

Spring 5-1-2008

Immortal

Eddie Beeby

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Recommended Citation

Beeby, Eddie, "Immortal" (2008). *Syracuse University Honors Program Capstone Projects*. 520.
https://surface.syr.edu/honors_capstone/520

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IMMORTAL
Fifth Draft

by
EDWARD BEEBY

WGA REGISTRATION NUMBER: 1243716

EDWARD BEEBY
89 W 41ST ST
SAN MATEO, CA 94403
(650) 863-2512
EJBEEBY@GMAIL.COM

FADE IN:

INT. SAN FRANCISCO INTERNATIONAL - DAY

SAM, 45, strides through SFO, dodges tourists and SECURITY OFFICERS and glances over her shoulder occasionally. She passes signs for domestic and international. Instead she follows a sign marked "Interplanetary Terminal." It's 2138.

Sam marches to an empty ticket counter. Its TICKET REPRESENTATIVE flirts with a baggage handler a few feet away.

TICKET REPRESENTATIVE
Can't believe you did that!

SAM
Excuse me.

TICKET REPRESENTATIVE
Then what'd you do? Because if it was me, I wouldn't have known what to do. I would just been like, "Sorry, later." You know?

SAM
Excuse me.

The handler whispers something. The rep punches him in the arm.

TICKET REPRESENTATIVE
No way! Oh my God!

SAM
"Hey look! A customer!"

TICKET REPRESENTATIVE
(to baggage handler)
One sec.
(to Sam)
Yes, ma'am.

Sam throws out her passport.

SAM
10 a.m. to Titan colony, please.

TICKET REPRESENTATIVE
You look familiar. Where have I seen you?

SAM
Transfers at Deimos, leaves in an hour.

TICKET REPRESENTATIVE
Wait. You're that geneticist.

SAM
Biomedical gerontologist.

TICKET REPRESENTATIVE
Yeah, on the holos. What's your name?

SAM
(points to her passport)
Sam. Right there. Could I get my ticket please?

TICKET REPRESENTATIVE
Sorry, all that's left is first class.

SAM
That's fine.

TICKET REPRESENTATIVE
That'll be 87 thousand.

Sam counts out \$5,000 bills. Unlike today's currency, they're made of transparent sheets webbed with emerald circuitry. Each bill has a holographic portrait - impossible to forge.

TICKET REPRESENTATIVE (CONT'D)
Damn! That's a lot of Madisons!

Sam glances over her shoulder again. She sees a man watching her through the crowd: FENG, Chinese-American, 30s.

TICKET REPRESENTATIVE (CONT'D)
Wish I had that kind of money.

Sam panics. Her eyes dart around the crowd and find other men watching her, trying their best to appear inconspicuous.

TICKET REPRESENTATIVE (CONT'D)
I should've been a biomedical gerontologist. Will you be checking any bags?

SAM
No. Thanks. I just remembered, I hate flying.

Sam flees the ticket counter.

TICKET REPRESENTATIVE
Wait! You left your money!

Sam speeds through the riotous space-port. Feng and the other men stalking her follow. She holds her PURSE close. She tries escaping them in baggage claim but another stalker is already there and heading straight for her. Sam turns around.

Yet more strange men swoop down escalators towards her. Whether they're actually after her or they're just everyday travelers is anyone's guess. Everyone is a possible threat. She walks faster.

Sam heads toward a hallway guarded by two security officers. Unfortunately, a baggage handler pulls a hover luggage cart in front of the hallway entrance.

Sam doesn't slow down. As she passes the hover cart she steals a suitcase off its rear without breaking stride. She walks a couple of feet before dropping the bag in the middle of the floor. She jogs over to the officers.

SAM

Hi, sorry. I just saw something a little - you know.

SECURITY OFFICER

What is it?

SAM

Well, I don't want to be racist or anything but I just saw a man - he was kind of Arab looking - I saw him leave that bag right there.

Sam points out the freshly unattended bag that she dropped.

SECURITY OFFICER

Shit!

The officers run off to establish a perimeter around the bag. Sam trots down the narrow hallway, heading towards the exit. Her stalkers attempt to follow but the officers block them.

SECURITY OFFICER (CONT'D)

Sir, you're going to have to step back. We have a possible threat.

EXT. SAN FRANCISCO INTERNATIONAL - DAY

Sam runs out of the terminal. Hover-cars of every color and model weave through the air. Sam raises her arm to hail a cab.

A hover LIMOUSINE pulls up instead. Sam's face falls.

She tries to run away from the limousine but as soon as she turns around she comes face to face with Feng. She's caught.

FENG

Get in.

INT. LIMOUSINE - CONTINUOUS

Feng eases Sam inside. They sit across 70-year-old man holding a CANE. He's MR. CARMOT, the Ned Flanders of super villains.

MR. CARMOT

Hello, Sam.

Another of Mr. Carmot's flunkies gets inside and sits on Sam's other side, trapping her. The limo floats away from the curb.

MR. CARMOT (CONT'D)

Would you like anything to drink?

Sam stares at him with terror as he points at the mini-bar.

MR. CARMOT (CONT'D)

If I recall, you always liked a good screwdriver. I'll make you one.

He mixes the drink and plunks in some ice, splashing himself.

MR. CARMOT (CONT'D)

(Chuckles)

Whoops.

Mr. Carmot holds out the drink for Sam. She doesn't take it.

MR. CARMOT (CONT'D)

Might as well. It's your last drink. ... No?

(to Feng)

Search her.

Feng and the other flunky grab her. She claws, bites and scratches while Mr. Carmot calmly sips from the screwdriver. Feng tears her purse from her grip. Sam fights to get it back but she can't free herself from the other guard.

Feng flips the purse open and pulls out a KEY made of a thin, ruby metal. Computer wiring runs down the key's shaft, which is sharp as a razor blade. Feng hands it to Mr. Carmot.

MR. CARMOT (CONT'D)

I'm disappointed in you, Sam. Why try to destroy your own project?

SAM

You know why.

The limo stops and MADISON, 20s, opens the door.

MADISON

Welcome back, Mr. Carmot.

MR. CARMOT

Thank you, Madison.

(to Sam)

HR is going to have a heck of a time replacing you.

SAM

No!

EXT. SAN FRANCISCO - FINANCIAL DISTRICT - CONTINUOUS

Madison holds open the limo door for Mr. Carmot as Sam screams. Once he's out Madison closes the door, cutting Sam off.

Mr. Carmot uses his cane to amble over a pedestrian bridge nearly a hundred feet up, hanging between skyscrapers.

Below the bridge instead of pavement the buildings rise from rippling water which floods the city's lower reaches. Sea-levels have risen to consume the bottom 20 feet of downtown thanks to global warming, yet business continues in the upper stories - everywhere there are similar bridges teeming with people.

Mr. Carmot walks toward a building that sticks amidst the hover-traffic. It stands at over 70 stories of burnished steel. Lettering on the building's side says "CARMOT INCORPORATED."

MR. CARMOT

Get Zoe on the phone.

INT. FOOD AND DRUG ADMINISTRATION - CONFERENCE ROOM - DAY

Florescent lighting glints off the bald head of the FDA'S DIRECTOR and bleaches out his suit. He sits at the head of a table lined with other GOVERNMENT EMPLOYEES and paperwork.

FDA DIRECTOR

I hereby call gene therapy product review board to order to consider BLA for Unlimited Telomerase Activation Retrovirus Vector.

GOVERNMENT EMPLOYEE 1

Product is designated BL
103914/5030, filed for review on
September 18, 2138.

FDA DIRECTOR
We're within the 60-day window?

GOVERNMENT EMPLOYEE 2
Yes, sir.

GOVERNMENT EMPLOYEE 3
Pre-clinical trials indicate a
single treatment extends the
telomere region of host
chromosomes.

GOVERNMENT EMPLOYEE 4
Phases 1 and 2 of clinical trials
indicate the same in humans.

FDA DIRECTOR
And Phase 3?

GOVERNMENT EMPLOYEE 2
Upon inspection of the study, DSI
discovered inadequate data for
Phase 3 testing.

GOVERNMENT EMPLOYEE 1
We have classified the product
study as "official action
indicated."

ZOE (O.S.)
Wow. This is really boring.

ZOE, 43, breezes into the room wearing a designer pants-suit.
She has creamy skin and bouncing curls.

FDA DIRECTOR
Ms. Toomes?

ZOE
Call me Zoe.

FDA DIRECTOR
May I ask what you're doing here?

ZOE
Thought I'd be here when you
approve.

Rather than resume proceedings, the government employees look to
one another in discomfort, unsettled by her intrusion.

ZOE (CONT'D)
Keep going.

FDA DIRECTOR
You need to leave.

ZOE
Fine, sorry I called you guys boring. Really, FDA's where it's at. All the taxpayers know it.

FDA DIRECTOR
Ms. Toomes, we're deliberating your product.

ZOE
That's why I came.

FDA DIRECTOR
You're not permitted during deliberations.

ZOE
Oh. Damn.

FDA DIRECTOR
We will detail our decision in an action letter.

ZOE
An action letter.

FDA DIRECTOR
(Motions her out the door)
Yes.

ZOE
But I came all the way from Carmot.

FDA DIRECTOR
I'm very sorry.

ZOE
It's far away.

FDA DIRECTOR
I'm aware.

ZOE
Can't I know now?

FDA DIRECTOR
It's against procedure.

ZOE
How about an exception?

FDA DIRECTOR
I'm afraid not.

ZOE
Okay, here's the thing: You guys denied my company's treatment IND and you denied my company's fast-track. At no point was I offered a short-cut through five years of bureaucratic rigmarole. If we have to wait any longer, my boss might just kill me. Please do not make me wait longer.

FDA DIRECTOR
... We're denying.

ZOE
You're denying?

FDA DIRECTOR
Yes.

ZOE
You're denying my product?

FDA DIRECTOR
Yes.

ZOE
You're denying my product which saves lives?

FDA DIRECTOR
They're all life-saving drugs.

ZOE
No, they're band-aids.

GOVERNMENT EMPLOYEE 3
(whispers to neighbor)
Band-aids?

ZOE
(hears)
Band-aids! In the end it doesn't matter how many different ways you guys cure cancer. It just doesn't matter, everybody dies anyway. Mine's different though. Mine's the holy fucking grail of medical science.

FDA DIRECTOR
This isn't--

ZOE
We made immortality! Take my
product and you don't die. Ever.

Zoe's words hang in the room.

FDA DIRECTOR
To make such a ... bold assertion,
you would need a great deal more
testing.

ZOE
I've been testing since 2116.

Zoe reaches into her handbag and slaps down a medical folder
stapled to a date-stamped head-shot. It shows a fresh-faced
ALDEN, 19. He has RED EYES.

ZOE (CONT'D)
Alden Morne, circa 22 years ago.
Cute kid.

FDA DIRECTOR
We've examined your data.

Zoe tosses out another file.

ZOE
Luke.

FDA DIRECTOR
Ms. Toomes.

ZOE
Biggs. Wedge.

FDA DIRECTOR
Please don't bother to--

ZOE
Jek Porkins!

FDA DIRECTOR
You still need more subjects.

ZOE
And wait for them to live past
their natural life expectancies!
(MORE)

ZOE (CONT'D)

People are dying out there, without my product happens every one point eight seconds, but don't worry, we're gonna do another longitudinal study!

FDA DIRECTOR
Our decision is final.

ZOE
You can't do that.

FDA DIRECTOR
Please leave.

ZOE
Approve my product.

FDA DIRECTOR
I will call security.

ZOE
For every person who doesn't get my product because you wouldn't approve, it's denial of treatment. It's murder. One Mississippi, one point eight Mississippi.

The FDA director leaps from his seat and heads for the exit.

FDA DIRECTOR
I will not be accused--

ZOE
Then approve!

FDA DIRECTOR
No! It's against--

The FDA director throws open the doors. He stops in his tracks.

FDA DIRECTOR (CONT'D)
--procedure.

The doorway frames Alden. He looks the exact same age as he does in his 20-year-old photograph.

ALDEN
Hi there.

ZOE
Tell them how old you are.

ALDEN

ZOE
Alden.

ALDEN
(Begrudgingly)
41.

FDA DIRECTOR
Impossible.

ZOE
No.

Zoe peeks over the director's shoulder and speaks into his ear.

ZOE (CONT'D)
If results like him got out, that
you denied, that people died when
they didn't have to, you'd be
testifying before Congress faster
than you can say, "Gross
incompetence."

The FDA director wilts in defeat.

EXT. FOOD AND DRUG ADMINISTRATION - DAY

Alden and Zoe exit the building. Zoe busies herself typing on a
holographically projected keyboard coming from her phone.

FDA DIRECTOR (O.S.)
BL 103914/5030 is approved
effective this date and is
authorized for introduction into
interstate commerce.

ALDEN
That was awesome.

ZOE
Sure.

ALDEN
I mean, the look on his face...

ZOE
It was.

ALDEN
You're not paying attention.

ZOE
Uh-huh. It was cool too.

ALDEN

Zoe, do you ever get jealous that I'm the one who's still young and sexy?

ZOE

Right.
(does a take)
Hey, I'm still sexy!

ALDEN

'Course.

ZOE

I am!

ALDEN

We've been working on this since forever. Put away the phone and savor the damn moment.

ZOE

No, I just need to schedule a press conference to the...
(Already typing again)
... yeah.

Alden steals Zoe's phone out of her hands.

ZOE (CONT'D)

Hey!

ALDEN

You're not savoring.

ZOE

I am. I'm savored.

Zoe grabs for her phone but Alden bounces out of reach.

ZOE (CONT'D)

Come on.

ALDEN

Where was Sam?

ZOE

No idea. Can I have my phone back?

ALDEN

She invented the thing, wasn't she supposed to be in that meeting?

ZOE
Well, no, she wasn't. None of us
were. Remember, that there was
trespassing. On government
property.

ALDEN
Sam loves Class B misdemeanors.

Zoe tries again for her phone but Alden puts her in a head-lock.

ZOE
Not the - God!

ALDEN
This is a nice phone.

ZOE
You're fired.

Zoe's phone rings in Alden's hands.

ZOE (CONT'D)
Don't!

ALDEN
It's Mr. Carmot.

ZOE
Let me answer. Let me answer.

Alden answers and a miniature hologram of Mr. Carmot appears.

ALDEN
Hi, Mr. Carmot.

MR. CARMOT
Alden. Is Zoe there?

ALDEN
She's savoring.

MR. CARMOT
What?

ALDEN
Good news, though. We got approval.

MR. CARMOT
That's dandy. Good work, you two.

ALDEN
Thanks. Anyway, can I take a
message for Zoe?

ZOE

Bitch-ass.

MR. CARMOT

I have bad news.

ALDEN

What's the matter?

MR. CARMOT

It's just awful. Sam killed herself.

EXT. SAN FRANCISCO - BAYVIEW - DAY

Hover-cars jet over the narrow homes of Bayview that crowd its rolling hills. Unlike today, they're in disrepair - once pastel exteriors are faded and some have crumbled into abandonment.

INT. BAYVIEW HOME - INES' BEDROOM - CONTINUOUS

The walls shake as the hover-cars continue to motor overhead.

The head of a HOLOGRAPHIC JOURNALIST hangs in midair. Despite its futurism, the image flickers between bursts of static.

HOLOGRAPHIC JOURNALIST

-- scientific community was shocked
 -- Samantha Raith -- sleeping pills
 -- company president Jeremy Carmot
 declined comment.

Meanwhile MARCO, 30s, Hispanic, throws his possessions into patched and frayed suitcases. Nearly everything goes inside except for the peeling wallpaper and the threadbare carpeting.

Marco tosses aside a freshly emptied underwear drawer and it disappears from view, revealing INES, 30s, Hispanic. She wears a construction helmet and dirty tank-top. She would be beautiful if she tried, but she's too poor to care about her looks.

Marco freezes. She lowers her helmet onto a table. Sounds of traffic only draw more attention to the silence inside.

INES

Going somewhere?

MARCO

Ines--

INES

I'm not surprised. I'm really not.

MARCO
I was going to tell you.

INES
That you're a coward.

MARCO
You know this hasn't been easy.

INES
You don't say?

MARCO
I look at--

INES
It's hard on me too!

MARCO
Let me explain.

INES
Are you kidding me?

MARCO
Really--

INES
"Explain" this?

MARCO
It's not--

INES
You can't "explain" this.

MARCO
Listen to me.

INES
There's no way.

MARCO
Please.

INES
I don't want to hear it.

MARCO
I've been waiting for so long and--

INES
Don't.

MARCO
I want it over!

Beat.

INES
What did you just say?

MARCO
There are days when I think it
would be better if it were over.

INES
You should leave.

MARCO
It's just sometimes I--

INES
That's what you think then get out.

Marco picks up his bags. A couple of clothes spill out of an unzipped pouch. He bends down to pick up the garments.

INES (CONT'D)
Just leave.

Marco lets the clothes lie.

MARCO
Tell him that ... Tell him I love
him.

Ines scoffs as he leaves. Not much later an apartment door slams with a clap. She eases herself onto the bed and fights crying, but a couple of tears escape down her cheeks nonetheless.

Just when it appears she's about to lose all control of her emotions, there's a knock at her door. Ines brightens a little once she sees who's hidden beyond her bedroom.

JULIO (O.S.)
Mom?

INES
Hi. Hungry?

JULIO (O.S.)
Sure. Where's dad?

She doesn't answer at first, unsure of whether to lie or not.

INES
He's on a business trip.

JULIO (O.S.)
Have you been crying?

INES
(Sniffles)
No.

INT. CARMOT INCORPORATED - HALLWAY - DAY

Mr. Carmot leads an escort of EMPLOYEES, including Zoe. They pass lush offices and floor-length windows which flood the building with natural light. Columns of polished marble and rosy wood beams hold up the corridor's angled ceiling.

Although the building's interior has all the architectural pomp of a Fortune 500 company, its still feels home-like.

ZOE
We can't put off the conference!

MR. CARMOT
Sorry, but the suicide has the media raising Cain.

ZOE
But that's going to delay sales.

MR. CARMOT
Our product's not going anywhere.

ZOE
Our customers are.

MR. CARMOT
Certainly but--

ZOE
They're dying.

MR. CARMOT
John Q. Public needs some time to get over Sam's death --

ZOE
They're not going to forget.

MR. CARMOT
Give them a couple of days.

ZOE
Days?

MR. CARMOT

A week.

ZOE

That long? It takes a week - 7 days, 168 hours - to forget Sam ever existed? Even with the announcement and all the publicity crap -- but even with the announcement, Sam was an amazing scientist, she was part of this company and they'd better remember her death longer than a week. A lot longer. And if they're not going to - we might as well announce now because then they didn't care about her to begin with.

MR. CARMOT

Are you alright, Zoe?

ZOE

I'm fine.

MR. CARMOT

Are you sure? Suicides are rough.

ZOE

Yes, they are.

The way Zoe emphasizes "they" says she knows it wasn't a suicide. She knows he was behind Sam's death. He isn't pleased.

MR. CARMOT

You'll have your announcement.

ZOE

Thank you, sir.

Mr. Carmot leads his entourage into his office and the door closes behind them, leaving Zoe in the hallway. No sooner does she catch her breath after telling off her boss--

Feng rams Alden into a column further down the hall.

Alden struggles against Feng with a barrage of pure rage which does no more than annoy Feng. The blows bounce off his grey and scarlet armor - standard-issue Carmot guard uniform.

Infuriated by his attack's inefficacy, Alden headbutts Feng.

Feng staggers back a couple of feet, clutching at his scalp. Taking advantage of Feng's disorientation, Alden charges.

Using his free hand, Feng sidesteps and with little effort uses Alden's momentum to propel him into a wall. He bounces against the wall and backpedals a step before--

Feng slams him back into the wood-panelling and pins him there. Feng twists Alden's arm behind his back to hold him in place.

ZOE (CONT'D)

Feng!

FENG

Zoe.

ZOE

What the fuck?

Alden tries pushing back. Feng throws him back into the wall.

ALDEN

Lemme go!

FENG

Grown-ups are talking.

ALDEN

Older than you.

FENG

And still pubescent.

ZOE

Feng.

FENG

Found him in R&D.

ALDEN

Ass-face wouldn't let me into Sam's lab!

FENG

It's a restricted area--

ALDEN

Since when?

FENG

--You can tell because I was guarding it!

ZOE

Let him go.

Feng releases Alden who promptly straightens his clothes.

ALDEN
Moron.

FENG
Punk.

ALDEN
Rent-a-cop.

FENG
Lab rat.

ZOE
Shut up.

ALDEN
(Beat)
Dick.

ZOE
You were trying to get into Sam's
lab?

ALDEN
Yes.

Zoe leads Alden far enough from Feng that he can't hear.

ZOE
Gonna tell me why?

ALDEN
Can't I just peek inside?

ZOE
But why?

ALDEN
Won't even know I was there.

ZOE
I have an idea.

ALDEN
Just in and out.

ZOE
Nothing's in there.

ALDEN
No.

ZOE
We looked.

ALDEN

I know--

ZOE

She didn't leave a note.

ALDEN

She wouldn't have -- not without --
she would've said something.

ZOE

She didn't say anything to me.

ALDEN

She would have said something to
me!

Silence falls in the hallway as Zoe realizes Alden's meaning.

ZOE

You two weren't ... crap.

Alden averts his eyes. Zoe glances at Mr. Carmot's office.

ZOE (CONT'D)

Feng, let him in.

FENG

But--

ZOE

Do it.

CU: ALDEN, clearly sad.

INT. CARMOT INCORPORATED - WAITING ROOM - DAY

FLASHBACK. Alden sits in a waiting room trapped between two
other patients. A MALE NURSE peeks inside.

MALE NURSE

Alden?

ALDEN

Yes?

MALE NURSE

She'll see you now.

INT. CARMOT INCORPORATED - SAM'S LABORATORY - DAY

Beside the lab's doorway a holographic nameplate reads "Samantha Raith." The male nurse steps out, pulling the door closed.

The inside is overgrown with the latest and shiniest scientific equipment - it's the Cadillac of gene therapy labs. A hospital curtain blocks off half of the room.

Alden sits shirtless on a counter while Sam draws his blood.

ALDEN

(Rambling nervously)

So what's this for? That's if you can say. Can you say? It's okay if you can't.

Sam answers as stiffly and business-like as possible:

SAM

I'm checking your blood for side effects.

ALDEN

Side effects?

SAM

(Hiding something)

I'm afraid I can't discuss it.

ALDEN

Yeah. No. Got it.

SAM

I wouldn't lose sleep over it.

ALDEN

Wouldn't dream of it. I wouldn't dream of losing sleep.

Alden grimaces at his own bad pun. She removes the needle.

SAM

You can put on your shirt.

Alden pulls on his clothes. Sam reads from a clipboard.

SAM (CONT'D)

Have you experienced any nausea?

ALDEN

No.

SAM
Headaches?

ALDEN
No.

SAM
Difficulty breathing?

ALDEN
No...

SAM
Dry throat?

ALDEN
Yes.

SAM
You have?

ALDEN
Yes...

SAM
Oh.

ALDEN
Is that bad?

SAM
(Hiding something again)
It's probably nothing.

Suddenly, there's pounding on the other side of the lab door. Sam gasps and turns to stare at the door with absolute horror. She edges away from it as the pounding continues.

ALDEN
What's that?

Sam is too terrified to answer. Grunts punctuate crashes against the door. Alden lowers himself from the counter.

ALDEN (CONT'D)
Dr. Raith? What is that?

Sam remains petrified. Alden grabs her by the shoulder.

ALDEN (CONT'D)
Dr. Raith.

SAM

One of the other subjects. They got out.

ALDEN

What do you mean, "Out?"

SAM

Some went ... wrong.

ALDEN

Wrong? As in -- Wrong how? I'm not -
- Am I going to go wrong too?

SAM

Oh, God!

He puts himself between Sam and the door.

SAM (CONT'D)

Oh God! Oh God! Oh God!

The pounding grows. The door threatens to shatter in two. The door bursts in--

A ZOMBIE lunges into the room!

Alden falls over backwards.

ALDEN

I DON'T WANNA BE A ZOMBIE!

Beat. Sam breaks into an uncontrollable smile.

The hospital curtains part behind her to reveal an entire room full of people crying with LAUGHTER, Zoe included.

Sitting on his ass, Alden looks around confused. Clutching at a counter for support, the zombie has to remove his mask before suffocating himself with laughter. Beneath it is the MALE NURSE.

ZOE

"I don't wanna be a zombie!"

ALDEN

How did I fall for that--

Sam helps Alden to his feet.

ALDEN (CONT'D)

-- It was so -- gah!

SAM

Didn't go too far?

ALDEN

No.

SAM

You sure?

ALDEN

No.

SAM

I am a sick woman.

ALDEN

I love it.

Awkward beat until Zoe's laughter breaks the silence:

ZOE (O.S.)

"I don't wanna be a zombie!"

SAM

Anyway, you're perfectly healthy.
Not undead.

ALDEN

Wait, but my dry throat?

Sam laughs.

ALDEN (CONT'D)

What does that mean?

SAM

Nothing.

ALDEN

But you asked.

SAM

If it wasn't a dry throat I'd have
kept asking symptoms 'til I got a
yes.

Sam loses her tenuous grip on her composure and bursts into laughter again. Alden laughs too and they're joined in mirth. Sam recovers enough to beam a smile. She kisses his cheek.

SAM (CONT'D)

Thanks for being a good sport.

INT. CARMOT INCORPORATED - SAM'S LABORATORY - DAY

BACK IN PRESENT. Alden stands at the darkened lab's doorway, beside Sam's holographic nameplate. He flips the light switch.

Every sign Sam once occupied the lab is gone - no supplies, no equipment, not even a computer. It's empty except for a stack of CRIMSON BOXES in the center of the room.

INT. CARMOT INCORPORATED - BATHROOM - DAY

From across a bathroom mirror, Zoe lowers a paper she's reading.

ZOE

"One of man's greatest inventions?"
Who writes this crap?

Zoe hardly notices a MAKE-UP ARTIST applying her blush.

MADISON

Something wrong?

ZOE

This is man's greatest invention!

MADISON

Yes, ma'am.

ZOE

Right above the atomic bomb.

MADISON

Don't compare it to the atomic bomb.

ZOE

Don't let me compare anything to the atomic bomb.

MADISON

I'll have them fix it on the holo-prompter.

ZOE

It's poor writing.

MADISON

I know, ma'am.

ZOE

Shouldn't have been there in the first place.

MADISON

No, ma'am.

ZOE

Tell them that.

Zoe continues to fume. The cosmetician lowers her brush.

MAKE-UP ARTIST

Done.

With her make up complete, Zoe gives the make-up artist a look of profound stage-fright. She can't be done yet! Zoe takes longer than she needs to inspect her make up.

MADISON

The networks are waiting.

INT. CARMOT INCORPORATED - LOBBY - DAY

A battalion of REPORTERS crowd Carmot's lobby and fill a standing balcony which encircles the room. They aim their cameras at a glass podium bristling with microphones where Mr. Carmot wraps up Zoe's introduction.

MR. CARMOT

--Here to announce Carmot Incorporated's latest product, our VP of Special Projects, Zoe Toomes.

Zoe takes the podium and takes a barrage of camera flashes.

INT. CARMOT INCORPORATED - SAM'S LABORATORY - DAY

Alden inspects the lid of one of the crimson boxes. Its label says it is bound for "Babbitt Station."

Alden unfastens the lid to find Sam's belongings packed within. On top is a framed picture of Zoe, Alden and Sam.

INT. HOSPITAL - WAITING ROOM - DAY

Ines drums her fingers against a nurse's station counter. The counter is tall enough that the only portion of her son which is visible is his hat peeking above the counter's rim.

Opposite them a NURSE is too busy filing papers to pay attention to Ines or to the long line of patients behind her.

INES

I am telling you his chest hurts--

NURSE
And I am telling you that you need
a referral.

INES
--He's pale and sweaty.

NURSE
I've noted his symptoms.

INES
Note them again.

OVER JULIO'S SHOULDER: Julio wanders to the waiting room's holo-
projector, joining a couple of others already clustered around
the broadcast. It's tuned to Zoe's press conference.

NURSE
Until you speak to his primary care
physician, Dr. Tam--

INES
(Derisively)
Primary care physician.

NURSE
--There's nothing I can do.

INES
He's a joke.

NURSE
Still need his referral.

JULIO (O.S.)
Mama.

INES
Not now, mijo.
(To Nurse)
You went to med school, right?

NURSE
Mrs. Paradiso--

INES
Unlike Dr. Primary Care, you went
to med school.

NURSE
Mrs. Paradiso--

INES
 You did. You know what these
 symptoms mean.

NURSE
 Misses -- You are holding up the
 line.

JULIO (O.S.)
 Mama.

INES
 There has to be something--

NURSE
 Sorry, ma'am.

JULIO (O.S.)
 Mama.

INES
 He needs a doctor.

JULIO (O.S.)
 Mama.

NURSE
 Sounds like he needs his mother.

INES
 Excuse me?

JULIO (O.S.)
 Mama!

INES
 What!

JULIO (O.S.)
 Look.

Ines looks at the hologram of Zoe.

INT. CARMOT INCORPORATED - LOBBY - DAY

Zoe faces the assembled journalists.

ZOE
 Um. Of all the creatures in this
 world - lions and tigers and bears -
 there's only one species that knows
 that it's going to die. It's us.

The holographically projected letters of her speech glitter in the air before her, angled so they're only visible to her.

ZOE (CONT'D)

We don't talk about it, we pretend like it's a long way off but we still know. That separates us from every other living creature. It makes us special. Until now. Now something else makes us special...

Zoe holds up a SYRINGE filled with a red liquid.

ZOE (CONT'D)

I hold here man's greatest invention. With it we don't die. Everything else does, but not us. That makes us special.

(Beat)

I call it "The Cure."

INT. HOSPITAL - WAITING ROOM - DAY

Ines stares at the holo-projector, along with every other person in the waiting room, including the nurse.

INT. CARMOT INCORPORATED - SAM'S LABORATORY - DAY

Alden leaves the stack of boxes behind as he exits.

INT. CARMOT INCORPORATED - LOBBY - DAY

ZOE

Any questions?

Zoe points past a field of raised hands into the balcony.

A hand lowers and wilts down past its owner: One of a trio. They all wear the same white suit and WHITE FEDORAS, hiding individual features. They even share the same predatory smile.

WHITE FEDORA 1

How much will it cost?

The question hangs in the air. Everyone looks to Zoe for an answer. She doesn't say anything, confirming all suspicions about the Cure's price: a fortune. Mr. Carmot takes the podium.

MR. CARMOT

I'll answer that one.

EXT. SAN FRANCISCO - FINANCIAL DISTRICT - DAY

A raised SIGN pumps in the air. It reads "NO PRICE ON LIFE." Another sign says, "WON'T R.I.P.," while yet to another proclaims, "DOWN WITH CARMOT." Each is angrier than the last.

An ocean of PROTESTORS clutches hundreds of other protest boards which rise and fall in waves. They swamp intersections and drown every avenue not already underwater. Some even demonstrate aboard small boats which ply the waterways, honking fog horns.

Protestors lean over the guard-rail of a pedestrian bridge as they shout unintelligibly in the direction of Carmot Inc.

INT. CARMOT INCORPORATED - ZOE'S OFFICE - CONTINUOUS

Zoe works at her desk. There's a knock at her door.

ZOE

Come in.

Alden enters wearing a black suit.

ALDEN

Sam's funeral's going to start soon.

ZOE

I can't. Security.

ALDEN

(Unsurprised)
Yeah.

ZOE

Sorry.

ALDEN

What the hell is Carmot thinking?

Zoe doesn't respond. Alden points out the window

ALDEN (CONT'D)

That down there is planet-wide.
What right--

(Stops her interrupting)

No, what right does he have to sell
the Cure for--

ZOE

Do you have any idea how much R&D
the Cure costs?

ALDEN

That the company line?

ZOE

The personnel, the equipment, the time?

ALDEN

Can't believe you're defending-

ZOE

(pinches two fingers together)

Don't tell the shareholders but because of the Cure we came this close to bankrupt!

ALDEN

It's extortion!

ZOE

This close! We need our investment back!

ALDEN

So only rich people get to live. Have Carmot tell them that, I'm sure they'll understand!

ZOE

He's saved your life.

ALDEN

So I'm just supposed to pretend everything's copacetic?

ZOE

Exactly who would you give it to? Out of all the people in the entire world, who gets the Cure?

ALDEN

Not to -- The Cure belongs to --

ZOE

Who, Alden? Who would you give it to?

ALDEN

To -- only for people --

ZOE

I'd like to know.

ALDEN
I'd give it to --

ZOE
Who?

ALDEN
I'd give it to people who deserve
it!

Beat.

ZOE
You want to be the one who decides
that? Who deserves to live, who
deserves to die?

Alden falls silent, impotent.

ZOE (CONT'D)
I don't. I don't ask whether they
deserve to be saved. I just save
them.
(beat)
You don't want to be late.

He exits, passing Madison as she enters with a champagne bottle.

MADISON
Ms. Toomes, Mr. Carmot wanted you
to have this.

ZOE
What's the occasion?

MADISON
Phonebanks are saying every Cure's
been ordered.

Zoe begins untwisting the champagne's cork.

ZOE
It's only been on sale for two
days.

MADISON
That's what they say.

ZOE
Do they have the final sales
figures?

MADISON

Yes, ma'am. Carmot Incorporated now
has a bigger GDP than Australia.

The cork pops out of the bottle and champagne geysers out.

ZOE

Shit!

MADISON

Will there be anything else?

ZOE

When can we launch the first
shipment?

EXT. CARMOT INCORPORATED ENTRANCE - CONTINUOUS

A CARMOT AIRSHIP revs its massive JET ENGINES.

Protestors push against cement barricades which surround the launch pad and Carmot building. Feng and a company of helmeted CARMOT GUARDS stand at the battlements, armed with FULL AUTOMATICS. Mr. Carmot shouts over the engines.

MR. CARMOT

They're not going to stop until
they have the Cure! I'm going back
inside!

FENG

Yes, sir.

MR. CARMOT

Be careful! Could be a doozy!

FENG

Just a bunch of civies!

MR. CARMOT

No, they're not! They have a
leader!

EXT. SAN FRANCISCO - FINANCIAL DISTRICT - CONTINUOUS

An ebony giant named KAIRN, 50s, surveys the crowd laid out before him. He towers above his personal gang called the DEADHEADS. They sport skull tatoos.

He does not need to raise his baritone voice to be heard.

KAIRN

Look at all these fucking people. Why are they even here? It's not that they want to live. They just go about their day, don't do shit, don't say shit. Don't do a damned thing with their lives. They just don't want to die. Sorry. Pass away, move on, be no longer among us. Pick your fucking euphemism, they won't make you die any less. Or them. No, they're not here because they want to live. They're here because they don't want to die. And why should they? But more importantly, why should we?

(Beat)

Don't let them get off the ground.

The deadheads fan out through the multitude as they advance towards Carmot Inc. They carry DUFFLE BAGS.

EXT. CARMOT INCORPORATED ENTRANCE - CONTINUOUS

The youngest deadhead approaches the barricades and prowls the crowd, catching glimpses of the guards through the chaos. Another deadhead parts her way through a group of protestors

Once in position, the deadheads spot each other in the throng. A signal passes between them. They zip open their bags.

One pulls out a glass bottle. He flips it playfully, then pitches it at one of the Carmot guards. It hits the guard's temple. The guard yelps, trips backwards into a fellow guard.

The other deadheads hurl stones, rotten fruit and garbage - anything with the potential to harm or degrade.

FENG

Visors! Visors!

The guards drop their visors over their eyes for protection. Seeing the guards beset, the demonstrators grow bolder.

A deadhead ducks through the crowd to hide from sight. He stands long enough to lob a wrench at Feng. It glances off as Feng shoves a man away from the barricades.

FENG (CONT'D)

Get back!

The guards try to hold off the protestors but they're far outnumbered and the horde won't be intimidated.

FENG (CONT'D)
 (to another guard)
 How long 'til they launch?

CARMOT GUARD
 Another minute!

A protestor hits Feng in the helmet with a sign, swatting at him again and again. Feng snaps the sign in two.

In response the protestor lunges at him, forcing Feng back. Feng tries to throw off the protestor but he can't pry himself loose no matter how hard he tries.

Everywhere guards are forced back inch by inch. They're losing.

Feng jabs the muzzle of his gun into his attacker's stomach.

FENG
 Damn it! Open fire!

Feng fires, disemboweling the protestor with 600 RPM.

The rest of the guards squeeze out a staccato of gunfire, killing dozens.

The protestors flee the automatic rounds. They trample each other as they try to escape until the protest devolves into a city-wide battle royale. Just then--

The Carmot airship's engines roar. It lifts off the ground.

The transport approaches a pedestrian bridge. Kairn stands atop the bridge holding a crowbar. Kairn hurls the crowbar like a spear. It flies into one of the airship's jet intakes.

The jet engine rattles to death and erupts into smoke. The airship tilts and loses altitude. It crashes. It mows down a few remaining protestors, screeching to a stop before catching fire.

INT. CARMOT INCORPORATED - ZOE'S OFFICE - CONTINUOUS

The carnage below reflects against Zoe's window. The wreck's smoke curls up past her. She holds a full champagne glass.

EXT. CATHEDRAL OF SAINT MARY OF THE ASSUMPTION - DAY

Alden crosses an abandoned city street. He passes a HEARSE.

He mounts the curb in front of St. Mary's Cathedral, which is shaped like a white Ziggurat. He stops - not ready to go in.

In the distance a pack of rioters smash through a storefront. Alden heads inside.

BISHOP (O.S.)
 "As for man, his days are as
 grass..."

INT. CATHEDRAL OF SAINT MARY OF THE ASSUMPTION - DAY

Alden sits in a pew near the front amid other MOURNERS. A BISHOP reads psalms from a gospel atop a marble pulpit.

BISHOP
 "... As a flower of the field, so
 he flourisheth. For the wind
 passeth over it, and it is gone.
 And its place remembereth it no
 more."

INT. CATHEDRAL OF SAINT MARY OF THE ASSUMPTION - LATER

Alden stands over Sam's casket as the last of the mourners exit. The Bishop walks up behind him.

BISHOP
 Hello, my son.

ALDEN
 Hello, father - Er, your
 excellency?

BISHOP
 Yes.

ALDEN
 Your excellency.

BISHOP
 Do you feel like speaking?

ALDEN
 Not ... Yeah, I do. This doesn't
 make sense. ... She had everything
 to live for. She had me, she had
 Carmot, she had the Cure. It would
 have won her the Nobel, hands down.
 Still might. Invented immortality
 for God's sake.

BISHOP
 I regret to say this, but they
 don't award the Nobel posthumously.

Alden's hangs his head at this newest disappointment.

The SFO TICKET REPRESENTATIVE bursts inside.

TICKET REPRESENTATIVE
Am I late for the funeral? Damn it!

The rep realizes she cursed in a cathedral and crosses herself.

ALDEN
No, she's still on view.

TICKET REPRESENTATIVE
Everyone's gone.

ALDEN
How did you know Sam?

TICKET REPRESENTATIVE
I didn't. I just needed to tell
someone, I was the last person Dr.
Raith talked to before she died. I
don't think she killed herself.

Alden gives the ticket rep his full attention.

EXT. SAN FRANCISCO - HUNTER'S POINT - INES' CAR - DAY

Ines drives behind the wheel of an old hover-car. It looks a lot like a 1950's muscle car that's seen better days. While a classic, the engine clunks and its covered with rust.

Although Julio sits in the passenger seat beside Ines, the shadows of the interior make him invisible.

JULIO (O.S.)
We shouldn't be here.

INES
Mijo--

JULIO (O.S.)
This is riot central.

INES
I know.

JULIO (O.S.)
Someone might riot us.

INES
You could've stayed at day-care.

JULIO (O.S.)
I hate that shithole.

INES
Julio!

JULIO (O.S.)
Everybody just stares at me.

INES
Sorry, mijo.

JULIO (O.S.)
What are we even doing here?

INES
Mommy needs to do Mommy things.

EXT. SAN FRANCISCO - ABANDONED WAREHOUSE - DAY

Ines lowers her car down next to an abandoned warehouse in Hunter's Point. She steps out of the car.

INES
Lock the doors.

Ines knocks on a the door to the warehouse. A deadhead slides open a viewer in the steel door. The slider closes. The door opens to reveal Kairn.

KAIRN
You again.

INES
I'm here to help.

KAIRN
How can I trust you?

INES
Please. I told you my situation.

KAIRN
Everyone has a sob story.

Ines pulls off her WEDDING BAND and offers it to him.

INES
Here. I don't need this anymore.

Kairn takes the ring. He lets her in and closes the door.

INT. CARMOT INCORPORATED - MR. CARMOT'S OFFICE - DAY

A HOLOGRAM OF KAIRN'S HEAD glows. Zoe, Madison, Feng and Mr. Carmot stand around the hologram.

MADISON (O.S.)
Luther Kairn.

FENG
He's ex-military, served in the
Bugger War.

MADISON
Lieutenant, Dragon Platoon.

ZOE
We're throwing down with a veteran?

MADISON
He was dishonorably discharged.

ZOE
For what?

FENG
Torturing an enemy combatant.

ZOE
Oh.

MR. CARMOT
Folks, how do we deal with him?

MADISON
Kill him?

ZOE
We can't do that!

FENG
Sure we could. Just "POW."

ZOE
I can't believe this.

MADISON
He has everyone against us.

FENG
Sunset, Castro, Mission, Bay View.

MADISON

He's got North Beach. It's underwater.

FENG

We can't leave the building.

MADISON

Let alone deliver the Cure.

MR. CARMOT

They're a mite convincing, Zoe.

ZOE

No, they're not. When I started the Cure - the entire reason we're here right now - it was because twenty years ago I decided it was time to save some lives. I hired Sam, I approved the project and I've been doing this ever since. When we run around killing people, not only are we murderers, we're also hypocrites so why don't we quit the cliched evil megacorp fantasy and keep our safeties on?

MR. CARMOT

What's your suggestion?

ZOE

We bribe Kairn. Use the Cure.

MADISON

We pay him off then everyone gets to ransom us.

ZOE

No, it's perfect. We give him the Cure and he can't tell anyone.

FENG

Why not?

MR. CARMOT

He does and his supporters would kill him.

ZOE

Right, well ... he'd have to do what we say. We could control the riots.

MR. CARMOT
Smart as a whip.

ZOE
Thank you, sir.

MR. CARMOT
Madison, Feng, arrange a meeting
with Kairn.

INT. RESTAURANT - NIGHT

Mr. Carmot sits in a five-star restaurant with floor-length
WINDOWS. Opposite him is Kairn. Carmot guards patrol within.

MR. CARMOT
I love this place. They don't make
them like this anymore.

KAIRN
What do you want?

MR. CARMOT
Ah yes. Think it's high time we
stopped these little riots.

KAIRN
What makes you think I can do
anything about them?

MR. CARMOT
You're in charge.

KAIRN
I don't occupy any special position
within the movement.

MR. CARMOT
Then I guess I should negotiate
with someone else.

KAIRN
What are you offering?

MR. CARMOT
You're not going to need to worry
about the great hereafter.

KAIRN
Assuming there is one.

MR. CARMOT
Looks like we got ourselves a
doubting Thomas. What do you say?

KAIRN
Not good enough.

MR. CARMOT
I'm sorry.

KAIRN
I want the vault key.

MR. CARMOT
Excuse me.

KAIRN
You keep the Cure in a hermetically-
sealed vault refrigerated to 38
degrees Fahrenheit

MR. CARMOT
How do you know--

KAIRN
--I want the key.

MR. CARMOT
You drive a hard bargain. Two
Cures. For the Misses.

KAIRN
No.

There's a gunshot and one of Mr. Carmot's guards drops dead,
shortly followed by another. Bullet-holes appear in the windows.

KAIRN (CONT'D)
Always check for snipers.

MR. CARMOT
You just got yourself into a whole
peck of trouble.

KAIRN
The key. Hope you have it with you.

No answer. He doesn't have it with him. Kairn waves his hand at
a window. A bullet whizzes through Carmot's skull. He collapses.

INT. CARMOT, LLC - ZOE'S OFFICE - NIGHT

Zoe types at her computer. Madison enters.

MADISON

Ms. Toomes, this just came.

Madison drops what looks like a box of roses onto her desk.

ZOE

For me?

Zoe opens the box. Nestled among the roses is Mr. Carmot's CANE. She picks it up. Her shock is broken by a telephone ring.

She answers. Kairn's hologram fills the room.

KAIRN

You got my present.

ZOE

Bastard.

KAIRN

Congratulations. You are now acting president of Carmot Incorporated.

ZOE

Why couldn't you take the bribe?

KAIRN

Keep it.

ZOE

We're talking about the Cure.

KAIRN

I know.

ZOE

It was a great deal.

KAIRN

It was the deal of a lifetime.

ZOE

Why?

KAIRN

You hold on to it--

INT. CARMOT, LLC - LOBBY - CONTINUOUS

A hail of bullets throws a guard backwards through the entrance.

KAIRN (O.S.)
 --stay there in your headquarters,
 sit in your nice little office and
 take good care of it. --

A gang of deadheads marches into the lobby, gunning down a few remaining guards as they do.

KAIRN (O.S.) (CONT'D)
 -- I'd appreciate that. Call it a
 favor. --

The deadheads attach EXPLOSIVES to the lobby columns.

KAIRN (CONT'D)
 -- You see, I'll be coming for it.
 Every last dose.

Ines enters with a fresh deadhead tattoo on her arm.

INT. CATHEDRAL OF SAINT MARY OF THE ASSUMPTION - NIGHT

Alden and the Ticket Rep still stand before Sam's coffin.

ALDEN
 She bought a ticket?

TICKET REPRESENTATIVE
 She was scared. Someone was after
 her.

ALDEN
 Did you see who?

TICKET REPRESENTATIVE
 No.

ALDEN
 Why would anyone - are you sure?

TICKET REPRESENTATIVE
 I still have the money if you want
 it--

ALDEN
 Keep it. Get out of the city.

TICKET REPRESENTATIVE
 And go where?

Suddenly a stain-glass window shatters. Alden and the rep duck. Screams echo through the broken window and fill the cathedral. Alden and the ticket rep approach the jagged pane and look out.

EXT. CATHEDRAL OF SAINT MARY'S OF THE ASSUMPTION - CONTINUOUS
A riot thunders past the building. Their feet shake the earth.

INT. CATHEDRAL OF SAINT MARY'S OF THE ASSUMPTION - CONTINUOUS

ALDEN
They're going the wrong way.

TICKET REPRESENTATIVE
What?

Alden points in the direction the rioters are running from.

ALDEN
Carmot's that way. They're running
from it.

Alden nearly goes pale when he realizes there are few things
that would make an army of angry rioters run for their lives.

ALDEN (CONT'D)
Something bad's happened.

INT. CARMOT INCORPORATED - HALLWAY - NIGHT

Ines spurs frightened Carmot employees out of an office with
rifle in hand. The sound of emergency sirens clang.

INES
Move! Move!

An employee trips and falls. Ines kicks him in the stomach.

INES (CONT'D)
Get up!

The employee scrambles after his fellow captives and joins them
in a herd surrounded by deadheads. One of them reports to Ines.

DEADHEAD 1
We got the outside line.

INES
Still don't have Toomes.

Ines leaves.

DEADHEAD 1
 (to the crowd)
 Everyone shut up and we don't blast
 you all straight to hell.

EXT. CATHEDRAL OF SAINT MARY'S OF THE ASSUMPTION - NIGHT

Alden runs out into the chaos outside. He ducks beneath a falling billboard. Still crouching, he sees a parked HEARSE. Its bumper sticker reads, "Live a Little."

INT. CARMOT INCORPORATED - MR. CARMOT'S OFFICE - NIGHT

Madison rushes in to Mr. Carmot's old office, now Zoe's.

MADISON
 Ma'am, they're coming!

ZOE
 Where's Feng?

MADISON
 Stuck outside. What do we do?

INT. CARMOT INCORPORATED - HALLWAY - CONTINUOUS

Ines walks closer and closer to Mr. Carmot's office.

INT. CARMOT INCORPORATED - SECRETARY'S OFFICE - CONTINUOUS

Ines enters the antechambers to Mr. Carmot's office where Madison's secretary desk sits, complete with holographic nameplate. A WOMAN cowers beneath - probably Madison but Ines can't tell since the woman is curled up in a ball.

INES
 Where is she?

WOMAN
 (sobbing)
 She's inside.

Ines throws open the door to:

INT. CARMOT INCORPORATED - MR. CARMOT'S OFFICE - CONTINUOUS

Instead of Zoe, Madison sits petrified behind the desk.

INES
You're not Toomes.

But Ines is too late. Zoe, the woman hiding beneath the desk, slides up behind Ines and presses something into her back.

INES (CONT'D)
Fuck.

What Ines can't see is that the thing pointed at her back is only Mr. Carmot's cane.

ZOE
Feel that? That's a 20 gauge pump-
action with a bottom-loading, side-
ejecting receiver and--
(Fumbles her bluff)
--dual action bar ... trigger ...
system...

Ines holds her gun out the side.

ZOE (CONT'D)
You okay, Madison?

MADISON
Uh-huh.

ZOE
Hold in there.
(to Ines)
You're going to let my people
evacuate the building--

Ines scoffs.

ZOE (CONT'D)
--In exchange I open the vault. Or
I can shoot you.

Zoe presses the cane deeper into Ines back.

INES
Alright. I'm going to go for my
radio.

Ines pulls out her radio. She transmits.

INES (CONT'D)
Get everyone out of the building.
Employees too.

DEADHEAD 1 (O.S.)
 (filtered)
 What? Why?

INES
 I set the timer.

Ines holds up a DETONATOR, already counting down 15 minutes.

INT. CARMOT INCORPORATED - LOBBY - CONTINUOUS

The bombs rigged to the building begin counting down.

INT. CARMOT INCORPORATED - MR. CARMOT'S OFFICE - CONTINUOUS

ZOE
 You cunt.

EXT. CARMOT INCORPORATED ENTRANCE - CONTINUOUS

Employees hurry outside. Carmot airships touch down in front of them to take them away.

INT. CARMOT INCORPORATED - MR. CARMOT'S OFFICE - CONTINUOUS

INES
 Now open the vault.

ZOE
 Stop the timer.

INES
 Not until I get the Cure.

ZOE
 Not kidding.

INES
 No.

Ines turns around and sees that Zoe only holds a cane.

ZOE
 Bet you feel dumb right now.

Ines clocks Zoe across the jaw with the butt of her gun. Madison screams. Zoe spits blood.

ZOE (CONT'D)
 Let Madison go.

INES
We don't have time.

MADISON
Please.

INES
Get out.

Madison heads for the door. Zoe hands her Mr. Carmot's cane.

ZOE
Take this with you.

Madison takes the cane and exits. Ines checks the timer.

INES
We now have 14 minutes, 28 seconds
to go.

Still holding the cane, Zoe gets to her feet and goes to Mr. Carmot's desk. She opens a drawer, revealing the KEY Sam stole.

EXT. CARMOT INCORPORATED - NIGHT

Feng helps employees climb into an airship.

FENG
Come on! Faster people!

Alden pulls up nearby in the hearse and runs over to Feng.

ALDEN
What's going on?

FENG
(does a take)
Is that a hearse?

ALDEN
Why are you evacuating?

FENG
Killed Carmot, took over ... They
got Zoe --

ALDEN
No.

FENG
--They're gonna blow the building!
You should get in!

ALDEN
No wait! Won't Zoe just give 'em
their demands?

FENG
Get in, Alden!

ALDEN
Why do all this?

FENG
Just get in!

Alden steps right in front of Feng to command his attention.

ALDEN
Why evacuate? Zoe'll give them the
Cure!

FENG
She can't!

ALDEN
'Course she can!

FENG
No.

ALDEN
She's in charge now.

FENG
No! We moved it! Cure's not in the
vault! Not even in the building!

One of the transports takes off as Alden processes the
revelation that Zoe is in mortal danger. Suddenly--

Alden's steals Feng's SIDEARM from its holster lightning fast.
Before Feng can even react, Alden sprints into Carmot.

INT. CARMOT INCORPORATED - HALLWAY 2 - NIGHT

Zoe leads Ines through Carmot. They find themselves before a
VAULT DOOR, an edifice of solid metal nearly a story tall.

INT. CARMOT INCORPORATED - LOBBY - NIGHT

Alden rushes into the empty lobby, which clangs with sirens. He
gets to a bank of elevators and jabs at the button repeatedly. A
COMPUTERIZED VOICE responds:

COMPUTER

All personnel--

Alden presses the button and it restarts the statement.

COMPUTER (CONT'D)

All personnel--

(Alden presses again)

All personnel--

Alden slams the button in frustration. He runs to the stairwell.

COMPUTER (CONT'D)

All personnel are to evacuate the building in a calm and orderly fashion.

The stairwell door shuts behind Alden.

COMPUTER (CONT'D)

Thank you.

INT. CARMOT INCORPORATED - HALLWAY 2 - NIGHT

Zoe walks over to a computer panel sticking out of the wall beside the vault. She inserts the key into a slot. The panel lights up and she turns the key. She pockets the key.

The vault doors part slowly because of their sheer weight.

As Ines waits for the doors to open Alden runs up behind her.

Alden fires at her. The bullet goes wide and glances off one of the vault doors.

Ines whips around with gun in hand. Zoe tackles Ines before she can fire. They spiral down the hall.

Their struggle knocks Ines out of the path of Alden's shots.

ALDEN

I had her!

Ines tries to push Zoe off of her but Zoe won't let her. They both try to rob the gun from each other's grip.

Ines grabs Zoe by the wrists, nails digging into flesh.

The key flies from Zoe's pocket and clangs across flooring to rest at Alden's feet.

Zoe punches Ines in the nose. Blood gushes from Ines' nostrils and she tries to pull away.

Zoe pulls Ines back towards her by the shirt and lands a powerful left hook. Ines drops to the ground.

Zoe grabs Ines' gun and presses it against Ines' temple.

ZOE

Okay, this one's real. Mind handing over the detonator? Not that high-yield explosives aren't fun and everything.

Ines pulls out the detonator. It's smashed - it was destroyed in the fight. Zoe stands.

ZOE (CONT'D)

Get out.

Ines flees down the corridor.

Feng arrives and trots over to Alden and Zoe.

FENG

Ma'am, you're alright?

ZOE

You got everyone out okay?

FENG

Transport's waiting standby.

MR. CARMOT (O.S.)

(barely audible)

Keep an eye on Sam.

Alden stares into the vault.

ZOE

Building's gonna go in seven.

Zoe and Feng start to leave but Alden doesn't follow.

ZOE (CONT'D)

Alden.

INT. CARMOT INCORPORATED - VAULT - CONTINUOUS

Alden steps over the lip of the vault door.

He finds a maze of empty shelves which once could have held thousands of vials of Cure. He hears Mr. Carmot's muffled voice.

MR. CARMOT (O.S.)

She's with Alden? Interesting.

ZOE

Alden. Alden, come on. It's empty.

Alden goes past several shelves finds a COMPUTER SERVER attached to a holo-projector. It displays a hologram of Mr. Carmot as it cycles through his recorded phone conversations in the process of deleting themselves, as indicated by a floating menu with a progress bar which reads "DELETING PHONE RECORDS..."

ALDEN

It's the archives.

EXT. CARMOT INCORPORATED ENTRANCE - MORNING

Ines trots out and finds an unguarded Carmot airship as it revs up its engines. She sprints towards it to stow aboard.

INT. CARMOT INCORPORATED - VAULT - MORNING

Alden watches the recordings of Mr. Carmot while Zoe and Feng try to get him out the door.

FENG

Time to leave.

ALDEN

Wait.

MR. CARMOT

Stop her before she gets to the spaceport. She knows too much about -- I don't care if you have to shoot down her entire flight, just kill her before -- Sam has the key! She's trying to sabotage the --

ALDEN

He killed her.

Zoe puts her hand on Alden's shoulder to leave.

ZOE

Let's get out of here. Alden.

ALDEN

I need to know why. Why did he do it.

ZOE

He's covering up his tracks. It might not even be in there anymore.

FENG

Ma'am!

ZOE

We can't stay here.

ALDEN

Then leave.

ZOE

Please.

Alden turns back to the Mr. Carmot hologram.

ZOE (CONT'D)

I'm sorry.

Zoe raises Ines' gun and fires at the archives, which burst into a shower of sparks.

ALDEN

NO!

MR. CARMOT

(flickers)

Babbitt Station...

The Mr. Carmot hologram flickers out of existence.

ALDEN

I could've found out!

ZOE

Come on!

Zoe pulls Alden out the door.

INT. CARMOT INCORPORATED - LOBBY - DAY

Zoe, Feng and Alden run out as the bombs count down the last remaining seconds.

EXT. CARMOT INCORPORATED ENTRANCE - DAY

Zoe, Feng and Alden run out of the building. The bombs go off, knocking them off their feet.

The skyscraper shrieks as it collapses into a heap of twisted metal. A chunk of the building breaks off and crashes into the water, kicking up a tidal wave.

Zoe and Feng climb to their feet and brush off rubble. Zoe tries to help Alden up but he refuses.

ALDEN

Don't.

FENG

Need to catch up with the others.

ALDEN

We can take my car.

Alden leads the way to the Hearse.

ZOE

Is that a Hearse?

Feng grabs Zoe by the arm and pulls her back just as --

A van of deadheads barrels past where she was standing. Alden ducks just in time to escape another van.

A bunch of deadheads drop out of a van, cutting off Alden.

ZOE (CONT'D)

Alden!

Feng pulls Zoe away from the deadheads, leaving Alden behind. They run down an alley, deadheads fast on their heels.

Alden breaks for the Hearse and fumbles with the lock. Yanking open the door he leaps inside. He slams the door just as a deadhead crashes into it. He locks the doors.

EXT. SAN FRANCISCO - ALLEYS - CONTINUOUS

Feng stops and fires at the deadheads as Zoe passes a dumpster. She runs ahead, yelling into her phone.

ZOE

We need a pick-up! Corner of Market
and Kearny!

Feng stops firing and runs after her.

INT. HEARSE - CONTINUOUS

Deadheads beat against the windshield as Alden lights the ignition. A LANKY DEADHEAD breaks through the passenger window and crawls inside.

EXT. SAN FRANCISCO - FINANCIAL DISTRICT - CONTINUOUS

Alden takes off. One deadhead clinging to the vehicle's rear bumper falls to the ground. They throw flotsam after the Hearse but it's already too far away to do any real damage.

INT. HEARSE - CONTINUOUS

Alden and the lanky deadhead fight over the steering wheel.

EXT. SAN FRANCISCO - FINANCIAL DISTRICT - CONTINUOUS

A deadhead van zooms after Alden's hearse. They pass entire city blocks in seconds.

A deadhead leans out a van window and fires a machine gun after Alden. It riddles the Hearse's exterior.

Alden tries to lose them in a nest of pedestrian bridges, narrowly crashing into the causeways. A gang of pedestrians dives onto the bridge to avoid being hit. The van follows after.

INT. HEARSE - DAY

Alden elbows the lanky deadhead in the face. The deadhead shoves Alden into the driver's window, cracking the glass.

EXT. SAN FRANCISCO - ALLEYS - CONTINUOUS

Zoe and Feng sprint all out but the deadheads are still gaining. Feng trips and Zoe pulls him back up.

The trio of men wearing WHITE FEDORAS (from the press conference) watch from the rooftops. They shoot at the deadheads with marksman-like accuracy, taking them down one-by-one.

INT. HEARSE - CONTINUOUS

Alden bites down on the lanky deadhead's hand. The man yelps. Alden grabs him by the hair and slams his forehead into the dashboard and holds him there.

Alden leans back as far as he can in his seat. He veers the steering wheel to the side.

EXT. SAN FRANCISCO - FINANCIAL DISTRICT - CONTINUOUS

The hearse scrapes against a building.

INT. HEARSE - CONTINUOUS

Air-bags explode out of the dashboard, knocking the lanky deadhead unconscious.

Alden looks out his windshield and sees he's headed straight for a sky scraper.

He pulls back on the steering wheel with all his might. Gravity pulls the unconscious lanky deadhead over his seat and he topples into the rear of the car.

EXT. SAN FRANCISCO - ALLEYS - CONTINUOUS

Two remaining deadheads chase after Zoe and Feng. The White Fedoras are nowhere to be seen. Feng fires back without slowing down, killing one of the deadheads. They round a corner just as--

Feng takes a bullet to the stomach. He falls. Zoe tries lifting him but he's too hurt. She takes his gun.

The last deadhead, 20, rounds the corner. Zoe has her gun pointed directly at him.

EXT. SAN FRANCISCO - FINANCIAL DISTRICT - CONTINUOUS

The hearse pulls up into a vertical climb but its angle is perilously shallow. He might not pull up in time to avoid crashing into the building.

The hearse draws closer to the skyscraper.

The deadhead van follows the hearse into a vertical climb.

The underside of the hearse inches closer and closer to the side of the skyscraper. Just when it looks like the hearse might crash into the building, the crawl forward slows.

The hearse jets up the skyscraper, its undercarriage a breath away from the building.

The deadhead van closes in.

INT. HEARSE - CONTINUOUS

Alden looks back through his rearview mirror. He sees the lanky deadhead flattened against his rear windshield and the van following close behind.

Alden pulls a lever under the steering wheel. The hearse's rear pops open beneath the lanky deadhead.

EXT. SAN FRANCISCO - FINANCIAL DISTRICT - CONTINUOUS

The lanky deadhead's body plummets out of the hearse and smashes into the van's windshield.

The van swerves and crashes against the skyscraper. It topples out of the sky. Alden's hearse escapes into the clouds.

EXT. SAN FRANCISCO - ALLEYS - CONTINUOUS

Zoe keeps her gun trained directly on the deadhead.

ZOE
Don't fucking move.

DEADHEAD 2
You might be Ms. Fortune 500, but
I'm not one of your employees.
Don't order me.

ZOE
I mean it.

DEADHEAD 2
No, you don't.

ZOE
Could shoot you right now.

DEADHEAD 2
You're bluffing. Kairn killed your
boss because he knew you weren't
about to fight back. You don't have
the balls.

The deadhead starts to raise his gun.

ZOE
Stop it.

The deadhead laughs and just keeps raising his gun.

Zoe shoots him through the lungs. He collapses.

Zoe runs to the deadheads side and tries pressing against the wound to stop the bleeding but blood bubbles up past her fingers. He coughs up blood - he's drowning in it. Zoe cries.

The deadhead's eyes glide closed. He's dead.

Zoe tries to wipe her hands clean against her legs but no matter how hard she tries it doesn't work. They're not clean enough.

The sound of jet engines arrives.

EXT. SAN FRANCISCO - FINANCIAL DISTRICT - LATER

A Carmot airship takes off with Zoe and Feng in it. It skims over the water-filled streets, rooster tails spraying behind it. The wreckage of Carmot Inc. recedes into the distance.

The Carmot airship passes out of view. A few seconds later a HOVER TOWN-CAR rounds a corner and follows after. Three men wearing WHITE FEDORAS sit within.

EXT. CLEARING - CONTINUOUS

The Carmot airship lowers down a cliff-side into a clearing amidst a forest of Redwoods.

The transport approaches a black cave in the cliff-side and disappears inside the massive tunnel.

INT. TUNNEL - DAY

The transport travels through the tunnel. Its lights barely provide illumination. Despite this, fossils emerge from the shadows of the chiseled walls. The skeletons reveal a thousand different species: fish, birds, lions and lambs.

INT. CAVERN - CONTINUOUS

The Carmot transport emerges into a wider passage. It passes another transport that's already landed. Employees file down the grounded airship's ramp. Last out of the vehicle is Ines.

She looks around nervously, clearly afraid of being caught. But not even her fear can hide her amazement at what she sees:

The cavern is HUGE. Between outcroppings of stalagmites the cave floor is a maze of desks and computer stations.

Bundled cables snake throughout and men carry about crimson boxes - identical to the boxes in Sam's lab. The depths of the cave hold three stories of offices.

Nestled in the very back is another VAULT DOOR.

Zoe's transport touches down. Madison greets Zoe as she exits.

MADISON
Welcome to Babbitt Station.

Zoe doesn't reply. She heads straight for the vault. She presses her hand against the door.

ZOE
All the Cure's in here.

MADISON
We can deliver as soon as you like.

ZOE
No we can't. Alden has the key.

EXT. SAN FRANCISCO - NOB HILL - DAY

Alden pulls up in front of an apartment building in his Hearse. He gets out and heads inside.

INT. SAM'S APARTMENT - BEDROOM - NIGHT

FLASHBACK. Alden rolls over in bed. Sam's side of the bed's empty.

EXT. SAM'S APARTMENT - FIRE ESCAPE - CONTINUOUS

Alden walks up behind Sam, who stares out at the city.

ALDEN
Should you be up? We got the FDA in the morning.

SAM
I'll be fine.

ALDEN
You need your beauty sleep.

Sam doesn't say anything back.

ALDEN (CONT'D)

Now you're supposed to say, "What do you mean I need beauty sleep?" And I say, "How did you think you got that way?" Then we kiss.

SAM

Sorry.

ALDEN

What's wrong?

SAM

Nothing.

ALDEN

You've been acting strange.

SAM

I don't want to talk about it.

ALDEN

Did I do something?

SAM

No.

ALDEN

Then what is it?

SAM

Can I please just be alone?

ALDEN

Fine. I'll see you tomorrow.

Alden storms out.

SAM

Bye, Alden.

INT. SAM'S APARTMENT - LIVING ROOM - DAY

BACK IN PRESENT. Alden enters. He sifts through magazines and checks beneath sofa cushions. He's searching for clues.

INT. BABBITT STATION - ZOE'S OFFICE - DAY

(Henceforth all scenes in the caverns will be prefaced with "Babbitt Station"). Zoe listens to a stereo playing MOZART'S REQUIEM. Madison and Feng enter. She doesn't turn around.

ZOE

Should listen to this. Mozart's Requiem in D minor. He died before completing it.

MADISON

Ma'am, Alden's not answering his phone.

ZOE

Kairn got him?

FENG

Don't think so.

MADISON

We're checking possible locations.

ZOE

Good.

FENG

Ma'am, the situation is getting serious.

ZOE

What do you mean?

MADISON

Tech services says two weeks ago one of the transport refrigeration units malfunctioned in transit.

ZOE

Why didn't we find out about this until now?

MADISON

They say--

ZOE

Never mind. How many Cure's affected?

FENG

30 thousand units.

ZOE

How long until they expire?

MADISON

Estimated ... 96 hours.

ZOE
If we don't deliver the Cure in
four days, 30 thousand people are
going to die?

MADISON
Yes, ma'am.

ZOE
Madison, get me a transport.

MADISON
I'm sorry--

ZOE
I'm finding Alden.

INT. BABBITT STATION - CAVERN - DAY

Ines wanders around the underground chamber, carefully avoiding eye contact. She keeps her hand over her deadhead tattoo. Madison exits Zoe's office and heads in Ines' direction. Ines darts behind an I-beam.

MADISON
(Shouting to technicians)
Fuel it up.

Ines edges around a corner into:

INT. BABBITT STATION - GUARD LOCKER ROOM - CONTINUOUS

Ines rushes to close the door.

INT. BABBITT STATION - CAVERN - CONTINUOUS

Madison walks by the door just as it closes. Ines is safe.

INT. BABBITT STATION - CAVERN - CONTINUOUS

Ines turns around sees rows of HANGING GUARD UNIFORMS.

INT. BABBITT STATION - ZOE'S OFFICE - DAY

Feng stands opposite Zoe.

FENG
This isn't a good idea, ma'am.
We're already down one president.

ZOE
I'm bringing guards.

FENG
Won't be enough. Riots are still
out there.

ZOE
Fine. If I die, Madison's in
charge.

FENG
You're doing this because of what
happened back in the city.

ZOE
What?

FENG
You're out to prove you're still
saving people - saving Alden. But
you are. It was worth one kid in
the alley.

ZOE
Stop.

FENG
It's always hard the first time.
Same thing happened to Mister--

ZOE
No! I'm not like him! I'm not a
killer!

INT. SAM'S APARTMENT - LIVING ROOM - DAY

The apartment is a mess. Alden tosses aside FIRE-POKERS, upends a trash can and hurls a vase against a wall. He drops to his knees and rakes through broken possessions for his search.

Zoe pushes open the door, helmeted guards behind her. He stops.

ZOE
(to guards)
Wait at the end of the hallway.

She closes the door.

ZOE (CONT'D)
You're alright.

ALDEN

What are you doing here?

ZOE

I came to get you.

ALDEN

You came to get the key.

ZOE

And you.

ALDEN

Did you know he killed her?

ZOE

He didn't tell me.

ALDEN

I didn't ask if Carmot told you, I asked if you knew.

ZOE

I suspected--

ALDEN

Fuck you!

ZOE

I wasn't going to accuse him without proof.

ALDEN

Fuck you! Fuck you! Fuck you!

ALDEN (CONT'D)

How long have you suspected? Sam couldn't have been the first. We've been working for Carmot for twenty years. How long have you suspected?

ZOE

What was I supposed to do?

ALDEN

You could've said something!

ZOE

HE WOULD'VE KILLED ME TOO!

Beat.

ZOE (CONT'D)

Can I have the key back, Alden?

ALDEN

What's Babbitt Station? In Sam's office - what is it?

ZOE

I can show you. Just come --

A guard bursts inside, Zoe assumes because of the yelling:

ZOE (CONT'D)

It's okay. We were just shouting.
It's okay.

Alden sees another guard lying on the ground further down the hallway. The other guard is dead.

ALDEN

Zoe! Get down!

Alden tackles Zoe and they drop behind the couch as the guard fires. Bullets pepper the cushions.

Alden and Zoe crawl around the sofa, keeping it between them and the guard. Zoe grabs a remote lying on the ground. She presses "POWER" and living room holo-projector turns on the news. The guard spins around and shoots at the hologram.

Alden pops up with a fire-poker that he threw before. He smashes it into the guard's helmet, cracking its visor.

The guard yanks away the fire-poker before he can strike again and swings it into Zoe's stomach as she attacks. After shooting Alden in the arm, the guard throws aside the fire-poker.

The guard removes her helmet. It's Ines.

INES

(to Zoe)

You'll make a good ransom.

Alden writhes on the floor and it tears Zoe apart.

ZOE

Should've killed you.

Alden yanks at one of Ines' feet, knocking her over.

ALDEN

Fire escape!

Zoe runs to the window and barrels through it.

EXT. SAM'S APARTMENT - FIRE ESCAPE - CONTINUOUS

Zoe streaks down the metal scaffolding.

INT. SAM'S APARTMENT - LIVING ROOM - CONTINUOUS

Ines kicks her way free of Alden and chases after.

EXT. SAM'S APARTMENT - FIRE ESCAPE - CONTINUOUS

Ines runs out and aims down the fire escape after Zoe. Alden pounces on her from behind.

Zoe races down several floors.

Ines throws Alden into a wall. He stumbles and nearly falls off.

Ines catches up to Zoe on the first floor. She rams into Zoe, throwing her over the edge.

EXT. SAN FRANCISCO - NOB HILL - CONTINUOUS

Zoe falls in a puddle. She tries to rise but crashes back down, unconscious.

EXT. SAM'S APARTMENT - FIRE ESCAPE - CONTINUOUS

Ines heads to the last ladder to go claim Zoe. Just then--

Alden drops down one of the escape ladders and lands on top of Ines. They roll around on the scaffolding. The gun flies out of Ines' grip and off the escape.

Ines kicks Alden away and his head collides with a metal support, knocking him out.

EXT. SAN FRANCISCO - NOB HILL - CONTINUOUS

Ines drops into the puddle where Zoe landed, but she's gone. Ines looks in every direction but finds only rioters rushing past. Zoe's nowhere to be seen.

INT. HOTEL SUITE - NIGHT

Zoe wakes up in a king-sized bed with a bandage on her head. She looks out the windows which offer an impressive view of riot-torn San Francisco. The White Fedoras enter.

WHITE FEDORA 2
You're awake.

ZOE
Where am I?

Zoe reaches to rub her head.

WHITE FEDORA 3
Take care.

WHITE FEDORA 1
You have a mild concussion.

ZOE
You guys rescued me.

WHITE FEDORA 2
Indeed.

ZOE
Who are you?

WHITE FEDORA 1
It isn't clear?

WHITE FEDORA 3
We're customers.

WHITE FEDORA 2
We paid for the Cure.

WHITE FEDORA 1
But we haven't received delivery.

ZOE
Sorry.

WHITE FEDORA 3
May we ask why?

ZOE
Been experiencing some riot delays.

WHITE FEDORA 1
Yes, they're quite vulgar.

WHITE FEDORA 2
Who could've anticipated this?

Zoe goes pale.

WHITE FEDORA 3
Sadly, we grow anxious.

WHITE FEDORA 2
When can we expect our Cure?

ZOE
Three days or otherwise 30 thousand
people are going to die.

WHITE FEDORA 1
We've been amenable so far.

WHITE FEDORA 2
But that figure is incorrect.

WHITE FEDORA 3
If the Cure is not delivered by
that date, 30 thousand and one will
die.

ZOE
(Beat)
Where's Alden?

INT. APARTMENT - CLOSET - NIGHT

Alden sits in a closet. A gag hangs around his neck and rope
binds his hands and feet.

ALDEN
Help! Help!

Ines throws open the door to the closet, flooding it with light.

INES
Would you stop that.

ALDEN
What do you want from me?

INES
Not a damn thing.

ALDEN
Great. Let me go.

INES
Toomes went to a lot of trouble to
find you.

ALDEN
You're going to trade me for the
Cure.

INES
Not bad.

ALDEN
(Upbeat)
Thanks, terrorist bitch.

INES
Look, your gag slipped.

Ines stuffs the gag in his mouth and he glares at her. She notices his scarlet eyes.

INES (CONT'D)
You're one of the immortal ones, aren't you? Must be nice. You don't need to eat, don't need to drink, don't need to breathe. Just keep on living. One part that I don't quite understand: You got all that blood and vital organs in there and you need them much as anyone else. Begs the question, if I shoot you in the head, what exactly happens? Try to run and we'll find out together.

Ines shuts the closet door. Alden pulls the vault key out of his pocket, its razor-sharp edge glimmering.

INT. APARTMENT - CLOSET - LATER

Using the key, Alden saws through the rope tying his wrists. He pulls out his gag and undoes the ropes around his feet.

INT. APARTMENT - INES' BEDROOM - CONTINUOUS

Alden steps out of the closet and eases the door shut behind him. He glides out of the bedroom.

INT. APARTMENT - LIVING ROOM - CONTINUOUS

Alden creeps through shadows towards the main entrance.

Unseen by Alden, Ines reclines on the couch with gun pointed. She turns on a nearby lamp and he stops his escape.

INES
Did you really think that was gonna work?

ALDEN
Kiss my immortal ass.

Ines gets up to take him back to the closet.

INES
Let's go.

ALDEN
I need to get to Babbitt Station.

INES
And I need the Cure.

ALDEN
Who the fuck doesn't?

INES
You don't understand.

ALDEN
More like I don't care.

INES
'Course not! You're already
immortal! Why would you?

ALDEN
Don't know shit!

INES
Selfish prick.

INES (CONT'D)
People out there are dying for the
Cure and you think you're the only
fucker who should live forever!

ALDEN
And you should?

INES
Cure's not for me!

ALDEN
Yeah, then who?

JULIO (O.S.)
Mom?

Alden whips around to see JULIO standing in the hallway, visible for the first time. Although Julio's pajamas and size betray his true age, his small form is twisted by wrinkled skin and platinum hair. He looks like a shrunken old man.

Ines goes to Julio's side.

INES
This is Julio.

INT. HOTEL SUITE - NIGHT

Two of the White Fedoras surround Zoe while another puts a record on a phonograph.

ZOE
You don't have him?

WHITE FEDORA 1
No.

ZOE
You didn't do anything to him?

WHITE FEDORA 3
You think us insincere?

WHITE FEDORA 2
That offends us.

WHITE FEDORA 1
A woman took him.

Zoe gets out of the bed.

ZOE
Kairn will know where he's being kept.

WHITE FEDORA 3
Perhaps.

WHITE FEDORA 2
You appreciate Mozart's Requiem, correct?

ZOE
How do you know -- you followed me to Babbitt Station.

WHITE FEDORA 1
Worry not. None else know.

MOZART'S REQUIEM plays.

WHITE FEDORA 3
Forgive us for skipping ahead.

WHITE FEDORA 2
This is our favorite part.

EXT. SAN FRANCISCO - ABANDONED WAREHOUSE - NIGHT

Zoe and an army of Carmot guards march on Kairn's warehouse.

WHITE FEDORA 1 (O.S.)
It's called the Dies Irae.

WHITE FEDORA 3 (O.S.)
It means Day of Wrath.

They blast in the door. They fire into the darkness within.

INT. ABANDONED WAREHOUSE - CONTINUOUS

Deadheads flee the entrance as the guards pour inside.

Zoe's guards slaughter the deadheads while she calmly watches. Some try to flee but they're gunned down before they get far. The Carmot guards take minimal casualties. One guard falls and three more take his place.

A female deadhead grabs at Zoe's ankle as she passes. Zoe tries to shake her off but she won't let go. She gets dragged along.

ZOE
God you're annoying.

Zoe kicks off the deadhead. Feng arrives.

FENG
That's all of them, ma'am.

ZOE
Kairn?

FENG
Got him.

Kairn sits in a chair with guns pointed at him and blood drooling down his chin.

ZOE
You have one of my people.

KAIRN
I wish.

Feng punches Kairn.

ZOE
The Mexican chick. She's with you.

KAIRN

Haven't seen her. Thought you must've killed her.

ZOE

Who is she?

KAIRN

Why would I tell you?

ZOE

Kairn, I could end you right now. You guys killed my boss, attacked my company and kidnapped my friend. Reason I don't is because you're the only thing keeping the riots from destroying the entire city. But if you don't tell me who she is c'est la vie, San Francisco.

KAIRN

Ines Paradiso. Her name's Ines Paradiso.

ZOE

Thank you.

Zoe leaves. Feng kicks Kairn out of his chair and follows after.

Alone, Kairn picks himself back up. He's not finished yet.

INT. APARTMENT - LIVING ROOM - NIGHT

A still dumbfounded Alden stands forgotten in the background while Julio and Ines battle for domestic supremacy.

JULIO

But, Mom--

INES

It's past 10.

JULIO

I'm not tired.

INES

Mijo, it's a weeknight.

JULIO

School's so cancelled.

INES

Doctors say that you--

JULIO
Eugggh.

INES
Don't "eugggh" me.

JULIO
Ricky Deckard's mom lets him stay
up late. Why can't you?

INES
Alright.

JULIO
Thank you.

INES
I will let Ricky Deckard stay up
late.

EXT. SAN FRANCISCO - BAYVIEW - CONTINUOUS

Carmot airships descend on Ines' apartment.

JULIO (O.S.)
Mom!

INES (O.S.)
Go to bed.

JULIO (O.S.)
Fine.

INT. APARTMENT - LIVING ROOM - CONTINUOUS

Julio stalks down the hall and slams his bedroom door.

ALDEN
What's wrong with him?

INES
He's a teenager.

Alden doesn't laugh.

INES (CONT'D)
When he was a baby he was diagnosed
with this thing called Progeria.
It's a rapid-aging disease.
Untreatable. It sounds like
something out of science fiction
but it's - it's real.

ALDEN

How come I've never heard of it?

At the end of the hall Carmot guards open a window and enter the apartment silently. They stalk towards the living room unseen.

INES

It's rare. Only one in 8 million, I think. But it's fatal and it only affects children because most of them die before their thirteenth birthday.

ALDEN

How old is he?

Ines doesn't answer. Her silence says, "Older than 13."

INES

Doctors say his next heart attack's his last.

(Beat)

Maybe it's stupid, but I thought if he had the Cure that he might live.

Julio bursts out of his room.

JULIO

I really can't sleep!

Julio stops when he sees the Carmot guards, Feng now among them.

JULIO (CONT'D)

Who are you?

Alden and Ines finally notice the guards. Ines goes for her gun.

INES

Julio, get down!

ALDEN

(to guards)

Don't!

The guards fire after Ines.

JULIO

Mom!

A guard yanks Alden to the sidelines and holds him there.

CARMOT GUARD

You're safe.

ALDEN

Stop it!

Julio tries to block the guards but he is knocked aside. Ines grabs her gun and fires at the guards.

INES

Get away from him!

Ines kills one of the guards but another grabs Julio.

CARMOT GUARD 2

You can't be here.

The guard pulls Julio to the exit.

JULIO

Chinga tu madre!

They leave. Ines kills her way to the door. Alden breaks free and chases after.

EXT. SAN FRANCISCO - BAYVIEW - CONTINUOUS

She gets outside and a dozen guards point guns at her, including Feng. Alden puts himself in front between the guards and Ines.

FENG

Get out of the way!

Ines steps up behind Alden and puts her gun to his head.

INES

Sorry.

ALDEN

Damn it.

INES

Give Julio back!

FENG

First hand over the key.

ALDEN

I have the key. I still have it.

INES

Do it!

Zoe arrives with Julio, hand on his shoulder.

ZOE
It's alright. He's here.

Julio tries to run to his mom but Zoe holds onto him.

ZOE (CONT'D)
Not yet.

JULIO
I'm scared.

ALDEN
Zoe, what are you doing?

ZOE
You didn't tell me you have a son,
Ines.

INES
Please don't hurt him.

Julio bursts into tears.

INES (CONT'D)
Be brave, miijo.

ZOE
On the count of three. 1 - 2 - 3.

Ines lets Alden go and Zoe lets Julio go. Alden stops when he passes Julio.

ALDEN
Wait. Zoe, we should give him the
Cure. He deserves it.

Beat. Zoe considers. As she opens her mouth to answer:

One of the nearby Carmot airships EXPLODES.

Kairn arrives leading a horde of rioters. Boisterous screams and crashing feet fill the night air. Zoe and her guards are outnumbered a thousand to one.

The riot charges. The Carmot guards fire at the riot. The rioters fire back. Zoe fires at rioters, killing several.

ZOE
Alden! Alden!

She kills another before taking a bullet to the leg. She falls. She drags herself behind an airship.

Kairn hurls a grenade.

It explodes, nearly knocking Ines off her feet as she pulls Julio away from the battle.

They pass Feng, who motions at an airship to fire at a cluster of rioters. It opens up a dual-gun turret and wipes them away.

Zoe presses her hands to her wound between ragged breaths.

Kairn sees Zoe helpless and heads towards her with a gun.

Nearly a block away from the battle, Ines and Julio stop.

INES

Julio, I need you to run. Get out of the city if you can.

JULIO

Please don't leave me.

INES

I'll come back soon.

JULIO

Promise?

Ines kisses him on the forehead. He runs.

Alden sees Kairn heading for Zoe and rushes to help her. A gang of rioters stampedes him, throwing him to the ground.

Zoe raises her gun to shoot Kairn but he's too fast. He grabs her wrist and throttles it until the gun tumbles from her grip. Still holding her, he pulls her up until she hangs off the ground.

KAIRN

You're going to die just like Carmot.

Alden jumps on Kairn's back and strangles him with a bear hug. Kairn lets go of Zoe and his gun.

Kairn backs Alden into a street lamp and Alden tumbles off.

Alden dodges behind a punch which leaves Kairn's side exposed. Alden takes his opening and kicks Kairn in the kidneys.

Kairn howls and backhands Alden across the face. Kairn pummels Alden until he's bashed off his feet. He smashes into the cement hard enough to bounce. He next to Zoe, unconscious.

Kairn picks up his gun and approaches.

A shot rings out.

Kairn crumples to the ground. As he falls, he reveals Ines standing behind him with a gun pointed, its barrel smoking.

Alden, Zoe, Feng and Ines all climb aboard a Carmot airship as it takes off. They leave the riots and explosions behind.

EXT. WOODS - EARLY MORNING

The airship follows a dirt road through redwood trees. A gap in the foliage reveals the mountain's peak in the distance with storm clouds looming overhead. The first drops of a torrential storm patter down and thunder booms in the distance.

The airship passes by a sign which reads "DANGER: MUDSLIDES."

INT. BABBITT STATION - CAVERN - DAY

The Carmot airship lands and everyone gets out. Alden supports Zoe, who limps because of her injured leg. It's bandaged.

ALDEN

This is Babbitt Station?

ZOE

Our back-up headquarters. Pretty sweet, huh?

ALDEN

You built this?

ZOE

Yeah. My idea.

They stop in front of the vault.

ZOE (CONT'D)

Here we are.

Zoe takes the key from Alden and gives up his support.

ALDEN

Are you sure you should--

ZOE

I'm fine.

She inserts it into the vault's computer terminal. The doors retract into the rock walls.

INT. BABBITT STATION - VAULT - CONTINUOUS

Red vials of the Cure fill row after row of shelves which seem to stretch for miles. They step inside, but Alden lingers a couple of steps back, troubled.

Zoe plucks a Cure off of a shelf and hands it to Ines.

INES

Thank you.

Alden sees all the vials and realization dawns on his face.

ALDEN

(sotto)

It all makes sense now. I know why he killed her.

ZOE

What?

ALDEN

I know why Mr. Carmot killed Sam.

INT. CARMOT INCORPORATED - SAM'S LABORATORY - DAY

FLASHBACK. Sam packs up her laboratory.

ALDEN (O.S.)

You moved everything here: the Cure, headquarters, employees. It was the only way with all the riots and everything - the only place that was safe.

Sam looks at the labels on the red boxes. She furrows her brow.

ALDEN (O.S.) (CONT'D)

Except I saw the boxes in Sam's office - you tried to move her before the riots ever started.

EXT. SAN FRANCISCO - FINANCIAL DISTRICT - DAY

FLASHBACK. Protestors gather outside Carmot.

ALDEN (O.S.)

It was like you knew what was going to happen. Because you did.

(MORE)

ALDEN (O.S.) (CONT'D)

Once the Cure went on sale company was gonna be a target, people were gonna die and you knew it. You let it happen.

EXT. SAM'S APARTMENT - FIRE ESCAPE - NIGHT

FLASHBACK. Sam gazes out at the city.

ALDEN (O.S.)

Sam figured it out. When you tried to move her she figured it out. She made the Cure for you and it was gonna destroy everything.

INT. CARMOT INCORPORATED - MR. CARMOT'S OFFICE - DAY

FLASHBACK. Sam steals the vault key out of Mr. Carmot's desk.

ALDEN (O.S.)

She tried to stop it, sabotage her own project. But Mr. Carmot got her first.

INT. BABBITT STATION - VAULT - DAY

BACK IN THE PRESENT.

ALDEN

Sam's dead because of you.

Beat.

ALDEN (CONT'D)

World's going to find out about this.

ZOE

You can't prove it.

INES

Sure we can. We're standing in the middle of a secret, underground facility 30 miles out of town. No one invests in security like this unless they're expecting someone to blow up their building. Like me.

Ines glares at Zoe, triumphant.

Zoe draws a gun and shoots Ines in the stomach.

Ines looks at her abdomen and back at Zoe, unable to fully process her fatal injury. Ines drops backwards.

Alden doesn't waste any time grieving for Ines. He kicks Zoe's wounded leg. She staggers back into a shelf, gasping in pain.

He jogs out of the vault. Zoe staggers after.

INES (CONT'D)

Julio...

Ines' eyes glide closed.

INT. BABBITT STATION - CAVERN - CONTINUOUS

Zoe stumbles out of the vault and nearly crashes into Madison.

ZOE

Which way did he go?

MADISON

Ma'am, you should slow down. Your injury--

ZOE

Where's Alden?

MADISON

Out the tunnel.

Zoe heads towards the tunnel.

ZOE

Send the guards.

MADISON

After Alden?

ZOE

Yes.

Madison catches up.

MADISON

Here. For your leg.

Madison hands Zoe Mr. Carmot's CANE. Zoe takes it.

ZOE

Thank you.

Zoe uses the cane to exit.

EXT. CLEARING - DAY

Alden bursts out of the cave mouth into a downpour.

Alden dives behind a crate stacked high with crimson boxes.

Behind Alden Zoe and several guards emerge from the cave. The guards run into the forest at Zoe's command.

ZOE

Go!

They disappear. Then she notices the boxes. She comes towards them. Alden edges around the boxes as Zoe grows closer.

Just as Zoe is about to round the crate--

The boxes above her topple down on her as Alden heaves at them from the opposite side.

One boxes bashes Zoe's shoulder before sinking into the mud.

Zoe follows Alden. She doesn't take time to aim when she fires a round after him. It misses.

EXT. WOODS - CONTINUOUS

Alden lurches through underbrush while branches whip at him. He bobs and weaves past tree trunks.

He trips over a tree root and smashes to the ground.

Winded, he gasps in air as he scrambles to his feet. There's a crash in the background--

A BOULDER tumbles from atop a nearby ridge.

Alden watches an entire ridge dissolves into a MUDSLIDE. Liquid earth barrels towards him.

Zoe shoots and nearly hits him. Alden resumes his flight.

The mudslide topples tree after tree as Zoe runs after Alden. A boulder careens across her path, cutting a swath through the forest in its rampage downhill.

Before Alden an entire stand of trees groan as they tilt forward. Alden barely outruns being crushed by the trees as they collapse around him.

A massive trunk drops in front of him, blocking his way forward.

Hedged in by the mudslides and fallen trees, Alden is forced onto a rock precipice. He reaches the end of the cliff, his drenched clothes dripping past the edge.

There's nothing but mudslides before him.

Alden turns around and further down the precipice Zoe aims at him with inescapable accuracy.

The avalanche thunders around them.

ALDEN

How could you?

ZOE

Because of the Cure, people are going to live for the first time ever.

ALDEN

So what if riots kill a thousand here, a thousand there?

ZOE

They would've died anyway.

ALDEN

I wasn't going to die anyway.

ZOE

This isn't how I wanted it.

ALDEN

You're a murderer.

Zoe seethes, accused of the most contemptible thing she can imagine. She shakes her head in denial.

ZOE

I save people.

Zoe shoots him in the shoulder, throwing him off the precipice.

Zoe goes to the edge and looks down at the mudslide below. She sees no sign of Alden - he's already been buried alive.

MUSIC: DOWNTempo MUSIC BEGINS

Even though he's gone she can't tear her eyes away from the place where he fell.

EXT. SAN FRANCISCO - FINANCIAL DISTRICT - DAY

A legion of rioters march between rows of burning buildings. They destroy everything in their path. In the distance a pedestrian bridge swings down with a groan of broken concrete.

EXT. ORPHANAGE - DAY

Julio looks around nervously as he rings the doorbell to an barred orphanage door. A NUN opens the door partway. She is taken aback by Julio's appearance.

JULIO
I need a place to stay.

NUN
Are you an orphan, child?

JULIO
I don't know where my mom is.

NUN
Oh.

JULIO
You probably get that a lot these days.

NUN
We are quite full.

JULIO
(Hears a crash)
Can I please come inside?

NUN
Is your father around?

INT. BABBITT STATION - VAULT - DAY

Zoe curls up against a shelf, holding a Cure-filled needle.

She looks at the red liquid from all angles, she bites her lip, she sighs, she does everything she can to delay but eventually she lowers the syringe to her arm.

The needle point hovers above her flesh and lingers there.

EXT. SAN FRANCISCO INTERNATIONAL - DAY

Rioters war with one another. The ticket representative lies dead on the ground. A rioter reaches into one of her pockets, pulls out a bunch of money and runs off.

EXT. ORPHANAGE - DAY

The nun still bars Julio's entrance into the orphanage.

NUN

If your father can take care of you-

JULIO

You can't turn me away.

NUN

Ordinarily, no--

JULIO

There's not--

NUN

I'm afraid I--

JULIO

No, you don't--

NUN

But your father--

JULIO

He ran out! It was a week back. My mom lied about it, told me he went on a business trip but he works at convenience store. He doesn't go on trips. She figured she could keep it secret until after I die. Can I please come inside?

The nun opens the door for Julio.

INT. BABBITT STATION - VAULT - DAY

Zoe glares at the syringe above her arm, her anger building. She hurls the needle across the room where it bursts against a wall.

Zoe looks at the smear of crimson and her eyes well up with tears. She cries.

EXT. WOODS - DAY

The rain has ended but water still patters down from the canopy.

MUSIC: DOWNTempo MUSIC ENDS

A hand erupts from the ground.

It claws at the moist earth as it drags up the rest of its body. Alden's head emerges. He wrenches his bare torso from the ground, screaming as he pulls out a wounded shoulder.

Alden climbs to his feet and stands naked before the San Francisco skyline across the bay, born anew.

INT. BABBITT STATION - ZOE'S OFFICE - DAY

Feng enters the room.

FENG

Ma'am, the customers should be arriving soon. You know, the special ones.

Zoe doesn't react to the news.

FENG (CONT'D)

Gonna come meet them?

ZOE

No, thank you.

FENG

But all the employees are there to--

ZOE

I said "No, thank you."

FENG

Yes, ma'am.

Feng backs out of Zoe's office.

INT. BABBITT STATION - CAVERN - DAY

Feng joins Madison at the cave's dark and narrow entrance tunnel. Behind them the entirety of Babbitt Station's workforce is lined up like a royal welcome.

MADISON

Look.

A pair of headlights appear at the far end of the tunnel. Both Feng and Madison have to shield their eyes from the headlights.

MADISON (CONT'D)

They're early.

FENG

Everyone, please remember these people have paid a shitload of money to be here today.

MADISON

Is that a hearse?

The headlights wash out Feng's horror with pure light.

The hearse mows down half of the Carmot employees, including Feng. Broken bodies cartwheel over the car's hood.

The hearse collides head-on with a parked air transport and blossoms into a fireball, hurling people through the air.

Through the flames of the ruined hearse a figure emerges from the darkness of Babbitt Station's entrance with gun in hand. He wears black jeans and a black sweatshirt with its hood up. His expression is shadowed by the sweatshirt's folds.

He guns down the remaining Carmot employees with cruel and relaxed efficiency until no one is left.

With his massacre complete, the figure looms before the open vault. He goes inside.

INT. BABBITT STATION - CAVERN - LATER

Zoe creeps down the stairs from her office and wanders through the destruction. She shields her mouth and nose from the smoke.

Zoe starts when a destroyed computer terminal sparks. The flash of light outlines Madison squirming beneath a pile of bodies.

Zoe tries to help her up but she gasps in pain. Zoe draws back.

Behind Zoe's shoulder the hooded figure approaches.

ZOE

Who did this?

Madison panics when she sees the figure. Zoe turns around.

ZOE (CONT'D)

You're dead. I killed you.

ALDEN

I remember.

MADISON

(to Zoe)

Get away.

Alden shoots Madison in the throat and she slumps to the ground. He points at her with his gun.

ALDEN

See! Death used to mean something.

(Alden points at the dead
aide again)

That was only thing we all had in
common. Man or beast, rich or poor,
death didn't give a fuck. Great
equalizer. But then you came along
with your Cure and you got rid of
it, the one thing holding us
together. And now ... Death used to
mean something.

Zoe runs behind a row of stalagmites. Alden chases after her.

EXT. CLEARING - DAY

A white town car glides down into the clearing at the cave's mouth. Black smoke boils out of the cave. The car door opens and the three White Fedoras rise out.

WHITE FEDORA 2

Oh dear.

INT. BABBITT STATION - OUTSIDE VAULT - CONTINUOUS

Zoe turns a corner and stumbles to a stop, her fear replaced by shock. Her rapid breathing turns to whimpering.

Red fluid drips down the staircase leading up to the vault.

Inside the entire floor pools with the Cure, shelves lie collapsed against one another and broken vials are everywhere.

Everything in the vault's been DESTROYED.

INT. BABBITT STATION - CAVERN - CONTINUOUS

ZOE

NOOOOOOO!

Alden listens to her scream and laughs to himself. He revels in her torment as he creeps around to the vault and--

He comes face to face with the three White Fedoras.

WHITE FEDORA 3
Pardon, who are you?

Alden answers with a round of gunfire.

The White Fedoras glide apart to avoid Alden's bullets and their own pistols appear. Three guns take aim and fire.

Alden backs into shadow and disappears.

The White Fedoras advance on Alden's patch of darkness with their guns pointed before them. They hear a clang of metal and turn in time to see his feet vanish up a staircase.

The White Fedoras fire into Babbitt Station's second story offices and shatter window after window until none are left.

The White Fedoras follow echoing footsteps one direction but then find his shadow running across a cave wall opposite.

They circle around in search of their quarry until they hear a sob come from the vault.

INT. BABBITT STATION - OUTSIDE VAULT - CONTINUOUS

Zoe kneels in the pool of Cure just inside the vault. Tears roll down her cheeks, fall and mix with the red fluid.

The White Fedoras enter from behind her. They boil at the sight of their lost immortality.

WHITE FEDORA 2
Ms. Toomes.

WHITE FEDORA 1
Are all your customers treated to
this level of service?

WHITE FEDORA 3
Highly unprofessional.

White Fedora 3 presses his gun to her head. She doesn't flinch from it.

ZOE
Kill me.

ALDEN
Whoa, whoa, whoa.

The other two White Fedoras aim at Alden. Alden points at the gun pressed to Zoe's head.

ALDEN (CONT'D)
That's not happening. You guys are after the Cure right?

WHITE FEDORA 1
Indeed.

ALDEN
Then you guys are in luck. This is great - it just so happens there are a couple left.

Alden pats down his sweatshirt pockets in an exaggerated search. He eventually pulls out two needles.

ALDEN (CONT'D)
Oh shoot. There's only two. Well, I'm sure you'll find a way to share somehow.

The three White Fedoras point their guns at each other in a Mexican stand-off.

Alden watches with amusement. Three gunshots ring out.

Alden steps over a dead White Fedora--

INT. BABBITT STATION - VAULT - CONTINUOUS

--And squats next to Zoe. He pulls the vault key out of her pocket and sticks it in a panel on the inside of the door.

ALDEN
I really like this vault. Simple, clean.

The vault doors begin to glide together. Zoe gets to her feet.

ZOE
You're going to leave me in here.

ALDEN
Pretty much.

ZOE
Why did you destroy it? Everyone's going to die now.

ALDEN
No. You won't.

Alden stabs Zoe in the neck with one of the Cure needles and rams down the plunger.

Zoe staggers backwards as Alden edges through the vault doors before they clang shut.

Zoe pulls out the needle and let's it drop from her fingers. Her eyes turn red like Alden's.

WIDESHOT: Zoe dwarfed by the vault, alone for all eternity.

CUT TO BLACK.

EXT. SAN FRANCISCO - MISSION STREET - DAY

TITLE OVER:

TWO WEEKS LATER

A MAN DRESSED IN A SKELETON COSTUME waves his hands about as he proceeds down a wide street, his face painted like a skull. Behind him follows a DIA DE LAS MUERTAS PARADE.

Hispanic women in flowing dresses sit on horseback accompanied by men on foot who sprinkle orange potpourri on the ground.

Children chase each other about the procession with balloons in hand and pass beneath a woman who walks on stilts. She hands out orange flowers to the smiling crowds which wreath the street.

EXT. CEMETARY - CONTINUOUS

The parade echoes in the distance. Julio stands on a hilltop covered with gravestones. He holds a bouquet of orange flowers. Before him a simple tombstone reads, "INES PARADISO. Devoted Mother. 2103-2138."

Alden approaches.

ALDEN
Nice grave.

Julio whips around.

JULIO
Alden?

ALDEN

Hi. I was worried I might not find you before you ...

JULIO

It's alright.

ALDEN

I've got something for you.

Alden pulls out a vial of the Cure.

JULIO

That what I think it is?

ALDEN

It's yours.

Alden holds out the vial for Julio but he doesn't take it.

JULIO

No thank you.

ALDEN

What?

JULIO

I don't want it. Help me arrange these flowers?

Julio goes about arranging the flours on his mother's grave.

ALDEN

Your mom died for this.

Julio doesn't stop working. He pays far more attention to the arrangement than his conversation with Alden:

JULIO

I know.

ALDEN

You're not going to take it?

JULIO

This is Dia de las Muertas. Today's about making every second count because we don't have a whole lot of them. We might not like it but death makes every living moment rare and special and important. And if I took the Cure my life wouldn't be that anymore. It just wouldn't.

(MORE)

JULIO (CONT'D)
So thanks, but I can't live
forever.

Alden pockets the Cure. Julio finishes the flowers and stands.

ALDEN
Want to go watch the parade?

They walk towards the graveyard gates. As they get further away
their voices fade.

JULIO
Buy me a sugar skull?

ALDEN
Morbid.

JULIO
Tasty.

ALDEN
Your mom would kill me.

JULIO
It's Dia de las Muertas.

ALDEN
Right, it's her day.

JULIO
You don't know the first thing
about Dia de las Muertas, do you?

ALDEN
No.

JULIO
One proud tradition is buying me a
sugar skull.

ALDEN
Nice try.

JULIO
Aw, come on!

FADE TO BLACK.

MUSIC: MOZART'S REQUIEM IN D MINOR

THE END