

PRIME CORTEX

Written by

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In the not too distant future....

EXT. MONARCH CITY - DAY

A big, sprawling metropolis with buildings that reach the sky. Fast cars known as Zip cruisers and other Hypercars on every street.

INT. DARK CONFERENCE ROOM - DAY

A light is focused on DR. ABRAHAM STRIKEHOUSE, late 50s, as he sits behind a table.

The gray-haired scientist adjusts a microphone in front of him as we catch him in the middle of a speech.

DR. STRIKEHOUSE

I don't have to tell you what this has done to our state's budget troubles. Our prison's have been overcrowded for decades. Our proposal will correct this and save the state budget half a billion dollars for the next twenty years.

In front of him are about ten people who sit in the dark.

DR. STRIKEHOUSE

We are now going to bring out our first case study. He has been kept alive for now for one hundred and sixty days and proves beyond a shadow of a doubt that this experiment is a success.

He signals to his two ASSISTANTS behind him.

They bring in a capsule on wheels. It almost looks like a coffin but with wires inserted all around it and a computer digital screen on the side.

Dr. Strikehouse turns to the men and women in the dark.

DR. STRIKEHOUSE

Ladies and gentlemen, I now bring you Prime Cortex.

INT. LIVING ROOM - DAY

A crystal display screen on a wall shows a gun pointed right at the viewer.

KABOOM! Soldiers march in an open field.

LINDA BRIGHTON, mid 30s, watches her son on the floor.

LINDA
Zach, you know I don't want you
playing this.

ZACH BRIGHTON, 14, turns to her.

ZACH
Pop lets me play all the time.

LINDA
Well he knows better.

Linda looks upset as CONN BRIGHTON, late 30s and chiseled, walks into the room. Conn wears a police uniform.

CONN
It's only a game.

Zach zaps away. Conn puts on a holster strap and watches him.

CONN
Why, he's a chip off the old block.
Look at how he uses a rapid fire
machine gun!

LINDA
How can you let your son play these
violent games?

Conn smiles, throws her on the couch and kisses her. She laughs and tries to get away.

ZACH
You guys are making too much noise!
I just lost!

Conn looks at the display.

CONN
Guess he's not as good as his old
man.

ZACH
Oh, yeah? Let's go, loser!

Conn jumps off the couch.

CONN
You're on, wiseguy. I'll show you
how it's done.

EXT. MONARCH CITY - DAY

Pedestrians line the sidewalks. A monorail passes through downtown.

EXT. MONARCH CITY CENTRAL GOVERNMENT BUILDING - DAY

A large digital screen above the building displays: "Monarch City - Where No Crime is Tolerated."

Several secret service personnel surround a Zip limousine.

Out comes MAYOR MAXIMILIAN LINDON, 50s. Video cameras nearby. REPORTERS rush up.

REPORTER ONE

Mr. Mayor, is it true you're here today to shut down the city's prison system?

REPORTER TWO

We've heard rumors about state funding collapsing?

The secret service men pull them away as the Mayor walks up the steps.

REPORTER THREE

Why has the Senate called you in for this emergency session?

Mayor Lindon raises his hands, turns to them.

MAYOR LINDON

We're only here to discuss next year's budget. All is well and these rumors are just that, rumors.

REPORTER ONE

Is it true that you're using prisoners as models for some kind of strange --

MAYOR LINDON

All these reports you've heard are false. They have no merit.

REPORTER TWO

But what about the interview last week when you said --

Mayor Lindon runs up the steps.

EXT. OFFICE BUILDING - DAY

A high-rise office building on the other side of town.

INT. OFFICE - DAY

An overweight man is thrown to the floor. His name is BARNES, 40s. His nice white shirt is stained with blood.

The man who threw him down is PETER PETROK, late 30s. Petrok places his foot on Barnes's chest.

PETROK

I hate lawyers more than cops, you son of a bitch. Now, let's try again.

BARNES

I don't know what you're talking about.

Petrok grabs him by his expensive tie and lifts him.

PETROK

Where's the information card?

BARNES

I didn't liquidate any assets.

Petrok shakes his head.

PETROK

You're lying.

BARNES

It was a clerical error.

Two thugs, mid 30s, tear the office apart behind them. They are LASLO BROOK and WINSTON GOYER.

PETROK

Where is it? Tell me or I'll bite your tongue off.

Brook turns around.

BROOK

Bite his tongue off!

GOYER

Do it!

PETROK

Shut your traps and keep looking!

INT. LIVING ROOM - DAY

Zach and Conn play the video game.

ZACH
Gotcha!

Conn's soldiers blast away and vaporize all of Zach's men.

CONN
Ha! Take that!

The display changes to: "Brighton - Emergency Call."

ZACH
Oh, man, and I was just getting
started!

Conn pushes a button and sees Captain RILEY SUMMERS, late 40s, inside his Zip cruiser.

Everything is a blur behind Riley's image. The Zip must be going two-hundred miles an hour on the street.

RILEY
We just got a trip alarm from a law
firm downtown. Dispatch says it's
a hand alarm with a voice
recognition analyzer.

CONN
Okay, did we send some units?

RILEY
Yes. Conn, the analyzer confirmed
one of the voices. It's Petrok.

Conn jumps to his feet, grabs his gear.

CONN
Have a Hover Copter ready --

RILEY
Already there.

Riley disconnects. Conn grabs Linda, kisses her and runs his hand through Zach's hair.

LINDA
Be careful.

Conn rushes out the door.

INT. OFFICE - DAY

Brook and Goyer hit buttons on a digital display. Petrok kicks Barnes. The office is a mess.

EXT. EMPTY PARKING LOT - DAY

Conn stands next to his parked Zip as a huge Hover Copter lands.

EXT. CITY SKY - DAY

The massive Hover Copter flies over the buildings.

INT. HOVER COPTER - DAY

Conn puts on a headset. Several OFFICERS with him. The PILOT gives him a thumbs up from the cockpit.

EXT. CITY SKY - DAY

The Hover Copter zooms away into the distance.

INT. OFFICE - DAY

Petrok drops Barnes. The lawyer is dead.

PETROK

Lawyers.

He notices something in Barnes' closed fist. He pries it loose from his fingers. It's a tiny gadget with a BLINKING RED LIGHT.

PETROK

Bastard! He tripped an alarm.

BROOK

What?

Petrok shows them the gadget and laughs.

PETROK

Some balls on him!

Brook and Goyer run out of the office.

Petrok picks up a rapid fire machine gun, shakes his head and smiles. He calmly walks out.

EXT. OFFICE BUILDING - DAY

Brook and Goyer run out and see five Police Zips approach.

LOUDSPEAKER
Stay where you are!

The thugs run to their Hyper-Speed motorcycle and take off. The cycle is large and can hold two riders side by side.

Petrok walks out the office door and opens fire on the cops.

Officers duck out of the way as the machine gun blasts their parked Zips.

Petrok runs to his motorcycle and escapes.

EXT. CITY STREET - DAY

The chase is on. The motorcycles race by followed by the Police Zips.

EXT. ANOTHER STREET - DAY

Petrok jumps on the sidewalk and almost kills some pedestrians.

Petrok pushes a button on the handlebar and up springs his gun. He points it behind him and fires several rounds.

Some of the Zips are hit. One spins out of control and crashes into a building.

Petrok sees another Zip parallel to him on the street.

PETROK
Son of a bitch!

He eases up and pulls back behind the Zip, fires into the back window and it shatters.

Petrok opens a compartment and takes out a small hand grenade, throws it through the hole in the window.

The Zip explodes.

EXT. CITY SKY - DAY

The Hover Copter is above Petrok, flies through the buildings and under the monorail as it keeps up.

INT. HOVER COPTER - DAY

Conn looks through his binoculars.

CONN
Make sure you stay on the primary target!

EXT. CITY STREET - DAY

Brook and Goyer turn down a busy street then dart into an alley. Two of the Zips follow them.

INT. HOVER COPTER - DAY

Conn sees the Zips go after the two thugs.

CONN

I said to stay on primary target!

He turns to the Pilot and points down.

EXT. ALLEY - DAY

Brook and Goyer zoom away.

EXT. CITY STREET - DAY

Petrok drives into oncoming traffic.

Conn is right above him now in the Hover Copter. Conn's voice is heard through a loudspeaker.

CONN

Stop your vehicle!

Petrok looks up and fires.

INT. HOVER COPTER - DAY

Conn turns to a SHARPSHOOTER and points.

The shooter jumps on a metal platform just outside the craft.

He sets his crosshairs on Petrok but can't shoot as Petrok's motorcycle darts back-and-forth in traffic.

EXT. CITY STREET - DAY

Petrok fires a shot at the shooter.

EXT. HOVER COPTER - DAY

The shooter gets hit in the chin, fires a shot into the platform. It snaps.

Conn tries to reach out for him but is too late. The sharpshooter falls to his death below.

INT. HOVER COPTER - DAY

Conn jumps back inside, pushes a couple of buttons on a console near the door. He turns to the Pilot.

CONN
Get closer.

EXT. HOVER COPTER - DAY

The large copter drops in altitude. It starts to shake violently. Conn almost loses his grip on the rails.

CONN
Closer!

INT. HOVER COPTER - DAY

The Pilot turns to him from the cockpit.

PILOT
Sir, the thrust of the propellers
could reverse! I'm already losing
control!

Conn takes the headset off and throws it.

CONN
I'm not letting him get away!

EXT. CITY STREET - DAY

Petrok looks up and sees Conn outside the craft on the rails.

Conn jumps, lands on top of Petrok and falls to the side. Petrok almost loses control but manages to hang on.

Conn jumps off and is now next to him on the large motorcycle.

Petrok takes a swing at Conn. Conn grabs him by the neck. Petrok spits in his face as he turns into an alley.

EXT. ALLEY - DAY

Conn almost falls off but manages to hang on to the side of the cycle.

Petrok tries to kick him off. Conn's feet drag along the pavement, kicking debris as they race through the alley.

EXT. CITY STREET - DAY

The motorcycle jumps out of the alley and on to another street. Conn's feet now hang in mid-air as he holds on.

Petrok tries to ram him into some parked vehicles down the street. Conn misses several of them and jumps back on the motorcycle.

They trade blows.

Petrok loses control of the cycle as he tries to shake off Conn and turns towards a building.

The cycle goes up a series of steps leading to the Monarch City Metropolitan Bank. They're going too fast.

The large bank window approaches.

INT. BANK - DAY

The cycle crashes through the window. Broken glass flies along with them.

Conn grabs hold of a post which deadens his impact as he tumbles on the smooth floor.

Petrok flies into a cubicle.

Conn drops to his knees, glass embedded in his face and body but he seems to be fine as the adrenaline has him going.

He takes out his weapon and walks up to Petrok who bleeds on the ground.

CONN

You're under arrest.

Petrok spits out blood and laughs at the gun pointed at him.

PETROK

Don't waste your time. I'll be out on the streets by tomorrow morning.

CONN

Not if I shoot you trying to escape.

PETROK

Have you forgotten about the security cameras?

Conn looks up, sees the cameras pointed right at him.

Several officers rush inside. Riley Summers comes up to Conn.

RILEY

We've got 'im, Captain. Easy, easy now.

CONN

How about we save the taxpayers some money?

RILEY

I would love to but let's not do anything we'll regret later.

Conn lowers the weapon. Riley turns to the officers.

RILEY

Bolt the prisoner and get the medical team here.

(to Conn)

We've been waiting for this day for five long years.

Petrok smiles as they take him away, arms placed in a glass bolt-lock.

EXT. MONARCH CITY HALL - NIGHT

CHIEF BORK, early 50s, is in front of fifty microphones on a podium.

CHIEF BORK

Peter Petrok is finally behind bars where he belongs.

Conn stands behind the Chief on the steps.

CHIEF BORK

The city can thank the man standing behind me for his capture.

INT. LIVING ROOM - NIGHT

On the Crystal Display, Petrok is wheeled into an ambulance by paramedics. Nearby, TV reporters crowd around Conn.

REPORTER (V.O.)

Petrok was apprehended by Captain Conner Brighton. Brighton has been on the force for twelve years.

Stock photos of Conn are displayed.

REPORTER (V.O.)

We'll never know how many lives
were saved today by his actions but
one thing is for certain -- he is a
bona fide hero.

Petrok's face is shown.

ANOTHER REPORTER (V.O.)

Petrok will be charged with ten
homicides over the last five years
including two of which --

Zach and his parents watch from their couch.

ZACH

You're on every channel!

Linda shakes her head.

LINDA

You could've been killed you fool.

Linda gently strokes the bandages on his face as a tear drops
down her cheek. She holds him tight. He looks into her
eyes.

CONN

Don't worry. Nothing's gonna
happen to me.

INT. BEDROOM - NIGHT

Conn sits on the edge of his bed. Linda hands him two pills.
He downs them with a glass of water.

He places his face on her stomach as she watches the moon
peek through the window.

LINDA

You promised me.

She runs her fingers through his hair.

CONN

I'll do it as soon as I can.

LINDA

This would be the right time.

CONN

Just give me a few months.

She shoots him a look.

CONN
Just a couple of months and I
promise I'll retire.

She pushes him into bed.

LINDA
Time for you to rest.

She kisses him.

LINDA
My crazy Captain.

Conn smiles and closes his eyes.

INT. MODERN ROOM - NIGHT

A broken computer on the floor with wires exposed.

On a Crystal Display, an earlier taped report:

Chief Bork and Conn on the city hall steps. A broadcast on a
different news network.

REPORTER'S VOICE
The city has to thank the police
department and especially Captain
Conner Brighton for the capture.

The channel CHANGES --

Conn walks into Police Headquarters as reporters follow him.

The channel CHANGES --

Bork pats Conn on the back as cameras flash.

The channel CHANGES --

Mayor Lindon shakes Conn's hand outside City Hall.

REPORTER'S VOICE
Conn Brighton is a hero.

Brook and Goyer watch the TV as they eat from canisters.
Brook flings the remote control away.

BROOK
How many times are they going to
show this cop?

Goyer looks at the food canister in his hand.

GOYER

What kind of crap is this?

Brook points to the floor behind them.

BROOK

You would think a government hacker
would have better food in his
freezing unit.

A dead man lies in a pool of blood behind the couch. The
broken computer next to him.

GOYER

Well, we can't complain since our
late computer genius here gave us
the information we needed.

On the Crystal Display, the Reporter is outside the
government building. Then they superimpose two mug shots of
Brook and Goyer.

REPORTER (V.O.)

The manhunt is still on for Laslo
Brook and Winston Goyer, Petrok's
accomplices.

They cut back to Conn as he was interviewed outside the
hospital.

REPORTER (V.O.)

Captain Brighton told us they are
his number one priority at the
moment.

CONN

We have all our units on the
lookout. They'll be locked up
soon.

Brook looks at Goyer.

BROOK

He doesn't realize how his life is
about to change.

Brook stands up, looks down at the dead man below.

BROOK

Thanks for the address, friend.

INT. LONG CORRIDOR - NIGHT

Petrok is being led down a corridor by four officers. His arms cuffed to a glass bolt-lock.

Waiting at the other end is Dr. Strikehouse. He sits in an electronic wheelchair.

INT. MAYOR'S OFFICE - DAY

Conn and the Chief enter the Mayor's office. Mayor Lindon greets them.

MAYOR LINDON

Ah, gentlemen, I want to congratulate you again on your capture yesterday.

CHIEF BORK

We're not done yet.

The Mayor points to two others in the room with him.

One is District Attorney NATHAN CHAPMAN, late 30s, and the other is Dr. Strikehouse.

MAYOR LINDON

You men know the D.A. Nathan Chapman.

Chapman nods.

CHAPMAN

Congratulations to you both.

MAYOR LINDON

And of course, Dr. Strikehouse.

DR. STRIKEHOUSE

Great work, Captain Brighton.
(nods)
Chief Bork.

The Mayor smiles. The Police Chief turns to him.

CHIEF BORK

You wanted to talk about Petrok?

Chapman stands up.

CHAPMAN

We feel he's the perfect, high-profile prisoner for Abraham's first subject.

CHIEF BORK
Are you crazy?

CONN
He'll be dead before then.

CHAPMAN
He might be more useful alive as
this experiment --

Conn turns to the Mayor.

CONN
Petrok is a cold blooded murderer
who's getting the death penalty.

MAYOR LINDON
Gentlemen, let's hear the good
doctor. I think this will be very
valuable for us.

Bork puts his hat on.

CHIEF BORK
You've wasted enough of our time.
Let's go, Conn, we have more
important things to do than listen
to this crock of shit.

The Chief storms out.

Conn looks at them, shakes his head and leaves.

Chapman looks at Strikehouse.

EXT. MODERN HOUSE - DAY

Goyer clicks on a remote and the garage opens. Brook
whistles as they see a classic Hercules 2050 parked inside.

BROOK
Wow, the government must pay very
well.

The car is tan in color with a sharp red line across the
doors.

BROOK
Look at these lines. Beautiful.

GOYER
Oh, let's go cruising and enjoy
this ride before we punch in for
work.

EXT. POLICE HEADQUARTERS - DAY

The late afternoon sun hits the busy building.

INT. POLICE HEADQUARTERS - DAY

Cops everywhere.

Conn is on the phone and hangs up. He sees Riley Summers approach with a young woman in a white lab coat.

Her name is ABIGAIL, mid 20s. She wears her hair in a bun and has glasses on.

CONN
Hello, Abigail.

ABIGAIL
Hi, Captain.

They shake hands. Something in Abigail's face shows that maybe she has a crush on Conn.

RILEY
My favorite niece has something to show you.

ABIGAIL
I'm your only niece.

RILEY
(smiles)
But you're still my favorite.

Abigail pulls out a gun from her pocket. It's in two pieces. She snaps a circle extension on the end of the barrel.

ABIGAIL
Something I've been working on in the lab.

She hands it to Conn who inspects it.

ABIGAIL
Shoots out six tiny rocket missiles. Deadly birds.

Riley is called away for a phone call.

ABIGAIL
Anybody gets shot by this turns into swiss cheese in less than two point four seconds.

CONN
So it cuts the cheese?

She laughs.

ABIGAIL
You could say that.

Riley comes up to them.

RILEY
Conn, we just got a phone tip from
a restaurant downtown. Somebody
said they spotted Brook and Goyer.

Conn hands the gun back to Abigail and grabs his gear.

Riley kisses Abigail on the cheek and runs after Conn.

She watches Conn go through the door. Some wiseguy nearby
laughs.

VOICE
Abigail, stop drooling.

She turns.

ABIGAIL
Fuck off.

INT. OFFICE - DAY

District Attorney Nathan Chapman admires the setting sun
outside his office window. Dr. Strikehouse behind him.

DR STRIKEHOUSE
I cannot wait for Lindon to make up
his feeble mind.

CHAPMAN
Well, for some reason he thinks he
needs the Chief's approval.

DR STRIKEHOUSE
And Brighton's as well.

Chapman turns around.

CHAPMAN
They'll never agree to it.

DR. STRIKEHOUSE
I know ... so that means we have to
be proactive.

EXT. ZAPOBAR RESTAURANT - NIGHT

It's getting dark now as Conn exits his Zip cruiser and signals for some of the men to go around the corner.

INT. ZAPOBAR RESTAURANT - NIGHT

Conn sees several folks gathered around someone on the floor.

Riley separates the people. The OWNER sees them and is relieved.

OWNER

Thank goodness you're here.

The Owner points to a man on the floor.

OWNER

This man was dining and appears to be having a heart attack. You sure got here quickly, I only called the medic squad about a minute ago.

CONN

We came here for another matter but it looks like --

Conn sees who the guy is. He speaks into his transmitter.

CONN

Call off the medic squad that's on its way here. False alarm.

OWNER

What's happening?

CONN

Folks, just go back to your dinners.

(to Owner)

We had a tip that came from your restaurant. Do you know if anybody used that pay phone earlier?

OWNER

Yes, it was this gentleman here on the floor.

Riley kicks the man on the floor. His name is ARTIE PHOSPHIN, mid 40s.

RILEY

Get up, Artie.

Conn grabs Artie and lifts him off his feet.

ARTIE

Hey!

Conn holds him by the neck and leads him out. Riley and the Owner follow.

OWNER

What're you doing to this poor man?

RILEY

He's not a poor man, just a con man.

ARTIE

I saw you on TV today, Captain. You looked very handsome.

CONN

(into transmitter)

I'm bringing out Artie Phospin. When I signal, I'll let go and you have my permission to shoot him.

The Owner looks at Riley.

RILEY

Don't worry, we'll clean up the parking lot when we're done.

EXT. ZAPOBAR RESTAURANT - NIGHT

A few minutes later, Artie sits on the curb.

ARTIE

Look, I admit I was trying to cheat my way to a free meal. But I saw them, Captain, I swear it.

RILEY

What makes you think we should believe you?

ARTIE

That's why I didn't leave my name 'cause I got disconnected when I went to look at them through the window --

RILEY

Sure.

ARTIE

Then I realized I didn't have any squares left when I went to pay for the meal so I ... you know ... that's when you two showed up and caught me in the act.

CONN

We should run you in but you're lucky Riles likes you so much.

ARTIE

I could have done my usual and just taken off but I wanted to be a good citizen.

RILEY

You saw them leave in the Hercules?

ARTIE

Hercules 2050. Tan with a red streak all the way around. I used to be a mechanic, among other things.

Conn turns to officers behind them.

CONN

Did you get that?

INT. LIQUOR STORE - NIGHT

A young CLERK watches a newscast on a small display behind the counter. A Larry King-type INTERVIEWER speaks with a SENATOR.

INTERVIEWER

(on TV)

Why are our prison's overcrowded, Senator?

SENATOR

(on TV)

Because of the new outrageous law that punishes every offense as a major felony no matter if it's a misdemeanor or a petty crime.

Two THUGS, 30s, stand at the counter and smile.

THUG ONE

Hi.

Thug Two pulls out a gun and points it at the clerk.

INT. HOTEL AUDITORIUM - NIGHT

A crowd APPLAUDS as Chief Bork stands at the podium.

CHIEF BORK
Hopefully, after your hear my
speech most of you will change your
minds about booting me out of
office.

Laughter.

A man leans up against the wall at the back of the auditorium. He is around 40 and we'll call him TRENCHCOAT as he wears one.

INT. KITCHEN - NIGHT

A huge hole in the kitchen door that leads to the outside of the house. Brook has one arm around Linda Brighton. She trembles with fear.

LINDA
You don't need my son.

Goyer has a gun pointed at Zach's head.

GOYER
What do you think we should do?

Brook looks around. Linda struggles but he holds her tight.

BROOK
Tie him up.

Goyer smiles.

GOYER
We're gonna show your no good
husband that he shouldn't have
messed with us.

Linda gets away from Brook and tries to run but trips. She reaches around the door frame and hits a small button on the wall.

They don't notice the BLINKING LIGHT on the other side as Brook grabs her and leads her to the bedroom.

BROOK
No more wasting time.

EXT. RESIDENTIAL STREET - NIGHT

The two street Thugs, who held up the liquor store earlier, wobble down a street. They are drunk.

They see the parked Hercules, look at each other and grin.

EXT. CONN'S HOME - NIGHT

Brook and Goyer run out of the house, shirts covered in blood. They stop dead in their tracks.

BROOK

Where's the car?

GOYER

I left the key inside, thought we'd need to make a quick getaway.

Brook looks at him.

BROOK

Nice going, asshole.

EXT. HOTEL PARKING LOT - NIGHT

Chief Bork heads out to his Zip. He is flanked by two POLICE OFFICERS on either side of him.

Just as he gets to his car, he turns to the men.

CHIEF BORK

Go home, fellas. I don't need an escort.

BOOM! BOOM! -- The officers fly off the ground as they are both shot. Bork turns around.

Trenchcoat holds a Rifle Cannon, like a shotgun on steroids.

The Chief drops and pulls out his gun, uses his Zip as cover.

Trenchcoat fires. The Zip doors fly off and blast the Chief to the ground.

His weapon slides away from him from the impact. Trenchcoat jumps on top of the Chief's Zip.

TRENCHCOAT

Hold it right there, old man.

Bork reaches for the gun. Trenchcoat blows the gun away from him.

Trenchcoat jumps off the car and places the barrel on the Chief's forehead.

Suddenly, four Security GUARDS come out from the hotel brandishing weapons.

Trenchcoat sees them and fires in their direction.

Their bodies fly into the wall. All dead.

He laughs, looks at the bloodied Chief who has dragged himself closer to his gun.

He takes out a clip, snaps it into the Rifle Cannon.

TRENCHCOAT

I was told to do this at your home.
No witnesses.

Chief Bork looks at him. Trenchcoat smiles.

TRENCHCOAT

But I can't resist the excitement.
More fun out here.

He points the weapon at Bork's head.

INT. ZIP - NIGHT

Conn behind the wheel. Riley Summers taps his transmitter.

RILEY

Summers here. What? When? Did
anyone call?

He grabs Conn by the shoulder.

RILEY

Okay, we're on our way.
(to Conn)
Metro received an emergency signal
five minutes ago.

CONN

And?

RILEY

From your house, Conn.

CONN

No!

Conn turns the wheel.

INT. APARTMENT - NIGHT

Dr. Strikehouse sits at his desk. A BEEP from within his coat. He pulls out a small transmitter, places it in his ear.

EXT. CITY STREET - NIGHT

Trenchcoat on a headset as his motorcycle zooms through traffic.

TRENCHCOAT

It's done.

INT. APARTMENT - NIGHT

Strikehouse smiles.

DR. STRIKEHOUSE

Good. You know what to do next.

He disconnects.

EXT. CITY STREET - NIGHT

The Hercules 2050 turns down a busy downtown street. Nearby, a Police Zip is parked in the corner of a building.

INT. ZIP - NIGHT

One of the cops sees it, punches some digits into the car's computer.

A HOLOGRAM comes up of Brook and Goyer with the words:
"Hercules 2050 - Possible Stolen Vehicle - Suspects Armed and Dangerous."

EXT. CONN'S HOME - NIGHT

Conn's Zip pulls up to his house, several other Zips already there.

Conn jumps out of the cruiser and runs into the house. A COP tries to stop him.

COP

Captain, don't go in there!

CONN

Get away from me!

He runs inside.

INT. LIVING ROOM - NIGHT

Conn runs in and sees Zach hunched over the sofa, blood everywhere.

CONN

No! No!

Conn grabs his son.

He looks up at the wall, sees something written in blood: "For Petrok, Best Wishes." Below that Brook and Goyer's names signed in crimson red.

Commotion in the bedroom. Conn lowers his son's dead body and gets up.

CONN

Linda.

Conn tries to run inside his bedroom as two officers try to stop him. He pushes them out of the way and enters.

INT. BEDROOM - NIGHT

Linda is on the bed face down, covered in blood.

Above her, another blood message on the wall: "She was the best we ever had - rot in hell copper."

Conn drops to his knees. Riley comes in and lowers his head at the horrific sight.

RILEY

Jesus!

EXT. CONN'S HOME - NIGHT

Later. Conn sits outside on the curb.

He sees the Coroner wheel out his wife and son on gurneys. He lowers his head and cries. Riley walks up.

RILEY

Conn, the Chief was gunned down tonight outside the Westfront Hotel.

Conn looks at him.

CONN

What?

RILEY

He's dead.

CONN

What the hell is going on?

RILEY

Madness is what it is. One shooter. Took out two of our men and four security guards. And he got away.

CONN

Damn.

Conn shakes his head.

RILEY

Look, you can stay with me tonight. I know that --

Conn pulls his hair as he cries.

CONN

My life is over, Riles. My family is gone. My life is over.

RILEY

I'm so sorry, Conn. I don't know what to say other than we'll get these bastards. One way or another.

Suddenly, he puts his hand on his transmitter as a message comes in on his headset.

He turns to two officers and away from Conn.

RILEY

They just spotted the Hercules 2050 a few blocks from here.

Conn overhears him and springs to his feet.

CONN

Where?

RILEY

We'll take care of it.

Conn pushes him aside, runs to the Zip.

RILEY

Conn!

EXT. RESIDENTIAL STREET - NIGHT

Across the way, several onlookers watch. At the very back of the crowd is Trenchcoat on his motorcycle.

EXT. CITY STREET - NIGHT

Conn's Zip nearly hits Hypercars as he zooms down the street.

INT. ZIP - NIGHT

Conn wears his headset. His eyes raging with fire as he looks like he's lost it.

CONN

Give me the coordinates now!

EXT. CITY STREET - NIGHT

Above him a Hover Copter has it's light on the Hercules 2050.

RADIO VOICE (V.O.)

Heading down Madison. We have them.

EXT. ANOTHER STREET - NIGHT

The Hercules 2050 turns.

INT. HERCULES 2050 - NIGHT

The Thugs look up through the moon roof, see the light on them.

THUG ONE

Damn it, we shouldn't have taken it.

They are rear-ended by Conn's Zip.

THUG TWO

Fuck!

Thug One hits the gas pedal and they shoot out. They lose control of the car and turn into a building.

EXT. CITY STREET - NIGHT

The Hercules hits the wall.

The Thugs release their belts and jump out just as the car catches on fire.

Conn's Zip skids and races up to them.

Conn's Zip hits Thug One who flies into the wall as his partner freezes.

Conn jumps out with gun in hand. Thug Two stands there motionless, cannot move.

LOUDSPEAKER
(from above)
Do not move!

THUG TWO
Don't shoot! We didn't mean to
take it! They left the key inside!

LOUDSPEAKER
(from above)
Get down on the ground.

Conn is so full of rage, he cannot see straight. Thug Two drops to the street, face first.

THUG TWO
Please! Please!

Thug One tries to get up. Conn sees him and fires. He is pulverized.

The Hover Craft shines the light on all this as several other Zips pull up to them.

Riley jumps out of one of them.

RILEY
Conn, these are the wrong guys!

He runs to Conn.

THUG TWO
Don't kill me. I'm sorry, I'm
sorry! I don't want to die!

Conn fires. Kill him.

Officers surround the Captain as he stares at the ground, in some kind of trance.

Riley drops to his knees.

RILEY (V.O.)
He didn't know what he was doing
for God's sake! His family had
just been murdered. This court
must show mercy.

A few yards away, Trenchcoat stop his motorcycle on the street behind onlookers and other vehicles.

MAYOR LINDON (V.O.)
I'm afraid that we cannot condone
what he did under any circumstance.

INT. COURT ROOM - DAY

Conn sits behind a desk with his lawyers. The court room is packed. Riley and Abigail sit in the first row.

Chapman stands in front of the Judge.

CHAPMAN
He killed two men in cold blood.

Chapman points his finger at Conn.

CHAPMAN
Justice must prevail no matter who
is involved.

EXT. COURT HOUSE - DAY

Conn is being escorted inside the court house. A mob outside watches. Abigail and her Uncle stand behind a yellow tape.

Abigail reaches out to Conn as he passes, tears stream down her face.

JUDGE (V.O.)
Conn Brighton, you are hereby
sentenced to a life term without
parole. You will serve the
remainder of your life --

INT. LONG CORRIDOR - DAY

Conn walks down the long corridor with two guards on either side of him.

DR. STRIKEHOUSE (V.O.)
This a golden opportunity for us.
Ladies and gentlemen, I bring you
Prime Cortex.

The guards walk him through a door and it SLAMS SHUT.

BLACK SCREEN

EXT. FOREST - DAY

Conn looks through a pair of old binoculars. His hair has a touch of gray on both sides and he wears full beard on his face.

His clothes are ragged, torn and faded - a prisoner's uniform. He turns.

CONN
We should warn them.

Another bearded man named QUINLAN, 40s, is behind him. He holds a metal rod that is stained with dry blood.

QUINLAN
Let them die.

A woman named SKYE, late 20s, holds a scuffed-up silver briefcase.

She opens it. Up pops an electronic computer with a grid. Conn looks through the binoculars.

EXT. PLATFORM - THROUGH BINOCULARS

Conn sees a tall structure covered with dry plants and vines. There is a platform on top of the roof.

CONN (O.S.)
You ready?

He looks down and sees several prisoners, male and female, climbing up the side of the platform. Some with weapons strapped to their backs.

SKYE (O.S.)
Go ahead.

He focuses on a BLINKING LIGHT on a post. The light BLINKS twice ... pause ... once ... pause ... and three times.

CONN (O.S.)
Two ... one ... three.

Skye punches the keyboard.

SKYE
They're duplicating the signal wave
and triangulating the vortex
coordinates.

He frowns and turns to her.

CONN

Like a human being please.

SKYE

They'll be here in three minutes.

QUINLAN

Which means the AD-5's will be right behind them.

MARSEN (O.S.)

What's an AD-5?

MARSEN, 40s, is out of breath and was way behind them. He rubs his bald head.

QUINLAN

That's right, the new guy hasn't been around a food drop yet.

(laughs)

AD-5. Attack Droid, version 5. If you meet one of them up close, you're gone for good.

MARSEN

Attack Droids?

SKYE

The version fours were pretty lethal but you had a slight chance of survival. The fives are pure death.

QUINLAN

Every time food is dropped, you're going to have hundreds of prisoners around.

SKYE

Ripe picking for them to keep the population down.

Conn drops the binoculars.

CONN

No need to scare him. He'll see them soon enough.

EXT. SKY - DAY

Five Hover Copters fly over a great lake just outside of Monarch City.

EXT. FOREST - DAY

Marsen watches the prisoners climb the tower.

MARSEN

I don't understand. Wouldn't it be easier to make a raft and row out of here?

QUINLAN

You can't get off this island that way, new guy.

CONN

There's an electric fence built around this place.

QUINLAN

Anything comes within a hundred yards, whether human or animal --

SKYE

A sensor picks up body heat and a laser beam cuts you in pieces.

MARSEN

Scratch that idea then.

Quinlan places his metal rod on Skye's shoulder.

QUINLAN

They'll track you.

SKYE

Not for another minute.

QUINLAN

Shut it off.

SKYE

You're the one who's always wanting to jump one of them. Like those fools up there.

QUINLAN

That's right. That's the only way to get out of this joint. No machine is gonna slice me.

SKYE

I hate them AD-5's.

Conn gets down on one knee and rubs his head.

CONN
I've seen my fair share over the
years.

MARSEN
How long you been here?

Conn lowers his head.

CONN
A lifetime.

QUINLAN
Conn has been here the longest of
any of us, new guy.

MARSEN
The name's Marsen. Can you stop
calling me new guy please?

QUINLAN
Sure, new guy.

EXT. SKY - DAY

The Hover Copters separate and go in different directions.

INT. HOVER COPTER - DAY

Inside the lead copter, six armed GUARDS with weapons in
hand. One of the guards taps his helmet with his clip and
signals for the rest to be ready.

EXT. BEHIND THE ROCKS - DAY

They see the flying copter approach.

QUINLAN
Show time! Quinlan's the name and
killing's me game.

They creep back. Conn looks through his binoculars at the
platform.

CONN
We should have warned them.

QUINLAN
What for? We need new guns anyway.

SKYE
And ammunition.

The Hover Copter is close now.

QUINLAN
Maybe this is our chance.

SKYE
Keep dreaming.

He winks at her.

QUINLAN
Just about you, baby. I only dream
about you.

EXT. PLATFORM - DAY

The Hover Copter's propellers cause a CYCLONE on top as the large fighting beast is fifty yards from the platform.

INT. HOVER COPTER - DAY

The Guards scan the area.

EXT. PLATFORM - DAY

The bottom of compartment two opens. Two large crates are lowered by a cable.

EXT. FOREST - DAY

Conn's group behind the rocks.

CONN
Here they go.

EXT. PLATFORM - DAY

The prisoners roll on top and fire at the Hover Copter. The crates are still attached to the cable and the copter lunges to the side, drags the crates.

There are prisoners all around the platform now. The guards fire at them from inside the chopper.

INT. HOVER COPTER - DAY

The Pilot and Co-Pilot are hit as blood explodes on the windows. The Pilot's hand is forced down on the joystick.

EXT. PLATFORM - DAY

The Hover Copter spins out of control and into several of the prisoners who try to get on board.

The propellers shred them to pieces.

EXT. PLATFORM - DAY

A few of the prisoners manage to hang on to the vines. Some drop below to their deaths.

The prisoners left on the ground run in all directions as they hear a LOUD BUZZING sound.

EXT. FOREST - DAY

Marsen pops up.

MARSEN

What the hell is that?

Quinlan slaps him on the back.

QUINLAN

Here they come!

Skye points to the top of the platform.

SKYE

Look!

EXT. PLATFORM - DAY

Up on top, the Hover Copter finally spins itself over the platform and explodes into a million pieces.

Several prisoners are disintegrated as the wall of flames engulf them.

From behind the platform, two large machines exit from either side.

These are the AD-5's.

The four-wheeled monsters look like giant hummers with two crane-like extensions on either side. The extensions have THREE SPINNING BLADES.

There is a long flat platform-like section in the middle with two gates on either side.

One of the AD-5's races behind two of the prisoners.

The AD-5's arms spin around in a flash and BUZZ -- the prisoners are cut in half. They are instantly scooped up in mid-air by an arm with a large net.

The pieces are thrown into the middle compartment, a trash can for the human dissection.

EXT. FOREST - DAY

Marsen's eyes get real big.

MARSEN
Holy shit!

Quinlan hits him again.

QUINLAN
Pretty fucking awesome aren't
they?!

SKYE
Stupid bastards, stay still.

The AD-5's slice prisoners left and right.

In what seems like seconds, they manage to kill all the
prisoners on the ground.

There is one prisoner left up on the vines. He can barely
hang on and almost falls.

The AD-5's turn to the platform. Most of the foliage is now
on fire from the explosion of the copter.

The AD-5's slice the vines, try to get to the prisoner. In
so doing, they spit out a chemical that douses the fire.

The lone prisoner makes it to the top.

The AD-5's stop their blades, scan the perimeter and then
leave.

CONN
Let's go.

Marsen drops to one knee and vomits. Quinlan laughs at him
then looks at Skye.

QUINLAN
Stay here.

SKYE
I can take care of myself, big boy.

QUINLAN
(smiles)
I know you can, baby. I meant stay
here and look after new guy.

EXT. PLATFORM - DAY

Later. Conn and Quinlan are on top now. The crates have been destroyed as they survey the damage.

Quinlan picks up a machine gun off the ground and inspects it.

CONN

Well, that's the end of that. No food for a month.

QUINLAN

We'll have to raid some camps again.

Quinlan picks up several clips of ammunition.

QUINLAN

At least we won't run out of ammo for a while.

He sees the guy who escaped the AD-5's.

QUINLAN

There's our friend.

They walk up to him. Conn kneels down. The guy moves.

CONN

Are you okay?

He turns him over. The guy is barely conscious but alive. His head is bald.

QUINLAN

No hair. A new guy. That explains the stupidity.

Conn recognizes him.

CONN

Artie?

Artie Phosphin opens his eyes.

ARTIE

Captain?

He faints.

INT. BOARD ROOM - DAY

A giant Crystal Display shows an overhead shot of the island prison. Then a stock shot of the platforms.

CHAPMAN (O.S.)

As you know, there are five
platforms for the food drops.

The warden is behind a podium. He is Nathan Chapman, the former District Attorney. In front of him, several members of the PRESS.

CHAPMAN

They're located in five strategic
locations. Now I know you're all
here because of these allegations
that a two week food drop is cruel
punishment.

He points to the display showing a GRAPHIC of the food drops.

CHAPMAN

All of our research and data shows
that this is not so and that the
prisoners are actually very well
fed.

REPORTER

Warden, what about the reports of
some robotic killing machines?

CHAPMAN

Pure nonsense.

ANOTHER REPORTER

And of the rumors that former
Captain Brighton has been sending
distress signals about cruel and
unjust punishment?

CHAPMAN

Brighton is a prisoner. He would
have no access to any sort of
equipment to do what you're
suggesting. Thank you for coming.

He exits to a flurry of unanswered questions.

INT. ROCK CAVE - NIGHT

Near a small campfire, Skye attends to Artie's wounds.

SKYE
He'll be fine.

She gets up. Conn places his hand on her shoulder.

CONN
Thanks, Skye. Get some sleep.

She walks over to Quinlan. He hands her a blanket and they sit down together.

Marsen inspects several weapons -- a bundle of ammunition clips at his feet.

Conn sits with Artie. Artie speaks in whispers, not quite himself yet.

ARTIE
Captain, how'd you send out all those radio transmissions?

CONN
How'd you know about them?

ARTIE
It was all over the news.

Conn points to Skye.

CONN
That was all Skye. She's a computer genius.

ARTIE
Skye? Skye Mistforne? The hacker who got into the government files and breached all the security codes?

CONN
That's her.

ARTIE
Nice.

CONN
We found a communicator on a dead guard that fell out one of the choppers. Skye tapped into their airwave frequency and just zapped the signal for all to scan. So people heard it then?

ARTIE

Hell, yeah. Some of the news media got a few seconds. I knew it was true.

CONN

I was trying to contact Riles but we had no luck.

Artie closes his eyes.

ARTIE

Oh, Captain, there's no way for you to know what happened.

CONN

What?

ARTIE

They found Riley Summers dead a year ago.

CONN

What?

Conn sits up.

ARTIE

Suicide.

CONN

No, not poor Riles.

ARTIE

I'm sorry.

CONN

Riley Summers would never commit suicide. Not the man I knew.

ARTIE

That was the report.

Conn shakes his head.

CONN

That's not right.

ARTIE

Word on the street was that he was in line to become the new chief of police.

CONN
He was like a brother to me.

ARTIE
I'm really sorry I was the one that
had to tell you, Captain.

Conn grimaces and drops his face in his hands.

CONN
I hope I wake up from this
nightmare soon.

Conn lifts his head, eyes wide open.

INT. DARK ROOM

Conn suddenly finds himself in a dark room with a light
focused on his face.

CONN
Turn that light off.

A BUZZING sound near him. Conn turns his head and --

EXT. STREAM - DAY

Finds himself standing near a stream as Quinlan and Skye look
at him.

CONN
What the hell was that?

QUINLAN
What?

Conn looks at Marsen who sits with Artie near a tree.

CONN
Nothing.

Conn stares at something and then --

INT. WARDEN'S OFFICE - NIGHT

Chapman stares at a digital display showing the island
prison.

CHAPMAN
Brighton's last transmission has
the Senators talking.

Dr. Strikehouse wheels up to him.

DR. STRIKEHOUSE
But he can never broadcast again,
you've seen to that.

CHAPMAN
Yes, but they haven't forgotten and
neither have their constituents.
He's still a hero to them.

DR STRIKEHOUSE
Heroes fade.

Chapman turns to him.

CHAPMAN
All the rumors are true, Abraham.
Cannibalistic gangs, prisoners
raped and tortured, the AD-5's
slicing up bodies, no food drops
for weeks --

DR. STRIKEHOUSE
Why should anyone care about these
criminals?

Conn is right behind them.

CONN
I can hear you.

They don't pay any attention to him.

CONN
I'm right here!

Chapman walks back to the display.

CHAPMAN
It's too late. Next week a
government agent is coming to
interview Brighton. They've
authorized an official search party
to find him. Perhaps he'll get a
pardon from the Governor. Perhaps
they'll shut us down for good.

DR. STRIKEHOUSE
Brighton may already be dead. You
know the life expectancy of the
prison is two years.

CHAPMAN
I suppose that's a risk they're
willing to take.

Conn yells at them.

CONN
I'm right here!

Strikehouse wheels himself up to Chapman.

DR. STRIKEHOUSE
May I make a suggestion, Warden?
You only use those machines for the
drops?

CHAPMAN
Yes.

DR. STRIKEHOUSE
Perhaps we should use them for
something else. They can be re-
programmed.

CONN
I'm right here you bastards!

Conn screams and --

INT. ROCK CAVE - NIGHT

Conn is asleep inside their rock cave. A hand caresses his forehead. He smiles and opens his eyes.

CONN
Hello, baby.

Linda smiles at him.

LINDA
Hi, honey.

She lowers herself to him and they kiss.

ZACH (O.S.)
Hey, pops!

Zach plays the video game inside the rock cave.

ZACH
You wanna lose again?

Conn smiles.

LINDA
He's been asking to play with you
all day.

ZACH
 Hey, wait!
 (squints)
 You're not my father!

Conn is about to get up when pain shoots through his head. He grimaces as two hands awaken him.

SKYE (O.S.)
 Captain! Captain, wake up!

Conn snaps his eyes open.

CONN
 What is it?

Suddenly, an AD-5 BLASTS through the cave opening. Rocks everywhere.

QUINLAN
 This way!

They run into a small opening that leads out.

The AD-5 speeds after them. It's too big to get through so it starts cutting through rock.

Rocks fall on top of it as it destroys their entire hideout.

EXT. ROCK CAVE - THROUGH BINOCULARS - DAY

Their hideout is destroyed as the AD-5 slams through rocks.

CONN (O.S.)
 The cave is gone.

He moves his sights to the land below.

EXT. LAND BELOW - THROUGH BINOCULARS - DAY

AD-5's speed after a group of prisoners down in the valley. They are sliced to bits.

EXT. SMALL HILL - DAY

Conn lowers his binoculars. The group is behind him.

QUINLAN
 This is the third straight day.

CONN
 I don't understand this.

SKYE

It's war. They've finally snapped.

Quinlan looks at Conn.

QUINLAN

You ever seen them do this, all the time you've been here?

CONN

Never. The AD-5's only come for the drops. This is insane.

A LOUD BUZZING nearby. Conn turns around, sees two AD-5's headed in their direction.

CONN

Run!

The group runs down the hill to the flat land below.

The AD-5's divert to another group of prisoners nearby.

EXT. OPEN LAND - DAY

The gang runs away, Conn and Quinlan in the lead.

Skye looks back at the trailers, Artie and Marsen.

SKYE

Come on!

Quinlan runs back to them.

QUINLAN

You slow asses better get --

He stops in mid sentence as sees an AD-5 jump out of nowhere about a half-mile away.

QUINLAN

Stop!

Marsen flips out and runs away from the group. Skye sees him go and runs after him.

SKYE

They'll kill you! They run on motion sensors!

Marsen runs as fast as he can.

MARSEN

You're all crazy! We're going to die!

He trips and falls as Skye gets to him.

He looks behind her and sees one of the AD-5's right on them. She doesn't move.

Marsen sees a small boulder nearby and he runs to it. He jumps on the rock then attempts to fling himself on another boulder next to it.

The machine is on top of him and tries to slice him as he jumps in mid-air.

The blade misses him but the net arm swings by and Marsen's left leg gets stuck in the netting.

He hangs upside down.

Skye manages to jump between the rocks and is safe for now.

Quinlan and Conn run in their direction as the AD-5 tries to cut Marsen.

Conn jumps on the rock and then into the AD-5's mid-section as it passes him.

One of the blades catches part of his shoulder as he flies by. The spinning blades are out of reach once he's inside the mid-section.

INSIDE THE AD-5

Conn gets down and crawls to one end, turns his head as he passes by body parts.

OUTSIDE

Marsen is rocked by the net arm. Quinlan aims his weapon but is afraid to hit him.

INSIDE THE AD-5

Conn reaches the end of the platform and removes a plate. The blades just above him.

OUTSIDE

Marsen raises his torso as the blades rush past him.

MARSEN

Hurry!

OUTSIDE

Quinlan fires at the blades but it's useless. The AD-5 spins in circles.

INSIDE THE AD-5

Conn takes out a small metal box from inside the machine and pries it open. He removes a computer card that is attached to several wires that lead to the motherboard.

He looks up at Marsen who dangles above him.

CONN

Hold on!

Marsen turns his torso again and the first blade misses.

When he drops back down for a split second, the second blade SLICES his left foot off.

MARSEN

Aaaaargh!

As he falls, the blades come back around and finish him off in a second -- BUZZ.

His upper torso lands right next to Conn as the Captain rips the wires off the motherboard, stares into Marsen's lifeless eyes.

EXT. OPEN LAND - DAY

Quinlan rolls, barely misses the giant tires as the AD-5 speeds over him.

The AD-5 suddenly sputters. The blade arms and the net spin wildly as it's losing power.

Conn jumps off the beast.

The AD-5 suddenly stops, one of the blades just inches away from Conn's face.

Quinlan grabs Skye from between the rocks as the group moves away quickly.

EXT. HILLSIDE - DAY

Hours later. They rest along some trees.

Quinlan has ripped part of his shirt and wraps it around Conn's shoulder.

QUINLAN
The bleeding's stopped.

Conn sits up.

CONN
It doesn't make any sense.

He looks at them.

CONN
There's no way we can outrun these things if they're bent on mowing us all down.

ARTIE
Maybe we just go up in the hills?

QUINLAN
What's the difference? We die here or we die there.

ARTIE
No one wants to die.

Quinlan looks out, speaks without turning around.

QUINLAN
We're already dead, new guy. We're just food for this place.

INT. CHIEF'S OFFICE - DAY

Dr. Strikehouse sits behind his desk. Chapman in a chair in front of him.

CHAPMAN
The one's we captured died within minutes. None can confirm they saw Brighton dead or alive. Some don't even know who he is even after we showed them his photograph.

Strikehouse wheels himself to a display on the wall. He places his palm on a lighted table and it reads his handprint.

DR. STRIKEHOUSE
There may be another way.

The display shows a human body.

DR. STRIKEHOUSE

One of my experiments was to implant a chip that would monitor a criminal and his environment.

The display zooms up to the brain of the body. It shows a small implanted chip behind the neck.

DR. STRIKEHOUSE

I implanted a chip into one of the prisoners before the funding stopped and we had to abandon the project. Maybe he can lead us to Brighton or find out if he's dead. Or better yet, kill him if he's alive.

Chapman looks very interested now.

CHAPMAN

Can you contact this prisoner?

The display shows a land grid with a small BLIP in the center.

DR. STRIKEHOUSE

I can monitor his whereabouts but I cannot contact him.

Chapman steps up to him.

CHAPMAN

Then how will you get word to him?

DR. STRIKEHOUSE

I won't.

INT. BURNT-OUT BUILDING - DAY

Artie is out of breath and drops to the ground.

ARTIE

I feel like my insides are going to explode.

QUINLAN

That's because you're starting to die of starvation.

Conn grabs his wounded shoulder, grimaces.

CONN

Any luck, Skye?

She nods her head as she closes her computer case.

QUINLAN

Unless we resort to eating each other like Carmichael's group then we'll be dead in a few days.

He picks up some dirt.

QUINLAN

Of course, we could learn to digest this.

He throws it in the air.

EXT. SKY - NIGHT

A Hover Copter flies in the night sky.

INT. HOVER COPTER - NIGHT

A sharp wind blows the Warden's hair into his face as he looks out the window. He turns to the CAPTAIN.

CHAPMAN

Remember, we take out all nearby but the prisoner is to be taken alive. At all cost.

CAPTAIN

Yes, sir.

CHAPMAN

But be forewarned, Captain. We cannot trust this man.

EXT. STREAM - NIGHT

Conn and Quinlan rest near a small stream. Nearby, Artie moves his hand in the water.

QUINLAN

I wouldn't do that, new guy.

SKYE

Everyone defecates and urinates in the streams.

Artie takes his hand out.

ARTIE

Oh, shit.

QUINLAN
Exactly. Shit.

They hear a thunder in the distance. It is the roar of the Warden's Hover Copter.

SKYE
That's a Hover!

CONN
What the hell are they doing at
this time of night?

The copter flies over them.

It goes over a hill about a mile away. Artie turns to Quinlan.

ARTIE
Maybe this is the one you've been
waiting to fly?

WHOOSH!

Artie takes a step back, looks down at his chest and grunts. Blood shoots out.

He has a metal spike through his chest. The others turn to him. Artie whispers as air leaves his lungs.

ARTIE
Look out.

He drops to his knees then face first into the stream. Behind him six prisoners run towards them.

Conn grabs a machine gun near the stream and throws it to Quinlan. In one move, Quinlan grabs it, fires and kills three of them.

Conn rolls over and grabs his own machine gun on the ground. He fires at the two who throw metal spikes at him.

One of the spikes almost hits him but he dodges it.

Skye jumps up and fights with a WOMAN who knocks her over. They swing wildly at each other.

Conn and Quinlan shoot the remaining prisoners, killing them all as they only carried spikes but no guns.

Skye kicks the woman into the stream. The woman rises with a knife in hand.

The woman swings at Skye with her knife.

SKYE
Come on, bitch.

KABOOM! Quinlan blows the woman away.

Conn stands over Artie's dead body and sighs.

EXT. BETWEEN TWO HILLS - NIGHT

The Hover Copter is on the ground. The team of SOLDIERS jump off the chopper.

Chapman places a small communicator in his ear.

CHAPMAN
Can you hear me?

INT. POLICE HEADQUARTERS - NIGHT

Inside a communication center, Strikehouse speaks into a microphone as he watches a display.

DR. STRIKEHOUSE
I've got you on the satellite.

INT. ROCK COMPOUND - NIGHT

The soldiers crouch down as they approach some rocks.

Several PRISONERS lay about. One of the prisoners sees them and yells out to the rest.

PRISONER
Guns!

The others jump up and some run away.

The soldiers open up on them and several are blown to bits.

A group of prisoners jump on some of the soldiers from above. The soldiers pull out blades and slice them.

Blood everywhere.

The Warden is behind them, guarded by two men.

CHAPMAN
Are you picking him up, Captain?

The Captain has the BLIP on a display.

CAPTAIN

He's on the run. Just up ahead.

Soldiers in pursuit of the running prisoner. Chapman follows the Captain as they run in the same direction.

INT. POLICE HEADQUARTERS - NIGHT

Strikehouse sees the image of the LONE BLIP run away from the pack. Suddenly there is INTERFERENCE and he loses the signal.

EXT. ROCK COMPOUND - NIGHT

The prisoner trips on some rocks and falls face first. The bearded man gets up and before he can run away, two soldiers jump him.

They take out a zapper and sting him. He lowers to the ground, helpless as his muscles give way.

Chapman gets to them. The prisoner looks up, eyes closed.

This bearded prisoner is Peter Petrok.

PETROK

(weakly)

What the hell is going on here?

CHAPMAN

You'll find out, Petrok.

He opens his eyes and smiles.

PETROK

(weakly)

I haven't heard anyone say my name
in a long time.

Chapman turns to the Captain.

CHAPMAN

Set up my compound.

The Captain turns to a soldier who holds a small case.

He places the case on the ground, presses a button and suddenly, a Closed Tent is erected on the spot.

INT. CLOSED TENT - NIGHT

Petrok rubs his head and tries to regain his senses. The Captain looks down at him, holds a laser rod in hand.

Chapman turns to the Captain.

CHAPMAN

Captain, if you ever repeat the words you are about to hear, I'll deny ever saying it. It'll be your word against mine and I always win.

CAPTAIN

Yes, sir.

EXT. MOUNTAIN'S EDGE - NIGHT

Conn, Quinlan and Skye lay on their stomachs. Just below, the parked Hover Copter. Conn looks through his binoculars.

CONN

There are four guards outside. Some more inside but I can't tell how many.

He rolls over.

CONN

What the hell are they doing here?

QUINLAN

Who gives a shit. We need to get on that chopper.

Quinlan spits.

CONN

I don't have to tell you that we're probably about to die.

SKYE

We're going to die here eventually. Now seems like a good time.

Quinlan smiles.

INT. CLOSED TENT - NIGHT

Petrok rubs his beard.

PETROK

What makes you think he's even alive?

CHAPMAN

We don't know for sure, that's why you're going to find him if he is.

PETROK

What guarantees do I have?

CHAPMAN

You get word back to us on the transponder and we'll have a team pick up his body. Once it's confirmed, you have an hour's head start.

Petrok stands up.

PETROK

So you're going to let me go in a Hover Copter and you won't come after me for an hour?

CHAPMAN

You have my word. After you land, you can take off in any direction.

Petrok laughs. He looks at the Captain who looks like he wants no part of this.

PETROK

This is too good to be true.

EXT. ROCK COMPOUND - NIGHT

The soldiers hear something nearby. One looks through his Night vision goggles -- nothing.

INT. CLOSED TENT - NIGHT

Chapman stares into Petrok's eyes.

CHAPMAN

Well?

One of the soldiers standing guard enters.

GUARD

Sorry to interrupt you, Captain, but we heard something nearby.

CAPTAIN

Must I do everything myself? Have squadron two check it out.

GUARD

They did but we lost all communication with them.

The Captain hands Chapman the laser rod.

CAPTAIN

If he makes a move don't hesitate to use it. I'll be right back.

CHAPMAN

You need to stay here, Captain.

CAPTAIN

There may be prisoners outside trying to ambush us, sir. I'll just take a look.

CHAPMAN

Very well, but make it quick.

EXT. NEAR SOME ROCKS - NIGHT

A group of prisoners ambush squadron two, some throw large rocks at them. Some of the soldiers kill a few of the prisoners but they have no chance and are overpowered.

The prisoners grab their weapons and head back towards the main camp.

EXT. ROCK COMPOUND - NIGHT

The Captain speaks into his headset as he exits the tent.

CAPTAIN

Squadron two what is your status, over?

Nothing. He signals to the remaining guards.

They move out. Two stay with him as he points to stay outside the tent. He mumbles to himself.

CAPTAIN

How did I get mixed up in this chicken shit operation.

INT. CLOSED TENT - NIGHT

Petrok stands in front of Chapman.

PETROK

There's only one problem with your plan.

CHAPMAN

And what's that?

PETROK

This.

He takes the rod from him and kicks him in the stomach.
Chapman drops, can't breathe.

PETROK
Change of plan.

He touches Chapman's neck with the laser rod. His neck seems
to melt away as his body drops to the ground.

INT. POLICE HEADQUARTERS - NIGHT

Strikehouse watches the interference on the satellite feed.

DR. STRIKEHOUSE
Chapman? Chapman, can you hear me?

INT. CLOSED TENT - NIGHT

The Captain is about to enter with his guards.

CAPTAIN
Warden, we have to go immed --

Petrok thrusts the rod into his face. The Captain screams as
his helmet melts.

He drops to the ground. Petrok kicks him.

EXT. ROCK COMPOUND - NIGHT

Petrok jumps out of the tent and is almost hit by a sudden
barrage of fire.

The two guards are killed by a group of prisoners from above
who hold the weapons from squadron two.

Shots all around.

The rod in Petrok's hand is shattered into pieces as it gets
hit by the shots. Petrok grabs the dead guard's machine gun
and runs away.

EXT. HILLSIDE - NIGHT

Conn and Quinlan look towards the rocks as they hear the
gunfire below.

CONN
You hear that?

The guards from the chopper run away from the craft.

QUINLAN
Look! It's Christmas Day!

SKYE

This is our only chance!

They get up and quickly scamper down the hill.

CONN

Hurry!

INT. POLICE HEADQUARTERS - NIGHT

Strikehouse watches the satellite feed go in and out.

He pushes a button and a DISPATCH OFFICER comes up on the console screen.

DISPATCH OFFICER

This is Dispatch One.

DR. STRIKEHOUSE

We have a situation at the island.
Code one eleven now!

DISPATCH OFFICER

Chief, did you say one eleven?

DR. STRIKEHOUSE

Yes!

DISPATCH OFFICER

Sir, why don't we contact their
security --

DR. STRIKEHOUSE

Goddamn it, get those choppers off
the ground!

EXT. BETWEEN TWO HILLS - NIGHT

Conn and Quinlan run to the chopper. Skye a few feet behind them.

She trips on a small rock. A red light BLINKS and the rock beeps a signal.

QUINLAN

Alarm!

Suddenly the guard inside the chopper sees them and fires in their direction. Conn and Quinlan hit the ground.

Skye rolls over as the shots miss her.

Quinlan and Conn shoot back at the chopper. The guards behind them turn back when they hear the shots.

The guards now head back to the chopper, fire as they run.

Skye gets hit from behind and drops. Quinlan sees her go down.

QUINLAN

Skye!

She gets up and tries to run. The guards fire again.

She dies instantly as her body is blown to bits.

Quinlan screams, fires at them. They shoot back.

Quinlan gets hit in the stomach and falls. Conn is next to him now.

They are surrounded by the guards on one end and the guard in the chopper on the other.

QUINLAN

You can shoot him, Captain.

Conn nods and holds his machine gun.

QUINLAN

Do it.

Conn lowers his head for a moment, then leaps up and in one quick move, shoots at the chopper guard.

He hits him in the neck and the guard drops.

Conn grabs Quinlan and they run to the chopper.

The two other guards fire at them.

Conn gets back up and pulls the trigger but his machine gun is now empty.

Quinlan gets to his feet.

QUINLAN

Get down!

Conn drops. Quinlan fires. His is also empty.

QUINLAN

Shit!

Suddenly the two guards are PULVERIZED.

Someone has fired behind them. They see a prisoner running toward them.

QUINLAN

That guy just saved our lives.

Conn picks Quinlan off the ground and they run to the chopper.

Across the way, Petrok runs towards the chopper.

He was the one who shot the guards. The two remaining prisoners are right behind him.

INT. HOVER COPTER - NIGHT

The Pilot and Co-Pilot, the only ones left in the chopper, pull out guns and fire.

EXT. HOVER COPTER - NIGHT

Petrok rolls over several times as the shots miss him. Conn and Quinlan split up and roll themselves on the ground.

INT. HOVER COPTER - NIGHT

The Pilot has to decide which one to shoot first. He tries Quinlan but misses.

EXT. HOVER COPTER - NIGHT

Petrok kneels, fires a shot into the craft. There is a muffled EXPLOSION from inside.

The Co-Pilot falls to the ground covered in FLAMES.

INT. HOVER COPTER - NIGHT

Conn and Quinlan get inside the chopper. They grab the Pilot.

He is a tall man and pushes them off him.

Petrok jumps inside.

PETROK

Don't kill him! We need him to fly this thing.

Quinlan gets up. Petrok kicks him in the groin and Quinlan falls.

Conn grabs Petrok by the arm and pushes him aside -- they don't recognize each other.

EXT. HOVER COPTER - NIGHT

The other two prisoners are about to get in the chopper when they are shot from behind and die instantly.

The blast was from the three remaining soldiers who run towards the craft.

The Pilot tries to leave the Hover Copter but is pushed back in by Petrok.

INT. HOVER COPTER - NIGHT

Petrok throws him on the ground, looks at Conn.

PETROK

Hey, big guy, watch the pilot.

He grabs a machine gun attached to the side of the craft.

EXT. HOVER COPTER - NIGHT

The guards stop in their tracks as they see Petrok about to fire the machine gun.

INT. HOVER COPTER - NIGHT

Petrok fires as Conn helps the Pilot up and points outside.

CONN

Get out of here.

The Pilot looks at him with a puzzled look.

Petrok looks over his shoulder as he fires at the guards outside.

PETROK

What the hell are you doing? He needs to fly us out of here!

The Pilot jumps out of the chopper and runs away.

PETROK

What the fuck!

Conn helps Quinlan up. Quinlan runs into the cockpit and starts firing up switches.

Petrok sees him and smiles.

PETROK

Son of a bitch! Fly us out of here then!

Petrok turns back to the guards and fires. Conn grabs Petrok's arm.

CONN
That's enough!

PETROK
Who the fuck are you to be telling
me what to do?

Conn looks him in the eye. Suddenly both men recognize each other. Petrok laughs.

PETROK
Oh, you've got to be kidding?

CONN
Petrok?

Quinlan pulls up on the lever and the Hover Copter rises slowly.

EXT. HOVER COPTER - NIGHT

The guards grab the side rails and try to fire inside. They hang on as the Hover Copter slowly rises.

It starts shaking violently.

One of guards loses his rifle. Petrok kicks the other rifle off the other guard.

INT. HOVER COPTER COCKPIT - NIGHT

Quinlan has problems controlling the beast. It rocks from side to side just a few feet above the ground.

Conn falls under some large containers.

EXT. HOVER COPTER - NIGHT

One of the guards can't hold on any longer and jumps off.

The other still hangs on, tries to shoot Petrok with a hand gun.

Petrok grabs a knife, hangs over the side and starts cutting the guard's fingers. The guard screams and lets go.

EXT. SKY - NIGHT

The Hover Copter flies over the island prison.

INT. HOVER COPTER - NIGHT

Conn moves the containers off him and gets up.

PETROK
Funny how things work out.

Conn stares at the knife in Petrok's hand.

PETROK
You know why this chopper was here?
Because of you, Brighton. They
wanted me to find you and kill you.

Petrok laughs.

CONN
What are you talking about?

PETROK
The warden, Chapman and
Strikehouse.

CONN
What the hell are you saying?

PETROK
And now we're helping each other!

CONN
What makes you think I'd want to
help you.

PETROK
Because we're both fugitives now.

The Hover Copter lunges.

QUINLAN (O.S.)
Captain!

INT. HOVER COPTER COCKPIT - NIGHT

Conn and Petrok rush into the cockpit. Quinlan points ahead
at two Hovers headed straight for them.

QUINLAN
They're tracking us with missiles.

PETROK
Can't you make this thing go any
faster?

QUINLAN
The modulator's dead. Must have
been the last blast.

The two Hover Copters shoot a missile.

QUINLAN
Buckle up. I'm going to try
something.

Conn and Petrok race to the back and strap themselves in.

EXT. SKY - NIGHT

The two missiles are headed towards them.

INT. HOVER COPTER COCKPIT - NIGHT

Quinlan pushes a button, shoots off a missile in the same
direction as the others.

EXT. SKY - NIGHT

Quinlan's missile heads straight for one of the other
missiles. They EXPLODE into each other.

INT. HOVER COPTER COCKPIT - NIGHT

Quinlan pushes another button. The button fails.

QUINLAN
Son of a bitch!

He turns the Hover to the left, has to try to out maneuver
the other missile now.

INT. HOVER COPTER - NIGHT

Conn and Petrok are strapped in.

INT. HOVER COPTER COCKPIT - NIGHT

Quinlan moves the beast back-and-forth, tries to dodge the
missile. He grimaces as his abdomen bleeds from his gunshot
wound.

EXT. SKY - NIGHT

The missile zooms by.

INT. HOVER COPTER - NIGHT

Conn unstraps his belt.

PETROK
What are you doing?

CONN
If I fire a shot then the heat tracking might pick it up and confuse itself.

PETROK
That's insane.

CONN
We have nothing to lose.

Petrok tries to remove his belt but it's locked. Conn looks for something near the doors.

CONN
I saw a launcher here earlier.

Petrok points.

PETROK
Over there!

Conn grabs it, a sort of rocket launcher. He flips a switch.

EXT. SKY - NIGHT

The missile is a few yards away from the Hover Copter.

INT. HOVER COPTER COCKPIT - NIGHT

Quinlan turns to them.

QUINLAN
It's on top of us!

INT. HOVER COPTER - NIGHT

Conn aims the launcher and fires.

EXT. SKY - NIGHT

The missile RE-DIRECTS itself and goes after the rocket from the launcher.

It then picks up another signal and heads for one of the other choppers.

The police craft turns to evade it but it is too late. The missile blows up the chopper.

INT. HOVER COPTER - NIGHT

Their copter almost turns sideways from the explosion outside. Conn holds on tight to a post.

Petrok's seat belt RIPS OFF the hinges and he flies through the air heading out the massive opening.

Conn grabs his arm as he flies by.

INT. HOVER COPTER COCKPIT - NIGHT

Quinlan gains control of it and the craft straightens itself.

INT. HOVER COPTER - NIGHT

Conn is now face first on the ground, holds Petrok by the arm as he hangs out of the beast.

Conn screams with pain as his shoulder bleeds.

EXT. SKY - NIGHT

The choppers are now almost outside the island prison. They fly over the great lake just miles from the coast of Monarch City.

INT. HOVER COPTER - NIGHT

Petrok can barely hang on as the other chopper fires at them.

Petrok and Conn lock eyes for a moment. Petrok smiles as Conn holds tight.

PETROK

Are you going to save me, Brighton?

CONN

Hold on.

Conn grimaces as he slowly pulls Petrok up to him with shots all around them.

Suddenly, a blast blows off Petrok's arm at the socket and Conn is left holding the SEVERED ARM.

EXT. SKY - NIGHT

Petrok falls into the water.

INT. HOVER COPTER - NIGHT

Conn drops Petrok's arm and rolls back inside the craft.

INT. HOVER COPTER COCKPIT - NIGHT

Conn sees the blood on Quinlan. Quinlan grimaces.

QUINLAN
I'm not going to make it.

CONN
Yes, you are!

QUINLAN
No, I've lost too much blood and
they'll be on top of us soon.

Shots hit the craft.

QUINLAN
You need to jump. I'll get as
close as I can.

CONN
I'm not leaving you!

Quinlan grabs his arm. He speaks to him almost in a calm manner as though he knows it's over for him.

QUINLAN
We've come a long way together,
Captain. But it's time we part.

EXT. SKY - NIGHT

Their Hover Copter heads downward as the other is in hot pursuit.

INT. HOVER COPTER COCKPIT - NIGHT

Conn places his arm on Quinlan's shoulder. Quinlan smiles.

QUINLAN
Quinlan's the name and killing's me
game. Now go!

INT. HOVER COPTER - NIGHT

Conn holds on to the side door, looks down as the waves fly by. He closes his eyes and jumps.

EXT. LAKE - NIGHT

Conn's head jumps out of the cold water. He sees Quinlan's Hover Copter suddenly spin upward.

EXT. SKY - NIGHT

Quinlan maneuvers the copter and heads it straight up then turns sharply.

INT. HOVER COPTER COCKPIT - NIGHT

Quinlan holds on tight to the joystick.

QUINLAN

Eat me!

He heads straight for the other Hover Copter.

EXT. SKY - NIGHT

The police Hover Copter cannot maneuver in time as Quinlan approaches. They explode on impact and there is a huge BALL OF FIRE in the night sky.

EXT. LAKE - NIGHT

Conn swims in the cold water as the choppers burn nearby.

He comes across a large piece of metal and jumps on, uses it as a raft. He closes his eyes.

BLACK SCREEN

INT. LIVING ROOM - NIGHT

Zach and Conn play the video game.

ZACH

Hey! You're cheating!

Linda sits on the couch.

Conn turns and looks at her. The smile leaves her face.

LINDA

You're not my husband.

INT. DARK ROOM

Conn suddenly finds himself in the dark room again with the light focused on his face.

A BUZZING sound near him. Conn turns his head and --

INT. CONTAINER

Conn finds himself inside a glass container. He punches the glass walls and screams.

EXT. LAKE - NIGHT

Conn opens his eyes. He is still on the large piece of wreckage. He is less than a mile from Monarch City.

EXT. DOCK - NIGHT

Conn swims up to the dock, several ships nearby. He grabs hold of a ladder and climbs up.

EXT. DARK STREET - NIGHT

Conn walks under the monorail and enters a small electronic phone booth.

INT. BOOTH - NIGHT

He flips a switch and a hologram comes up with several names. He scans the names and they zoom past until he finds the one he's been looking for.

INT. DARK APARTMENT - NIGHT

Conn lies on an air mattress in the living room of a nicely furnished apartment.

His beard is now trimmed and shorter.

He hears someone outside, grabs a gun and hides behind the door. The door is scanned and opened.

Conn aims the gun at the intruder's head.

A woman turns on the light. It's Abigail.

Conn lowers the weapon.

CONN

I'm sorry.

She smiles.

ABIGAIL

It's okay, Captain. I'm used to it by now.

He follows her.

CONN

I'm jumpy.

ABIGAIL

You have every right to be.

INT. DARK APARTMENT - NIGHT

Later. Conn and Abigail sit on the couch. Conn rubs his head.

ABIGAIL
Did the pills help?

CONN
Yes, but they're just too sharp now.

ABIGAIL
I'll try to get you a higher dosage.

CONN
Abigail, I can't thank you enough for these last few weeks. I think it's time I left you alone.

ABIGAIL
Nonsense. You can stay here as long as you like, Captain.
(smiles)
Besides, my boyfriend packed up and left me right before you came along.

CONN
He's an idiot.

She smiles, blushes a bit.

CONN
I can't let you get involved. This is too dangerous.

She places her hand on his.

ABIGAIL
I know how close you and my Uncle were. I'm doing this for him too.

CONN
Riley Summers was a great man and a great friend.

Abigail takes out a photograph, hands it to him.

ABIGAIL
I got the information.

The photos are mug shots of Laslo Brook and Winston Goyer. But the names underneath are John Smith and Paul King.

She hands him another one. The photo shows Brook in a hospital.

ABIGAIL

Brook is in a mental hospital.
Reports are that he's no longer
very responsive.

INT. MENTAL HOSPITAL - NIGHT

Brook sits in a chair, looks through the window. Scars line his forehead.

ABIGAIL (V.O.)

No one cares about a small time
criminal named John Smith who seems
to be in a catatonic state.

The name on an electronic display on his bed shows: Smith, John.

INT. DARK APARTMENT - NIGHT

Conn doesn't take his eyes off the photo, rubs his head.

CONN

Can you get me in?

ABIGAIL

Yes. But you'll have to give me a
week.

He nods in agreement, rubs his head.

ABIGAIL

Good news. I found out Goyer is
still alive.

INT. HOSPITAL - NIGHT

Goyer sleeps in a hospital bed, arms and legs restrained.

ABIGAIL (V.O.)

They're going to transport Paul
King to another hospital in a
couple days.

On a digital display above him: King, Paul.

INT. DARK APARTMENT - NIGHT

ABIGAIL
I'll get the location.

Conn gets up, goes to the window.

CONN
Maybe I'm having you take too many risks?

ABIGAIL
No, I want to ... I need to do this.

She gets up places her hand on his shoulder.

ABIGAIL
I have some other news, Captain.

INT. OFFICE - POLICE HEADQUARTERS - NIGHT

Abigail is in a dark office. She presses a button on a display and a drawer comes out of the wall.

ABIGAIL (V.O.)
I did some digging around at headquarters and got into the main data records that were locked down.

CONN (V.O.)
Won't they find out it's you?

ABIGAIL (V.O.)
It's an untraceable account, they'll never find out.

She picks up a small glass tablet and aims it at the wall. A digital read-out appears.

ABIGAIL (V.O.)
Strikehouse was using Petrok and the boys as some sort of guinea pigs for his Cortex experiments.

She reads down the list.

ABIGAIL (V.O.)
Son of a bitch had them bailed out of prison seven times before they came out for good. Means they should have been in prison when you caught him.

INT. DARK APARTMENT - NIGHT

Abigail hands Conn the small tablet.

ABIGAIL

I made a copy for you. It's all there. Three names. John Smith. Paul King. And a fellow named Billy Sullivan. Billy Sullivan was Petrok.

Conn looks at the tablet.

CONN

We knew all the aliases that Petrok had used. Billy Sullivan was not one of them.

ABIGAIL

Of course not. Billy Sullivan was authorized by Abraham Strikehouse.

Conn looks at her.

ABIGAIL

This proves Strikehouse was indirectly responsible for killing your family.

Conn stares out the window.

ABIGAIL

He's still using Goyer for his experiment. That's why he's moving him. I know this son of a bitch killed my Uncle.

INT. DARK APARTMENT - NIGHT

A small digital clock reads 3:07 a.m.

Conn lays on the mattress, squeezes both his hands on his head and clenches his teeth at the pain.

He grabs several pills from a container and bites into them. He lays back down and closes his eyes.

DR. STRIKEHOUSE (V.O.)

I beg you to reconsider,
Maximilian.

Conn opens his eyes and --

INT. MONARCH CITY HALL CORRIDOR - DAY

Finds himself traveling with Mayor Lindon and Dr. Strikehouse down the hall.

DR. STRIKEHOUSE
I beg you to reconsider,
Maximilian.

MAYOR LINDON
I don't want to talk about this.

Strikehouse tries to keep up in his wheelchair.

DR. STRIKEHOUSE
You must give me the funding to
begin again.

Lindon stops.

MAYOR LINDON
Are you not listening? It's too
costly and the Senate will never
vote for it. It's done.

Lindon looks at Conn.

CONN
What is going on here?

They don't even know he is there.

DR. STRIKEHOUSE
You just have to know how to
persuade them. Let me try to
create some new reports and --

MAYOR LINDON
We're done, Abraham.

He nods to his assistants who open a door and the Mayor steps out into a crowd.

Strikehouse turns his wheelchair around and heads in the other direction.

CONN
Strikehouse you son of a bitch.

Conn grimaces in pain, grabs his head as --

EXT. MONARCH CITY HALL - DAY

Conn watches Lindon up at the podium.

Lindon is in the middle of his speech outside the crowded steps. Cameras go off as he speaks.

MAYOR LINDON

Ladies and gentlemen, as you know we've been under tough financial strain these last few years. We've tried and tried to come up with a solution for our overcrowded prisons that fall within our limited budget. And each year, we failed. That being said, I am terribly sorry to announce that our newest development named Pri --

BOOM! BOOM!

Lindon is shot twice in the chest. He falls back as general pandemonium ensues in the crowd.

Secret service men scramble. Conn turns around in the middle of the crows and --

INT. CHIEF'S OFFICE - DAY

Conn finds himself in front of Strikehouse who is behind his desk. A display behind him with the volume turned down.

Across the screen in bold letters: "Mayor Lindon Assassinated Earlier Today."

A BEEP from inside his coat. He pulls out the small transmitter and puts it in his ear.

DR. STRIKEHOUSE

Strikehouse.

VOICE ON TRANSMITTER (V.O.)

Well, what did you think?

INT. ROOM - DAY

The man we know as Trenchcoat watches the same newscast.

TRENCHCOAT

It was a hell of a campaign wasn't it? Kind of gets you right through the heart.

DR. STRIKEHOUSE (V.O.)

Yes, thank you for your support.

TRENCHCOAT

The meet?

DR. STRIKEHOUSE (V.O.)
Tomorrow night, the usual time.

TRENCHCOAT
You're doing a great job, Chief.
Never forget those responsible for
your great achievements.

DR. STRIKEHOUSE (V.O.)
Get off the line.

Trenchcoat smiles at Conn who stands next to him.

CONN
I'm going to kill you.

ABIGAIL (V.O.)
Captain?

INT. DARK APARTMENT - NIGHT

Abigail kneels down and feels Conn's forehead. She is in her robe.

ABIGAIL
Are you okay?

CONN
The usual I think.

She looks down at the floor.

ABIGAIL
My offer still stands, Captain.
You'll be more comfortable.

He smiles.

CONN
I know. Thank you but ... I'll
stay out here.

ABIGAIL
Okay, but if you change your mind,
you know where I sleep.

CONN
I do.

She gets up and smiles at him. He looks up at her.

CONN

Just give me some time, Abigail.
It's been a while since ... I mean
being on that island and --

ABIGAIL

You don't have to say anymore,
Captain. I understand.

She goes into her bedroom. Conn's eyes get real big and --

INT. DARK ROOM

Conn turns his head back and forth as the light is focused on
him again. He punches the glass and --

EXT. HOSPITAL - NIGHT

Goyer is on a gurney as two PARAMEDICS wheel him into an
ambulance.

There are six OFFICERS waiting for them. Two jump on Hyper-
Speed Motorcycles. The rest get in the back and close the
doors.

EXT. STREET - NIGHT

A Zip cruiser travels down a city street. The monorail
passes overhead.

INT. ZIP - NIGHT

Conn behind the wheel. Abigail checks her weapon. Conn
looks at a digital BLEEP on the tracking display.

CONN

They're a mile ahead of us.

He looks at her.

CONN

Look, Abigail, you've done enough.
Let me drop you off. They'll never
know you were involved.

ABIGAIL

Captain, I've planned on finishing
this with or without anyone's help.

CONN

But Goyer is my concern.

ABIGAIL

Nothing you can say will make me change my mind. We take care of one and then the other.

Conn frowns.

CONN

Stubborn. Just like your Uncle Riley.

ABIGAIL

Well, that's one of the reasons why my boyfriend left me. He said I was a stubborn ice queen.

CONN

What was the other reason?

ABIGAIL

Said our relationship didn't have any excitement in it.

Conn laughs.

EXT. RURAL ROAD - NIGHT

The ambulance is now out of the city and heads North.

INT. AMBULANCE - NIGHT

The officers surround Goyer in the back. Through the windows, the other two on the cycles behind them.

INT. ZIP - NIGHT

Abigail hands Conn a gun.

ABIGAIL

Here.

CONN

What's this?

ABIGAIL

Don't you remember this puppy? I now call it a Flybird 1000.

CONN

Oh, yes I remember. The cheese maker.

ABIGAIL

They never authorized it but I kept
my original prototype.

CONN

Does it work?

She smiles.

EXT. RURAL ROAD - NIGHT

Conn's Zip is yards behind the two officers on the Hyper-Speed Motorcycles.

Abigail lowers the window from the passenger side and releases a small device on the ground. It has wheels and zooms ahead of them.

INT. ZIP - NIGHT

Abigail flips a switch.

EXT. RURAL ROAD - NIGHT

The small device stops in front of the motorcycles and a LASER WALL shoots out.

The motorcycles go right through the RED LASER and the cops are thrown off the bikes.

The laser disappears just as the Zip goes by.

INT. ZIP - NIGHT

Abigail turns to Conn.

ABIGAIL

They'll just have a hell of a
headache when they wake up.

CONN

Unless they broke their legs from
the fall.

ABIGAIL

Hazards of the trade. Besides,
that's what workers comp's for.

EXT. RURAL ROAD - NIGHT

The Zip is right behind the ambulance. Abigail throws a small flying device out the window.

It attaches to the back doors of the ambulance.

INT. AMBULANCE - NIGHT

BOOM! The doors fly off the hinges.

The officers are thrown all over the back. Goyer's gurney slams into them.

EXT. RURAL ROAD - NIGHT

The ambulance spins around and Goyer flies out the back. His gurney lands right in front of the Zip which skids to a stop.

Abigail hangs outside the window, fires a shot into the back of the ambulance. It emits a LASER LIGHT which freezes the cops.

The ambulance comes to a stop. The driver jumps out.

Abigail fires the laser and he drops. The other paramedic is trying to get out but his door is stuck.

PARAMEDIC

Don't kill me!

She walks up to him with gun raised.

ABIGAIL

I didn't kill him. You'll both sleep for a while.

She fires.

Conn stands above the gurney which is face down. He kicks it over. Goyer is covered in blood. Conn slaps his face.

CONN

Wake up.

Goyer opens his eyes. Conn releases the straps and gets him to his feet.

He pushes him toward the Zip. Abigail grabs him and throws him in the back.

ABIGAIL

Get in there, Mr. King.

She gets in with him.

INT. ABANDONED WAREHOUSE - NIGHT

Abigail keeps watch at the door.

Conn has one hand on Goyer's hair and the other holds a gun at his back.

They walk to a large container pool in the center of the empty space.

GOYER

I thought you were dead, copper?

Goyer looks around.

GOYER

What is this?

CONN

This is an abandoned military warehouse. The young lady with me is a scientific technician at police headquarters.

They get to the container.

CONN

She's an electronic genius.

GOYER

What do I care about that? Only thing that matters is ... is she a good fuck?

Conn jams his back with the gun.

CONN

She's given me a tool that will put enough electricity through this machine that will make it work again. Just this one time.

He pulls Goyer's face over the container so he gets a good look.

It is open and inside are what looks like thousands of small metal squares.

GOYER

Hey, copper, I don't like the look of this.

Conn grabs a metal box with a button. Abigail yells.

ABIGAIL

They'll realize soon that the ambulance didn't show up!

Goyer smiles.

GOYER
Yeah, man, listen to your bitch,
you --

Conn flips the button.

The metal squares extend razor sharp tips on each end and
SPIN, thousands of them.

CONN
Meet the military's metal piranhas
known as chewercrums. They were
used to destroy old military
equipment.

GOYER
This is barbaric!

CONN
And what you did to my wife and my
boy?

GOYER
No! I didn't do anything! It was
all Brook's idea!

Conn places him over the container pool.

CONN
It's about as close to a slow death
you can have. So go rot in hell!

Conn throws him into the pool. Goyer SCREAMS.

INT. MENTAL HOSPITAL - DAY

Brook sits in his chair, stares out the window.

His door is scanned and a doctor enters. The doctor stands
in front of him, blocks out the sun.

Brook looks up and his eyes widen. It's Conn. Conn kneels
down and is eye to eye.

CONN
Remember me?

He takes out a large syringe.

CONN
At first, you'll feel a burn
through your neck and shoulders.

Brook tries to get up from the chair. Conn pushes him back in.

Brook mumbles something but can't get the words out.

CONN
For my wife and my son.

He sticks the syringe in Brook's neck. Brook's eyes fill up with tears and he screams a muffled cry.

Conn shakes his head and falls back.

EXT. OPEN LAND - DAY

Conn falls to the ground and sees an AD-5 approaching fast.

DR. STRIKEHOUSE (V.O.)
Ladies and gentlemen, I now bring
you Prime Cortex.

Strikehouse's voice ECHOES into --

EXT. HIGH RISE LUXURY BUILDING - NIGHT

A sixty-story building that goes up to the sky. The full moon in the heavens.

INT. HIGH RISE LUXURY BUILDING - NIGHT

Conn and Abigail enter the building wearing white jumpsuits with the words "City Inspectors" on the back.

Abigail holds an electronic clipboard as they walk up to the security desk.

She turns on her sexy charm and smiles at the guards as Conn follows behind her.

One of the SECURITY GUARDS greets them.

SECURITY GUARD
May I help you?

INT. LUXURIOUS PENTHOUSE - NIGHT

Dr. Strikehouse sits in his wheelchair and looks out at the city lights.

The place is surrounded by glass windows that go from floor to ceiling.

INT. HIGH RISE LUXURY BUILDING - SECURITY DESK - NIGHT

The Security guards sit in their chairs, all asleep. Conn and Abigail behind the desk, fumble with controls.

CONN
Doors are locked.

She presses a button in front of the monitors.

ABIGAIL
This will repeat the same video signal every thirty seconds. He has no contact with the outside world now.

Conn points to the security guards.

CONN
How long will they be out?

ABIGAIL
Two hours.

CONN
Okay, let's go and --

Suddenly, she presses herself against him and kisses him. He steps back, startled at her aggressive move.

ABIGAIL
Let's do this.

INT. LUXURIOUS PENTHOUSE - NIGHT

A light BLINKS on Strikehouse's wheelchair.

He presses a button and a tiny display shows: "Intruder South Door."

He waits for a moment.

DR. STRIKEHOUSE
You're late.

He spins his wheelchair around. Trenchcoat sits down in a leather couch.

DR. STRIKEHOUSE
I assume you were undetected?

TRENCHCOAT
I used your elevator.

DR. STRIKEHOUSE

Good.

He wheels himself closer to his desk, pushes a button and out comes what looks like a metal shoe box.

He glides over to Trenchcoat and hands him the metal box then heads back behind his desk.

Trenchcoat opens the case to reveal stacks of cash squares.

Strikehouse smiles and has a gun in his lap.

TRENCHCOAT

What's so funny?

DR. STRIKEHOUSE

What I'm about to do.

TRENCHCOAT

Which is?

KABOOM! The front door is blown wide open.

Trenchcoat pulls out two guns inside his coat.

The apartment's lights shut down and a BLUE emergency light turns on casting an eerie glow inside the whole place.

TRENCHCOAT

You set me up?

DR. STRIKEHOUSE

Don't be foolish!

Trenchcoat stands up and points his weapons at Strikehouse.

Strikehouse hits a button. A metal-plated door comes out of the floor and SHIELDS the front of his desk.

Trenchcoat fires but the bullets ricochet off the metal-plated door.

Conn and Abigail come inside, low to the ground as smoke fills the apartment. They have to pass a large mural to enter the main living room.

Trenchcoat sees the shadows and fires.

Conn and Abigail roll on the ground as the shots miss them.

As they both roll over they fire in unison.

Trenchcoat runs and the wall behind him is traced with bullets. They have him covered from both sides.

Trenchcoat hides behind a column.

Strikehouse hits an emergency button on his desk but nothing happens. He tries to make a phone call but the line is dead.

Abigail looks at Conn. He signals for her to get down. She nods in disagreement.

TRENCHCOAT

What do you want to do now?

Conn moves a bit to get a better look at Trenchcoat who is shielded by the column. He takes out the Flybird 1000.

TRENCHCOAT

We could be here for hours.

Trenchcoat sees Abigail move closer.

He reaches into his pocket and pulls out a small cylinder with a sharp knife extending out of it.

He flips a switch and throws it at her. Conn sees it.

CONN

Abigail!

She tries to jump out of the way but the orb sticks in her left arm. She screams and fires at Trenchcoat.

This causes him to move away from the column as he almost gets hit by her gunfire. This is exactly the opening that Conn was waiting for.

In one quick move -- Conn rolls on the ground, comes up on one knee and FIRES the Flybird 1000.

WHOOSH!

Six rocket-like bullets BLAST through Trenchcoat.

The bullets end up stuck on the wall behind him, dripping blood.

Trenchcoat opens his coat and looks down at the six large holes through his body.

He looks at Conn, smiles and drops to the ground. In a split second blood flows around him like a lake.

Conn looks at Abigail.

CONN
You alright?

Abigail takes out the orb and throws it across the room, points to the desk.

Conn turns to Strikehouse, who hides behind the metal door like a coward.

Conn walks around and sees him with the gun. Strikehouse shows it to him.

DR. STRIKEHOUSE
I forgot to arm it.

He laughs nervously. Conn steps up to him and is in a shadow.

DR. STRIKEHOUSE
Who are you?

Conn steps forward into the moonlight.

Strikehouse's eyes widen. He whispers his name.

DR. STRIKEHOUSE
Brighton? But you were dead?

CONN
I am dead. You killed me.

Conn walks over to the window, pulls out small rod and cuts a large circle with a LASER.

Abigail walks up to them, looks at Strikehouse as she wraps part of her shirt around her injured arm.

ABIGAIL
You killed my Uncle and made it look like a suicide.

DR. STRIKEHOUSE
I don't know you, young lady.

ABIGAIL
Does the name Riley Summers mean anything to you?

Strikehouse is speechless.

Conn shuts off the rod, kicks the glass and the window EXPLODES.

A GUST of WIND BLOWS through the apartment. He turns back to Strikehouse who starts to figure out what is about to happen.

DR. STRIKEHOUSE
 Look, Brighton, I know you've been
 through hell. I'll be the new
 Mayor soon. I can help you.
 (to Abigail)
 Both of you.

Conn looks through the hole in the window, down sixty stories.

DR. STRIKEHOUSE
 You can have whatever you want. I
 can make it happen for you.

Conn walks up to him then looks at Abigail.

CONN
 You don't mind?

They don't pay any attention to Strikehouse.

DR. STRIKEHOUSE
 I can give you your life back, set
 everything right.

ABIGAIL
 My arm is useless now anyway. Be
 my guest.

Conn lifts him up out of his wheelchair.

CONN
 Can you give me back my family?
 Can you give Abigail back her
 Uncle?

DR. STRIKEHOUSE
 No, Captain! Noooooo! I beg you!
 Noooooo!

Conn throws him through the opening.

EXT. LUXURIOUS PENTHOUSE - NIGHT

Strikehouse falls sixty stories to his death.

EXT. STREET - DAY

Conn walks down the street. A newscast plays on a large wall behind him with a caption: "Abraham Strikehouse Murdered."

Conn, somewhat disoriented, bumps into a few folks as he walks to the parked Zip.

INT. ZIP - DAY

Abigail behind the wheel as they move down the street. Conn stares out with a blank look on his face.

ABIGAIL

I have a private plane ready to fly us out of here.

He turns to her.

CONN

Okay ... I just need to do this one last thing.

ABIGAIL

I understand.

EXT. CONN'S HOME - DAY

The Zip parks outside of his old house. The house is abandoned. Weeds overgrown all over the yard.

INT. ZIP - DAY

Conn turns to her.

CONN

I'll only be a minute.

She nods okay.

CONN

I just need to say goodbye ... in my own way.

ABIGAIL

I'm not going anywhere, Captain.

CONN

I think you can start calling me Conn now.

She smiles.

ABIGAIL

Captain is much sexier.

He laughs and exits the car.

She watches him go into the house.

INT. CONN'S HOME - DAY

Conn stands inside the front door and looks into the abandoned home. His eyes get moist.

He walks into the living room where he and Zach used to play their video games.

INT. BEDROOM - DAY

He looks down at the carpet stain where his bed used to be. He HEARS a familiar voice far away.

DR. STRIKEHOUSE (V.O.)
Our prison's have been overcrowded
for decades. Our proposal will
correct this and save the state
budget half a billion dollars for
the next twenty years.

Strikehouse's VOICE gets LOUDER as if he's in the next room.

INT. LIVING ROOM - DAY

Conn walks in and seems confused.

DR. STRIKEHOUSE (V.O.)
We are now going to bring out our
first case study. He has been kept
alive for now for one hundred and
sixty days and proves beyond a
shadow of a doubt that this
experiment is a success.

Dry tears line his cheeks. Conn drops to his knees and looks up at a light that shines in his face --

INT. DARK CONFERENCE ROOM - DAY

Dr. Strikehouse signals to his two Assistants behind him.

Conn's eyes are closed as the light shines on him.

The Assistants move the capsule on wheels. Dr. Strikehouse turns to the men and women in the dark.

DR. STRIKEHOUSE
Ladies and gentlemen, I now bring
you Prime Cortex.

Strikehouse pushes his chair out and stands up. He can walk perfectly as he walks over to the capsule.

He points to the body of Conn Brighton who lays inside the capsule, wires sticking out throughout his body.

DR. STRIKEHOUSE

The blood stimulator and oxygen is released once a day and keeps them alive.

The container has several LIGHTED ELECTRICAL DISPLAYS and read-outs. Tubes run from either side with liquids.

DR. STRIKEHOUSE

It's too expensive to keep these prisoners locked up while they await execution.

However, a name plate in front of him states that this is actually "Peter Petrok".

DR. STRIKEHOUSE

As I stated, Mr. Petrok is our first patient. So if all goes well with him, we can have it up and running in two years.

A GRAPHIC on the wall shows an illustration of thousands of the same containers stacked in cube-like rows.

DR. STRIKEHOUSE

The detailed report in front of you has all the information you will need. Thank you for your attention.

Mayor Lindon steps up.

MAYOR LINDON

Thank you, Abraham for an outstanding presentation. We'd like to open the floor up to questions.

The lights are turned on.

A man next to Police Chief Bork raises his hand.

MAYOR LINDON

Captain Brighton.

Captain Brighton stands up. This is the man we have known to be Peter Petrok.

CAPTAIN BRIGHTON

I've noticed throughout your presentation that he's been changing expressions as though he's dreaming. Is he?

Strikehouse walks around the cube and looks at Petrok's illuminated face (Conn).

DR. STRIKEHOUSE

Well, Captain, the cerebral cortex houses all our higher mental abilities. It gives us the ability to think, speak, communicate, and most importantly, gives us our memories.

He walks over to the computer.

DR. STRIKEHOUSE

This chip transmits electrodes to the prisoner's brain and they will experience whatever life we supply them with. We have to follow the protocol of the Tokyo Humane Convention.

He holds up a chip.

DR. STRIKEHOUSE

We have hundreds of programs we can input into the brain. So in essence, the prisoner is dreaming as you correctly surmised.

He walks towards Captain Brighton (Petrok) and smiles.

DR. STRIKEHOUSE

Now, I hope you don't mind but I actually supplied Mr. Petrok here with information about your life, Captain.

Laughter.

DR. STRIKEHOUSE

He was always so obsessed with you that I thought, as my own little joke, that he should live your life.

Strikehouse points to his Assistants.

DR. STRIKEHOUSE
Don't you remember that afternoon
when my assistants came to your
office?

FLASHBACK - INT. ROOM - DAY

Captain Brighton (Petrok) is placed in a faceplate. He has electrodes on his head connected to a computer.

CAPTAIN BRIGHTON (V.O.)
I do as a matter of fact.

DR. STRIKEHOUSE (V.O.)
It took fifteen seconds for your
cerebral cortex to be scanned into
our computers. Your mind became
his mind.

INT. ZIP - DAY

Conn behind the wheel in a chase.

DR. STRIKEHOUSE (V.O.)
So there's no telling what he was
dreaming.

INT. HALLWAY - DAY

Conn shoots his rapid fire machine gun and sprays the wall with bullets. Criminals drop dead like flies on all sides.

DR. STRIKEHOUSE (V.O.)
My guess is that he became a super
cop these last few days. He became
you.

EXT. PLATFORM - DAY

Hover Copters surround Conn on all sides as he shoots them with his rapid fire machine gun.

DR. STRIKEHOUSE (V.O.)
He's probably been catching many
criminals and enjoying himself
immensely.

INT. CONFERENCE ROOM - DAY

Strikehouse smiles.

DR. STRIKEHOUSE
I hope you don't mind. I was just
having a little fun.

Captain Brighton (Petrok) points.

CAPTAIN BRIGHTON
Then why is he crying?

Strikehouse turns around.

DR. STRIKEHOUSE
I don't know. Perhaps they are
tears of joy. Maybe your wedding
day?

CAPTAIN BRIGHTON
I did cry at my wedding. It was my
last day of freedom.

Laughter.

DR. STRIKEHOUSE
I'll make sure we strike that from
the record so your lovely wife
doesn't hear it.

Strikehouse nods to his assistants. They wheel the capsule
out of the conference room. He turns back to the crowd.

DR. STRIKEHOUSE
Yes, you had a question over here?

INT. LONG CORRIDOR - DAY

The Assistants get to an airtight chamber at the end of the
corridor.

ASSISANT
Hold on a second.

He takes the chip halfway out of the computer and blows on
it.

ASSISANT
I was getting a strange reading.

The other Assistant opens the air lock door.

INT. AIRTIGHT CHAMBER - DAY

They wheel him in. The Assistant pushes the chip back in the
computer and pushes a button.

ASSISANT
There, that should do it. He
should be back on line.

QUINLAN (V.O.)
Captain!

INT. ROCK CAVE - NIGHT

Conn sees Quinlan, Skye and Artie.

CONN (PETROK)
What is it?

Quinlan points to the front of the cave.

QUINLAN
We're being attacked!

Suddenly, an AD-5 blasts through the mouth of the cave and jumps at them.

Conn tries to climb up a rock. The AD-5 slices him in half.

INT. GLASS CONTAINER

Conn screams inside the container.

INT. LIVING ROOM - DAY

Conn plays the video game with Zach.

INT. HOVER COPTER - DAY

Conn jumps off the chopper.

EXT. CITY STREET - DAY

Conn fights Petrok on the Hyper-Speed motorcycle.

INT. BANK - DAY

Conn and Petrok crash through the window.

INT. ZIP - DAY

Conn and Riley inside the Zip.

INT. BEDROOM - NIGHT

Conn sees Linda dead on the bed.

EXT. OPEN LAND - DAY

Conn jumps inside the AD-5.

EXT. HOVER COPTER - NIGHT

Conn holds Petrok by the arm outside the craft.

EXT. LAKE - NIGHT

Conn jumps into the cold water.

INT. ABANDONED WAREHOUSE - NIGHT

Conn throws Goyer into the container pool.

INT. MENTAL HOSPITAL - DAY

Conn injects Brook.

INT. LUXURIOUS PENTHOUSE - NIGHT

Conn throws Strikehouse out the window.

INT. ZIP - DAY

Conn and Abigail look at each other.

INT. LONG CORRIDOR - DAY

Conn is being wheeled into the airtight chamber.

CONN (V.O.)
I can't feel anything.

BLACK SCREEN

A BUZZING ELECTRONIC Sound.

CUT TO:

INT. AIRTIGHT CHAMBER - NIGHT

Conn's eyes snap open. The Buzzing sound is coming from the computer terminal.

Conn is in the container with tubes all over his body.

CONN
What's wrong with me?

He looks up at Strikehouse who stands outside the capsule.

DR. STRIKEHOUSE
Prime Cortex has been shutdown for good.

He presses a button on the display.

DR. STRIKEHOUSE
Sorry, Petrok, we have to terminate
you now.

Conn tries to escape, bangs the container and yells.

The tubes rip off and liquid spills out inside the container.

CONN
Nooooooooo!

Strikehouse REMOVES THE COMPUTER CHIP.

BLACK SCREEN

THE END