

EDGERS

EPISODE 0103

"TRUTH AND LIES"

Written by

Darren Tomalin

Copyright (c) 2011 This screenplay may not be used or reproduced  
without the express written permission of the author.

Darrentomalin@hotmail.co.uk  
WGA Registration Number: 1576268

EDGERS - "TRUTH AND LIES"

TEASER

FADE IN:

EXT. THE LOFT - NIGHT

Across the roof tops of the shanty and ruins stands the distant lights and bright towers of the Fox District.

Several AERODYNES hover in the air-space between scanning the darkness below with intense search lights.

INT. THE LOFT - RECREATION ROOM - NIGHT

MEADOW and BROOK lean at a window watching the view in silence, Meadow's large eyes reflect the lights, Brook stares, intense and thoughtful.

MEADOW

Do you think they'll find us?

BROOK

Only if Carver wants them to.

Meadow closes her eyes tightly, a pained expression as she pinches the bridge of her nose.

Brook notices.

BROOK (CONT'D)

Head-aches?

Meadow nods, pain.

BROOK (CONT'D)

Maybe we ought to take you back to Dicer.

MEADOW

No, I'll be okay, just need to get used to the eye again.

BROOK

Just let me know if you need anything, don't suffer in silence.

Brook turns back to the view.

BROOK (CONT'D)

Whatever the trouble is.

INT. THE LOFT - WINTER'S ROOM - NIGHT

WINTER sits at a large desk, the DATA DISK now in his hands, he turns it over and studies its lines.

MEADOW (V.O.)  
What do you think Winter will do?

BROOK (V.O.)  
He'll do what's best for the team.

MEADOW (V.O.)  
I hope so.

BROOK (V.O.)  
Me too.

END OF TEASER

ACT 1

INT. TOKYO - BACK ROOM (2060) - NIGHT

Five Japanese POKER PLAYERS sit around a table in a darkened smoky room, chips, cards, whiskey on green baize.

A mixture of luck, some losing, some winning, and Lake (aged 24) cocky, a pile of chips in front of him.

SUPER - "2060"

MASARU (20) Yakuza tattoo's on his fore-arms and neck just visible above his collar sits opposite Lake.

SUPER - "10 Years Ago"

MASARU

(Japanese, subtitled)

If this Gaijin wins one more time,  
I'm going to cut him a new smile.

PLAYER #2

(Japanese, subtitled)

Brother Sammo spoke for him, don't  
piss him off!

MASARU

(Japanese, subtitled)

You think I'm scared of my uncle?

LAKE

Hey, Hey! We agreed, English.

MASARU

(Japanese, subtitled)

My Uncle keeps bad company.

PLAYER #3

(To Lake)

It's okay, he just said that he  
wishes he had some of your luck  
tonight.

Smiles all around, laughter and drinks.

LAKE

Nothing but pure skill, my friend.

MONTAGE

Time passes, players fold, raise, throw in their cards, chips go in to the center pot, win some, lose some, back and forth, smiles, sweat, drinks and anguish.

MONTAGE ENDS

Masaru and Lake are all that are left in. Lake appears cool and collected, Masaru has become angry, impatient and stressed.

MASARU

I see you.

Masaru puts his entire pile in the center.

MASARU (CONT'D)

And raise you.

Lake's bravado simmers, could go either way, he licks his lips and takes a drink.

The others notice, Masaru grins.

PLAYER #2

You all in?

MASARU

(Japanese, subtitled)

Show me your cards you filthy scum son of a scab farmer.

LAKE

Hey! Come on!

Lake thumbs through his remaining chips.

LAKE (CONT'D)

Um... I'm short by fifty, thought we had a limit, huh guys?

MASARU

(Japanese, subtitled)

Tell this maggot I'll sub him if he's man enough.

LAKE

What did he say?

PLAYER #2

He'll loan you the short fall.

LAKE

Whoa, that's--

MASARU

No balls!

LAKE

Oh, you know English when you wanna give me crap?

MASARU

In or out?

Lake lifts the corner of his cards and looks to the pot.

Masaru leans back in his seat and smiles.

MASARU (CONT'D)

Or does my uncle Sammo have poor  
taste in poker friends?

LAKE

Fifty?

MASARU

No, you borrow fifty, pay back a  
hundred.

LAKE

What?

MASARU

There's over three-hundred K on the  
table.

Lake looks at his cards, the heap of chips.

EXT. TOKYO BACK STREETS - NIGHT

Puddles reflect the light from neon, lasers and holographs in  
English and Japanese characters advertising sex shows, food,  
gambling, bars and brain-trips.

A BOUNCER pushes Lake out of a door and into the rain, a half  
empty bottle of whiskey in one hand, drunk, scared.

He leans on a wall, sobs and falls to the floor in despair.

EXT. TOKYO BACK STREETS - DRUG DEN - NIGHT

Lake stumbles up to a doorway where a BOUNCER stands in his  
way. Lake fumbles into his pocket, pulls a ball of screwed  
up money and hands it to the Bouncer.

Some of the cash drop on the floor, Lake scrabbles to pick  
them up as the bouncer looks down on him with disdain.

Lake stands and thrusts some cash into the Bouncer's hand.

The Bouncer lets Lake inside.

INT. DRUG DEN - NIGHT

A sprawl of wasted USERS spread out in rows shrouded in a  
haze of smoke and filth.

Lake lies with them, out of it, his eyes half open, a sleeve  
rolled up and a tourniquet on his arm.

A spent syringe lies in a nearby dish.

INT. THE LOFT - RECREATION ROOM (2070) - NIGHT

Brook makes coffee, hands one to LAKE.

Lake fidgets, rubs the back of his neck as he paces, looking tired, restless, dark eyes and unshaven.

Meadow lies on a couch with her arms wrapped around herself.

LAKE

Thanks.

BROOK

What's up?

LAKE

I understand that Rain paid you off.

BROOK

She did.

LAKE

Look, I'm sorry, I--

BROOK

Sammo had an interesting conversation about what you did with the payment for the party invites he acquired for us.

Lake looks embarrassed.

LAKE

I can explain--

BROOK

Could you?

Brook locks onto Lake, expectant.

LAKE

I thought I could double your money, it was a dead cert, the other players were all green, I knew all their 'tells'.

BROOK

The currency was meant to get us into Carver's party. You're lucky that Sammo needed us, the Janjin job was a favor to keep them from skinning you.

Lake looks worried.

BROOK (CONT'D)

We don't do terminations!

LAKE

Janjin was a perverted hecking deviant!

BROOK

So we got rid of a couple of Yakuza street scum, but who is it going to be next time?

LAKE

Sure, sorry, I just thought--

BROOK

Get your house in order, Lake, it's not fair on the others.

Lake angers.

LAKE

And what Winter did, is fair?

BROOK

Winter didn't rack up a gambling debt with a bunch of Yakuza.

LAKE

No, he preferred to gamble with our lives with the most powerful Mega Corp on the planet! I'd rather mess with Yakuza than CGI!

BROOK

Carver plays by rules, Sammo doesn't.

LAKE

Gale sent us in there, knowing what we were stealing! Did she give a tin-can about the danger?

BROOK

Carver was never to know it was us, we were meant to be in and out before he even realized it had been taken.

LAKE

But he did know, didn't he? The op went bad, and I bet I can figure out why!

Meadow whispers.

MEADOW

You're saying it was my fault?

Lake shakes his head and walks away.

Brook watches Lake storm off.

As he barges through the door...

DOORWAY

A glimpse of FOREST in the CORRIDOR beyond.

RECREATION ROOM

BROOK

You think I'm too harsh.

MEADOW

I wouldn't worry about it, whatever  
Winter does with the data, we're  
all dead anyway.

BROOK

Well isn't everyone just a ray of  
sunshine today!

INT. THE LOFT - CORRIDOR - CONTINUOUS

Forest holsters his pistol and walks away.

INT. THE LOFT - GALE'S OFFICE - NIGHT

GALE watches her monitor and a NEWS REPORT, partially  
obscured by static lines on a bad signal.

INSERT - GALE'S MONITOR

The Pylon, its top half now a burning tangled heap of  
wreckage on the ground, aerials, dishes and gantries.

Two FIRE SERVICE AERODYNES hover above and use powerful foam  
cannons to smother the flames.

REPORTER (V.O.)

...This was the scene earlier just  
west of the Fox Basin Wall, where  
an explosion destroyed a  
communications pylon leaving much  
of outer Aurora without critical  
services for over an hour. A  
statement from Order Enforcement  
has confirmed that the explosion  
was an act of terrorism and  
attributed the attack to The  
"Brotherhood of Watchful Angels".

BACK TO SCENE

More CHATTER from the monitor, Gale pulls her pistol from her top drawer, loads a clip and puts it in her shoulder holster.

INSERT - GALE'S MONITOR

The image changes to the Carver Global Industries building.

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

...No statement yet from Carver Global Industries, who suffered a second set back within twenty-four hours of the announcement of Project Rebirth, when an electrical explosion caused the death of several Raven Security Systems personnel. After the elevator accident at the announcement party, this can only--

Gale flicks the monitor off - STATIC.

INT. CARVER'S PENTHOUSE (2070) - NIGHT

INSERT - PDA SCREEN

A stream of STATIC, data and symbols, glyphs and files.

A BUZZ of error - "Rebirth File Not Found"

Another BUZZ - "Files Corrupted or Missing"

BACK TO SCENE

Several Raven GUARDS stand vigil around the plush room.

CARVER roars in frustration and hurls the PDA across the room. He picks up a glass of champagne, quietly steams.

FREYA, in a bright yellow dress, enters.

She picks the PDA up and hands it back to Carver.

FREYA

You have a secure communication on channel twenty.

Carver smiles as if expecting the call. He takes the PDA and presses a few keys.

INSERT - PDA SCREEN (CRACKED)

A fuzzy image of Winter's face appears on the screen that stutters and crackles as if on a bad signal.

CARVER (O.S.)  
Hello, my friend, sorry about the  
signal, seems an array was  
destroyed by terrorists.

BACK TO SCENE

WINTER  
(On PDA)  
I'm taking the deal.

CARVER  
I am pleased, you've made the right  
decision.

Freya watches Carver from out of Winter's line of sight.

INT. AERODYNE - COCKPIT - CONTINUOUS

The Aerodyne powers down, Winter sits in the pilot's seat, a view out of the windows of dark walls, a hangar or warehouse-like building.

Winter also speaks into a PDA, Carver's face flickering on its screen.

WINTER  
But you know my conditions, I have  
your word, right?

CARVER  
(On PDA)  
You do, now where shall we meet?

WINTER  
No meeting, I'm gonna send it.

CARVER  
(On PDA)  
No, not secure enough, you will  
deliver it personally.

Winter turns the PDA cam away from his face.

WINTER  
(Under breath)  
Damn.

CARVER  
(On PDA)  
That's the deal.

Winter turns back to the PDA.

WINTER

Okay, Carver, you win, I'll bring it in, you'll give me Abraham's location and you'll leave my friends alone? I have your word?

INT. CARVER'S PENTHOUSE - CONTINUOUS

CARVER

I'll have to accept your assurance that no copies have been made and as long they no longer involve themselves in my affairs, yes, you have my word.

WINTER

(On PDA)

Twenty four hours.

CARVER

Splendid! I will personally arrange a gate pass.

Winter cuts the signal, the screen turns to static.

Carver relaxes.

FREYA

You believe him?

CARVER

I never have, but he knows he has nowhere to go with this.

FREYA

He could give it to Enforcement.

CARVER

He's audacious but not stupid, Enforcement would crush them all if they knew he was still alive.

FREYA

As you wish.

Freya moves to the door.

CARVER

Be on standby though, just in case his audacity does get the better of him.

Freya smiles to herself.

Carver sips from his champagne.

INT. THE LOFT - RECREATION ROOM - NIGHT

The entire team gather. Gale, Forest and Lake stand or sit patiently.

SNOW watches from the back of the room.

Meadow lies curled up against Rain who strokes her hair.

BROOK

...So, that's the situation, either way we go, it's a rock *in* a hard place.

Stunned silence, Lake puts his head in his hands.

Winter enters and nods at Brook.

WINTER

It's done.

LAKE

We're screwed.

Forest kicks a chair, turns angrily to Winter and Gale.

FOREST

This is your fault you bastards!

The exchange is fraught, angry.

GALE

But it's true, I was right about Carver!

LAKE

Who cares what he's planning?

RAIN

Millions of people are going to die, Lake! Don't you care?

LAKE

You had no right to put us in this much danger!

FOREST

It doesn't change the fact that he will want to kill us whatever we bloody do.

BROOK

We don't know that.

WINTER

He gave me his word, I have to take the disk back to him, he'll stay true to his word.

An incoherent BABBLE of arguing follows. Snow and Meadow remain quiet.

WINTER (CONT'D)

Listen! I'm telling you...

They all quieten down as Winter raises his voice.

WINTER (CONT'D)

I'm telling you, he won't come for us. That's why he let you rescue me, to get the disk back without resorting to force and getting the attention of Enforcement. He didn't count on me letting you in on the deal.

LAKE

(To Winter)

And you want to deal with him just because you want to find this guy...

GALE

Abraham.

LAKE

Who the hell is Abraham?

BROOK

Winter?

FOREST

Yeah, who is this bloke to you that you would stitch us up over him?

All eyes go to Winter as he takes a breath.

WINTER

Okay, but just so you know, I wouldn't blame any of you if you decided to wash your hands of me.

His eyes go to Meadow, she looks away.

BROOK

Try us.

The team still stare at Winter, expectantly.

WINTER

Abraham Van-Eyden, that's his real name, he has many others. I'm one of the last to know it and what he is... Leader of The Brotherhood.

Gasps of shock and despair, only Snow remains calm.

LAKE  
The Fallen Angels?

SNOW  
*Watchful* Angels.

Winter nods, Lake seems shell-shocked, he laughs nervously.

RAIN  
So why are you looking for him?

FOREST  
You've got a death wish, mate.

Lake babbles, losing it.

LAKE  
We've already got a megalomaniac  
with the muscle of a mega-  
corporation behind him out to skin  
us, so why not add a terrorist  
organization to that too!

BROOK  
Everyone calm down.

LAKE  
(Panicking)  
After we did that job for Sammo  
we've probably got the Yakuza out  
to get us as well, and--

BROOK  
Lake! We need to stay focused if  
we're going to figure all this out,  
are you focused?

Lake looks around at the others, Meadow's sadness, Forest's  
anger, Winter's guilt, Rain's quiet resolve, Snow's steel  
expression and Gale's indifference.

LAKE  
Yeah... I--

BROOK  
Just relax, okay?

FOREST  
Why are you looking for him,  
Winter?

WINTER  
I owed him money, pre TC.

FOREST  
All this is over money?

RAIN

Money has no value anymore.

MEADOW

Does on the other side of the river  
though.

WINTER

It's nothing to do with the money,  
Kid, he doesn't even know I'm still  
alive. I was due to get the money  
to him, but the cataclysm happened.  
A few months ago I found out he was  
still alive and involved in the  
Brotherhood. Carver has the  
resources to find him.

SNOW

No one knows who the leader of the  
Angels is.

WINTER

I didn't believe it at first but if  
anyone knows, Carver does.

MEADOW

So, if Abraham doesn't know you're  
alive, why look for him now if you  
owe him?

Winter's voice breaks, he turns away.

WINTER

Because he looked to get paid in  
other ways.

They all wait for an answer, Winter can't speak.

GALE

He raped and killed Winter's  
daughter.

Silence all round, Forest, Rain, even Snow turn to Winter.

MEADOW

Oh my God.

A beat as it sinks in.

SNOW

(Whispers)

Avenge not yourselves, but rather  
give place unto wrath, for it is  
written, Vengeance is mine, I will  
repay.

INT. THE LOFT - CORRIDOR - NIGHT

Meadow passes Lake, he carries a large flight case.

They avoid eye contact as they pass, Lake has almost gone when Meadow speaks up.

MEADOW

Lake!

Lake faces her.

MEADOW (CONT'D)

I just wanted to say thanks.

LAKE

What for?

MEADOW

For pulling me out of the fire.

He sniffs, scratches his head, fidgets.

LAKE

Yeah, no problem.

Lake moves on.

MEADOW

Are you okay?

He stops, his shoulders drop.

LAKE

No Meadow, I'm not okay.

She walks closer to him, his eyes look everywhere but at her.

MEADOW

Have I done something wrong?

LAKE

Do you think I'm a bad person?

MEADOW

No, of course not, you're a good friend, you saved my life.

LAKE

Well I am a bad person, one of the worst kind. I'm not strong like Forest or smart like Rain. I have no honor like Brook or even the decency to at least be honest with myself like Gale does. I don't care like you care and I certainly don't believe in the same God that Snow does.

MEADOW

Lake, things are bad right now but--

LAKE

I need to stop pretending being something I'm not.

MEADOW

What's the matter with you?

LAKE

Everything, Meadow... Everything.

Lake walks away, Meadow goes to follow, her legs buckle, she goes weak and falls against the wall, her breath short.

The sound of WAVES crashing on a beach drowns everything out.

She regains her composure, straightens herself out.

EXT. BEACH (DREAM SEQUENCE) - DAY

A GIRL (20) in red, lost in a dream-like haze of heat, sun rays and an aura of blue skies and golden sands.

Bare footed, slender legs, long hair, she smiles and laughs, her features still a blur and hidden by her hair.

Her laughter cuts through the sound of surf as another female laugh joins in.

EXT. SHANTY STREET - NIGHT

Lake moves through the CROWD, eyes twitching side to side, scanning every face.

He checks behind him, ducks into an alley.

END OF ACT 1

ACT 2

INT. THE LOFT - MEADOW'S ROOM - NIGHT

Meadow's eyes flit under her eyelids as she sleeps, she whimpers, she suddenly sits up with a GASP.

She looks about her room to regain her bearings.

RAIN (O.S.)  
I like your doggy.

RAIN sits in a chair and watches her, she holds the porcelain dog and admires it with inquisitive eyes.

RAIN (CONT'D)  
Are you okay?

MEADOW  
Yeah, I had a... nightmare, how long have you...

Rain seems distant, dreamy, unfocused.

RAIN  
I need you, so I want to make sure you're alright, safe, protected.

MEADOW  
I...

RAIN  
You were dreaming about someone.

MEADOW  
Was I?

Meadow tilts her head, looks around as she tries to recall.

MEADOW (CONT'D)  
I can't... remember... a friend, I think.

Rain stands and walks out of the room.

MEADOW (CONT'D)  
Rain?

Meadow blinks as she comes to her senses, wakes up properly.

She jumps out of bed.

INT. THE LOFT - CORRIDOR - CONTINUOUS

Meadow quickly enters from her room and looks up and down the dimly lit corridor. No Rain.

Subdued chatter can be heard from the Rec Room further along.

INT. THE LOFT - RECREATION ROOM - CONTINUOUS

Forest and Rain, speak quietly as they pack things into crates, boxes and bags.

RAIN

I'm going to miss this place.

FOREST

Yeah, me too, got my gaff just the way I like it.

RAIN

Would just be nice to have somewhere to live permanently.

FOREST

You can live on the aerodyne.

RAIN

I'm serious, I hate moving around all the time.

FOREST

Comes with the territory.

They notice Meadow as she timidly enters.

RAIN

Hey, Meadow, you should be resting, we'll take care of all this.

FOREST

Everythin' okay, Love?

They stop their work, concerned.

RAIN

What's the matter?

MEADOW

Is everything alright, Rain?

FOREST

Apart from the fact we could get blown off the the face of the planet by a bunch of attack aerodynes at any minute, yeah, cushty.

RAIN

We're nearly done here, why?

Meadow notices that their guns are within easy reach.

MEADOW

(To Rain)

You were just in my room?

Rain looks confused and looks to Forest, he shrugs.

RAIN

You must have dreamt it.

MEADOW

You were just in... in my room.

RAIN

No, hun, I've been here a while now.

FOREST

It's true, I keep tryin' to get her to put a brew on, but she won't budge.

RAIN

(To Meadow)

You sure you're okay?

No answer, Meadow heads back to her room, Rain and Forest watch with concern.

Rain shouts after her.

RAIN (CONT'D)

Maybe you're still having adjustment problems with your eye! Do you want me to take you to get your systems checked?

MEADOW

I'll be okay, just gonna' go rest like you said.

Meadow gently smiles back, leaves.

EXT. SHANTY STREET - ALLEY - NIGHT

Strewn with DRUNKS and spaced out STREET TRASH.

Lake steps over them, comes to a door with a Yakuza BOUNCER.

LAKE

Is Big Brother home?

YAKUZA

No.

LAKE

(Japanese, subtitled)

I have money, gasoline and water.

The Yakuza looks him up and down and steps aside.

INT. SAMMO'S HOUSE - NIGHT

Sammo lounges on a couch drinking from a large soda, several YAKUZA GOONS hang out, some fool around with HOOKERS.

The Bouncer enters, Lake behind him.

BOUNCER  
(Japanese, subtitled)  
Lake to see you Big Brother, says  
he owes you money.

SAMMO  
Hey, Lake, my friend, sit.

LAKE  
It's okay I--

SAMMO  
Sit!

The Bouncer nods to the couch, Lake sits down, Sammo slaps him hard on the back.

SAMMO (CONT'D)  
Thanks for the job, you are good  
friend!

LAKE  
Sure.

Sammo bellows, pleased with himself.

SAMMO  
Why so sad? Soon, I will be Big  
Brother of Janjin's crew! Thanks  
to you and your friends!

LAKE  
I need to ask you, do you have  
any... Um...

Sammo cuts him off with a chubby raised hand.

SAMMO  
I have special gift for you.

Sammo nods to a hooker who opens an ice-box, retrieves a small metal vial of liquid and gives it to Sammo.

Sammo hands the vial to Lake.

SAMMO (CONT'D)  
This one is a thank you gift, come  
back for more if you like it.

Lake takes the vial, holds it in the palm of his hand and closes his eyes tight as he takes a deep breath.

Sammo watches him with an evil glint in his eye.

INT. THE LOFT - SNOW'S ROOM - NIGHT

Sparse and functional, a crucifix hangs on a wall above a simple iron framed bed.

Snow carefully packs weapon components, tools, ammunition and other equipment into flight cases checking each piece with an expert eye before packing it away.

A gentle KNOCK on the door.

SNOW

Yes.

Meadow enters, closes the door behind her.

MEADOW

Am I interrupting?

SNOW

Yes.

MEADOW

Sorry. I'll leave.

SNOW

You really should be preparing for when we leave, this place no longer offers us security or sanctuary.

Snow stops his work and faces her.

SNOW (CONT'D)

But you obviously need my opinion on something, what troubles you?

MEADOW

I'm worried about Lake.

SNOW

Really? Most of us are worried about you.

He manages a smile, stiff, almost unnatural.

SNOW (CONT'D)

Lake is the type who makes many problems for himself, many of which do warrant concern.

MEADOW

He is a trouble magnet, I know that, but it's different this time?

SNOW

How so?

MEADOW

I think he has lost faith in himself and you have more of that than any of us.

SNOW

Don't confuse my religious belief's with having faith.

MEADOW

I don't understand.

Snow sighs and looks to the crucifix.

SNOW

I turn to God in times of difficulty, I have faith in him to guide me. Partly because I cannot rely on my own judgement to get me through.

MEADOW

You always seem so calm, so level.

SNOW

I strive to find an inner peace, perhaps this is what Lake seeks.

MEADOW

I mean, you know yourself, you might be able to help Lake remind him of who he is and why he is important to us.

SNOW

Perhaps.

Meadow sits on Snow's bed.

SNOW (CONT'D)

I'm aware that you may be having problems of your own.

MEADOW

Just my eye, since the repair, strange dreams and hallucinations.

SNOW

Sometimes you have to help yourself before you can help others.

Meadow smiles, stands and kisses Snow on the cheek.

MEADOW

Perhaps.

INT. THE LOFT - CORRIDOR - NIGHT

Brook steps out of his room and into the corridor, Meadow leans against the wall, waiting for him.

MEADOW

I think you already know something is... wrong.

BROOK

Yeah, Rain told me you were acting pretty strange these past few nights.

Meadow takes a breath.

MEADOW

My eye made a copy of the data when I transferred it to the disk.

BROOK

What?

MEADOW

Carver's planning to destroy everything outside of The Wall.

Brook looks stunned, surprised.

MEADOW (CONT'D)

What do I do with it, Brook?

Brook looks away from her.

MEADOW (CONT'D)

All those people, what do we do?

BROOK

Whoa, that is... Pretty heavy.

He looks to Meadow, she almost pleads with her eyes for him to make it right.

BROOK (CONT'D)

I'm not gonna' lie to you, it doesn't matter that you have the data now, it's likely we're all on his hit list anyway.

Her shoulders drop.

MEADOW

We have to warn someone.

BROOK

I'm not sure how, without all of us ending up as Enforcement target practice.

Brook holds her by the shoulders, looks into her eyes.

BROOK (CONT'D)

I'll think of something.

Meadow breaks down and sobs into Brook's chest.

MEADOW

What's happening to me?

Brook holds her close, kisses the top of her head.

FEMALE VOICE (V.O.)

(Whispers)

I'll take care of you.

Brook doesn't see that Meadow's eyes are wide open, fearful.

EXT. AURORA STREETS - ALLEY - NIGHT

Lake lies collapsed in the trash with several other USERS, eyes rolled back with spaced out grin, the vial still in his grip but the top open and its contents gone.

He pathetically murmurs an incoherent tune to himself.

INT. THE LOFT - MEADOW'S ROOM - DAY

Meadow pulls a large sports bag from under her bed and begins packing clothes, PDA, shoes.

A TV plays in the background with the sound off, violent contact SPORTS, TALKING HEADS, horrifying and violent NEWS, ads for DNA reconstruction, organ harvesting.

She opens a drawer, pulls a pistol from inside, gives it a check over and stuffs it in the bag with a box of ammunition.

INSERT - TV SCREEN

A beautiful image of MARS with the sun behind, a TRANSPORT VESSEL lands, a plush apartment followed by shots of MEN and WOMEN give fake smiles and thumbs up.

A GEOTECH logo appears with a caption underneath - "Start Again with a new life on the Colonies, taking applications NOW!"

INT. CARVER'S PENTHOUSE - NIGHT

Carver stands at the huge windows and surveys the lights of the city beyond and below.

The elevator opens and Freya, in a bright red dress, enters.

CARVER  
Ah, I see they've repaired it.

FREYA  
It's been more than twelve hours.

CARVER  
I know.

FREYA  
And?

CARVER  
Give him one more hour.

FREYA  
They know it was staged.

CARVER  
So what.

FREYA  
I told you it would be too obvious,  
we should have just taken the disk  
back.

Carver turns on her, angry.

CARVER  
You don't tell me anything! Is  
that clear? If we'd sent men  
across the river, we risk exposing  
everything! There are still  
council members that need bringing  
on board.

Freya locks eyes with him as he calms down.

CARVER (CONT'D)  
One more hour, if he hasn't  
returned the disk by then... you  
can have it your way.

FREYA  
All of them?

CARVER  
All of them, except for the girl,  
and quickly, no toying.

He looks down into the city.

CARVER (CONT'D)  
I owe him that much.

Freya smiles with satisfaction and leaves.

Carver turns back to the view.

CARVER (CONT'D)  
(Whispers)  
I'm sorry old friend.

EXT. AURORA STREETS - ALLEY - NIGHT

Two STREET SCUM look down on Lake, high as a kite. They look about, check that no one who cares can see them.

Lake beams and smiles as if they are old friends.

LAKE  
Hey you guys, how... the Devil have you been?

SCUM #1  
Take off your boots, empty your pockets.

LAKE  
Hey! That's my things... you can't have... my things... not yours.

One of the Men SLAMS a fist into Lake's face.

Lake looks hurt physically and emotionally, his lip bleeds.

LAKE (CONT'D)  
Hey! That really hurt!

The first Scum starts to remove Lake's boots while the other stands over Lake punching and kicking. Lake tries feebly to shield his head and face, the blows keep coming as he calls out, the drugs dulling his perception.

LAKE (CONT'D)  
I thought we were friends!

Lake screams in agony, they drag his boots off his feet.

SCUM #1  
Check his jacket!

LAKE  
I tried... to be... nice... you've changed!

Lake reaches into his jacket, clumsily pulls a pistol from his holster and aims it at the first Scum.

Both Scum dive on Lake. He doesn't stand a chance, one easily takes the gun from him, they both PUNCH and KICK Lake with added fury, a vicious and ruthless assault.

INT. CARVER GLOBAL INDUSTRIES - ELEVATOR - NIGHT

Winter and Freya stand flanked by two RSS GUARDS as the glass elevator ascends.

Winter gives Freya a side on glance, she notices and smiles.

The elevator arrives at floor the door opens.

INT. CARVER'S PENTHOUSE - CONTINUOUS

Freya and the Guards escort Winter from the elevator, Carver waits for them at his desk.

He looks up, pleased to see Winter.

CARVER  
You're late, Hart. Sorry, I mean,  
Winter.

WINTER  
Call me what you like.

FREYA  
He wouldn't give it to me.

WINTER  
Don't be hurt, Kiddo.  
(To Carver)  
Here.

Winter tosses the data disk to Carver.

Carver catches it, his attention fully on the disk, he inserts it into his PDA, taps keys with urgency.

WINTER (CONT'D)  
Don't worry, it's all there.

CARVER  
You'll excuse me if I don't trust  
you implicitly.

WINTER  
I made good, didn't I?

CARVER  
Yes, yes, this seems to be in  
order.

Carver's face lights up with excitement at the data on the screen, he shuts down the PDA and hands the disk to Freya.

CARVER (CONT'D)  
Get this to Steinberg, guard it  
with your life.

Carver motions for Winter to sit, Winter looks to the Guards.

CARVER (CONT'D)  
(To Guards)  
Leave us.

Freya and the Guards leave, Winter watches the doors close.

CARVER (CONT'D)  
I trust that she searched you for  
weapons?

WINTER  
Are you gonna' tell me where  
Abraham is?

Carver sits back in his chair and regards Winter.

CARVER  
What happened to you?

WINTER  
The same what happened to all of  
us.

CARVER  
The Cataclysm happened because of  
people like us, not to us.

INT. THE LOFT - MEADOW'S ROOM - NIGHT

Meadow packs the last of her things, Forest strolls in.

FOREST  
Brook sent me to help you, Winter  
has made the drop. Snow's firin'  
up the Aerodyne, we have to get  
goin'.

MEADOW  
Almost done.

FOREST  
You aint' seen Lake around, have  
you?

MEADOW  
No, he... he's in a bad place right  
now.

FOREST  
Aint' we all, eh?

Forest looks about the room and notices the porcelain dog on the otherwise bare shelf, he hands it to Meadow.

FOREST (CONT'D)  
Almost forgot your dog.

Meadow cradles the dog in her hand as he turns to leave.

MEADOW  
Forest!

Forest turns back to her, she embraces him, her tiny form almost swallowed by his massive arms and torso.

FOREST  
Hey now, it's gonna' be alright,  
you'll see, we'll find somewhere  
new, somewhere better.

MEADOW  
I'll miss you.

FOREST  
Don't be daft, I'll see you in a  
couple of hours at the rendezvous.

She releases him, he leaves the room.

Meadow turns the the porcelain dog over in her hand, she puts it back on the shelf.

END OF ACT 2

ACT 3

INT. CARVER'S PENTHOUSE - NIGHT

Carver sits opposite Winter.

WINTER  
So we have a deal?

CARVER  
I've already given you my word, but  
tell me, why seek out the past?

WINTER  
You damn well know why.

CARVER  
A terrible shame, I genuinely mean  
that, Simone was like a daughter to  
me. To survive the cataclysm only  
to--

WINTER  
You've got the disk, now why the  
stalling?

CARVER  
I want to be sure that once your  
thirst for revenge is settled, we  
can look to the future.

WINTER  
You stick to the agreement, and you  
can be sure that we won't figure in  
your future ever again.

Carver sizes up Winter, they stare at each other.

CARVER  
Very well.

Carver reaches into his top pocket and recovers a data disk.

CARVER (CONT'D)  
You will find everything we  
discussed on here.

He nudges the disk across the table to Winter.

WINTER  
Aint' you worried he's gonna be  
pissed at you?

CARVER  
 Abraham? Not at all, he's small  
 fry my friend, he has as much  
 awareness of the bigger picture as  
 you do.

Winter takes the disk and stands.

CARVER (CONT'D)  
 Is that it? You're just going to  
 leave?

WINTER  
 We have nothing more to say to each  
 other, our business is done, just  
 stay out of my way.

He reaches the elevator.

CARVER  
 How is Meadow?

Winter stops dead.

CARVER (CONT'D)  
 Since her little tumble with Freya?

Winter turns back to Carver and fixes him a cold, hard glare.

WINTER  
 Are you making threats? The deal  
 includes her too!

CARVER  
 Don't be ridiculous, I am a man of  
 action not words, as you know.

WINTER  
 So what's your point?

Carver pours two glasses of whiskey, motions for Winter to  
 sit back down.

CARVER  
 This is one of my finest, a single  
 Glendronach, twenty five years. I  
 had been saving it for the Rebirth  
 launch.

Winter sits, glares harder at Carver.

Carver shrugs, stops with the wasted pleasantries.

CARVER (CONT'D)  
 As you wish. How much do you  
 actually know about her?

WINTER  
I'm not going to talk with you  
about her, forget it.

CARVER  
Melanie Dekeyrel, born seventh of  
April 2049.

Winter looks astonished, picks up the whiskey.

CARVER (CONT'D)  
Your turn.

WINTER  
She can't recall much from her  
childhood, only bits and pieces  
from some children's hospital, she  
was only ten or eleven when the cat  
happened. She had her implants  
before then from what we can tell.

CARVER  
Bio-mechanical?

WINTER  
Your turn.

CARVER  
Mother deceased, father currently  
missing, one confirmed sighting  
from two years ago.

WINTER  
Her Father?

Winter stares ahead, finishes the whiskey, holds his glass  
out for Carver to top it up.

CARVER  
It's your turn.

WINTER  
Her cyber surgeon said that the  
implants grow with her... How much  
more do you know?

CARVER  
Enough to make a good start on  
finding out much more.

WINTER  
Why are you telling me this?  
What's in it for you?

CARVER

I knew she needed outside help to hack my system, her technique was quite obviously amateur but there were blatant artefacts left behind that betrayed her cybernetic nature. Then, when she and Freya had their little fight, it became more apparent that, for someone so young, she possessed skills and implants far beyond her years and financial capabilities.

WINTER

She kicked your girl's ass.

CARVER

Freya was quite eager to learn more about who had defeated her.

WINTER

What did she find out?

CARVER

Have you heard of something called "Red River"?

Winter shakes his head "No".

WINTER

Have you?

CARVER

No, unfortunately, that's where the trail ran dry. Understand that finding out such a name caused a visit in my system from a hacker that almost shut me down.

WINTER

You know who by?

Winter leans forward, eager to hear more.

CARVER

No we don't. It's fortunate that you had stolen Rebirth from me. If you hadn't, they would have found it, so I suppose I owe you a favor.

WINTER

Don't mention it.

Winter drinks another glass of whiskey.

WINTER (CONT'D)

So what the heck is Red River and what's it got to do with Meadow?

CARVER

Red River was a true artificial intelligence research program, that's all we discovered.

Winter whistles, leans forward interested.

WINTER

Did you say "True AI"?

CARVER

Exciting isn't it?

Carver pours another glass.

CARVER (CONT'D)

Meadow's father was a man called Rickard Dekeyrel, he was head researcher on Red River. I would like to find out more about it and him, and your Meadow is the key to helping me accomplish this.

INT. CRAFT'S BAR - NIGHT

A cramped, smoky, run down joint filled with LOWLIFES.

Meadow sits at the bar, dressed for bad weather, her packed sports bag over her shoulder.

CRAFT tends bar, he inspects Meadow's gun.

MEADOW

Six hundred, and I'll throw in the ammunition.

CRAFT

It's in good shape it's in.

MEADOW

You can thank Snow for that.

CRAFT

Can't do six, can do three can't do six.

MEADOW

Four fifty?

Craft checks down the sights and feels the weight.

CRAFT

I'll give you four hundred, but only because it's you I'll give you.

MEADOW

Sure.

He puts the gun under the counter and comes up with a small strong box. He counts cash out from it into meadow's hand.

CRAFT

You shouldn't be on your own on The Strap, not at this time of night you shouldn't.

MEADOW

I'm in a hurry, Craft.

CRAFT

Sorry, didn't mean to pry sorry.

Craft finishes the count, Meadow stands to go.

MEADOW

Don't tell anyone I was here, okay, it's best they don't know.

He nods and watches her as she leaves through the smoke.

EXT. AURORA STREETS - ALLEY - NIGHT

Lake wakes up in a pile of filth and trash, badly beaten, broken nose, missing teeth, split lip, no boots or coat.

He GROANS as he rises, stumbles, tries to walk and collapses back into the garbage WHIMPERING pathetically.

He lies there groaning in pain.

Two MEN approach, silhouettes at the end of the alley.

Lake passes out as they draw nearer.

The men are young YAKUZA, their tattoos proudly on display through unbuttoned shirts and no sleeves.

They stand over Lake looking down on him with disgust.

EXT. MAGLEV TRANSIT STATION - TERMINAL - NIGHT

A fine DRIZZLE coats everything with an oily sheen.

A bustling hive of activity. Screens and holograms high above the COMMUTERS advertise all kinds of tech, surgery, weapons, food and cosmetics.

MUSIC plays from bars, HAWKERS sell food from stalls. A large HOLO-SIGN flashes in red "Warning - Hi Acid Content, take necessary precautions"

The RAVEN SECURITY SYSTEMS LOGO decorates many of the signs and a dozen or so RSS GUARDS patrol the terminal.

Meadow makes her way through the crowd wearing a breather and a large acid-rain coat, her head buried in the deep hood.

She comes to a...

CHECKPOINT

A long MAGLEV TRAIN of cargo and passenger compartments waits in the steaming rain beyond. Meadow produces a plastic pass from inside her coat as she approaches the GUARD at the checkpoint, he inspects it and scans it with a device.

He checks the read out, regards her with respect. He nods and lets her through.

GUARD

Good luck out there, Ma'am.

INSERT - THE SIGN ABOVE THE GATE

"Geotech Geoforming, Mars Colony Transport Terminal 4, Off World Regulations must be observed, have your F0558 ready for inspection"

BACK TO SCENE

She takes one look back at the city and passes through.

INT. MAGLEV TRAIN (MOVING) - NIGHT

The TRAIN passes through an INDUSTRIAL COMPLEX, Meadow sits against a window and watches the lights in the gloom pass by.

An air of depression hangs in the compartment, about twenty PASSENGERS, grim MINERS, hardened, tough.

Meadow pays them no attention, focused on the view.

ALANIS (O.S.)

What the hell is a F0558 anyway?

Meadow turns to the voice, ALANIS (22) sultry, also in a heavy acid proof rain-coat and hood, sits next to her.

MEADOW

Pardon me?

ALANIS

An F0558, the sign? Said we had to have one ready at the other end.

MEADOW

Maybe they give you one there?

ALANIS

No, otherwise it wouldn't tell you to have one ready before you get on the transit.

MEADOW

Maybe you get one when you get to Mars.

ALANIS

So why don't they just say that?

Alanis holds out a hand with a big smile.

ALANIS (CONT'D)

I'm Alanis.

MEADOW

Meadow.

ALANIS

Hi.

Meadow smiles politely.

A beat of awkward silence but for the whine of the Maglev and the rattle of the compartment.

ALANIS (CONT'D)

So what are you running away from?

MEADOW

Pardon me?

ALANIS

I can tell, don't ask me why, I can just tell, I have this knack of getting under people's skin and right into their brain.

MEADOW

I'm not running.

ALANIS

Sure you are, we all are, after all...

She looks out the window.

ALANIS (CONT'D)

There's plenty you'd wanna run away from here.

Alanis looks away, Meadow takes the opportunity to look her up and down, her boots look clean and perfect.

She looks to her own white sneakers, now dirty and scuffed.

MEADOW

I didn't expect to find another  
girl going to Mars.

ALANIS

Me neither.

Alanis motions to the other passengers, all men.

ALANIS (CONT'D)

Geotech want big guys on the  
machines but need computer  
programmers for the service crews.

MEADOW

We might end up on the same crew.

ALANIS

Hey, I hope so.

MEADOW

My friend Forest, he used to work  
for Geotech, he's bigger than all  
these guys put together.

ALANIS

No cyber?

MEADOW

Nope. Not a one.

ALANIS

Wow.

A MINER sitting behind them (50) grizzled, leans forward  
between the seats and growls at the girls.

MINER

Are you gonna' be jabberin' all the  
way to heckin' Mars?

ALANIS

Get buried, Grandpa!

The Man withdraws, mumbling something under his breath.

Alanis and Meadow giggle to each other.

As the giggle dies away, Meadow looks at Alanis again,  
something familiar, an expression of forgotten recognition.

ACROSS THE AISLE

A dirty faced PASSENGER hidden in a huge jacket and coveralls  
watches Meadow intently.

INT. NIGHTCLUB - NIGHT

CLUB KIDS dance to pulsating lights and loud TECHNO music. Sammo, his ample frame occupying most of a booth, sits with a Yakuza girl on either side.

A dozen or so YAKUZA stand watch.

The two Yakuza that found Lake march him through the haze of the LIGHT SHOW. He still has bare feet and a busted up face. The Yakuza help keep him steady as he walks.

They dump Lake into a chair in front of Sammo.

The music causes them to shout.

SAMMO

(Japanese, subtitled)  
He's worse than you said!

YAKUZA

(Japanese, subtitled)  
He smells really bad, Big Brother.

Lake takes one of the drinks on the table.

SAMMO

What happened to you?

LAKE

Hey, Sammo, you're stuff was great.  
Oh yeah, and I got shacked.

Sammo looks under the table, bare feet, cut and dirty.

He turns to one of his Cronies.

SAMMO

(Japanese, subtitled)  
You, what size feet do you have?

INT. SAMMO'S LIMO (MOVING) - NIGHT

Sammo sits between the two Girls, Lake sits opposite between two Yakuza, one of them has bare feet, Lake wears his shoes.

SAMMO

I feel real guilty about what happened, Lake.

LAKE

Don't mention it.

SAMMO

I like you, you made all this possible.

He takes in the limo and the girls.

LAKE  
You work quick.

SAMMO  
No point in sitting around on my  
fat ass now is there?

Sammo bellows a his powerful laugh.

LAKE  
What do you want, Sammo? What the  
hell are you helping me for?

SAMMO  
Now now, don't be ungrateful.

LAKE  
I haven't got any money left so  
can't buy any more juice from you.

SAMMO  
You work for me, you get all the  
juice you want. I've known you  
longer than Brook, when you were a  
nobody.

LAKE  
I still am a nobody, are you blind?

SAMMO  
My patience is wearing thin, don't  
make me look stupid in front of my  
brothers, do you think I'm stupid?

LAKE  
No.

SAMMO  
Look at you, clean yourself up,  
come work for me. I need someone  
like you, someone who has  
thrusters, someone who can do  
certain deals for me that I can't  
get done just yet.

LAKE  
What kind of deals?

SAMMO  
Some of the other brothers don't  
recognise me as Big Brother, they  
need teaching lessons.

LAKE  
I'm not an assassin, Sammo.

SAMMO

Ha! Janjin would disagree.

Sammo nods to one of the girls, she swaps places with the Yakuza next to Lake and cosies up to him.

SAMMO (CONT'D)

You come work for me, things will be very good for you.

END OF ACT 3

ACT 4

INT. SPACE PORT - CHECKPOINT - NIGHT

The MAGLEV train pulls into a huge space where a few dozen PASSENGERS and MAINTENANCE crew mill about or work.

A Loading Dock, Administration Offices and Check Points lead off from the area.

Meadow steps from the MAGLEV and surveys her surroundings. Alanis follows Meadow from the train, she carries no luggage.

Meadow notices, Alanis laughs.

ALANIS

I'm leaving everything behind,  
making a fresh start on Mars.

Alanis beams with excitement and disappears into the group of PASSENGERS that also disembark.

Meadow follows the group not noticing the Passenger that took an interest in her earlier following close behind.

The small HERD of PASSENGERS moves to the...

CHECKPOINT GATE

A RSS GUARD halts Meadow, scans her and her bag with a device, it lights up red.

GUARD

Have you declared your Cyber-ware?

MEADOW

(Nervous)  
Yes, when I applied.

GUARD

There seems to be a glitch in the  
system, you'll have to fill in  
another CWD001.

MEADOW

Um... Sure okay.

GUARD

The transport is behind schedule so  
you've got plenty of time.

The scanner BUZZES, the light turns green, the Guard checks it again.

GUARD (CONT'D)

Wait a minute. It's back on line,  
everything seems to be in order  
here, sorry for the confusion.

He waves her through.

An OPERATIVE in Geotech coveralls and cap sizes up Meadow.

He fires off questions as he marks them off on a PDA, hardly  
looks up.

Meadow nods, shakes her head, tries to keep up.

OPERATIVE

Have you eaten any shell-fish in  
the last twenty four hours?

MEADOW

Um... No.

OPERATIVE

Have you engaged in sexual  
intercourse with a clone in the  
last twenty four hours?

MEADOW

(Blushes)

What? Um... No, I guess, I don't--

OPERATIVE

Do you own own or have you ever  
owned a cloned rat, dog, parakeet,  
chinchilla or colobus monkey?

MEADOW

(Giggles)

No, none of those things you just  
said.

OPERATIVE

Have you ever been a member of the  
opposite or neutral gender?

MEADOW

No, but I am--

OPERATIVE

Fill in a F0558 at one of the  
available terminals if you haven't  
done so already.

MEADOW

Oh, good, I was wondering--

OPERATIVE

Next!

A BURLY MECHANIC, eager to pass through, pushes Meadow along the line.

MECHANIC  
(To Operative)  
No, No, Yes, Yes.

Meadow passes through and into...

INT. SPACE PORT - TERMINAL - CONTINUOUS

Beyond the CHECK POINT a large gallery and viewing port surveys huge ORBITAL TRANSPORTS that take off and land in a cloud of THRUSTER SMOKE and guidance holograms.

Geotech logos decorate the walls, uniforms and transports.

Alanis stands at a viewing port with a huge grin on her face.

ALANIS  
Isn't this exciting?

Meadow heads towards the BATHROOMS.

INT. CARVER GLOBAL INDUSTRIES - LABORATORY ACCESS - NIGHT

Freya walks past RSS GUARDS and a glazed research facility, computers, holographic images operated by SCIENTISTS in HAZMAT suits behind several inches of glass.

Her green dress and heels stand out in stark contrast to the white clean walls and bright lights of the tech.

Many signs show the Hazardous Materials warning symbol.

She comes to a door, taps a code into a keypad, the door opens with a HISS to reveal a laboratory AIR-LOCK...

INT. CARVER GLOBAL INDUSTRIES - AIRLOCK - CONTINUOUS

Freya enters, the outer air-lock door closes and a blue laser scans her body from top to toe.

A green light, a computerized voice speaks.

VOICE  
Now entering Hazardous Materials,  
hazmat suits must be worn at all  
times.

The INNER DOOR hisses open.

NO HAZMAT SUIT, Freya enters the...

INT. CARVER GLOBAL INDUSTRIES - LABORATORY - CONTINUOUS

The controlled area behind the safety glass.

She approaches DOCTOR STEINBERG (60) in a HAZMAT suit, operating a complex experiment with manipulators.

He is startled as she stands next to him.

His voice is projected through an external amplifier on the suit, his breath steams the inside of his helmet.

STEINBERG

Good God! Where's your--

Realizes it's Freya.

STEINBERG (CONT'D)

Oh, it's you, have you got it?

She holds up the data disk, he tries to take it. She grips it so he can't take it from her grip.

FREYA

It stays where I can see it at all times, understood?

Steinberg nods inside his helmet.

STEINBERG

I will let you know when we can proceed to the next stage.

FREYA

Doctor Carver will let you know.

She releases the disk to him, He swallows hard, nervous.

EXT. AURORA STREETS - NIGHT

Two unmarked, plain black Military AERODYNES roar overhead, their thrusters carry them at high speed away from the Fox district a few meters above the roof tops.

Missile pods unfurl from under the stabilizer fins.

INT. AERODYNE - COCKPIT - CONTINUOUS

FREYA, in a bright red dress and heels, stands in the cockpit between the PILOT and COPILOT, a holographic display of the terrain ahead shows a target, its range diminishes as they draw closer.

Carver's voice breaks over the INTERCOM.

CARVER (V.O.)  
We have the disk.

FREYA  
I know.

CARVER (V.O.)  
Ah, of course. I have just  
received word that Meadow is clear.

FREYA  
Your orders?

CARVER (V.O.)  
Proceed with the operation.

FREYA  
Understood.

Freya moves into the...

INT. AERODYNE - PASSENGER COMPARTMENT - CONTINUOUS

GUARDS in full combat armor and weapons ready, sit in rows  
along the walls of the compartment.

FREYA  
We are go, ETA twenty minutes.

INT. SPACE PORT - WOMEN'S WASHROOM - NIGHT

Meadow stands at a wash basin, a row of cubicles behind her.

She splashes water on her face and regards herself in the  
mirror, takes soothing breaths, almost meditates.

MEADOW  
(To self)  
You can do this.

She closes her eyes and takes another deep breath.

MEADOW (CONT'D)  
(To self)  
It's only another planet after all.

ALANIS shouts a warning.

ALANIS (O.S.)  
Look out!

Meadow's eyes open.

In a split second, instinctively, Meadow suddenly side steps.  
In the same split second, the mirror she was looking into  
SMASHES from a single shot fired from a silenced PISTOL.

Behind Meadow, Alanis stands in the doorway and the PASSENGER from the MAGLEV stands with a silenced pistol in his hand levelled where Meadow's head would have been, a look of detached purpose on his face.

A short beat as they clock each other. He let's loose with rapidly fired SHOTS, she snakes towards him dodging the shots with enhanced agility and reflexes.

She maneuvers into his reach and brings an elbow up into his chin, takes the pistol with a twist.

He stumbles back, Meadow turns the gun on him.

He lunges forward with a punch, Meadow blocks his blow as he jams his finger into the trigger of the gun to stop her firing it.

Meadow and her attacker refuse to let go of the gun, they twist and turn around each other trying to free the weapon, trying to hit each other with their knees, elbows and heads.

Alanis watches frozen to the spot.

Meadow hits a catch on the gun releasing the MAGAZINE from the weapon, it rattles to the floor.

The Passenger Attacker releases the now useless gun and takes a fighting stance, ready to spring.

Meadow stands, calm, points the gun at the Attacker.

ALANIS (CONT'D)

Shoot!

MEADOW

Still one in the chamber, fringe weed.

His eyes go wide with realization, too late.

ALANIS

Kill him!

Meadow blinks, shakes her head.

POP, Meadow fires the silenced pistol, he drops, a shot to the chest.

Alanis rushes forward to hug Meadow.

ALANIS (CONT'D)

Oh my God, are you okay?

MEADOW

I'm fine.

ALANIS

Who was he?

MEADOW

I shouldn't have shot him, I didn't want to kill him, I should have found out who he was.

ALANIS

He was going to kill you,

MEADOW

We have to tell Enforcement.

ALANIS

You can't.

MEADOW

Who the hell was he?

Meadow goes through his jacket, nothing.

MEADOW (CONT'D)

We're in a high security shuttle terminal.

ALANIS

Not very high security if he got a gun through the checkpoint.

Meadow almost sobs out loud.

MEADOW

I don't want to live like this anymore.

ALANIS

You've killed before?

Meadow looks away, Alanis looks shocked.

A beat as Alanis straightens out and makes a decision.

She grabs the body by the ankles.

ALANIS (CONT'D)

Come on, help me.

MEADOW

I can't, not anymore, I'm leaving that life behind.

ALANIS

You won't have a life! They'll kill you, they always do, you know that! Now please help me with the dead guy.

Meadow watches her trying to drag the body into a cubicle.

ALANIS (CONT'D)  
Come on, I'll take care of  
everything.

MEADOW  
I'm sorry, you should go, you had  
nothing to do with--

Alanis cuts Meadow off with a stern expression like a disappointed mother, speaks through clenched teeth.

ALANIS  
I said... Help me... With the  
dead... Guy.

MEADOW  
I have to tell someone.

Alanis SIGHS and moves towards Meadow.

ALANIS  
I can't let you do that.

MEADOW  
What? Get away from me!

ALANIS  
I'm all you've got now.

Alanis places her finger against Meadow's fore head.

Meadow passes out.

EXT. THE LOFT - NIGHT

Two Aerodynes move into position, drenching the building in their powerful spotlights.

Suddenly, the sky lights up and The Loft EXPLODES.

The EXPLOSION blossoms into the sky, debris rains down.

INT. CARVER'S PENTHOUSE - NIGHT

Winter leans against the glass as he looks out across the rooftops towards the outer city.

WINTER'S POV - THE OUTER CITY

Winter sees the destruction of the Loft and gasps in horror.

The sound of the EXPLOSION arrives a second later.

BACK TO SCENE

Winter turns away, he can look no more.

Carver looks in awe.

CARVER

Wow! I didn't expect that, I must admit.

WINTER

You son of a bitch.

CARVER

I'm truly sorry, I hope one day we can put this behind us and move on.

Winter turns and PUNCHES Carver in the face.

Carver motions to the Guards to stand down, puts a finger to his bloodied lip.

CARVER (CONT'D)

I deserved that.

WINTER

And more you bastard!

Winter turns back to the fires in the distance.

CARVER

If it's any consolation, Meadow is safe and well and on her way here. At least the others probably didn't suffer.

Winter's shoulders slump.

CARVER (CONT'D)

Probably.

Freya enters, a bright green dress.

CARVER (CONT'D)

I told you I didn't want to be disturbed.

FREYA

There is a problem.

Carver ushers Freya over to the...

OTHER SIDE OF THE PENTHOUSE

Hushed voices, Carver tries to contain his anger.

CARVER

I don't like problems, they have a nasty habit of causing problems and just lately there have been far too many hecking problems!

FREYA

The cyber got through, she's on her way to Mars.

CARVER

What do you mean? You told me that you had visual!

FREYA

I did, but someone else was there, another operative.

CARVER

Who? Raven?

FREYA

No, Red River.

CARVER

What?

FREYA

A Red River Operative's body was found in the Geotech terminal washroom shortly after her shuttle left.

CARVER

You think she did it herself?

FREYA

Possibly.

Carver looks over to Winter.

Winter leans his head against the glass, his eyes well up.

WINTER

(Whispers)

I'm so sorry.

CARVER

We don't have much time until they catch up with her, assuming they know their operative has been compromised.

She nods, Carver thinks for a moment, rubs his chin.

EXT. SPACE PORT TERMINAL - TRANSPORT VESSEL - NIGHT

Lights flash, smoke erupts, powerful engines kick in and lift a bulky ORBITAL TRANSPORT into the air above the terminal.

CARVER (V.O.)  
I want to know how Red River found  
out she was still alive.

It tilts, deceptively graceful and makes calculated turns as it lifts high above the lights of The Fox district and towards the upper atmosphere.

CARVER (V.O.) (CONT'D)  
Start making arrangements to bring  
Meadow home, whatever it takes, I  
want her extracted before Red River  
get to her.

INT. TRANSPORT VESSEL - PASSENGER CABIN - CONTINUOUS

Small and cramped, rows of seats line the compartment, around a dozen PASSENGERS strapped in with bulky safety harnesses.

The vehicle creaks, groans, rattles and shakes as it is lifted off of the Earth by unimaginable power, the passengers thrown about in their harnesses from the forces at play.

Meadow comes around, strapped into one of the seats. She looks about in confusion.

Alanis sits next to her, wide eyed with wonder looking through a view port at the colors as the vehicle passes through the atmosphere. The flashing reds, yellows and oranges cause fiery light throughout the cabin.

They have to shout to be heard above the NOISE of the vessel.

MEADOW  
Where am I?

ALANIS  
Oh, about two hundred miles above  
where Austin used to be. Sorry, I  
nabbed the window seat.

MEADOW  
How--

ALANIS  
I told you before, I'll take care  
of everything, just enjoy the ride.

MEADOW  
Who are you?

Alanis speaks seriously, looks deep into Meadow's eyes.

ALANIS

I'm your new best friend.

A beat. Alanis turns playful again.

ALANIS (CONT'D)

Hey, when we transfer to the interplanetary, you can have a cryo-tube near the window!

Alanis looks back to the window, the fire and rattling stops giving way to blackness of space and sudden silence, zero gravity causes Meadow's hair to float.

Meadow watches with bewilderment as her PORCELAIN DOG floats from her pocket and past her head.

MEADOW

I don't... How did...?

ALANIS

I love your doggie.

A voice crackles to life over the speakers.

ANNOUNCEMENT (V.O.)

Please remain in your seats, we will be docking with The Baccarin in approximately fifteen minutes.

EXT. EARTH ORBIT - SPACE - CONTINUOUS

The TRANSPORT turns, small thrusters fire in the silence of space, guidance lights blink along its hull.

It turns side-on to a SPACE STATION, an ARRAY of docking umbilicals and antennae give it the look of a hi-tech metal insect.

Several other TRANSPORTS are already docked to the station around a much larger long, bulky VESSEL, bristling with pylons.

The words "CCT GEOTECH BACCARIN" emblazoned in fifty feet high letters stretch along the hull.

INT. TRANSPORT VESSEL - PASSENGER CABIN - CONTINUOUS

Alanis turns to Meadow and gives a child like smile, almost as quickly, her face turns serious again.

The cabin RATTLES, the metal groans, looks of concern from everyone in the cabin.

ALANIS

I'm sorry, they've found you!

EXT. EARTH ORBIT - SPACE - CONTINUOUS

From the side, somewhere in orbit, a thin red BEAM makes contact with the docking TRANSPORT.

The laser draws a burning scorch mark across its hull, the transport silently lists, tilts, falls away from the station.

The Transport loses altitude, thrusters give out, it pitches downwards and starts to BREAK APART.

The hull of the larger section glows white and red as it re-enters the atmosphere.

END OF ACT 4

TAG

EXT. CRAFT'S BAR - ROOF - NIGHT (EARLIER)

Brook, Snow, Forest, Rain and Gale look out across the roof tops of the Outer City, the Loft in the distance, two Aerodynes hover above bathing the building in search lights.

GALE

You have to do it.

BROOK

It all changes.

Brook nods to Snow.

Snow presses the button on a remote detonator.

The sky lights up by an erupting fireball of orange light as the Loft EXPLODES, utterly destroyed in a shower of debris.

The sound of the EXPLOSION arrives a second later with the hot breeze of a shock wave.

The fireball blossoms into the sky, the two Aerodynes move away from the explosion.

FOREST

Bloody hell, Snow, how much did you use?

SNOW

It would have been a waste to not use what we couldn't take with us.

GALE

At least there will be no evidence.

SNOW

That was my intention.

RAIN

I really liked that place.

Snow descends from the roof as the others watch the flowering explosion and the fireball that was their home.

FADE OUT: