that was different. Knowing that it could be different.

ASMIR

Yes.

MILLIE

What you are thinking is very normal. You wouldn't be human if you didn't.

Roy stays quiet.

ROY

Do we have to talk about this right now?

MILLIE

No, we can talk about something else.

ROY

I don't want to talk about anything right now.

ASMIR

How about if you've put any thought towards our proposal?

ROY

No, not really, I haven't really had the time to think about anything.

MILLIE

Do you have any questions about it?

ROY

I have a lot of questions.

ASMIR

Like?

Roy shifts his weight.

ROY

Like what exactly do you do?

ASMIR

The Dreadnought program is set up and designed to seek out and eliminate terrorist cells operating in the United States. We over power all local law enforcement agencies including the FBI. We're very much tied into the CIA. But we are not part of the CIA.

ROY

Than why haven't I heard of you people before?

MILLIE

Partially because we haven't had to come up this way before. This part of New England isn't exactly the place for a cell to operate.

ASMIR

Or is it? We have sources that points to the idea that there is one operating somewhere around here. We are here to find it.

ROY

But why do you...?

Jesse runs up to Roy, panting, out of breath.

JESSE

Roy! Roy!

ROY

What?

JESSE

A 9 1 1 call just came in from Jenn! Some one is breaking into your apartment!

Roy reacts. Millie jumps up.

MILLIE

Come on, I'll drive you.

They quickly climb into the Dreadnought.

JESSE

I'll send back up.

Jesse runs off.

INT. DREADNOUGHT -- PARKED -- WIDE SHOT -- DAY

A lot of consoles and interfaces. Everything is flat, no obvious buttons. Consoles that are designed to be configured and re configured.

Millie hits a couple of buttons and the Dreadnought goes to CONDITION RED.

EXT. CEMETERY -- DAY

The Dreadnought comes to life. The long range sensor lights up, a huge dish in the front that is where the grill would be.

Sensor pallets light up and sway side to side on top of the headlights. Blues flash.

The nacelles light up on the roof and the Dreadnought takes off. SIREN starting.

INT. DREADNOUGHT -- MOVING -- DAY

Roy looks around and sees the Dreadnought come to life.

ASMIR

Impressed?

ROY

I don't care about this thing, just get me to my apartment.

MILLIE

Where do you live?

Roy opens his mouth to answer...

EXT. STREETS -- SERIES OF SHOTS -- DAY

1. The Dreadnought pulls out of the cemetery and turns into traffic. Passing traffic yields to let them go by.

2. A CLOSE UP of a consoles show sensors working. A blip for every car in the area. Speeds and direction. Even traffic light status.

3. The Dreadnought is approaching sixty miles an hour.

4. A major intersection. The Dreadnought is coming up on it fast.

5. A console beeps. Millie reacts.

6. The Dreadnought slows down but doesn't stop. A car passes through the intersection, the Dreadnought continues.

INT. DREADNOUGHT -- MOVING -- DAY

Roy's cell phone rings. He answers it.

ROY
(into phone)
Hello.

INT. POLICE CRUISER -- MOVING -- DAY

Jesse is driving. SIREN is going.

JESSE
(into phone)
Hey, we just got word that whoever
it is just got into the apartment.

INTERCUT AS NEEDED.

INT. DREADNOUGHT -- MOVING -- DAY

ROY
(into phone)
Are we still hearing from Jenn?

JESSE
(into phone)
No, the phone went dead.

Roy reacts.

ROY
(into phone)
Thanks man, we're almost there.

Roy hangs up.

END OF INTERCUT.

ROY (CONT'D)
Let's get moving!!

EXT. STREETS -- VARIOUS SHOTS -- DAY

To CARRY the Dreadnought to the scene.

EXT. APARTMENT COMPLEX -- DAY

The Dreadnought comes to a stop in front of the building.
Roy, Asmir, and Millie climb out.

Roy immediately runs for the building.

MILLIE

Wait!

ROY

What?

Millie hands him a thaser. A laser weapon. It looks like a regular hand gun only it's obvious that it has more circuit board than mechanical parts.

ROY (CONT'D)

What the hell is this?

MILLIE

Just shoot it like a regular gun.

Roy reluctantly nods his head to agree. They run into the building. More SIRENS approaching in the b.g.

INT. APARTMENT BUILDING -- CORRIDOR -- DAY

Asmir comes around the corner first, thaser drawn. He gets into position to cover Millie who comes around the corner, thaser also ready. She gets into a position of cover.

She waves Asmir to move on who waves Roy to move on. Roy moves forward past all of them and goes around another corner. His thaser is also ready. He waves Asmir to move ahead.

Asmir does. Followed by Millie. Roy follows the pattern as well.

EXT. APARTMENT COMPLEX -- DAY

Jesse's cruiser pulls up behind the Dreadnought. BLUES on. Jesse climbs out and runs into the building.

JESSE

(into radio)

M-15 twenty car 8. I've arrived at the Coolidge St. apartments. Moving in to investigate.

INT. LIVING ROOM -- DAY

The room is dark. The only source of light is coming from the natural light from the windows.

The area clearly has been ransacked and the main door broken inward. Furniture is disheveled. The TV is broken. Glass everywhere.

The front door slowly squeaks open. Roy peaks around the side of the door -- thaser ready. He slowly moves his way forward, Millie right behind him.

They move into the center of the living room. Asmir is not too far behind him as well.

ASMIR

(whispering)

I'll take the kitchen, Millie take the bedroom, Roy bathroom.

They nod and split up. WE STAY WITH ROY.

Roy slowly moves forward. He passes through a hallway and reaches the:

BATHROOM

He looks around. Once he is sure it's clear he snaps the LIGHT ON.

This room is actually clear and still clean.

MILLIE (O.S.)

Roy!

Roy EXITS in a hurry.

BEDROOM

WE focus on just the doorway and DOLLY BACK. Millie is shocked at the door.

Roy runs in and sees...

AS WE PULL BACK part of the bed is revealed and we see Jenn's arm and a WHOLE LOT OF BLOOD.

INT. APARTMENT BUILDING -- CORRIDOR -- DAY

Jesse runs around the corner to Roy's apartment.

ROY (O.S.)

NO!!!!!!

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. APARTMENT COMPLEX -- EVENING

A CORONER is rolling a body into a hearse. WE DOLLY OVER. Police cruisers, a Crime Scene Investigation vehicle. An ambulance, patty wagon. The scene is filled with activity.

Also parked among them unmoved is the Dreadnought. It hasn't been touched since we last saw it. Roy is sitting next to it's rear tire. Tears... sobbing... he's in a lot of pain.

Asmir and Millie walk up. Millie hands him a water.

MILLIE

Here, take this.

Roy takes the water bottle and sips.

ROY

Thank you.

MILLIE

No problem.

ROY

What have you figured out so far?

ASMIR

This has Al Qaeda written all over it.

ROY

How so?

ASMIR

The nature of the kill. Brutal, slow, and bloody. The fact that she was a woman didn't help anything.

Roy reacts...

ASMIR (CONT'D)

They got you back for arresting Pabooul the other night.

Roy looks down.

ROY

Jenn lost her life because of something that I did?

ASMIR

It looks that way.

Roy stands up and starts to pace.

ROY
Why is this happening? Why?

MILLIE
It's not your fault. None of this
is your fault.

Roy stops, he knows this.

ASMIR
Look, you probably would like to
find the people who did this.

ROY
What would you want to do?

ASMIR
You probably want some revenge.

ROY
Yeah.

ASMIR
Than help us find them.

Roy thinks.

MILLIE
With all the tools of the Dreadnought
program we will be able to find these
people. It shouldn't take long.

Roy thinks.

ASMIR
What do you say?

ROY
I'll do it.

ASMIR
I thought you might.

CUT TO:

INT. DREADNOUGHT HEADQUARTERS -- NIGHT

It's a garage. There is more technology in this room than
there is office equipment. Computers, consoles, SOUNDS of
technology working. Technology we haven't heard of yet.

The Dreadnought pulls in and comes to a stop in the middle
of a pedicel of LIGHTS. LILIAN COTE immediately shows up
from behind a console and is not happy to be seeing these
people arrive.

Roy, Asmir, and Millie dismount from the vehicle.

LILIAN

Well it's about time. You know how long I was waiting for you people?

ASMIR

Nice to see you too, Lilian.

(to Roy)

Roy Couvert, Lilian Cote. She's our engineer. She designed and built the Dreadnought. She knows every nook and cranny on that thing.

LILIAN

Yeah, with absolutely no appreciation for the craftsmanship it takes to keep that thing on the road.

MILLIE

She's a little emotional.

ROY

I can see that.

(indicating to the Dreadnought)

So what's the deal with this thing? What can that thing do that a regular cruiser can't?

Lilian laughs and walks towards the S U V.

ASMIR

There's a lot of things that this thing can do that you can't get from a standard police car.

ROY

Like what?

Lilian pops the hood and starts using equipment that we don't recognize to work on something. Asmir, Millie, and Roy start walking around the Dreadnought.

MILLIE

Like state of the art scanning technology. This thing can track a subject up to twenty miles away through the use of satellite technology. She can also detect weapons. Anything from a small hand gun straight up to a nuclear weapon.

Inside the hood there is nothing that we would expect. Besides the absence of a combustion engine there is a lot of electronics. LED's, components which we don't recognize.

ROY

So how does it do all this?

Roy peaks his head into the hood.

ASMIR

Lilian would you like to explain it to him?

Lilian rolls her eyes. She uses a peace of gear as a pointer. She points to the long range sensor dish.

LILIAN

This is the long range sensor. This can detect anything ahead of the vehicle up to three miles away.

Lilian than points to the sensor pallets.

LILIAN (CONT'D)

These sensor pallets located throughout the external skin of the vehicle can scan and locate anything within three hundred feet. It can detect life signs, weapons, certain metal substances.

ROY

No engine?

Lilian indicates under the hood.

LILIAN

Where the normal combustion engine would be is the primary computer core housing. This is where all the information the sensors have is received and translated.

Lilian starts to walk towards the rear of the vehicle.

LILIAN (CONT'D)

The Dreadnought does not run on a normal combustion engine. It runs on a matter / antimatter reactor.

ROY

Matter and antimatter?

LILIAN

Yup.

ROY

If I remember my high school science class when you mix matter and antimatter particles together it creates an explosion.

Lilian points at the nacelles on the Dreadnought. They are located on the rear roof.

LILIAN

Right. We harness this explosion and send it through a set of coils which creates an electromagnetic field around the vehicle. The field is negatively charged causing a repelling action which moves the vehicle forward or backwards.

ROY

Is there any part of this thing that works like a normal car?

LILIAN

The breaks, suspension system and steering. That's pretty much it.

ROY

Now what makes this so great? Why would you choose this type of engine over the norm?

LILIAN

Mainly speed and horse power. This allows the vehicle to increase and decrease speed more quickly. This also allows it not to circumvent inertia and gravity as quickly. It's more of a delayed reaction.

Asmir ushers Roy to walk with him.

ASMIR

I want you to understand. There is more to the Dreadnought program than the technology. The technology is just the tools we use. It allows us to catch up to the terrorist more quickly and provides us with the protection we need to combat them.

ROY

I see.

ASMIR

The most important thing about what we do is the people. Getting information. Interviewing skills are very important. We don't want to kill anyone because we want the information they have.

ROY

How do you do that?

Millie walks up with a hand thaser.

MILLIE

We use thasers. A laser weapon.

ROY

Thasers?

MILLIE

A mixed device that uses a laser beam to project a tazer arch at a target. It cripples the victim and renders them unconscious.

ASMIR

This way we can interrogate them afterwards.

Roy nods. Millie hands him the thaser. Roy looks it over.

ASMIR (CONT'D)

So are you in?

Roy thinks...

ROY

I don't know...

MILLIE

At lease help us catch these guys. After that you can make your decision.

ROY

Okay.

ASMIR

Great.

EXT. STREETS -- DAY

The Dreadnought drives by at traffic speed.

INT. DREADNOUGHT -- MOVING -- DAY

Millie driving. Roy passenger. Roy is looking at all the instrument displays.

ROY

So where are we going?

MILLIE

We're going to the jail to interview Pabooul Dabooul. We need to find out what Al Qaeda is really up to.

Roy nods in acceptance.

ROY

So what does all these things do?

Millie looks around the cabin. Millie indicates to the two main consoles on the dashboard. Driver's side and passenger.

MILLIE

The two front dashboard consoles are almost identical. The Dreadnought can be operated with a one man crew or a three man crew. Both consoles can be configured to perform the same tasks. So the driver can focus on driving and the passenger can worry about everything else.

ROY

So if I wanted to I could drive this thing from here?

MILLIE

Right.

Millie indicates to the connecting consoles that lead down between the seats.

MILLIE (CONT'D)

These consoles control the defensive and offensive systems.

(as she points out
the console)

Shields status, thasers, torpedoes, antimatter spread, and pulse thaser cannons.

ROY

I have no idea what any of those things are.

MILLIE

You will.

ROY

So why does the Dreadnought Program need more people? You seem pretty well staffed the way it is.

MILLIE

I have a family now. I can't devote all of my time to the program anymore.

ROY

Kids?

MILLIE

Two.

Roy nods.

CUT TO:

EXT. JAIL -- ESTABLISHING -- DAY

Establishing the jail with the Dreadnought parked out in front.

INT. JAIL -- INTERROGATION ROOM -- DAY

Pabooul Dabooul is sitting at the table. Roy and Millie are around him.

MILLIE

We know that the attack on the Federal Building was not your main target. We also know that you weren't acting alone. And we ALSO know that the people you were with were not in the country for more than twenty-four hours prior to the event.

PABOOL

And?

MILLIE

So start talking. Who are you working for? What is this guy's name? Where can we find him? And what is the real target?

PABOOL

The real target is bigger than you can ever imagine. The people of Manchester would never suspect it nor will they be able to do anything about it. It is completely out of your hands.

ROY

How so?

PABOOL

What does it matter? It's too late. The process has already been started.

ROY

Humor us then?

PABOOL

I don't think so.

Millie shifts position.

ROY

Why Manchester, why not New York City again?

PABOOL

Simple, while everyone is now focusing on New York, this makes other areas more vulnerable. Your government wont expect anything here.

ROY

Less resistance...

Pabool stays silent.

MILLIE

So tell me. Are you still alone or are there more of you coming over here? Do you have your full team assembled yet?

PABOOL

The team is already here. We've been here for many months.

ROY

But some of the people you were with have only been in the country for a few days. We do know that.

PABOOL

They are only foot soldiers.

MILLIE

So everyone isn't here yet.

PABOOL

Maybe not.

ROY

So more of you are coming in.

PABOOL

There are members of my organization coming in and out of the country everyday. Your government's willingness to keep the borders open guarantees that. You can't stop it. There's nothing you can do about it. Most of them are perfectly legit.

MILLIE

What flight did they come off of?

PABOOL

Flight 103.

ROY

You seem too willing to give up that information.

PABOOL

What's it matter? It's too late.

Pabool leans in closer to Millie.

PABOOL (CONT'D)

No matter what you try to do. No matter where you go, no matter who you talk to you can't escape this one. The process has already begun. It's too late for you.

On Millie's reaction.

EXT. JAIL -- PARKING LOT -- DAY

Roy and Millie are walking back to the Dreadnought.

ROY

You have to give him this. He's compassionate about what he's doing.

MILLIE

Yeah, a little too compassionate.

They climb into the:

INT. DREADNOUGHT -- PARKED -- DAY

Millie immediately starts pushing buttons and panels.

MILLIE

(to computer)

Computer, access FDA passenger manifest.

The computer makes SOUNDS of processing.

ROY

What are you doing?

MILLIE

Checking the Flight 103 lead.

COMPUTER (O.S.)

(filtered)

Link established.

MILLIE

Computer, cross reference the passenger manifest for Flight 103 with the terrorist most wanted list.

The computer PROCESSES.

ROY

You can do that?

The computer BEEPS.

COMPUTER (O.S.)
(filtered)
Three matches found.

MILLIE
On display.

INSERT --- CONSOLE (OPTICAL)

The screen shows three pictures of three men that are obviously Arabic in origin.

BACK TO SCENE

MILLIE (CONT'D)
Those are our guys.

Millie starts the engine.

EXT. MANCHESTER AIRPORT -- TERMINAL -- DAY

Roy is showing a cab driver a paper. The cab driver we will soon know as SCOTT WORBY. Young, early twenties.

Roy nods and walks back to the Dreadnought where Millie is leaning up against the fender talking to a SHERIFFS OFFICER.

ROY
Found something. Pramode, whatever his last name is, has been picked up from here and dropped off at the Chrysler Motel in center city.

MILLIE
Let's go.

EXT. CHRYSLER MOTEL -- DAY

The Dreadnought pulls up next to the building and parks.

INT. DREADNOUGHT -- PARKED -- DAY

Millie is accessing some control panels.

INSERT --- CONSOLE (OPTICAL)

The console shows a skeleton graphic of the building that rotates.

BACK TO SCENE

MILLIE
Coast is clear.

ROY
What did you do?

MILLIE

I ran a perimeter scan on the motel.
No guns, no explosives.

ROY

Cool.

INT. CHRYSLER MOTEL -- MAIN OFFICE -- DAY

Millie and Roy ENTER. The MOTEL CLERK immediately grants her attention.

Millie holds up her shield and the picture of Pramode.

MILLIE

Has this man checked in anytime in
the last three days?

The clerks looks at the picture.

MOTEL CLERK

No.

Millie reacts... surprised. Something crosses Roy's mind.

ROY

May we see your guest list?

MOTEL CLERK

Sure.

The clerk hands Roy a three ring binder. Roy starts thumbing through the pages. Millie switches pictures.

MILLIE

How about any of these people?

The clerk examines the page.

MOTEL CLERK

No, I'm sorry.

Millie nods.

MILLIE

Find anything?

Roy shakes his head as he closes the book and returns it back to the clerk.

ROY

No.

(to Clerk)

Thank you. And sorry for bothering
you.

Roy and Millie head for the EXIT.

EXT. CHRYSLER MOTEL -- DAY

Millie and Roy walk towards the Dreadnought.

MILLIE
Well this was a dead end.

ROY
Maybe not.

MILLIE
How so.

Roy looks around the area.

ROY
Just because the cab dropped him off
at the motel doesn't mean he went to
the motel. He could've walked
anywhere from here.

MILLIE
Still no leads.

They get to their truck.

ROY
If you were a terrorist where would
you hang out?

Suddenly a SHOT rings out hitting the Dreadnought... The
Dreadnought's defenses immediately activates and the SHIELDS
DEFLECT. The vehicle goes to CONDITION RED.

COMPUTER (V.O.)
Projectiles detected. Initiating
defensive protocol.

Roy and Millie yank out their thasers. Millie goes to the
driver's seat.

INT. DREADNOUGHT -- PARKED -- DAY

Millie is accessing one of the consoles.

ROY
What are you doing?

MILLIE
Looking for the source of that shot.

INSERT --- CONSOLE (OPTICAL)

A graphic display of the area. A line being drawn from the
Dreadnought to a window on a building across the street.

EXT. CHRYSLER MOTEL -- DAY

Millie climbs back out of the Dreadnought.

MILLIE
The bullet came from that window.

Roy looks at the source and immediately starts running.

MILLIE (CONT'D)
I'll cover the back.

EXT. INTERSECTION -- DAY

Roy runs across the intersection and into the source building.
A multi-level apartment building.

Millie powers up the Dreadnought... SENSOR PALLETS... DISH...
BLUES... SIREN.

She does a very illegal U-turn towards the building.

INT. APARTMENT BUILDING -- STAIR WELL -- DAY

Roy runs in and starts to climb the stairs. He grabs his
radio...

ROY
(into radio)
What floor am I looking for?

INT. DREADNOUGHT -- MOVING -- DAY

MILLIE
(into radio)
The shot came from the fifth floor.

INT. APARTMENT BUILDING -- STAIR WELL -- DAY

Roy continues to climb, thaser ready.

He comes around a set of stairs and runs into PRAMODE who
immediately lets off a shot.

Roy starts to shake and sweat immediately. He fires off a
panic shot. The thaser blast is a red laser blast with a
blue arch rapped around it. It hits the wall and cuts a
very fine hole into the plaster... dust...

Pramode starts running back up the stairs.

Roy chases after him.

ROY
Stop. Freeze!

Pramode climbs one set of stairs and exits into a:

HALLWAY

Where he heads for a window.

Roy appears in the hallway and pauses only for a moment to:

ROY
 (into radio, shaky)
 He's heading for the North fire
 escape.

INT. DREADNOUGHT -- MOVING -- DAY

MILLIE
 I'll cut him off at the bottom.

EXT. APARTMENT BUILDING -- FIRE ESCAPE -- DAY

Pramode quickly climbs down the fire escape in a rehearsed maneuver.

Roy chases after him... still sweating, shaking.

Pramode stops to turn and squeeze off a shot.

Roy returns fire.

EXT. APARTMENT BUILDING -- REAR PARKING LOT -- DAY

Scott Worby is waiting at the bottom in a cab.

Pramode jumps off the final piece of the fire escape and quickly climbs into the car. It takes off.

Roy finishes his part before jumping down himself. He points his thaser at the cab and opens fire. It only burns a hole in the license plate.

Roy stops, holding back fear, shaking, sweat.

The Dreadnought comes around the corner and stops next to Roy. Millie looks at Roy's mental condition.

Roy looks back at Millie. This problem is going to follow him here too and now Millie knows about it.

On Millie's reaction.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. STREETS -- DAY

The Dreadnought drives by at traffic speed.

INT. DREADNOUGHT -- MOVING -- DAY

Roy passenger, Millie driving.

MILLIE

So what was the number on that cab?

ROY

Eleven forty one.

Millie nods. Silent driving...

MILLIE

So what was that back there?

ROY

What was what?

MILLIE

You looked like you've seen a ghost.

Roy sighs. He has to explain it to her.

ROY

(mumbling)

I was afraid...

MILLIE

What?

ROY

(mumbling)

I was afraid.

MILLIE

Afraid?

ROY

Yeah...

Millie reacts...

MILLIE

How? Why? How can you be afraid
and be a cop?

ROY

Just because you're a cop doesn't
mean you don't get afraid.

MILLIE

True. But the Academy does teach
you how to manage it.

ROY

I know.

Reactions.

MILLIE

Something happened, didn't it?

ROY

Yeah...

(beat)

Did you hear about Jesse James?

MILLIE

That robber?

ROY

Yeah. A year ago I was responding
to a silent alarm...

FLASH:

INT. POLICE CRUISER -- MOVING -- NIGHT

Roy driving...

DISPATCHER (O.S.)

(filtered)

Attention all units.

FLASH:

EXT. CONVENIENT STORE -- NIGHT

The Police cruiser pulls into the parking lot. BLUES.

ROY (V.O.)

I pulled into the parking lot.

Roy climbs out of the cruiser, gun drawn. Jesse James walks
out of the store holding the clerk hostage style.

ROY (V.O.) (CONT'D)

There was Jesse James, holding this
young college year clerk. Gun to
his head...

FLASH:

INT. DREADNOUGHT -- MOVING -- DAY

Roy is telling the story.

ROY
I yelled get down, get down! But he
didn't listen.

Millie reacts.

FLASH:

EXT. CONVENIENT STORE -- NIGHT

ROY
Get down!

Jesse James points the gun at Roy.

JESSE JAMES
Go ahead, try it.

Jesse James returns the gun back to the clerk.

ROY (V.O.)
I thought he was going to shoot the
clerk. The clerk struggled...

Jesse James throws the clerk to the ground.

ROY (V.O.) (CONT'D)
When he fell I saw my shot and
squeezed off a...

GUN SHOT. The bullet hits Jesse James. Jesse James' gun
goes off on impact, hitting the clerk.

DISSOLVE TO:

INT. DREADNOUGHT -- MOVING -- DAY

ROY
When my shot hit him... I don't
know if he did it on purpose, or if
it was a nervous reaction... or what.
But Jesse James' gun fired the moment
he got hit.

MILLIE
This Jesse James character didn't
get hurt?

ROY
He was wearing body armor. I didn't
know this. Maybe it was the pinch
from my bullet hitting him. I don't
know....

Millie reacts.

ROY (CONT'D)
I haven't been the same since....

MILLIE

So you lost your nerve?

ROY

Yeah...

Millie reacts.

MILLIE

Talk to Asmir about it. He'll help you.

ROY

I hope so...

Roy reacts.

EXT. TAXI CENTER -- DAY

The Dreadnought pulls in and parks. Roy and Millie dismount and walk into the center.

INT. TAXI CENTER -- DAY

JOE LONG is working on a cab. The hood is up, wrenches, oil, grease. The SOUNDS of power tools.

Roy and Millie walk up.

MILLIE

Excuse me sir, who heads this garage?

Joe stands up, cigarette in his mouth.

JOE

I do. Who are you?

Millie flashes her shield.

JOE (CONT'D)

Hey, I don't know nothing.

Joe turns to walk away but Roy stands in his way.

ROY

Who has cab eleven forty-one?

JOE

What?

ROY

A guy took a shot at me earlier today, he took off in cab eleven forty-one.

Joe stops... thinks...

JOE

Let me check the books.

Joe walks into an office.

MILLIE
Pleasant guy, isn't he?

ROY
You're telling me?

Millie and Roy start walking towards the office.

MILLIE
That cab was waiting for him.

ROY
I figured that. So what would a
terrorist organization want with a
taxi company?

MILLIE
That's a good question...

Pondering...

Joe walks up.

JOE
Now if I give you this will you
finally find out who's been taking
my Freon?

ROY
Someone is taking your Freon?

JOE
Yeah, refrigerant 134A. For the
past two months my canisters has
been disappearing from my storage
area. I reported it to you guys and
nothing.

ROY
What are you doing with refrigerant?

MILLIE
To charge the A C in the cabs. We'll
call back to the station for that
sir.

JOE
Yeah, sure. That cab has been issued
to Scott Worby. He's a punk. I
think he's a dope dealer but you
didn't hear it from me.

MILLIE
Thank you, mister?

JOE
No no, no names.

MILLIE
Thank you, sir.

Millie and Roy start walking away.

EXT. TAXI CENTER -- DAY

Roy and Millie walk back to the Dreadnought.

ROY
Scott Worby, huh? Why does that
name sound familiar?

MILLIE
I don't know, why does it?

Roy shakes his head. They climb into the Dreadnought.

EXT. RED HOUSE -- DAY

Somewhere in the middle of the city. Scott Worby is working
on some kind of hot rod. The cab is parked nearby.

The Dreadnought pulls up and parks behind the cab. Roy and
Millie dismount. Millie is holding a scanning device
(penticoder). They approach the cab.

Millie is passing the penticoder over the trunk of the cab.
Roy leans down next to the rear license plate. He examines
the thaser burn.

ROY
Oh yeah, that's the car.

Scott walks up.

SCOTT
What are you doing?

Roy stands up.

ROY
I'll take care of him.

Millie nods as she continues with the penticoder. Roy meets
Scott half way. He flashes his badge.

ROY (CONT'D)
You Scott Worby?

SCOTT
Yeah, why?

ROY

Where were you about three hours ago?

SCOTT

I was working on my car, would you mind telling me what this is all about?

ROY

Have you loaned that cab out to anyone?

SCOTT

No.

ROY

Three hours ago someone took a shot at me. He took off in this car.

Scott reacts.

SCOTT

Hey, my girlfriend will say that I was here all day. I had the day off.

ROY

Well if you were here than the car went somewhere? If you weren't driving it than who was?

SCOTT

I don't know...

ROY

Follow me.

Roy walks Scott over to the cab. He points to the license plate.

ROY (CONT'D)

See that burn hole?

Scott kneels down, touching it. Showing it care.

SCOTT

Yeah... How the hell did that happen?

Roy looks up at Millie. Millie is almost done her scan. She comes around to the rear of the car.

ROY

Look man, someone has been driving this car.

SCOTT

There has been some weird stuff going on.

ROY

Like?

SCOTT

Like the mileage going up when I'm not driving the car.

ROY

So someone has been 'borrowing the car,' is that what you're saying?

SCOTT

Maybe.

MILLIE

Have you told anyone this?

SCOTT

No. Other than the mileage I had nothing to tell.

MILLIE

Could you open the trunk?

SCOTT

Sure.

Scott opens the trunk as asked. Millie runs the pentacoder inside.

MILLIE

Well, well, well.

SCOTT

What?

MILLIE

I detect refrigerant 134-A.

SCOTT

What?

Roy removes his hand cuffs and proceeds to cuff Scott.

ROY

Sir, you are under arrest for theft.

SCOTT

I didn't do anything... I swear!!

On Roy and Millie's reaction.

CUT TO:

INT. DREADNOUGHT HEADQUARTERS -- EVENING

The cab is now parked along side the Dreadnought. Lillian is going over it with other scanning devices. The trunk is open, along with the hood, and all the doors.

ASMIR

Do you think the charge is going to stick to Mister Worby?

MILLIE

I don't think so. He claims that the cab has been taken without him knowing it. The girlfriend agreed. She said that he was with her all morning.

ASMIR

That's a shadow of doubt.

MILLIE

True, but with the detection of refrigerant 134-A in the trunk. The same stuff that was reported stolen from the taxi center, that gave us probable cause.

ASMIR

That still wont stick though.

MILLIE

I don't really care. We have the car, we're bound to find something in there.

ASMIR

You think the girlfriend is lieing?

MILLIE

Absolutely. But without more information there's nothing else we can do.

LILIAN

Found something.

Millie, Roy, and Asmir make their way over to the cab.

ROY

What is it?

LILIAN

There are traces of phosphoric acid.

ROY

What is that used for?

LILIAN

It can be used in almost anything.
But the most likely source? Soda.
It's used to eliminate the smell of
the other stuff they put in there.
It makes it smell better.

MILLIE

So let's assume that Mister Worby is
telling the truth. Someone is swiping
refrigerant and phosphoric acid using
this cab. What would happen if you
would put the two together?

No response. Nobody knows.

LILIAN

I can tell you this much. They're
taking it in large amounts. The
reading is almost at the top of the
scale.

MILLIE

Is there any sign of where the stuff
came from.

Lilian reacts... no.

ROY

I know where it came from. There's
only one soda bottling plant in town.

ASMIR

Why don't you and Roy take a ride
over there and ask a few questions.

Millie and Roy react.

CUT TO:

EXT. SODA PLANT -- NIGHT

It's dark... quiet. The Dreadnought approaches the front
gate. It's already wide open.

INT. DREADNOUGHT -- MOVING -- NIGHT

Millie driving, Roy passenger.

ROY

Nobody is here.

MILLIE

Than why is the gate open?

Roy reacts...

EXT. SODA PLANT -- NIGHT

The Dreadnought starts to circle the building.

INT. DREADNOUGHT -- MOVING -- NIGHT

Millie starts to push buttons.

ROY

What are you doing?

MILLIE

Activating the sensors.

EXT. SODA PLANT -- NIGHT

On the front of the Dreadnought, the sensor dish and sensor pallets LIGHT UP.

INT. DREADNOUGHT -- MOVING -- NIGHT

Millie is accessing panels.

INSERT --- CONSOLE (OPTICAL)

The console displays a wire diagram of the building. Parts of the building are blacked out. A graphic starts to flash, "UNABLE TO PENETRATE."

BACK TO SCENE

ROY

What does that mean?

MILLIE

Parts of the building is made up of something so solid that the sensors can't penetrate it.

ROY

Which means what?

MILLIE

It means that one of us has to go in there.

Roy reacts... fear. Millie makes eye contact for a second.

MILLIE (CONT'D)

Fine, I'll go in.

Roy reacts... relieved.

Millie points to the consoles.

MILLIE (CONT'D)

Just keep circling the building. If you want to scan a specific object...

INSERT --- CONSOLE (OPTICAL)

MILLIE (O.S.) (CONT'D)
 ...just point at it.

Millie points to a part of the diagram. The section zooms in.

MILLIE (O.S.) (CONT'D)
 If you want to go back out just hit
 the back button.

Millie hits a button and the diagram returns back to the original view.

BACK TO SCENE

ROY
 Okay.

Millie stops the Dreadnought and parks it. She climbs out. Roy scoots over to the driver's seat.

ROY (CONT'D)
 All right. I get to drive the beast.

EXT. SODA PLANT -- NIGHT

Millie runs up next to the building... thaser ready.

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy is looking over the console.

INSERT --- CONSOLE (OPTICAL)

The front console is showing the Dreadnought equivalent of the basic automotive display. Gas gauge, speedometer, gears, battery...

BACK TO SCENE

Roy is looking closely.

ROY
 (to no one)
 Okay, I know what you are. And you,
 and you. So let's do this.

Roy puts the Dreadnought into drive. He looks ahead... He gets ready to release the break but...

He has to check the mirrors. He adjusts accordingly.

Roy now gets ready to release the break....

ROY (CONT'D)
(to no one)
Damn seat.

Roy adjusts the seat.

ROY (CONT'D)
(to no one)
Okay, now I'm ready.

Roy releases the break.

EXT. SODA PLANT -- NIGHT

Millie gets ready to open the door. The Dreadnought screeches off behind her. Millie reacts before entering the building.

INT. SODA PLANT -- NIGHT

Millie walks into a warehouse area. Thaser ready. She carefully walks down between two large pallets of material. She starts to HEAR VOICES. She walks towards it.

EXT. SODA PLANT -- NIGHT

CRASH. The Dreadnought does a one eighty and lands in a group of trash cans.

INT. DREADNOUGHT -- PARKED -- NIGHT

COMPUTER (O.S.)
Collision detected.

ROY
(to no one)
Thank God for rubber made.

Roy looks around the dash.

ROY'S POV

All the consoles and lights.

BACK TO SCENE

Everything starts looking a little bit intimidating.

Roy gently lets off the break.

EXT. SODA PLANT -- NIGHT

The Dreadnought slowly starts to roll forward. Like an old lady driving. A fully armored tank driven by Miss Daisy.

INT. SODA PLANT -- NIGHT

Millie approaches the center of the warehouse area. A line of cars are parked.

A couple of do-it-yourself moving vans, and Scott's hot rod.

Several people are talking. Among them is Scott, Pramode and KENN a security guard. Several ARMED N.D.'s. Millie moves into ear shot.

KENN

Look, man. You all have got to get moving, my bosses are starting to ask questions.

PRAMODE

Don't you worry about it. When we're done you will never have to worry about it again.

KENN

Great. How much more do you need?

PRAMODE

One more shipment should be enough.

EXT. SODA PLANT -- NIGHT

The Dreadnought drives around a corner. Still *Driving Miss Daisy*.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy is driving. He's looking at the monitors.

INSERT --- CONSOLE (OPTICAL)

The graphic shows the building as WE drive around it. It comes up on a garage door that sensors can penetrate.

Roy touches the graphic and the screen ZOOMS IN on the garage door. A graphic representation of the parked vehicles can be shown. They're stacked up against one another, ready to be driven out.

BACK TO SCENE

COMPUTER (V.O.)

Collision alert. Collision alert.

ROY

What?

Roy looks up. He is about to collide with a parked trailer.

EXT. SODA PLANT -- NIGHT

The Dreadnought veers hard. It almost loses control again. But is able to get back on course.

INT. SODA PLANT -- NIGHT

Pramode closes a door to a truck.

PRAMODE

Let's get out of here.

Millie stands up and turns to leave but she bumps right into Kenn. Kenn grabs her.

KENN

Look at what we have here!

Scott reacts.

SCOTT

It's that cop lady.

KENN

So what do we do with her?

Pramode walks over to a table. He pours some liquid into a rag and approaches Millie.

MILLIE

I'm Millie Franco, Dreadnought Project.

PRAMODE

I don't care who you are.

Pramode smothers the rag into Millie's face. Millie is unconscious.

PRAMODE (CONT'D)

Put her in the back of the truck.
And let's get out of here now. There
might be more of them.

People start to mount up.

EXT. SODA PLANT -- NIGHT

The Dreadnought approaches the garage door.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy is watching the monitor and the garage door.

EXT. SODA PLANT -- NIGHT

The garage door opens. Two GUNMEN walk out on either side and immediately opens fire onto the Dreadnought... shields deflect.

INT. DREADNOUGHT -- MOVING -- NIGHT

CONDITION RED....

COMPUTER (V.O.)
 Projectiles detected. Initiating
 defensive protocol.

Roy throws the truck into reverse and hits the gas.

EXT. SODA PLANT -- NIGHT

The Dreadnought hauls off in reverse. Gunmen still shooting.
 Scott's hot rod and trucks take off.

The Dreadnought slams into a fence which stops it's motion.

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy reacts to the collision.

COMPUTER (V.O.)
 Collision detected.

EXT. SODA PLANT -- NIGHT

The gunmen walk towards the Dreadnought with guns firing.

INT. DREADNOUGHT -- PARKED -- NIGHT

COMPUTER (V.O.)	ROY
Projectiles detected.	I'm evading already!!
Evasive maneuver	
suggested. Projectiles	
detected. Evasive	
maneuver suggested.	

Roy throws the vehicle into drive.

EXT. SODA PLANT -- NIGHT

The Dreadnought roars forward. The gunmen jump out of the
 way as the S U V makes a hard turn in pursuit of the convoy
 of trucks.

EXT. STREETS -- NIGHT

Scott's hot rod leads the line of moving trucks. The
 Dreadnought comes up on it fast.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy looks around the cabin. Trying to find the right button.
 He tries one.

COMPUTER (V.O.)
 Incorrect key sequence.

ROY
 Oh shut up.

EXT. STREETS -- NIGHT

The trucks try to out run the Dreadnought. Our guy stays on them.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy is still trying to find the right buttons.

ROY

Where the hell are the blues on this thing!!

COMPUTER (V.O.)

Pursuit detected, should we initiate pursuit mode?

ROY

Yes!

EXT. STREETS -- NIGHT

BLUES and SIREN emit from the Dreadnought. It approaches the first moving van.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy picks up the radio mic. He gets ready to speak but thinks. He tries again but stops.

ROY

To hell with it.

(into mic.)

M-15 seven car four in pursuit of possible terrorist suspects heading North on Eddy Road.

EXT. STREETS -- NIGHT

The rear door of one of the trucks opens. A gunman opens fire... Shields deflect.

INT. DREADNOUGHT -- MOVING -- NIGHT

A graphic shows the bullets hitting the forward shielding.

COMPUTER (V.O.)

Projectiles detected.

ROY

So what do I do?

COMPUTER (V.O.)

Projectiles detected. Evasive maneuver suggested.

ROY

Well if your so smart why don't you
do it?

EXT. STREETS -- NIGHT

The chase passes by a police cruiser. The cruiser whips
around and joins in. BLUES... SIREN...

INT. POLICE CRUISER -- MOVING -- NIGHT

Jesse is driving.

JESSE

(into radio)

M-15 seven car eight responding to
car 4's back up request.

EXT. STREETS -- NIGHT

More gun fire...

Roy tries to evade.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy is really sweating.

COMPUTER (V.O.)

Forward shields down to eighteen
percent.

ROY

So what does that mean?

COMPUTER (V.O.)

Please restate the command.

ROY

Just shut uuuup!

EXT. STREETS -- NIGHT

The chase is coming up on a sharp curve.

Scott's hot rod increases speed and takes the curb with no
problem. The moving vans squeal a little bit but makes the
turn fine.

The Dreadnought comes around the corner but is going too
fast. It misses the turn and lands in a set of electrical
generators. Wires, spark, fire....

Jesse comes to a stop next to it. He climbs out and
approaches the Dreadnought.

INT. DREADNOUGHT -- PARKED -- NIGHT

Warning SOUNDS and LIGHTS...

COMPUTER (V.O.)
Collision detected, electromagnetic
field has been disrupted, propulsion
system is disabled.

Roy looks around and sees Jesse looking at him through the
down power lines. Roy tries to find the power window buttons.

ROY
How do you roll down the window on
this thing?

The window rolls down on it's own.

COMPUTER (V.O.)
Rolling down driver's side window.

ROY
Thank you.

EXT. STREETS -- NIGHT

Roy is looking at Jesse through the window.

ROY
Hey, Jess. How are you?

JESSE
So you're little problem is following
you here too, huh?

On Roy's reaction.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. DREADNOUGHT HEADQUARTERS -- NIGHT

Lilian is walking towards Roy and is screaming at the top of her lungs.

LILIAN

Well of course it didn't work, you idiot! When those wires fell and made contact with the Dreadnought's outer skin it completely disrupted the electromagnetic field. You're lucky the nacelles didn't blow!!

ROY

And how am I supposed to know all this?

LILIAN

You weren't. But that's exactly why you should've gone in, not Millie!

Roy reacts. He looks at Asmir for confirmation.

ROY

I guess this means I'm out of a job, huh?

ASMIR

No, not yet. Not unless you can get Millie back...

Roy looks back between the two of them. He doesn't know if he can do that. Lilian and Asmir exchange looks. They don't know why there is so much hesitation on his part...

Reactions...

EXT. CEMETERY -- DAY

Roy is looking at Jeff's grave as he is coddling his wedding ring. He is looking it over. Going back and forth...

JESSE

You definitely have a problem now, don't you?

Roy looks over. Jesse is walking up to him, he's in street clothes.

ROY

Not now, Jesse.

JESSE

Why not, when would be a better time?

Roy reacts, there isn't one...

ROY

I don't know.

JESSE

How much do you have to loose before you get it? Before you decide that you've had enough? How much?

Roy stays quiet.

JESSE (CONT'D)

That kid, Jeff, Jenn. And now this Millie character. How much?!!

ROY

I don't know.

JESSE

Well I hope you figure it out soon enough. In this line of work people depend on you. When you can't come through people get hurt. And frankly I'm tired of seeing people get hurt because of you, so make your choice... get over it, or quit!!

Roy stays quiet....

Hesitation...

Hesitation...

ROY

I tried man.

JESSE

Well obviously not enough!

Roy looks at Jesse. They make eye contact.

ROY

What the hell do you know? Did you see that kid...

JESSE

Everyone dies. It comes with the territory...

Roy looks back. Silence.

ROY

I wish it was that easy.

JESSE

So do I.

More silence...

JESSE (CONT'D)

Well, make your decision. It will
end the pain for all of us if you
do.

Jesse turns and walks away. Roy watches him go. He looks
back at Jeff's grave and continues coddling the ring. WE
CRANE BACK AND UP. Roy walks towards the grave and looks up
at the sky. WE CONTINUE CRANING BACK.

CUT TO:

INT. DREADNOUGHT HEADQUARTERS -- SERIES OF SHOTS -- DAY

1. CLOSE UP of Roy's arm as he slides on the Dreadnought
team jacket.
2. CLOSE UP of a thaser being holstered.
3. CLOSE UP of the Dreadnought's main sensor dish as it
LIGHTS UP.
4. CLOSE UP of the Dreadnought's sensor pallets FLASHING
BACK AND FORTH.
5. CLOSE UP of the Dreadnought's nacelles LIGHTING UP.
6. CLOSE UP of a console in the Dreadnought as it comes to
life.
7. CLOSE UP of another console coming to life.

EXT. DREADNOUGHT HEADQUARTERS -- DAY

The garage door opens and the Dreadnought pulls out. It
drives down the street at full speed. SENSOR DISH... PALLETS.

EXT. RED HOUSE -- DAY

The hot rod is gone. The Dreadnought pulls up and screeches
to a stop. Roy dismounts and approaches the porch where he
knocks on the door.

NICOLE answers the door, the chain still in place.

NICOLE

Yes, officer.

ROY

Where's Scott?

NICOLE

I don't know.

ROY

Where would he most likely be?

NICOLE

I don't know.

Nichole goes to close the door. Roy pulls his thaser as he kicks the door wide open.

INT. RED HOUSE -- DAY

Roy charges in.

NICOLE

What are you doing? You can't do this!!

Roy pushes Nichole up against the wall and brings the thaser to bare.

ROY

Listen. One of our guys has been captured and your boy was the last one seen with her. So you tell me where he is or I'm taking you in for aiding and abetting.

Nicole opens her mouth to answer.

EXT. WOODED ROAD -- DAY

Two cars. Scott's hot rod and another one similar to it are lined up, racing formation. A young girl is in between them holding a starter pistol. We'll call her DAISY DUKE. A small crowd of SPECTATORS watch. This is obviously an amateur racing event and very much illegal.

The cars rev up.

DAISY

Ready, on your mark...

Rev rev...

DAISY (CONT'D)

Get set...

Rev.

Daisy fires the pistol and the hot rods take off.

Daisy watches them go. As she does the Dreadnought come up and around and passes Daisy in pursuit of the racers. SENSOR DISH... PALLETS... BLUES... SIREN...

Daisy reacts...

INT. HOT ROD -- MOVING -- DAY

Scott looks in his rear view mirror at the Dreadnought coming up fast.

INT. DREADNOUGHT -- MOVING -- DAY

Roy is watching Scott's every move. An unofficial eye contact between one driver and another.

EXT. WOODED ROAD -- DAY

Scott tries many different ways to out maneuver the Dreadnought but it matches every move without a hitch. It's like the two vehicle are connected by an invisible rod.

Scott swerves, Roy swerves. Scott makes a ninety degree hard turn, so does Roy. Roy is not letting him go. We see a remarkable improvement in Roy's performance.

Scott makes a sharp one-eighty turn down a dirt road. The Dreadnought matches.

Scott makes another sharp turn onto another dirt road. The Dreadnought comes around behind it.

INT. DREADNOUGHT -- MOVING -- DAY

Roy is watching Scott's car. He sees an opening. Roy shifts the shifter.

INSERT -- GEAR INDICATOR

The Dreadnought shifts down to L1.

EXT. WOODED ROAD -- DAY

The Dreadnought's nacelles tilt to a forty-five degree angle.

Roy swerves around Scott's car and guns it. The Dreadnought quickly overtakes.

EXT. LAKE -- DAY

The road circumvents the lake.

At the right time the Dreadnought makes a ninety degree hard turn and skids out in front of Scott's car.

Scott reacts before swerving to avoid a collision and lands in the lake.

Roy gets out, thaser drawn. Scott climbs out of the car. Roy approaches him.

ROY

Don't move.

Scott does what he is told, he knows he's toast....

ROY (CONT'D)

Last night you and your friends took my partner. Now you're going to tell me where she is.

SCOTT

I don't know.

Roy presses the thaser against Scott's jaw, pushing hard.

ROY

Tell me where she is!

SCOTT

I don't know.

Roy hits a button and the thaser makes a loud WINING sound.

ROY

Say it or I'll blow your head off!!

SCOTT

I don't know!!

Roy jams his fist into Scott's gut. Scott hunches over in pain. Roy pushes him over into the water and straddles him, holding his thaser at the back of his head.

ROY

Where is she?

SCOTT

I told you, I don't know!

Roy dunks Scott's head into the water and holds it for a second. He then pulls it back out.

ROY

Look man, you have a choice, either drown or get shot. All of this can stop if you tell me where she is!

SCOTT

I don't know!

Scott's head gets pushed back under the water. This time for a little bit longer.

ROY

Well?

SCOTT

I don't..

Head back into the water. This time even longer. Scott starts to struggle. Roy pulls his head back out.

SCOTT (CONT'D)
She's at a camp.

ROY
What kind of camp?

SCOTT
A training camp.

ROY
Where is it?

SCOTT
I can't tell you.

Roy sinks his head back into the water. Then back up.

SCOTT (CONT'D)
Look man, I can't tell you, they'll
kill me.

ROY
If you don't tell me I'll kill you.

SCOTT
Either way, I'm dead.

Roy pushes his head back into the water and holds it. Longer than any other time. Scott starts to struggle, Roy holds him in place. Finally he lifts his head up.

SCOTT (CONT'D)
Dunbarton!!

ROY
I want directions on how to get there.

Scott's reaction...

CUT TO:

EXT. TRAINING CAMP -- DAY

It doesn't look like a training camp. The place is designed and built like a legitimate town square. But everything is almost too perfectly placed. Al Qaeda has become an expert on making military installations blend in. To make them look like something else.

INT. SHERIFFS OFFICE -- DAY

A typical Sheriff's office. Just like in the movies. Except no one is there. No one except for Millie.

Millie is in the very last corner cell. She's lying on the cot. She's looking around. She's been stripped of everything Dreadnought related.

A deputy walks in. We'll call him DENNIS. Millie gets up.

MILLIE

Hey, I suppose I don't get a phone call, huh?

DENNIS

You're a prisoner of war not an inmate.

Dennis heads for the EXIT.

Millie lies back down. She looks around the room.

Something catches her attention. Millie gets up and looks out the cell window. Through the window we can make out what looks like typical town activity. The interesting part is that there are no cars. They are all pick up trucks, S U V type vehicles.

In the distance a group of people are jogging.

Millie quickly loses interest and turns back to the cell door. She looks at the key hole. Nothing there.

She looks past the bars to the desk that's not too far away. She's trying to find something...

Nothing there either. Or is there? She looks at the phone. She follows the line down the side of the desk and onto the floor. It continues over to the jack in the wall that is about four feet beyond her reach.

Millie starts looking around the cell for something to work with. She lifts the mattress on the cot and looks at the springs.

She pries one off and frees it from the cot frame. She then looks around some more...

She can't find anything else. She sits on the floor and continues looking around the cell. Her eyes settle back down onto the cot.

Millie gets up and returns to the cot where she releases another spring. She links the two together and uses the weight of her foot to close the eyes of the hook. She then realizes that she has a nice chain forming here. She proceeds to free up another hook and repeat the same process.

EXT. HIGHWAY ON-RAMP -- DAY

The Dreadnought rides down the ramp at top speed. It quickly merges in with traffic. DISH... PALLETS... BLUES... SIREN.

INT. DREADNOUGHT -- MOVING -- DAY

Roy driving. He hits a button on a console that says INTERCOM.

ROY
Hey Asmir, can you hear me?

INT. DREADNOUGHT HEADQUARTERS -- DAY

Asmir is at his desk. He puts on a head set.

ASMIR
Yeah Roy, go ahead.

INT. DREADNOUGHT -- MOVING -- DAY

ROY
I found Millie.

INTERCUT AS NEEDED.

Asmir gets up with excitement.

ASMIR
You did?

ROY
Yeah, I'm heading over there to get her now.

Asmir approaches Lilian.

ASMIR
Now Roy, you never took the Dreadnought into a confrontation before. Are you sure you can do it?

ROY
Well I guess you're going to have to talk me in.

Lilian puts on a pair of her own head sets.

ROY (CONT'D)
I'll be there in less than fifteen minutes. You have until then to tell me what you know.

LILIAN
Is he serious?

Asmir reacts... yes.

LILIAN (CONT'D)
You don't know what you're doing!!

ROY

We don't have time to discuss it. I highly doubt they're going to keep her for long before they kill her.

Asmir and Lilian react.

ROY (CONT'D)

We're wasting time. Are you with me or not?

Lilian looks at Asmir for confirmation. Asmir nods his approval.

LILIAN

Okay Roy. You have to get the Dreadnought into the right mode.

ROY

Okay.

LILIAN

There are five modes. Green, yellow, red, external support, and stealth. You are now at condition green. You need to go to condition red.

ROY

How do I do that?

LILIAN

Look down at the center console. It's centered in the dashboard between the driver and passenger seats.

Roy finds it.

ROY

Okay.

LILIAN

Hit mode select.

Roy does this. A list of buttons appears all with the mode labels on them.

ROY

I see.

Roy hits the red button. The Dreadnought goes to CONDITION RED. A low SIREN goes off and certain areas have red flashing LIGHTS.

LILIAN

Now there are certain things I have to go over with you before we go any further.

ROY

Well hurry up.

EXT. FREEWAY -- DAY

The Dreadnought flashes by...

INT. SHERIFFS OFFICE -- DAY

Millie has finished her chain. She goes to the cell door and tosses the chain through the bars. She is trying to hook the phone line.

She misses. She tries again... miss.

Dennis walks back into the room, this time he brings some help with him.

DENNIS

Hey, what do you think you're doing?

Dennis rips away the chain. He quickly unlocks the door and with help from the guards they force her to the ground where they handcuff her.

DENNIS (CONT'D)

I think it's about time we took care of this problem.

Dennis snaps a set of shackles over her feet and knees.

MILLIE

What are you going to do to me?

DENNIS

What do you think we're going to do to you?

MILLIE

I don't want to know.

DENNIS

You'll find out.

Dennis removes his baton and slides it down between her legs and right up to her crotch. Millie struggles.

DENNIS (CONT'D)

Now, now, don't move, this wont hurt a bit.

MILLIE

Get off me.

Millie struggles some more. One of the GUARDS cocks his gun. Millie freezes. She has to either put up with this or die.

Dennis starts to loosen Millie's pants.

MILLIE (CONT'D)

You pervert!

DENNIS

What, you think I'm going to let
this opportunity go? You know we
don't have that many woman come around
these parts.

Dennis continues to molest her. Millie looks back and forth
between Dennis and the guards. She's stuck.

FADE OUT.

END OF ACT FIVE

ACT SIX

FADE IN:

EXT. HIGHWAY -- DAY

The Dreadnought speeds by at top speed. DISH, PALLETS.

INT. DREADNOUGHT -- MOVING -- DAY

Roy driving.

ROY
 (into comm)
 All right, I'm going in. You all
 with me?

INT. DREADNOUGHT HEADQUARTERS -- DAY

Asmir and Lilian are sitting at a console, both with headsets on.

ASMIR
 Where is she?

INTERCUT AS NEEDED.

INT. DREADNOUGHT -- MOVING -- DAY

ROY
 She's at some kind of training camp
 in Dunbarton.

Asmir and Lilian react.

ASMIR
 Are you sure you can do this?

ROY
 If I have help.

Asmir looks to Lilian. Lilian nods yes.

ASMIR
 All right. Here's Lilian.

LILIAN
 Okay, now you need to activate the
 weapons system.

ROY
 Okay.

LILIAN
 Look on the upper left console on
 the dash board. Most of it should
 be blank except for a title bar that
 says weapon system.

Roy looks around the dashboard and sees the right console.

ROY

Okay.

LILIAN

Touch it. A key touch pad will appear. Enter your code sequence. You should know that by now.

Roy does what he is told. A touch pad marked with numbers appear. Roy enters a set of numbers. The touch pad disappears replaced with a list of items.

ROY

Got it.

LILIAN

The vary last option on that board should say arm all.

Roy looks down the console. There's a list. Thaser banks, pulse thaser canons, torpedo launchers, arm all. Roy hits arm all.

EXT. HIGHWAY -- DAY

The Dreadnought is driving down the highway.

CLOSE UP -- DREADNOUGHT -- SERIES OF SHOTS -- WEAPON SEQUENCE

1. 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. (TORPEDO SEQUENCE)
2. On the hood two compartments slides open and two turrets snap into place.
3. Passenger side torpedo sequence.
4. A close up of a console that shows a diagram of the Dreadnought. The console is labelled thaser power levels. Several bars outline several areas. The bars start on a red color and slowly glow to green.
5. Another console shows the Dreadnought's shield status.

BACK TO SCENE

A wide shot as the Dreadnought is driving with full armament in place. The first time we see the Dreadnought ready for a fight.

INT. DREADNOUGHT -- MOVING -- DAY

ROY

Well that was cool.

EXT. HIGHWAY -- DAY

The fully-armed-Dreadnought flashes by.

INT. SHERIFFS OFFICE -- DAY

Denis and the other deputy are still molesting Millie. Millie is screaming.

MILLIE
Get off me, get off me!

DENNIS
You know you like it...

EXT. HIGHWAY -- DAY

The Dreadnought drives around a corner and makes a sharp turn onto a dirt road.

INT. DREADNOUGHT -- MOVING -- DAY

ROY
I should be coming up on the camp soon.

LILIAN
Good. Now remember, keep your head on straight and just listen to what I'm telling you.

Roy reacts...

LILIAN (CONT'D)
Okay?

Roy reacts...

LILIAN (CONT'D)
Okay!?

ROY
Okay?!!

Lilian reacts...

EXT. DIRT ROAD -- DUSK

The Dreadnought speeds past a parked Sheriffs car. But it's not a car. It's an S U V. It pulls out in pursuit of the Dreadnought. BLUES, SIREN.

INT. DREADNOUGHT -- MOVING -- DUSK

Roy looks into the rear view mirror and sees the Sheriff vehicle moving towards him.

ROY

I have a sheriff's car coming up on
the rear.

INT. DREADNOUGHT HEADQUARTERS -- DAY

Lilian plays with a console.

LILIAN

Don't bother stopping, that truck is
loaded to the teeth.

INT. DREADNOUGHT -- MOVING -- DAY

Roy reacts. He pushes harder on the gas.

EXT. DIRT ROAD -- DUSK

The Dreadnought speeds up. Sheriff's truck in pursuit.

INT. SHERIFF'S TRUCK -- MOVING -- DUSK

The SHERIFF'S officer, obviously Arabic, gets on the radio
and says something in Arabic.

INT. SHERIFFS OFFICE -- DUSK

Dennis is still on Millie. A SIREN SOUNDS. Dennis
immediately stops what he's doing. The two "cops" says
something in Arabic and EXIT. Millie watches them go.

EXT. TRAINING CAMP -- DUSK

With the SIREN sounding, people scatter. Trucks get mounted
and take off. Weapons are put into position.

EXT. CLEARING -- NIGHT

The dirt road ends in a wide field. The Dreadnought enters
the field at full speed. The Sheriff's truck right behind
it.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy is glancing back and forth between where's he's going
and the vehicle behind him.

INT. DREADNOUGHT HEADQUARTERS -- NIGHT

Lilian sees some blips on her screen.

LILIAN

Three more vehicles approaching.

Roy looks around. Three vehicles coming in fast. Roy reacts.

EXT. CLEARING -- NIGHT

The Dreadnought still speeding through, the Sheriff truck still behind it. Three more trucks come up and try to box in the Dreadnought.

These are not what we would expect. One truck is a US Postal Service Van. Another one says DUNKIN PASTRIES. The last one is an ambulance. These are vehicles designed to blend in. Not to be noticed. Vehicles that we see everyday. They don't come across as military.

The Dreadnought attempts to out maneuver the trucks but with little success. One even tries pushing out in front of Roy and then does a break test. Roy maneuvers around it.

Finally the Postal van pulls up side by side with the Dreadnought. A panel opens on the roof and a GUNMEN climbs out. He screws into place a high powered machine gun. He opens fire... Shields deflect...

INT. DREADNOUGHT -- MOVING -- NIGHT

ROY

I'm under fire, what do I do?

INT. DREADNOUGHT HEADQUARTERS -- NIGHT

Lilian reacts. She sees what's going on on her board.

LILIAN

On the weapons console hit the thaser button.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy does what he is told.

INTERCUT AS NEEDED.

LILIAN

Now on the center sensor display there is a panoramic view of what is going on around you. Just touch your finger on the part of the screen that shows the gunmen.

Roy does what he is told. A digital cross hair forms on top of the machine gun.

LILIAN (CONT'D)

Now hit the fire button. A red button next to the gear shift.

Roy looks around and sees it. He looks back at the postal van before hitting it.

EXT. CLEARING -- NIGHT

On the Dreadnought. What appears, up until now, just a peace of odd shaped molding now LIGHTS UP. On either end, two points of LIGHT slide down and meet in the center. One point is red, the other is electric blue. When they meet a similar, but bigger, thaser blast emits. The thaser blast hits the machine gun. FIRE, SMOKE, SPARKS.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy reacts to what he just saw.

INTERCUT CONTINUES.

LILIAN

You now know how to use the thasers.

ROY

So all I have to do is point on the screen what I want to shoot?

LILIAN

Right.

Roy points at a few more spots on the sensor screen. Cross hairs fall on different trucks.

Roy hits the fire button.

EXT. CLEARING -- NIGHT

Same thaser effect just multiple times. The thaser blasts rip through the trucks. Slashing tires, blowing out windows. One truck tips over on it's side.

Now the pastries truck pulls in front of the Dreadnought while another two boxes in on the side.

INT. DREADNOUGHT HEADQUARTERS -- DAY

LILIAN

Use the pulse thaser canons. The same way. Except they only work in the front.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy selects the right weapon and targets. He fires.

EXT. CLEARING -- NIGHT

On the hood of the Dreadnought. The turrets emit strong thaser fire. Not a solid beam but multiple 'dots.' Like a machine gun action but now we're dealing with laser weaponry.

The pastries truck gets ripped right open. The pulse thaser fire tares right through the steal, taking out the rear doors.

An EXPLOSION rips from inside. Cup cakes everywhere. The van pulls to the side and hits a boulder where it flips over onto it's side.

The ambulance pulls up next to the Dreadnought. The side door opens and a MAN stands with a bazooka. The man points and fires.

A small rocket flies through the air and impacts on the Dreadnought's shielding.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy reacts to the impact.

ROY

I just had a rocket fired at me.

INTERCUT CONTINUES.

LILIAN

Use the torpedo launchers. The driver's side is photons and the passenger side is quantum. The quantum is more powerful than the photon. They have a bigger blast radius.

ROY

Do they target the same?

LILIAN

You can only choose one target at a time. And you have to home in on it twice. The target has to be confirmed.

Roy looks at the console. He chooses the photon torpedoes. A diagram pops up on another console indicating that launcher. Roy then looks at the panoramic display. He selects the ambulance and one cross hair homes in on it. He then points at it again.

EXT. CLEARING -- NIGHT

The photon torpedo launcher pans over towards the ambulance.

INT. DREADNOUGHT -- MOVING -- NIGHT

On the console, when the launcher locks on target a green circle appears.

Roy hits the fire button.

EXT. CLEARING -- NIGHT

A photon torpedo emits from the launcher. A bright orange ball...

This is the only weapon on the Dreadnought that is actually shooting something. Something that needs to be reloaded.

The torpedo makes impact on the ambulance. Sparks... fire... debris... smoke... band aids everywhere. A Johnson and Johnson nightmare.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy reacts to the explosion.

ROY

Jesus...

EXT. TERRORIST STREET -- NIGHT

Roy comes off the clearing and turns onto a paved road.

The postal vehicle right behind it. Smoke still emitting for where the machine gun used to be.

They start to enter what looks like a small residential area.

INT. DREADNOUGHT -- MOVING -- NIGHT

ROY

I'm entering the center.

INT. DREADNOUGHT HEADQUARTERS -- NIGHT

LILIAN

I'm scanning for Millie now.

On Lilian's board a graphic display of the area shows up. It rotates.

LILIAN (CONT'D)

Roy, be careful, I'm picking up multiple gunmen up ahead.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy reacts.

EXT. TRAINING CAMP -- NIGHT

The Dreadnought enters the town square and comes to a screeching stop. The postal vehicle stops as well. The driver climbs out with an A K 47. He opens fire as he runs for cover.

Shield deflect.

Multiple gunmen in multiple areas open fire.

The Dreadnought is getting plastered by gun fire... shields deflect.

INT. DREADNOUGHT -- PARKED -- NIGHT

The shield display shows the shields are weakening.

Roy goes through the main sensor display. He targets multiple guns and hits the firing button.

EXT. TRAINING CAMP -- NIGHT

An extraordinary sequence. Multiple thaser fire, in multiple directions. Many beams firing at once. Over and over again. One gunman down. Then another. But the gunfire persists.

INT. DREADNOUGHT -- PARKED -- NIGHT

ROY

Lilian, what else can I use besides
thaser fire?

INTERCUT CONTINUES.

LILIAN

Blind them, use the anti-matter spread
in the defensive menu.

Roy finds a console marked defenses measures. Under the heading there are a list of buttons. Among them one is marked anti-matter spread. Roy hits it.

EXT. TRAINING CAMP -- NIGHT

The thaser banks emits large sparklers. Kind of like fire works. Small explosions. They go off close and then move farther away. The area around the Dreadnought is covered in heavy white light emitted by these sparklers. THE CAMERA IS OVER EXPOSED.

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy then makes another pass with the sensor display. He hits the fire button.

EXT. TRAINING CAMP -- NIGHT

Another display of thaser fire. The thasers cuts through the anti-matter spread and hits their target. Multiple gunmen down.

INT. DREADNOUGHT HEADQUARTERS -- NIGHT

LILIAN

I found Millie, she's in the sheriff's
office.

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy looks around and sees it.

EXT. TRAINING CAMP -- NIGHT

Roy pulls up next to the Sheriff's office and parks.

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy hits another round of anti-matter spread.

EXT. TRAINING CAMP -- NIGHT

As the Dreadnought emits anti-matter spread, Roy climbs out, thaser ready. He runs into the sheriff's office.

INT. SHERIFFS OFFICE -- NIGHT

Roy looks around.

MILLIE

In here!

Roy goes around the corner to find Millie in the cell. She's half naked.

ROY

Jesus, Millie, do you always have your head in the gutter.

MILLIE

Just let me out of here.

Roy targets the lock to the cell and fires. The lock breaks open.

He then runs into the cell and brings the thaser to bare again. He cuts through the shackles and hand cuffs. Millie is now free.

She climbs to her feet as she starts to put clothing back on.

ROY

Are you coming or are you going to stay and do your make up too?

MILLIE

Since when you became so cocky?

They head for the exit.

EXT. TRAINING CAMP -- NIGHT

The anti-matter spread is starting to dissipate.

They climb into the Dreadnought. Roy still driving.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy and Millie exchange a glance before Roy starts to drive.

MILLIE

We have to find that Pramode guy.

ROY

What makes you think he's here?

MILLIE

I think he's the head of this joint.

INT. DREADNOUGHT HEADQUARTERS -- NIGHT

LILIAN

You might want to check at the city hall plaza.

INT. DREADNOUGHT -- PARKED -- NIGHT

ROY

It's the only place that makes sense.

EXT. TERRORIST CITY HALL PLAZA -- NIGHT

A lot of activity. People running. Cars speeding away.

The Dreadnought pulls up in front of the city hall. The city hall looks way too wired be a normal city hall. This is the only building that seems out of character. With satellite dishes and antennas on the roof.

Roy and Millie dismount. Thasers ready. They move towards the building. A gunmen comes out of the front entrance. He opens fire. Roy ducks for cover. Millie returns fire and the man drops.

Millie has the pentecoder in her hand.

MILLIE

I have someone heading for the back door.

They head around the building.

A man drops down from a tree and lands on Millie. A hand to hand combat ensues.

Meanwhile a gunman from a distant tree opens fire on them. Roy ducks behind a bush for cover.

Millie is rolling on the ground trying to fend off her attacker. Roy tries to move in to help but he's pinned down by the sniper.

Roy brings his thaser to bare and opens fire on the sniper. The thaser blast misses.

Millie jams her knee into her attacker's crotch. The man reacts. She pushes him off of her. The sniper gun fire now erupts in her direction.

She rolls over towards the tree for cover.

Roy returns fire. He gives the tree a hair cut but nothing else.

Millie goes to get her thaser but realizes it's in the middle of the grass. Well out of the way of cover.

More sniper fire. Roy returns fire again. As he does Millie goes for her thaser. She does a belly flop and grabs it. She then runs again and jumps next to Roy. More sniper fire.

Millie and Roy together brings their thasers to bare and opens fire. This time they get him. The sniper falls to the ground.

Millie checks her pentacoder.

MILLIE (CONT'D)

Come on.

Pramode runs out of the back door and heads for a parked van. The rear door is open with two guys inside waiting for him.

Millie and Roy run around the corner. They bring their thaser to bare.

MILLIE (CONT'D)

Freeze, don't move.

One of the guys in the van fires his gun at them as Pramode climbs in.

Millie and Roy jump for cover. They watch the van go.

They turn back and run for the Dreadnought. They both jump in and drive off.

INT. DREADNOUGHT -- MOVING -- NIGHT

This time Millie driving, Roy passenger. Roy focuses the sensors on their target.

MILLIE

Here, do this.

Millie hits some more buttons. Three more monitors come to life. Each showing a different graphic display of their target vehicle. Roy looks from one to another.

ROY

Hey, if I read this right, they're packing some heat.

Millie reacts...

EXT. CLEARING -- NIGHT

The van enters the clearing at full throttle. The Dreadnought coming up behind it.

The rear door opens. A gunman leans out with a machine gun. He opens fire. The shields deflect.

The Dreadnought goes around and tries to over come the van. The van makes a hard hard turn, moving away from their chasers.

More gun fire.

INT. DREADNOUGHT -- MOVING -- NIGHT

ROY

Targeting thasers.

MILLIE

No, we can't. We need Pramode alive.
We need to find out what they're
planning to do to the city.

Roy reacts.

EXT. CLEARING -- NIGHT

More gun fire.

EXT. TRAIL -- NIGHT

The van leaves the clearing and enters a trail. Very tight quarters. This trail is obviously a designed escape route. They made this.

The Dreadnought comes up on the trail but it's going too fast. It almost hits a tree. Millie swerves and and does a hard one eighty and comes to a dead stop.

INT. DREADNOUGHT -- PARKED -- NIGHT

Roy and Millie reacts...

EXT. TRAIL -- NIGHT

The Dreadnought redirects itself and speeds into the trail.

INT. DREADNOUGHT -- MOVING -- NIGHT

ROY

Well that was close.

MILLIE

Yeah, I almost did a Roy.

ROY

How do you know about that?

Millie reacts...

EXT. TRAIL -- NIGHT

The Dreadnought comes up on the van fast. Some gun fire. But because of the winding of the trail the gunmen can't get a good target lock on the Dreadnought.

Some more bullets hit.

INT. DREADNOUGHT -- MOVING -- NIGHT

The shield status screen shows a graphic of the Dreadnought shields. The graphic for the forward shield suddenly goes out. An ALARM beeps.

ROY

What does that mean?

MILLIE

We lost the forward shielding.

ROY

Which mean?

MILLIE

It's up to the abbreviated armor now.

EXT. TRAIL -- NIGHT

More gun fire. Pop... ping... pang... bulits are bouncing off the Dreadnought's windshield and hood.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy is reacting to the hits.

One of the monitors shows a sudden sharp turn up ahead. Millie looks at this monitor and slows down.

EXT. TRAIL -- NIGHT

The Dreadnought slows down as the Van pulls away.

INT. DREADNOUGHT -- MOVING -- NIGHT

ROY

What are you doing?

MILLIE

Hold on.

EXT. TRAIL -- NIGHT

The van makes the hard turn and speeds away, out of view.

The Dreadnought now approaches the turn.

INT. DREADNOUGHT -- MOVING -- NIGHT

Millie navigates the turn. As they come around the corner they come up on a bridge. The van is parked on the other side.

Millie and Roy reacts.

Millie guns it.

EXT. BRIDGE -- NIGHT

With the van parked, the gunman is holding a bazooka and homes in on the bridge. He fires. The bridge erupts into a ball of fire. The gunman runs into the van.

EXT. TRAIL -- NIGHT

The Dreadnought continues moving in on the bridge at full speed.

INT. DREADNOUGHT -- MOVING -- NIGHT

ROY

What are you doing? The bridge is out.

MILLIE

So!

Millie drops the gears down to L 2. The Dreadnought roars forward.

EXT. BRIDGE -- NIGHT

The nacelles on the Dreadnought tilt to a forty-five degree angle and then LIGHTS up increasingly bright. As if it's holding a charge.

INT. DREADNOUGHT -- MOVING -- NIGHT

The speedometer reads sixty... sixty-five... seventy... eighty...

Roy reacts. He closes his eyes, he doesn't want to see this.

EXT. BRIDGE -- NIGHT

The Dreadnought comes up on the bridge fast.

The smoke and fire now clear showing that the bridge clearly no longer intact.

INT. DREADNOUGHT -- MOVING -- NIGHT

Millie makes a few adjustments to the console.

EXT. BRIDGE -- NIGHT

The nacelles slides backwards as the Dreadnought approaches the bridge.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy starts to scream as the bridge comes closer.

EXT. BRIDGE -- NIGHT

The Dreadnought goes over the collapse bridge with no problem. As if the bridge was never missing.

The gunmen in the van sees this and immediately takes off.

The Dreadnought pulls up right behind them.

INT. DREADNOUGHT -- MOVING -- NIGHT

ROY

How the hell did you do that?

MILLIE

We told you earlier. The electromagnetic field delays the effects of gravity.

Roy reacts...

EXT. DIRT ROAD -- NIGHT

The van flies down the dirt road. The Dreadnought right on it's tail. The gunmen back to shooting his machine gun.

INT. DREADNOUGHT -- MOVING -- NIGHT

Roy takes out his hand thaser.

ROY

Computer, roll down window number 2.

The window rolls down.

EXT. DIRT ROAD -- NIGHT

Roy sticks his right arm out the window and fires his thaser. The thaser blast hits the machine gun itself. It starts to smoke.

The gunmen tries to fire it again and this time it explodes in his hands. He falls backwards into the van. The van is now on fire.

Smoke completely fills it. The driver is now having a hard time seeing. It starts to swerve out of control.

INT. DREADNOUGHT -- MOVING -- NIGHT

Millie and Roy react to what they're seeing.

EXT. DIRT ROAD -- NIGHT

The Dreadnought drops back. Giving the van space to crash.

The van finally does. It swerves off the road and lands in a ditch where it flips over onto it's side.

The Dreadnought comes to a screeching halt.

The van explodes...

Roy and Millie dismount. They approach the burning van. Millie has the penticoder in her hand.

MILLIE

No life signs. But I detect only two bodies.

ROY

Only two bodies?

Millie nods.

ROY (CONT'D)

There was three people in that van. A driver, a gunman, and Pramode.

Millie nods again.

ROY (CONT'D)

Which means...

MILLIE

Which means somewhere along the line Pramode got out. He's not in there.

ROY

He got away...

Millie reacts...

FADE OUT.

END OF ACT SIX

ACT SEVEN

FADE IN:

EXT. TRAINING CAMP -- DAY

The area is full of police activity. State troopers. Crime Scene Investigation vehicles. Local cops... Several people are being escorted into the back of several patty wagons.

The Dreadnought is among them, no longer combat ready. Millie and Roy are doing something next to it as Asmir drives up in his jeep. He dismounts and joins them.

ASMIR

Looks like you guys did quite a job around here.

ROY

We try.

MILLIE

But Pramode got away again.

Asmir and Roy reacts...

ASMIR

So what's with this place?

They start to walk the town square.

MILLIE

Well this looks like a normal small town square. But looks can be deceiving. This has all the makings of a military base. You have a command center, troop barracks, an armory. Everything they need to launch a full scale war.

ASMIR

To train more members of Al Quada.

MILLIE

Right.

ROY

But it gets worse. The people we were fighting against were not all Arabic. Many were white Americans. Blacks, Hispanics. They're not just recruiting their own people, their recruiting American citizens as well. I don't think we're just looking for Arabic type folks anymore.

Asmir reacts to that.

ASMIR

So the enemy has now become even
harder to detect.

MILLIE

Right.

They walk by what looks like a fire station. Lilian is
inside. Through one of the bay doors:

LILIAN

Hey, come check this out.

They move into the:

INT. FIRE STATION -- DAY

On the apparatus floor, a lot of debris. Not fire fighting
equipment but tanks. Chemical tanks. Auto body gear.

Crime scene techs are moving around the scene -- doing their
work.

Asmir, Millie, and Roy join Lilian who is passing a penticoder
around the room with a smaller hand held scanner attached to
it.

ASMIR

What do you got?

LILIAN

I found where the Freon was going.
Along with the phosphoric acid.

ASMIR

Where's that?

LILIAN

Right here.

Lilian points to a large number of tanks lining the outer
wall.

LILIAN (CONT'D)

Empty...

Roy starts wondering the room. He's looking at everything.

ASMIR

Where did they take it?

Lilian goes to a bench and lifts a painting template. It
reads LAMBERT SEPTIC.

LILIAN

Into a truck I'm assuming. And not
just one but several.

MILLIE
Not just any trucks but septic trucks.

LILIAN
Right.

ASMIR
So the question becomes where did
they take it?

Roy is standing at a standard office desk.

ROY
I think I have an idea.

Roy lifts a post-it note. It has an address on it.

ASMIR
Where's that?

ROY
Let's find out.

CUT TO:

EXT. TRAINING CAMP -- DAY

Millie, Roy, Lilian, and Asmir are surrounding the rear of
the Dreadnought. The rear doors are open and Lilian is
sitting at a rear station.

LILIAN
Computer address search. Sixty-three
forty-one Dorris Pond Way.

The computer THINKS.

COMPUTER (V.O.)
That location is the Manchester
Waterworks Treatment Plant.

Reactions.

LILIAN
Computer, what happens when you mix
Freon, phosphoric acid, and chemicals
from septic treatment together?

The computer THINKS.

COMPUTER (V.O.)
An unknown chemical reaction...

LILIAN
What if these chemical were ingested
into the human body?

The computer THINKS.

COMPUTER (V.O.)
 Insufficient information for an
 accurate result.

LILIAN
 Speculate.

The computer THINKS.

COMPUTER (V.O.)
 Upon analysis of the individual
 compounds the projected result would
 be death by poisoning.

LILIAN
 Is there an anecdote to such an
 occurrence?

COMPUTER (V.O.)
 Negative, such an event has not
 occurred up to present date.

Reactions.

Roy starts walking towards Asmir's jeep. He picks up the
 radio mic, changes the channel on the radio and then:

ROY
 (into radio)
 Roy Couvert to car nine.

INT. POLICE CRUISER -- PARKED -- DAY

Jesse is enjoying his mourning doughnut and coffee when the
 call comes through. Jesse responds...

JESSE
 (into radio)
 Car nine.

EXT. TRAINING CAMP -- DAY

ROY
 (into radio)
 Jesse, listen and don't ask questions.
 We have reason to believe that
 terrorist are going to attack the
 Manchester Water Treatment Plant.
 Get everyone over there right away.
 Look for septic trucks.

INT. POLICE CRUISER -- PARKED -- DAY

Jesse nods.

JESSE
 (into radio)
 Ten four.

Jesse starts the cruiser.

EXT. TRAINING CAMP -- DAY

Roy rejoins the group.

ROY

I've sent the Manchester Police over
to the treatment plant.

MILLIE

Will they get there in time?

ROY

I hope so. They're closer than we
are right now.

Reactions.

A state trooper named JUSTIN runs up.

JUSTIN

Sir, we found something.

Our people move.

EXT. TERRORIST CITY HALL PLAZA -- DAY

Asmir, Millie, Lilian, Roy, and Justin walk up to a parking
spot behind the city hall building and join other state
troopers.

ROY

This is where that van was originally
parked.

A trooper lifts a loose man hole cover out of the ground.
It reveals a shaft.

MILLIE

Looks like Pramode escaped down there.

Lilian jumps down into the shaft.

INT. SHAFT -- DAY

Very little day light... Lilian moves her pentecoder around.

LILIAN

The shaft heads north west from here.

EXT. TERRORIST CITY HALL PLAZA -- DAY

ROY

Where does that go?

Millie and Asmir walk up to a map that's imbedded into the
city hall building wall.

MILLIE

Looks like it heads for an air field
of some kind.

Lilian climbs out of the shaft.

ASMIR

That's where Pramode went.

Lilian starts walking back to the Dreadnought. Everyone follows.

LILIAN

(on the move)

Then we'll have to move quickly, if
he's by himself it will take him
some time to get an aircraft ready
for take off.

EXT. TRAINING CAMP -- DAY

Out people approach the Dreadnought. Millie opens a small compartment just inside the rear door. The compartment reveals several Dreadnought type weapons inside.

She removes two thaser rifles. The Dreadnought version of shot guns...

ASMIR

Roy, Millie, take the Dreadnought
and head for that air field. Lilian
and I will go down through the shaft.
Maybe we'll get lucky and meet him
halfway. Maybe he has a bunker down
there.

Everyone nods their approval as our people move out.

EXT. WATER TREATMENT PLANT -- DAY

No staff is around. A fleet of four septic trucks pull into the main entrance and comes to a stop in front of the closed gate.

The DRIVER of the first truck climbs out and approaches the main gate with a set of bolt cutters.

He cuts open the lock and swings the gate open. He then goes back into the truck and the convoy continues to drive in.

Once their fully inside the fences of the treatment plant, the last driver climbs out, goes back to the gate and closes it. The convoy continues to move in.

They approach the main water tank. The first truck moves into position and starts to back into place.

On the outside of the plant several police cruisers roar into view. LIGHTS... SIRENS. They comes to a stop at the gate.

Bemus in the first cruiser. He looks through the gate and sees the septic trucks already there. He rams the gate with his cruiser and drives in at full speed.

The drivers of the trucks sees the cruiser approach and immediately grabs their guns, AK-47's, and open fire.

Bemus is sprayed in built fire. He opens the door to his cruiser and jumps out. The cruiser continues rolling forward and slams into the last septic truck, crashing it.

The other police cruisers comes to a stop. Bemus runs to the next cruiser closest to him where Jesse dismounts. The cops are under heavy gun fire.

Jesse turns to his radio.

JESSE

(into radio)

M-29 seven car nine, back up requested, back up requested. We're under heavy weapons fire at the water treatment plant. We need SWATT out here now!!

CUT TO:

INT. SHAFT -- DAY

Lilian and Asmir are walking down the shaft. Both with their thaser rifles. Lilian has a pentacoder in her hand. Other state troopers are with them. Justin too.

LILIAN

In just a few more feet we'll be coming up on what looks like some kind of room.

INT. CHAMBER -- DAY

The room is lit by one light bulb. It's filled with armaments. Food, clothing. A cot. This looks like a bomb shelter. There are only two doors.

The first door slowly opens -- flash LIGHTS pear around them. Along with the tip of the thaser rifles. When it is seen that the coast is clear the door is completely opened, revealing Asmir and Lilian. Along with the troopers.

They look around.

ASMIR

It looks like Pramode was ready to spend several days in here.

Lilian opens up a trunk and exposes piles upon piles of cash. She picks some up and shows it the rest of them.

LILIAN

Well we know where they get their funding.

Justin moves over to the second door and slowly opens it. Another shaft appears.

JUSTIN

Look at this.

Asmir and Lilian move in closer.

ASMIR

This must continue to the airport.

They move into the shaft.

EXT. DIRT ROAD -- DAY

The Dreadnought skids onto the dirt road and drives by at top speed. DISH... PALLETS.

INT. DREADNOUGHT -- MOVING -- DAY

CONDITION RED. Roy driving, Millie passenger.

ROY

You think we'll find him once we get there?

MILLIE

I don't know. He could'a gotten away by now. On the other hand we've been around here for quite awhile now and we haven't picked up any aircraft leaving the area.

Roy reacts.

EXT. DIRT ROAD -- DAY

The Dreadnought roars by.

EXT. WATER TREATMENT PLANT -- DAY

More police cruisers arrive. Along with an armored car. The SWATT team dismounts. They continue exchanging gun fire with the terrorists.

Bullet holes are made in the septic truck's tanks. The chemical leaks all over the ground.

Jesse and Bemus are at the front line. They exchange more gun fire as SWATT team members swarm around them.

Jesse sees the chemical leaking. He turns to his lapel mic.

JESSE
 (into radio)
 M-29, seven car nine, requesting HAZ-
 MAT team to our location.

DISPATCHER (V.O.)
 (filtered)
 Car nine.

Bemus and Jesse exchange a reaction.

JESSE
 So how do we do this?

Bemus nods his acceptance and turns to his lapel mic.

BEMUS
 (into radio)
 We're going to have to rush them.
 On three. One, two, three, go!

The cops rush towards the septic tanks, all guns firing.

The terrorists duck for cover and are quickly overwhelmed.
 The SWAT team over powers them.

Some terrorist are wounded or killed, others are wrestled to
 the ground and handcuffs are snapped into place.

The threat is over.

The bad guys are hauled away. Bemus and James stop and look
 at the chemicals leaking onto the ground.

JESSE
 What is this stuff?

BEMUS
 Who knows.

INT. SHAFT #2 -- DAY

Asmir and Lilian continue their walk with the state troopers.
 They come up on an open area lined with barrels. Lilian
 runs her penticoder over the barrels.

ASMIR
 Smells like...

LILIAN
 ...jet fuel.

ASMIR
 At least we know that we're definitely
 dealing with an aircraft.

Lilian and Asmir continue to walk. They come up on a set of aircraft parts. Lilian examines them.

LILIAN
Well this is not good.

ASMIR
What?

LILIAN
These parts look like they came off of some kind of jet.

ASMIR
We know that.

LILIAN
No, I mean a fighter jet, not a passenger jet.

Asmir reacts.

ASMIR
What are the chances that this jet is armed?

Lilian shrugs. Asmir pulls out his hand radio.

ASMIR (CONT'D)
(into radio)
Dreadnought.

EXT. DIRT ROAD -- DAY

The Dreadnought flies by at top speed.

INT. DREADNOUGHT -- MOVING -- DAY

Millie picks up the radio mic.

MILLIE
(into radio)
This is Dreadnought.

INTERCUT AS NEEDED.

ASMIR
Lilian discovered that he maybe flying a fighter jet.

Millie and Roy react.

MILLIE
Got it. We're just about to arrive.

Millie puts the mic. down.

END OF INTERCUT.

Millie and Roy exchange a look. An unsaid question and an unsaid concern is being exchanged....

EXT. AIR FIELD -- DAY

A rural air field. No tar. Just a dirt runway.

There's a hanger built into the side of a nearby mountain. It's designed to be concealed.

A MIG fighter jet is sitting just outside the entrance with the engine running. It's starting to taxi towards the runway. Pramode in the cockpit. There are no armaments on board.

The jet continues to taxi.

ANOTHER ANGLE

The Dreadnought turns off of the dirt road and onto the end of the runway and comes to a screeching stop. Dirt... dust.

INT. DREADNOUGHT -- PARKED -- DAY

Roy and Millie look over the scene in front of them. They see the fighter jet.

Millie accesses the sensors. She reacts to what she sees and picks up the radio.

MILLIE

(into radio)

Asmir. We've made contact with the jet. No armaments on board.

INT. SHAFT #2 -- DAY

Asmir and Lilian reacts to the news.

EXT. AIR FIELD -- DAY

The jet moves into place at the beginning of the runway. There it stops.

The jet and Dreadnought 'look' at each other, distant nose to distant nose.

INT. DREADNOUGHT -- PARKED -- DAY

Roy and Millie look at the Jet who's 'looking back at them.'

Millie hits a few buttons.

EXT. AIR FIELD -- DREADNOUGHT -- DAY

Same weapon sequence as before. Torpedo launcher... turret... torpedo launcher... thaser power status... shield status...

WIDE SHOT

The Dreadnought facing the fighter jet in full combat mode.
The Dreadnought is making a defiant statement.

INT. FIGHTER JET COCKPIT -- DAY

Pramode is looking at the Dreadnought at the other end of
the runway. Pramode doesn't look intimidated at all. He
takes out a cell phone and opens the flip. He dials.

INT. DREADNOUGHT -- PARKED -- DAY

Roy's cell phone rings. Millie and Roy react. Millie picks
it up and looks at the caller id. She shows it to Roy.

"UNKNOWN."

Roy and Millie reacts... She answers it.

MILLIE
(into phone)
Hello...
(beat -- to Roy)
It's for you.

Roy reacts again before he takes it.

ROY
(into phone)
Hello?

INTERCUT AS NEEDED.

PRAMODE
(into phone)
I gotta hand it to you, you followed
me this far.

ROY
(into phone)
What? Who is this?

PRAMODE
(into phone)
You tell me. I'm looking right at
you.

Roy looks at the fighter jet... he puts the phone on speaker.

ROY
(into phone)
How did you get this number?

PRAMODE
(into phone)
The same way I found your wife.

Roy reacts....

PRAMODE (CONT'D)
 (into phone)
 You know when I killed her...

Pramode pauses for the effect.

Roy reacts accordingly.

PRAMODE (CONT'D)
 (into phone)
 You had a nice girl there. No matter
 what we did to her she wouldn't give
 you up. She protected you right to
 the very end.

Roy reacts even more. Angry... very angry.

PRAMODE (CONT'D)
 (into phone)
 She loved you a lot... it's a shame...
 such a loss.

ROY
 (into phone)
 You son of a...

PRAMODE
 (into phone)
 You were a lucky man to have her...
Had... her.

Pramode laughs and hangs up the phone.

END OF INTERCUT.

Roy hangs up as well. Millie reacts...

Roy drops the Dreadnought down into L2.

EXT. AIR FIELD -- DREADNOUGHT -- DAY

The Dreadnought's nacelles raise to a forty-five degree angle
 and starts to LIGHT UP really bright.

INT. DREADNOUGHT -- PARKED -- DAY

Roy revs up the engine. Again, and again.

A console showing the status of the electromagnetic field
 starts to glow brighter, and brighter.

Roy continues to rev up the engine.

MILLIE
 You do know that doing that does
 nothing...

ROY

Just shut up and target thaser banks.

Millie goes to work.

INT. FIGHTER JET COCKPIT -- DAY

Pramode is looking at the Dreadnought across the way. He opens the throttle.

EXT. AIR FIELD -- FIGHTER JET -- DAY

The Mig lets loose on the after burners.

INT. DREADNOUGHT -- PARKED -- DAY

Roy releases the break.

EXT. AIR FIELD -- DAY

The fighter jet and Dreadnought roar forward towards each other. A game of chicken between an S U V and a fighter jet.

INT. FIGHTER JET COCKPIT -- DAY

Pramode watches the Dreadnought move towards him.

INT. DREADNOUGHT -- MOVING -- DAY

Roy watches the fighter jet move towards him.

The speedometer is showing seventy, then eighty, ninety, one hundred.

INT. AIR HANGER -- DAY

A rear door opens. Asmir and Millie walk through the door. Troopers fill the room with them. They move to the mouth of the hanger and sees the runway. The fighter jet and Dreadnought moving towards each other.

EXT. AIR FIELD -- DAY

The Dreadnought and fighter jet are getting closer to each other. Who's going to win this game of chicken?

INT. FIGHTER JET COCKPIT -- DAY

Pramode is watching the Dreadnought come closer as he keeps an eye on his own speed... no emotions, just calculating cool...

INT. DREADNOUGHT -- MOVING -- DAY

Roy is looking closely at the jet roaring towards him. His speed is approaching one fifty.

EXT. AIR FIELD -- DAY

Asmir and Millie watches the two moving towards each other at an alarming speed. Millie turns her head, she can't watch...

INT. FIGHTER JET COCKPIT -- DAY

Pramode pulls up on the stick.

EXT. AIR FIELD -- DAY

The fighter jet's front landing gear lifts off the ground.

INT. DREADNOUGHT -- MOVING -- DAY

ROY

Now, Millie, fire!!

EXT. AIR FIELD -- DAY

The Dreadnought fires it's thasers in a concentrated pattern. Rapid fire... shooting for the landing gear. Except they were off by half a second.

The thasers makes contact with the wheels just after the jet leaves the ground. The impact pops the tires and create a small flow of black smoke... but the impact made no effect on the aircraft.

The fighter jet roars over their heads and goes air borne.

The Dreadnought does a hard one-eighty in pursuit.

INT. DREADNOUGHT -- MOVING -- DAY

ROY

Target the pulse thaser cannons.
This guy isn't getting away this
time!!

EXT. AIR FIELD -- DAY

The fighter jet is quickly gaining altitude.

The Dreadnought is at top speed after it. It releases the pulse thasers. A large barrage of amber dots being shot into the sky.

The fighter jet does a hard yaw to the left and evades the pulse thasers. It flies away, the black smoke starts to dissipate as the landing gear folds away under the plane..

The Dreadnought is approaching the end of the runway, heading straight for a set of trees.

INT. DREADNOUGHT -- MOVING -- DAY

MILLIE

Roy, stop!!!

Roy sees the threat and slams on the breaks.

EXT. AIR FIELD -- DAY

The Dreadnought comes to a screeching halt at the end of the runway. Roy and Millie immediately get out and watch the fighter jet fly away.

ANOTHER ANGLE -- HANGER

Asmir gets on the radio.

ASMIR

(into radio)

Contact the air force. We have a terrorist suspect escaping in a fighter jet. He's heading south east. Tell them to track it on radar.

BACK TO SCENE

Roy reacts with anger to the loss of Pramode. He punches the hood of the Dreadnought as hard as he can.

Millie reacts to his temper as well as to her own disappointment.

The fighter jet continues to fly away peacefully.

FADE OUT.

END OF ACT SEVEN

ACT EIGHT

FADE IN:

INT. DREADNOUGHT HEADQUARTERS -- DAY

The cork of a champagne bottle is popped. Asmir pours the contents into a glass held by Millie.

Lilian is sitting nearby at her desk. Roy is sitting on the desk. Everyone is holding champagne glasses.

ASMIR

I love moments like these.

ROY

Moments like what?

Asmir moves on to fill Lilian glass.

ASMIR

Celebrations.

On to Roy's glass.

ROY

What are we celebrating?

Asmir fills his own glass.

ASMIR

We stopped a terrorist attack. Don't you think that's cause for celebration?

Roy reacts.

ROY

Sure. But I would think that's common stuff with you people.

ASMIR

It doesn't happen as often as you think. Al Quada doesn't usually attack so many times so close together.

Roy reacts. Asmir lifts his glass.

ASMIR (CONT'D)

So. To another plot foiled.

They sip. Glasses are put down.

MILLIE

So Roy, are you staying with us or are you leaving?

ROY

I promised that I would stay until
the man who killed my wife is caught.
He got away. I'm staying until we
find him.

Reactions.

ROY (CONT'D)

That man took away my wife, my family.

Reactions.

LILIAN

Family?

ROY

Jenn was pregnant.

Reactions... speechless.

ROY (CONT'D)

Yeah, it's a little personal...

More reactions...

MILLIE

So what's our next assignment?

Asmir takes a breath to speak but...

ROY

Not yet. There's something I want
to do first.

Millie reacts.

CUT TO:

INT. CONVENIENT STORE -- NIGHT

A TRACKING SHOT as we move through the store.

JESSE JAMES (O.S.)

Come on, put the money in the bag!!

We continue to TRACK over the counter.

JESSE JAMES (O.S.) (CONT'D)

Let's go, stop stalling!!

We HEAR the sound of crying. WE focus on the panic button
behind the counter. The RED LIGHT is flashing.

WIDER

We see Jesse James holding his sawed off shot gun at the
clerk's head.

The FEMALE CLERK is in borderline panic as she tries to empty the register of the money.

Jesse James shoves the barrel into her chest.

JESSE JAMES (CONT'D)

Let's go!!

The clerk finally finishes and hands him the bag. Jesse James then turns to the exit and starts to open the door when two police cruisers pull into the parking lot. BLUES... SIREN coming to stop.

Jesse turns back to the clerk. The clerk is gone. He heads out of the store.

EXT. CONVENIENT STORE -- NIGHT

Jesse and the other officer dismount from their cruisers, guns drawn and trained on Jesse James.

Jesse James confronts the cruisers head on.

JESSE

Put the gun down!!

Jesse James goes to open fire but just then two more cruisers arrive, he decides to run for the side of the store.

Jesse opens fire. He misses.

EXT. STREET -- NIGHT

Jesse James comes around the corner of the store to find the Dreadnought sitting there. SENSOR DISH... PALLETS... WEAPONS... BLUES...

Roy and Millie are standing in a defiant position on either side, thasers drawn.

ROY

Get on the ground!!

Jesse James backs up, he fires... shields deflect.

Roy and Millie fire their thasers together. They hit Jesse James dead center.

Jesse loses his footing and drops to his knees. His gun falls too.

He regain his strength and runs for a nearby fence. Mounts it, and jumps over it.

Roy moves for the fence in pursuit.

EXT. ALLEY WAY -- NIGHT

Jesse James sprints as fast as he can down the alley way. As he does he struggles to take off his trench coat, this reveals his body armor, burnt from the thaser blast and still smoking.

Roy runs out from someone's back yard and continues to pursue, he passes the trench coat laying on the ground.

ANOTHER ANGLE

Jesse James reaches the end of the alley way and continues to the next block. Now he's struggling to take off the body armor.

Roy is not too far behind him.

EXT. PARK -- NIGHT

The alley ends at a park...

Jesse James cuts through the park. The body armor now off, he runs straight for another yard. He hops another fence.

Roy runs up behind him but misses where he goes.

Roy looks around.... Sees the body armor on the ground. He reacts.

Deciding...

Finally he chooses a direction and goes.

EXT. ANOTHER ALLEY WAY -- NIGHT

Jesse James books it down the alley way. He continues until he comes up on the rear side of another store. He cuts through the property to a...

EXT. SIDE STREET -- NIGHT

Where he continues his run.

EXT. JACK'S GARAGE -- NIGHT

Jesse James comes around the corner of the garage and stops to lean up against the building. Clearly out of breath. Panting... sweating... stressed...

The SOUND of SIRENS approaching can now be heard...

He continues moving.

EXT. PARKING LOT -- NIGHT

Jesse James runs through the parking lot and comes up on the entrance way. He decides to stop behind a dumpster.

More panting.

A police cruiser pulls up nearby, BLUES. Bemus flashes his spot LIGHT....

Jesse James starts to run again.

Bemus gets out. Gun drawn.

BEMUS

Freeze!!

Jesse James keeps on running.

Bemus watches him go.

EXT. ALLEY INTERSECTION -- NIGHT

Jesse James approaches the end of the alley way. A police cruiser pulls up and blocks his path. He immediately changes course and heads through a yard.

EXT. STREET -- NIGHT

Jesse James runs across the street and down an embankment.

EXT. ELEMENTARY SCHOOL -- NIGHT

Jesse James arrives at the bottom of the hill into a school yard. He continues to run through the field. In the distance he can see BLUES approaching.

He moves to run away from the BLUES.

EXT. INTERSECTION -- NIGHT

Jesse James leaves the school grounds and comes up on an intersection.

A cruiser pulls up next to him fast. BLUES.

Jesse James quickly turns into another direction and runs.

The officer notably does not get out of the car this time.

EXT. CUMBERLAND STREET HILL -- NIGHT

A tall hill with houses on either side. Jesse James is trying to run up the hill. He's getting tired fast. Soon he reaches the top, tired, out of breath.

The Dreadnought pulls up next to him. BLUES.

Jesse James reacts and starts running again... But he can't hold up for much longer.

EXT. TIRE'S AMERICA -- NIGHT

Jesse James ends up at a tire place. He comes to a stop and leans up against a dumpster. He's tired, out of breath, sweating.

A cruiser pulls up next to the dumpster, BLUES. Jesse climbs out. Gun drawn.

JESSE

Freeze!!

Jesse James goes around the corner of the dumpster and finds Roy standing there. His baton in his hand. Roy shoves Jesse James into the dumpster as hard as he can.

ROY

Where do you think you're going?

Jesse James falls to the ground. Roy picks him back up to his feet. Roy then punches him as hard as he can.

ROY (CONT'D)

What, did you think you could go on forever?!

Jesse James falls again. Roy pushes him back to his feet again. He then swings again.

ROY (CONT'D)

You know how much trouble you caused me, you jerk!

Jesse James falls to the ground again. Now he's bleeding.

JESSE JAMES

Stop man, please.

ROY

Oh you want me to stop? Did you stop when we wanted you to?

Roy kicks him in the ribs.

ROY (CONT'D)

When the public wanted you to?

Another kick.

ROY (CONT'D)

How about the boy who was killed last year? What about him? Do you think he wanted you to stop?

Kick... Jesse James rolls over.

ROY (CONT'D)
I lost my friend... I lost my job...
All because of you!!

Roy kicks him again.

Jesse James rolls over again.

ROY (CONT'D)
Did you think it was funny?

Roy raises his baton and strikes a hit.

Jesse James is curled up in a fettle position now.

ROY (CONT'D)
Did you think what you were doing
didn't mean anything?!

Roy strikes him again.

Jesse watches.

Another cruiser shows up.

JESSE JAMES
Please man, stop!! I'm sorry.

ROY
You're going to be.

Roy hits him twice now with the baton.

The Dreadnought now pulls up. Millie is watching this.

ROY (CONT'D)
I have never grown to hate anyone in
my entire life except for you!

Roy hits again!!! Jesse James coughs up blood.

JESSE JAMES
I had to support my kids!!

ROY
And what kind of example did you
make for them?

Roy strikes him again.

JESSE JAMES
I couldn't find a job man...

ROY
Another poor excuse.

Roy hits him another time.

ROY (CONT'D)

You stupid...

Jesse interrupts.

JESSE

Okay, man, okay! I think we got him.

Roy stops... Looks around at the audience of cops that has now formed. He now realizes what he's done. What he has become...

He looks down at Jesse James laying there.

ROY

Get him out of my face!

Two other OFFICER N.D.'S move in and cuff Jesse James before moving him out.

Roy walks over to the Dreadnought where Millie is waiting for him.

MILLIE

You feel better now?

ROY

Kinda.

MILLIE

Did you really think that would change anything?

ROY

No.

MILLIE

You know there's two types of criminals in this world. One by design. That's the way they are. And one by circumstance. The situation puts them there. When people become desperate and feel that they've run out of options. Which one do you think this guy is?

Roy gets even more angry.

ROY

I don't care. Do you know what he's done?

MILLIE

Yeah. He tried to survive in a world that crushes the little people. He felt that that was all he had left. He's not a bad guy.

Roy reacts... thinking. He looks at Jesse James being pushed into the back of the patty wagon.

Jesse walks up and raps his arm around Roy's shoulder.

JESSE

It's nice to have you back man. You feel better now that you've got some frustration out?

Roy hesitates before answering.

ROY

Yeah...

JESSE

Good. See you around man.

And Jesse walks off. Roy looks back at the patty wagon as they get ready to close the doors.

ROY

Wait a minute!!

The cops stop. Roy walks around to the rear of the Dreadnought, pulls out a first aid kit and heads for the patty wagon. When he gets there he opens the kit and looks at Jesse James.

JESSE JAMES

No, no more man, please?

ROY

No, no more. It's done. It's all done...

Roy takes a piece of gauze and places it on Jesse James's bloody forehead. He then goes to tape it into place.

WE START TO DOLLY BACK....

Millie watches this happen and seems pleased with the result. A cop and criminal finally touching base. Finally being able to semi-understand each other. They are making peace...

FADE OUT.

END OF ACT EIGHT

THE END.