

Daniel R. Miller

Feral Politique

Page 1:

Panel 1: Night. A Hispanic man in his early forties, wearing an engineer's uniform with a name tag that reads "ARCHIE" walks into a dark underground metro station towards a security station.

Caption: Washington D.C. Year: 2032

Panel 2: ARCHIE sets down a lunch box and takes out a smart phone to make a call.

Panel 3: Flip over to small apartment bedroom. A young girl around sixteen years old, EMMY, answers her phone.

EMMY: What is it papá?

Panel 4: ARCHIE sitting down in the security station, holding his phone to his ear with his right hand. He uses his left hand to rub his temple as if he has a migraine.

ARCHIE: Hi EMMY, how you feelin'?

EMMY: Better I think, but the fever still isn't going away.

ARCHIE: Alright, I'll stop by the drugstore on the way home and get you something.

EMMY: OK, see you later.

ARCHIE: Good night, Emmy.

Panel 5: ARCHIE kicks his feet up on the desk and turns on the TV to a news story from a biased conservative network. An image of a victorious THOMAS SHRIKE along-side the leader of the PROSPERO POLICE, GENERAL RHYS is displayed across the screen.

Caption: It's going to be another long night.

Page 2:

Panel 1: Night. Establishing shot of Smithsonian Metro Station. An African-American man in his mid-thirties, CURTIS, wears a security guard uniform and a belt with a holstered pistol, and stands by himself as a tram approaches in the distance.

Panel 2: CURTIS steps onto the tram. He takes note of a young girl in her mid-twenties, RACHEL, with her head down, flipping through her smart phone. She doesn't notice him.

Panel 3: CURTIS sits down in a seat looking at a large television screen on the wall of the tram that is playing a news story from the same biased conservative network.

TV Reporter: After a disastrous four years under Liberate leadership, Thomas Shrike, the wealthy former Secretary of Defense, has won the presidency for the Prospero Party in historic fashion.

Panel 4: Close-up of CURTIS, laughing to himself, as if to disregard the news story.

Caption: Politics...

Panel 5: RACHEL looks over and notices CURTIS laughing.

RACHEL: What's so funny?

CURTIS: Nothing kid. I've just seen a lot of things to know that Shrike is just another liar.

RACHEL: What makes you say that?

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Panel 1: The train passes over a bridge which overlooks a large collection of slums. Flashes of light from gun shots can be seen in the distance.

CURTIS: Just look out the window. People are either starving or being shot to death in the streets.

Panel 2: Close-up of CURTIS.

CURTIS: There was a time when fighting like that happening on this soil was inconceivable.

Panel 3: Close-up of RACHEL looking skeptical.

CURTIS: Now you're lucky if you can go a week without a shooting or bombing.

Panel 4: Mid Shot of the two looking across the aisle at each other.

RACHEL: Uh huh.

CURTIS: Hey, it's the truth.

Panel 5: The girl stands up and walks to the backside of the tram.

CURTIS: Nice to meet you too, kid.

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Panel 1: The tram enters a tunnel that goes underneath the Potomac River.

Panel 2: A transformer, located just outside the tunnel. A figure cloaked in darkness stands next to it, firing an EMP signal towards it.

Panel 3: The transformer shuts down.

Panel 4: Close-up of the tram's emergency breaks activating.

SFX: SSSSSSSSCCCRRRRREEEEEEECCCCCHHHH

Panel 5: Interior shot of the now dark tram. RACHEL and CURTIS hold onto their seats as the tram comes to a halt.

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Panel 1: RACHEL stands up nervously, scratching at a section of her forearm.

RACHEL: What the fuck?!?

Panel 2: CURTIS stands up carefully looking around, he brings one hand over his holstered pistol.

CURTIS: You ok, kid?

RACHEL: I think so...

Panel 3: The door to the front of the tram opens. A hand can be seen pushing it open.

Panel 4: Medium shot of CURTIS quickly raising his pistol towards the opening door. RACHEL can be seen over his shoulder, with her hand on her forearm, looking frightened with her mouth agape.

CURTIS: Hey! Hold it right there!

Panel 5: The person opening the door is revealed to be the TRAM OPERATOR. He has his arms raised with a scared expression on his face.

OPERATOR: Whoa!!! Don't shoot! I'm just here checking to see if you guys are ok!

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Panel 1: CURTIS puts his pistol back in its holster. He raises his other arm to try and calm the situation down. RACHEL can be seen in the background sitting down trying to catch her breath.

CURTIS: Sorry about that man, you just never know these days. Yeah I'm ok. What about you, kid?

RACHEL: Yeah. I just got the shit scared out of me, that's all.

Panel 2: Medium shot over CURTIS'S shoulder of the TRAM OPERATOR.

OPERATOR: Listen, there's an emergency call box just outside. Will you guys be OK by yourselves for a few minutes?

CURTIS: Yeah, I think we're good in here.

RACHEL (off-panel): Yeah...

Panel 3: The TRAM OPERATOR opens the side door of the tram and jumps down onto the side of the tracks.

Panel 4: CURTIS walks up to RACHEL.

CURTIS: You OK? You're scratching your forearm pretty hard, maybe you should let up a bit.

RACHEL: No! I need to get home. And don't tell me what I can and can't do! This is just what I do when I'm nervous!

CURTIS: Okay...

Panel 5: Close-up of RACHEL.

RACHEL: Sorry. I've got a bit of a bitch-streak in me.

CURTIS: Yeah. I noticed.

Panel 6: The TRAM OPERATOR is at the emergency call box, entering a code into a numeric panel.

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Panel 1: ARCHIE has his legs kicked up on the security station's desk as he watches the news story from the same conservative network. A bright red emergency light starts blinking on the computer terminal.

Panel 2: ARCHIE zooms in on a digital map of the subway tunnels. The tram can be seen as a red outlined object.

Caption: Alright, something to do..

Panel 3: ARCHIE unlocks a door with a heavy amount of THOMAS SHRIKE propaganda, located on the platform to reveal a motorized hand cart with coiled industrial strength cables that have large hooks on the end.

Panel 4: ARCHIE sets out on the motorized hand cart down the tunnel. We can see that the control pad has several pieces of ripped Shrike propaganda, from the door, that has been plastered around it. It has been vandalized by ARCHIE.

Panel 5: Close-up shot over the shoulder of a mysterious shadowy figure looking down the tunnel watching ARCHIE drive away.

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Panel 1: ARCHIE arrives on the hand cart to the dark metro tram. He is met by a relieved TRAM OPERATOR.

TRAM OPERATOR: Thank god. I thought this was going to take all night.

Panel 2: ARCHIE pulls one of the hooks and attaches it to a large metal connector in the front of the tram.

TRAM OPERATOR(speaking in the background): What a fucking night. I've never had anything like this happen to me. I hate this damn job.

Panel 3: The TRAM OPERATOR leans on the wall of the tunnel as ARCHIE turns to him and speaks sarcastically.

ARCHIE: Just relax buddy. I'm sure you've been through a lot.

TRAM OPERATOR: You have no idea.

Panel 4: ARCHIE goes into the front cabin of the tram and releases the breaks.

Panel 5: ARCHIE hears a gurgled scream and looks up.

SFX: UUURRRRRGGGHHHH

Panel 6: Medium shot of RACHEL and CURTIS looking up. CURTIS puts one hand on his holstered gun.

CURTIS: Did you hear that?

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Panel 1: ARCHIE peaks his head out of the cabin looking out at the open tram doors.

ARCHIE: Hey macho! You doing ok over there?

Panel 2: Medium shot of the open doors. ARCHIE looks into the darkness.

Panel 3: CURTIS turns to RACHEL with his hand still on his holstered gun.

CURTIS: Stay here. I'll be right back.

RACHEL: What? No! Haven't you seen just about every horror movie in history?

Panel 4: CURTIS struggles to open the door to the next car, which is powered down while ignoring RACHEL's plea.

RACHEL: You don't just leave the pretty young girl by herself to die.

CURTIS: Actually. It's the black guy that always dies first.

RACHEL: But you can't...

Panel 5: CURTIS squeezes through as the door slams shut behind him.

CURTIS: You'll be fine, kid!

RACHEL: And stop calling me kid, you prick!

Panel 6: Close-up of RACHEL watching CURTIS walk away.

RACHEL: You have a real bastard-streak, you know that?

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Panel 1: ARCHIE steps out of the tram with a flashlight in hand. He walks towards the wall as he shines it on a small blood stain.

ARCHIE: Oh...shit...

Panel 2: Close-up of ARCHIE's side profile with his mouth agape. The barrel of a silenced pistol can be seen pointed directly at the back of his head. The ASSASSIN cocks the gun.

SFX: CLICK

Panel 3: Medium shot of ARCHIE with his hands up. The ASSASSIN can be seen over his shoulder with his gun raised.

ARCHIE: I don't have any money, amigo.

ASSASSIN: Don't play dumb with me, Mr. Cortez.

Panel 4: Close-up of the shadow-covered face of the ASSASSIN.

ARCHIE: How do you know my name?

ASSASSIN(interrupting): I think you know. My employer needs to have a little chat with you.

Panel 5: Close-up of ARCHIE turning his head slightly to see the ASSASSIN in the corner of his eye.

ARCHIE: You're employer huh? Now who's playing dumb?

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Panel 1: Medium Shot of CURTIS hugging the tram wall to the left of the open doors. We can see ARCHIE being held at gun point through the threshold.

ARCHIE: Death to those who speak out against the establishment. Well tell Shrike he can shove his money and his agenda up his overstocked ass.

Panel 2: CURTIS peaks around the corner as RACHEL screams off panel.

SFX: EEEEEEEKKK

Panel 3: Close-up of RACHEL looking through the tram window at ARCHIE being held at gun point.

Panel 4: The assassin swings his gun towards RACHEL.

Panel 5: CURTIS pops out from behind the tram wall and fires his gun at the ASSASSIN.

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Panel 1: Close-up of a bullet piercing the back of the ASSASSIN.

Panel 2: ARCHIE swings a wrench as it lands on the ASSASSIN'S head.

Panel 3: Long shot of ARCHIE standing over the ASSASSIN'S dead body. CURTIS still holds his gun up and RACHEL runs towards the scene.

Panel 4: Medium shot of the group looking around at each other. RACHEL scratches her forearm.

CURTIS: Is anyone hurt?

ARCHIE: No.

RACHEL: ...No...

Panel 5: CURTIS looks over towards ARCHIE.

CURTIS: What the hell was that? Why did he want to kill you? Who are..

ARCHIE(interrupting): Whoa, chico. One question at a time.

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Panel 1: Medium shot from behind as ARCHIE looks towards the motorized hand cart.

ARCHIE: Look. We've gotta get out of here before any of this guy's friends come looking for him.

Panel 2: The motorized hand cart drives off in the distance away from the body of the ASSASSIN.

Panel 3: The group arrives at the metro station and walks up a set of escalator stairs.

Panel 4: Interior of the security station. ARCHIE opens his lunch box to reveal a pistol.

Panel 5: ARCHIE loads a magazine into the pistol.

RACHEL: Do you always carry a pistol with you to work?

ARCHIE: Everywhere I go..

CURTIS: Can't say that I blame you.

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Panel 1: Long shot of the group exiting the metro station.

RACHEL: So where are we going?

ARCHIE: I'm going home. You're welcome to come with me.

Panel 2: Close-up over ARCHIE'S shoulder at CURTIS.

CURTIS: Why would we go with you? You almost got us all killed?

ARCHIE: Well chances are that guy in tunnel has backup.

Panel 3: Medium shot of the group continuing to walk towards a section of slums.

ARCHIE: Usually when PROSPERO hits go awry, they aren't shy about torturing anybody and everybody they come across for information.

Panel 4: RACHEL steps in front of ARCHIE to confront him.

RACHEL: PROSPERO hits? What the hell are you talking about?

ARCHIE: Haven't you watched any news, chiquita?

Panel 5: Medium shot of ARCHIE.

ARCHIE: All those people who "disappear". The chaos in the streets. Gun fights, car explosions.

RACHEL: Of course I do. Those are a bunch of LIBERATE terrorists trying to disturb the peace.

ARCHIE: HAHAAAAHA! Wow. They really do brainwash people on that puta network.

Panel 6: ARCHIE walks around RACHEL.

RACHEL: Hey! I'm not done talking to you.

ARCHIE: Nor I, you. I just want to show you something.

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Panel 1: The group arrives at a wall of what looks like a makeshift quarantine zone in the slums. There is a large courtyard on the other side of the wall, closed in by large apartment buildings. There are a slew of armed guards wearing beaten up and broken armor. Spot lights are set up all around the courtyard to keep it lit at all times.

CURTIS: Whoa. What is this place?

ARCHIE: We call it, OUTER EDEN. It's a place to keep people who aren't afraid to speak out safe from people like SHRIKE.

RACHEL: It looks like a friggin' dump.

Panel 2: The group walks into the courtyard.

ARCHIE: When the LIBERATES were in power, the PROSPEROS started putting hits on party leaders and their families, so we had to move them.

Panel 3: They walks up a small set of stairs towards one of the apartment buildings.

CURTIS: It seemed like the LIBERATE President didn't know what the hell he was doing. He never even showed his face.

ARCHIE: That was for the sake of him and his family. And it was hard to do anything when neither side could agree.

Panel 4: The group gets in an elevator and ARCHIE presses the button for the tenth floor.

ARCHIE: With as bad a situation as the Republicans and Democrats left us with, there wasn't going to be some miracle cure-all.

Panel 5: They approach a weathered apartment door in the middle of the hallway. ARCHIE takes out a ring of keys.

ARCHIE: Seeing as how the new parties were self-funded, the PROSPEROS had the one thing we didn't.

CURTIS: Money.

Panel 6: ARCHIE opens the door.

RACHEL: You seem to know a lot about this. If what you're saying is true.

ARCHIE: Yes...I do...

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Panel 1: ARCHIE turns on the lights in the apartment. There is a picture on the wall that CURTIS and RACHEL take note of with great surprise.

CURTIS: Shit, you were...

RACHEL: No way...

ARCHIE: That's right.

Panel 2: Close-up of the picture. It is of him and his daughter, EMMY together in the Oval Office. ARCHIE wears a very expensive looking suit with a very clean cut. A dramatic departure from his appearance today.

ARCHIE: I was that LIBERATE PRESIDENT that "didn't know what the hell he was doing". And you wouldn't be totally off in that assessment.

Panel 3: CURTIS and RACHEL turn around to look at ARCHIE.

CURTIS: I'm sorry I don't mean to be rude, I just...

RACHEL(interrupting): have a bit of bastard-streak.

CURTIS: ...yeah...that...

Panel 4: Close-up of Archie.

ARCHIE: Don't worry about it, chicos. I knew I wasn't going to be a popular guy when I took the job.

EMMY (off-panel): Papá?

Panel 5: ARCHIE enters the bedroom of his daughter EMMY.

ARCHIE: Hola, EMMY. I didn't mean to wake you.

EMMY: Did you get my medicine?

ARCHIE: Shit...

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Panel 1: RACHEL walks into the bedroom.

EMMY (off-panel): Dad! My fever still hasn't gone away! I told you the one thing that I needed..

RACHEL (interrupting): I'm sorry to interrupt. But I've got something in my bag for fevers if you like.

Panel 2: Close-up of EMMY looking at ARCHIE angrily.

EMMY: Dad, whose this? You haven't been dating behind my back have you?!

RACHEL and ARCHIE (together): No!

Panel 3: RACHEL digs into her bag and finds a bottle of Ibuprofen.

RACHEL: It's not much...

Panel 4: EMMY pops the pill.

RACHEL(off-panel): ...but it's better than nothing.

Panel 5: Medium shot of ARCHIE and RACHEL leaving the bedroom. EMMY can be seen over their shoulder laying back down.

RACHEL: How could you let her go without medicine?! And you left her all alone? She's just a kid.

ARCHIE: Money is a little scarce around here, in case you haven't noticed. It's not like I wanted to leave her!

Panel 6: Close-up of RACHEL with a look of guilt creeping across her face.

ARCHIE(off-panel): Even if I had stayed with her, she'd be in the same position! I didn't exactly plan on the Prosperos paying me a visit either!

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Panel 1: CURTIS sits at ARCHIE'S kitchen table watching the two walk towards him.

CURTIS: Why does Shrike care about putting a hit on you anyway? You're not even in politics anymore.

RACHEL: And how did you even get to be President? No offense, but you don't really look the part.

Panel 2: Medium shot of the three of them sitting at the kitchen table. Each one has a beer sitting next to each one of them, with a bowl of snacks in the middle (Spanish hospitality).

ARCHIE: In hindsight, I never had a chance at succeeding, based on the prejudice of being a lower class immigrant. As for SHRIKE...

Panel 3: Medium shot of the two looking at ARCHIE.

ARCHIE: When I first took office, I selected a few prominent PROSPERO PARTY leaders as members of my cabinet, and THOMAS SHRIKE was one of them. From the moment I met him, I knew something was off.

Panel 4: Black and White flashback sequence. ARCHIE looks on as SHRIKE argues with a LIBERATE MEMBER of the cabinet. Over SHRIKE'S shoulder we can see RHYS as his body guard.

ARCHIE(in the present): At first I passed it off as typical in-house fighting. But we still stood strong in our stances.

Panel 5: Flashback sequence. A LIBERATE CABINET MEMBER comes to ARCHIE, looking beaten and frightened.

ARCHIE (in the present): But over time, some of my fellow LIBERATES resigned, claiming they feared for their family's safety. Then I would never hear from them again.

Panel 6: Flashback sequence. ARCHIE watches a news story on TV. The LIBERATE CABINET MEMBER from Panel 5 is lynched with his wife and children.

ARCHIE(in the present): Some turned up on the news. The media claimed they couldn't handle the political pressure, so they decided to end it all. SHRIKE was paying them off.

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Panel 1: FLASHBACK SEQUENCE. ARCHIE is listening in on a phone conversation through a wiretap. A recording device sits next to the phone. His bodyguard, WASHINGTON sits across from him.

ARCHIE (in the present): I needed proof of his guilt. So, I had one of my most trusted bodyguards tap SHRIKE'S office.

VOICE ON THE PHONE: I took care of the wife. You don't think the girl is a bit much?

SHRIKE: I must break him. The girl is just collateral damage for a greater future.

Panel 2: FLASHBACK SEQUENCE. ARCHIE hugs EMMY as she goes off with WASHINGTON into hiding.

ARCHIE(in the present): My list of allies in the White House grew thin. My bodyguard told me that he knew some people that were coming together to make a safe haven for LIBERATES of all classes. So I moved EMMY out of the White House so she could be safe with them.

Panel 3: Back in the present. Close-up of ARCHIE.

ARCHIE: Eventually, I got out of there. The PROSPEROS placed a "false" President in my stead and SHRIKE used the media to paint my "Presidency" in a negative light.

Panel 4: RACHEL stands up, looking frustrated.

RACHEL: That's the most outrageous thing that I've ever heard.

ARCHIE: Well...it's the truth.

Panel 5: CURTIS turns to ARCHIE

CURTIS: So why are you a Metro Engineer now?

ARCHIE: We all have to take care of ourselves out here and money is hard to come by plus nobody would think twice about a third shift metro worker.

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Panel 1: RACHEL turns to look towards EMMY's room.

RACHEL: How long has she been sick?

ARCHIE: About a week.

RACHEL: A week?!?

Panel 2: Close-up of ARCHIE.

ARCHIE: Hey, I've done the best I can! I've borrowed from every neighbor I know and even used the stuff from the storerooms here and nothing has worked!

RACHEL: Well then, she needs a doctor.

Panel 3: There is a loud knock at the door.

SFX: BAM BAM BAM BAM BAM!

Panel 4: ARCHIE opens the door to greet WASHINGTON, now the head of security of OUTER EDEN. He looks like he hasn't showered in weeks and is dressed in body armor with an assault rifle slung over his shoulder.

ARCHIE: Holamigo. Que tal?

WASHINGTON: ARCHIE, is everything ok in here? Some of the neighbors were complaining about noise.

Panel 5: ARCHIE lets WASHINGTON in as he catches a glance of ARCHIE'S guests.

ARCHIE: Si, I'm sorry, amigo. We were just talking about what to do for EMMY.

WASHINGTON: She still isn't getting any better?

ARCHIE: No...

Panel 6: WASHINGTON sits down at the table with CURTIS and RACHEL.

WASHINGTON: Look, ARCHIE. Me and some of the boys are planning another hit.

ARCHIE: Where?

WASHINGTON: Midtown Pediatrics. They just got a shipment of high grade-European import medicines.

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Panel 1: RACHEL stands up defiantly.

RACHEL: The children's hospital?!? You can't!

Panel 2: WASHINGTON looks at RACHEL.

WASHINGTON: We have to. We've hit every place around here, but all they've got is the cheap shit.

RACHEL: But those are children you're stealing from!

Panel 3: ARCHIE interjects.

ARCHIE: I don't like it anymore than you do. But we've got sick children here too.

Panel 4: Close-up of ARCHIE and RACHEL.

ARCHIE: We don't have the luxury of professional medical care. We fend for ourselves here.

Panel 5: WASHINGTON stands up to walk out.

WASHINGTON: And a lot of us are wanted men. We can't just stroll up to any old hospital.

Panel 6: WASHINGTON in the doorway threshold.

WASHINGTON: Archie, we're rolling out at 0400. Come to the courtyard if you want to join.

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Panel 1: ARCHIE sits at the table with his face in his hands. RACHEL stands over him, yelling.

RACHEL: You're not seriously considering this?!

ARCHIE: Do you have a better idea?

Panel 2: Close-up of RACHEL.

RACHEL: Yeah! A hospital!

ARCHIE(off-panel): You just don't get it, do you?

Panel 3: Medium shot of ARCHIE talking to RACHEL, who is off-panel. CURTIS sits with his arms crossed in the background.

ARCHIE: There's surveillance everywhere. If I go to a hospital, I'll get arrested. If I get arrested, EMMY'S on her own.

Panel 4: Close-up of ARCHIE.

ARCHIE: The same goes for every person who's about to take part in this "hit". We have to look out for ourselves out here.

Panel 5: RACHEL turns to CURTIS yelling.

RACHEL: Curtis! Say something!

CURTIS: Sorry kid. But that's how things are now. The bottom line is that the kid gets her medicine.

Panel 6: ARCHIE turns to CURTIS.

ARCHIE: Gracias, amigo.

Panel 1: ARCHIE opens a hidden panel on one of his walls, revealing several concealed guns.

RACHEL(Off-panel): What about EMMY? Are you just going to leave her?

ARCHIE: I have to, chiquita.

Panel 2: RACHEL sits down at the kitchen table helplessly.

RACHEL: And you, CURTIS?

CURTIS: I used to live for this kind of shit. Besides, it's for a good cause.

Panel 3: ARCHIE and CURTIS walk out of the front door with straps of bullets and guns slung around their shoulders.

ARCHIE: We'll be back soon.

Panel 4: RACHEL slinks back into her chair and looks towards EMMY'S room.

CAPTION: You better be. Assholes.

Panel 5: ARCHIE and CURTIS arrive in the courtyard to WASHINGTON and a group of armored and grungy soldiers all armed with various guns. A makeshift armored truck, THE PATRIOT, sits parked right next to them.

WASHINGTON: ARCHIE, good to see you could make it, my friend. I know this isn't anyone's ideal circumstance...

ARCHIE(interrupting): ...it's the best we've got, amigo.

WASHINGTON: Well, let's move out then.

Panel 6: WASHINGTON leads the group out of the camp.

Panel 1: Interior of ARCHIE'S apartment. RACHEL sits by herself in the living room, watching the biased conservative Prospero network.

EMMY(off-panel): Are you hungry?

RACHEL: Excuse me?

Panel 2: EMMY sits down in a recliner with a blanket wrapped around her, keeping her distance from RACHEL.

EMMY: Papá forgets his manners sometimes and doesn't always offer our guests a meal.

Panel 3: RACHEL looks at EMMY.

RACHEL: Oh no, I wasn't offended! Don't worry, I didn't even think about it.

EMMY(off-panel): Well we've got...cereal...I think? I don't think you'll want me touching anything though.

Panel 4: RACHEL gets up to look for food in the kitchen.

EMMY(off-panel): You're one of them, aren't you?

RACHEL: One of who?

Panel 5: RACHEL pours cereal into a bowl.

EMMY: A PROSPERO.

RACHEL: Yes. I grew up in a pretty conservative household. My father was very strict.

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Panel 1: EMMY reclines in her chair.

EMMY: Do you love him? Your dad?

RACHEL: I don't know. Sometimes I feel like he restricted me too much. Everything was always on his terms. And you did not want to get on his bad side...

Panel 2: RACHEL leans over to lay a bowl of cereal on a small table in front of the couch. We can see a small scar on her forearm. The same place where she was scratching before.

EMMY: What is that?

RACHEL: Oh this?

EMMY: Yeah.

Panel 3: Medium Shot of the girls.

RACHEL: I don't really know, I've always had it. Birthmark, I guess?

EMMY: That's a weird birthmark...

Panel 4: A muffled explosion can be heard from off-panel as the room shakes.

SFX: GRRROOOOMMM

RACHEL: What was that?

Panel 5: EMMY and RACHEL look out the window over the courtyard. Flames and smoke can be seen at the wall of the camp.

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Panel 1: Cut over to WASHINGTON leading the small band of FREEDOM FIGHTERS on foot. ARCHIE follows close behind with a pistol in hand, CURTIS behind him with a machine gun.

Panel 2: Medium shot of WASHINGTON, ARCHIE, and CURTIS hugging a wall in the foreground. We can see a couple of armed PROSPERO RIOT POLICE guarding the front entrance of the hospital. Bright spotlights adorn the area creating no place to hide.

ARCHIE: So now what?

WASHINGTON: No worries, ARCH. I've got a little something that will help us do this quietly.

Panel 3: WASHINGTON motions to several of the other FREEDOM FIGHTERS as they move off panel.

Panel 4: WASHINGTON takes out a handheld device and aims it towards the spotlights. The device, scans the electrical systems of the lights.

Panel 5: Close-up of the PROSPERO RIOT POLICE looking around as the lights go out. A few of the FREEDOM FIGHTERS knock them out with tasers.

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Panel 1: WASHINGTON, ARCHIE and CURTIS run to the front where the downed PROSPERO POLICE are. Two of the FREEDOM FIGHTERS quickly dress themselves in the PROSPERO POLICE uniforms and move the bodies out of sight into some heavy brush.

WASHINGTON: We've only got a few seconds before they find out something's wrong. There's a staircase alongside here. We'll make our way through the basement.

Panel 2: The group races towards the set of stairs as WASHINGTON turns the spotlights back on, the LIBERATE FREEDOM FIGHTERS dressed like PROSPERO GUARDS pretend like nothing is wrong.

Panel 3: The group encounters an industrial-strength door-lock as ARCHIE takes out a blowtorch to singe through it.

ARCHIE: I got this, chicos.

SFX: FFFFFRRROOOOOO.

Panel 4: ARCHIE opens the doors as two FREEDOM FIGHTERS take point with their rifles aimed.

Panel 5: WASHINGTON takes out the handheld again. In a close-up of the phone, we can see a layout of the hallway's electrical system. He selects only to shut down the lights.

WASHINGTON: Everyone get your Night Vision on. We're going dark.

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Panel 1: Cut over to the Liberate camp. RACHEL stands aghast at the window. We can see EMMY in the background, ruffling through ARCHIE'S hidden weapon compartment.

RACHEL: What the hell is going on?

EMMY(off-panel): What does it look like?

Panel 2: Close-up of EMMY loading a shotgun.

EMMY: Those PROSPERO pricks found out where we live and brought an army!

RACHEL(off-panel): You don't know that.

Panel 3: EMMY walks to the window with the shotgun in hand. We can see LIBERATE FREEDOM FIGHTERS in a firefight with PROSPERO RIOT POLICE in the courtyard below.

EMMY: Ugh, I feel like shit. Why'd it have to be now?

Panel 4: THE PROSPERO RIOT POLICE break into the apartment where RACHEL and EMMY are. They fire their guns at waiting FREEDOM FIGHTERS in the hallways.

Panel 5: Close-up of EMMY pulling RACHEL away from the window. Screams can be heard from off panel mixed in with gun fire.

EMMY: This way!

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Panel 1: EMMY drags RACHEL into her room and locks the door.

Panel 2: The girls take cover behind EMMY's bed. EMMY aims the shotgun towards the door. Banging can be heard off panel on the apartment door.

SFX: BAM! BAM!

Panel 3: The door breaks down as a few flash bangs are tossed into the apartment.

SFX: BOOOM BOOOM

PROSPERO POLICE: Clear!

Panel 4: Close-up of the girls looking towards the door.

PROSPERO POLICE(off-panel): Check the bedrooms!

EMMY: Shit, this is it!

Panel 5: EMMY'S door breaks open as flash bangs are tossed in from off panel.

SFX: BOOOM BOOOM.

Page 30

Panel 1: Medium shot of EMMY and RACHEL dazed from the flash bangs. GENERAL RHYS stands over the girls holding EMMY's shotgun.

GENERAL RHYS: Bag 'em both and raid the apartment.

Panel 2: Two PROSPERO POLICEMAN carry the girls out of the apartment slung over their shoulders.

EMMY(dazed): You...mother fuckers...my papá...will kill you...

Panel 3: The girls are thrown into the back of an armored truck that is parked in the courtyard. There are bodies of LIBERATE FREEDOM FIGHTERS, small fires from grenade explosions and destroyed terrain are strewn about all over.

Panel 4: The armored truck drives away.

Page 31

Panel 1: Cut over to the Children's Hospital. CURTIS and another FREEDOM FIGHTER knock out a DOCTOR and a PROSPERO POLICEMAN in the dark hallway.

WASHINGTON: Take the doctor's badge.

Panel 2: ARCHIE grabs the badge as the group keeps moving through the hallway. We can see CURTIS stuffing the knocked out bodies into a janitor's closet in the background.

Panel 3: WASHINGTON checks the device which now displays a map of the basement floor.

WASHINGTON: Just up ahead a bit further.

Panel 4: The group reaches a stockroom door with a keycard swipe pad. ARCHIE swipes the keycard which opens the door to reveal..

Panel 5: A large supply of a variety of high grade medicines. WASHINGTON, ARCHIE and another FREEDOM FIGHTER start pilfering the shelves while CURTIS stands guard.

Page 32

Panel 1: Cut over to RACHEL and EMMY being unloaded from the armored truck in front of a large government facility.

Panel 2: The girls walk with their hands tied behind their back, escorted by GENERAL RHYS and several heavily armed PROSPERO POLICE through a blank white hallway.

Panel 3: One of the PROSPERO GUARDS swipes a keycard that opens a large pair of double doors.

Panel 4: Inside, THOMAS SHRIKE looks over a file with several assistants sitting inside. It looks like they've had their meeting interrupted.

Panel 5: SHRIKE looks up as the GENERAL RHYS approaches him.

GENERAL RHYS: Sir. The attack was successful. And we brought the girl you requested.

SHRIKE: There's two of them.

GENERAL RHYS: Yes. We found her in CORTEZ'S apartment. It did not appear to be a hostage situation either. I suspect that..

Page 33

Panel 1: SHRIKE walks over to the girls to examine them.

SHRIKE(interrupting): Nevermind. You got the right one anyhow.

EMMY: When my dad finds out what happened to me, he's going to kill you, you PROSPERO prick!

Panel 2: SHRIKE pauses to look at EMMY.

SHRIKE: Those are some big words coming from such a little lady. Who are you?

Panel 3: Close-up of EMMY.

EMMY: Wait. What do ya mean 'who am I'?!?? Wasn't it me you assholes were after?

Panel 4: SHRIKE walks over to RACHEL.

SHRIKE: Sweetheart. It's good to see you safe. The guards weren't rough on you were they?

Panel 5: RACHEL looks up and addresses her father.

RACHEL: What the hell is this, dad?

Page 34

Panel 1: Cut back to the Children's hospital. WASHINGTON makes a phone call on his handheld device. We can see ARCHIE and CURTIS carrying large boxes through the hallway.

WASHINGTON: Bring THE PATRIOT down the alleyway. We'll meet you there.

Panel 2: ARCHIE puts a box down on the ground and looks towards WASHINGTON.

ARCHIE: I think we've got enough, amigo.

WASHINGTON: Alright. Let's rollout then. That doctor we knocked out was probably due back somewhere.

Panel 3: ARCHIE and WASHINGTON pick up crates of medicine as CURTIS raises his gun at a commotion off-panel.

PROSPERO POLICE(off-panel): STOP RIGHT THERE!

Panel 4: Medium-Shot of a squad of PROSPERO RIOT POLICE armed with machine guns firing at the group.

SFX: RATATATATAATA!

Panel 5: FREEDOM FIGHTERS take cover in doorways on either side of the hallway and return fire.

SFX: RATTATATATATA!

Page 35

Panel 1: Medium shot of CURTIS and WASHINGTON hugging the corner of the walls just outside the doorway to the staircase. We can see the firefight raging through the threshold of the door.

CURTIS: Shit! We've gotta go!

WASHINGTON: They won't stop coming! You boys grab what medicine you can and get to the alleyway!

Panel 2: WASHINGTON tosses ARCHIE his smart phone.

WASHINGTON: The evac point is right there on the map. Everything you need to bring down SHRIKE is on here.

ARCHIE: What are you going to do?

Panel 3: WASHINGTON loads a clip into his machine gun.

WASHINGTON: I'm going to help out my boys in there. I'll see you gents later!

Panel 4: WASHINGTON moves into the hallway with his gun blazing. CURTIS pulls ARCHIE off-panel, both with what meds they can carry.

CURTIS: Let's go!

Panel 5: ARCHIE and CURTIS run away from the hospital towards an alleyway. The two FREEDOM FIGHTERS that were dressed as PROSPERO POLICE give them cover fire against RIOT POLICE that are storming out of the front of the building.

Page 36

Panel 1: ARCHIE and CURTIS reach the alleyway and find themselves face-to-face with THE PATRIOT. The truck is covered in makeshift armored plating and has a crudely attached minigun in the bed. A DRIVER and a GUNNER await the two.

Panel 2: ARCHIE and CURTIS jump into the bed of the truck with the meds.

CURTIS: This is THE PATRIOT??!?!?

ARCHIE: Sounds a lot more majestic than it really is doesn't it?

CURTIS: You could say that!

Panel 3: The disguised FREEDOM FIGHTERS, now with their helmets off to reveal their faces, race into the ALLEYWAY as the group in the truck shouts at them from off-panel.

ARCHIE(off-panel): C'mon chicos! Move your asses!

Panel 4: A battalion of real PROSPERO POLICE start to storm the alleyway firing at the FREEDOM FIGHTERS. The trucks starts to move as the gunner fires the minigun.

SFX: BBBRBBRBRBRBR

Panel 5: The two disguised FREEDOM FIGHTERS get shot in the back as the truck speeds off into the night.

Page 37

Panel 1: Cut over to the government facility. EMMY sits alone in an interrogation room, looking really sick, tied down to a chair. The room has its heat turned way up as an interrogation tactic. She sweats profusely from both the room and her fever.

Panel 2: SHRIKE walks in with a large file filled with papers. A small but noticeable sinister grin fills his face.

SHRIKE: When THE GENERAL brought you and my daughter into this facility I had you pegged for collateral damage. However...

Panel 3: EMMY looks up in a daze.

SHRIKE (off-panel): ...EMMY CORTEZ, daughter of known-terrorist ARCHIBALD CORTEZ and disgruntled former leader of the free world.

Panel 4: Close-up of Shrike, he sips a cold bottle of water in front of EMMY. We can see the condensation slowly dripping off the bottle.

Panel 5: SHRIKE sits the bottle on the table.

SHRIKE: Now EMMY. Where is your father?

Page 38

Panel 1: Close-up of EMMY staring at the bottle.

EMMY: Go fuck yourself.

Panel 2: SHRIKE lays his arms calmly on the table.

SHRIKE: That's not very smart of you. How's that fever of yours holding up? It must feel like hell in this room.

Panel 3: SHRIKE sits back in his chair to relax.

SHRIKE: What do you have against me anyway? I've never done anything to you.

EMMY: You killed those people...and you were going to kill Papá...

Panel 4: SHRIKE motions to a see-through mirror behind him. A guard overseeing the interrogation, turns off the microphone in the room.

Panel 5: SHRIKE leans towards EMMY.

SHRIKE: Between you and me, I was actually going to kill you. Your father was wise to hide you from me.

Page 39

Panel 1: Close-up of EMMY'S face with a look of fear on her face.

SHRIKE: The best way to destroy a man is to take away the things he loves the most. Pity, I only got half-way with him.

Panel 2: Medium shot of SHRIKE and EMMY looking at each other.

EMMY: What does that mean?

SHRIKE: Your father always said you were his heart. Your mother, however, was his soul.

Panel 3: EMMY becomes enraged. SHRIKE sits across from her looking calm and guiltless.

SHRIKE: In this world, sometimes we have to do things for the greater good. Your father was a weak leader and your mother. Well she was a means to an end.

EMMY: You bastard! I'll kill you myself!

Panel 4: SHRIKE stands up and takes another sip from the cold bottle of water. EMMY watches the bottle intently.

Panel 5: SHIRKE opens the door of the interrogation room. He throws the half-full bottle of water in a trash can in the corner of the room.

SHRIKE: It's not going to get any better for you in here. I suggest you start talking soon. Or I fear that fever might do you in...

Page 40

Panel 1: Shrike walks out of the room as we see that RACHEL and GENERAL RHYS were looking on. RACHEL is turned around trying to talk to her father.

RACHEL: What are you going to do to her? She's sick, I need to help her!

SHRIKE: Why do you care? She's the enemy.

Panel 2: SHRIKE turns around to face his daughter.

RACHEL: She's a child!

SHRIKE: She's HIS child!

Panel 3: SHRIKE walks out into the hallway as RACHEL and GENERAL RHYS follow him.

RACHEL: Is what she said true? Were you going to kill her father?

SHRIKE: Sometimes, my dear we have to do things we don't want to do for the betterment of all.

Panel 4: SHRIKE nods to GENERAL RHYS who is standing behind RACHEL.

RACHEL: What does that mean?

Panel 5: One of the guards smacks RACHEL in the back of the head with a nightstick.

Panel 6: RACHEL falls unconscious to the floor.

SHRIKE(off-panel): GENERAL, I fear you may be right. She's been consorting with the enemy. Bring her to Interrogation Room 6. And prepare the tank.

GENERAL RHYS: Yes sir.

Page 41

Panel 1: THE PATRIOT arrives at an empty, desolate and destroyed Liberate camp.

ARCHIE: No...

Panel 2: The group parks the truck at ARCHIE'S apartment building and ARCHIE and CURTIS race inside while the DRIVER and the GUNNER wait in the vehicle.

Panel 3: The two arrive at the apartment to find it ransacked.

ARCHIE: EMMY!?!

CURTIS: She's not here, man.

ARCHIE: Shut up! EMMY!

Panel 4: ARCHIE runs into EMMY'S bedroom in desperation. CURTIS follows suit.

ARCHIE: Fuck!

Panel 5: Close-up of CURTIS examining some residue on the floor boards.

CURTIS: Flash bangs. ARCHIE, I think they just captured the girls.

ARCHIE: How do you know?

CURTIS: Apart from the fact that there are no bullet holes or blood anywhere, there's a large concentration of this black residue all over the place.

Page 42

Panel 1: CURTIS stands up and looks at ARCHIE.

CURTIS: When I was a soldier, we used to do a lot of home raids in the Middle East. I've used my fair share of flash bangs to stun people.

Panel 2: ARCHIE and CURTIS walk out to the living room.

ARCHIE: The only question is, where did they take them?

CURTIS: That I don't know.

Panel 3: CURTIS sits down on the couch.

CURTIS: What did WASHINGTON mean back there? About bringing down SHRIKE? What's on that phone?

ARCHIE(off-panel): Evidence.

Panel 4: ARCHIE sits in the recliner.

CURTIS: Evidence of what?

ARCHIE: Evidence that SHRIKE is a sociopathic murderer. And I'm going to show it to the world.

Page 43

Panel 1: Cut over to the Government Facility. Close-up of RACHEL with a piece of cloth covering her face.

Panel 2: Pull back and we see that she is tied down in a waterboarding tank.

Panel 3: SHRIKE enters the interrogation room. GENERAL RHYS awaits orders.

SHRIKE: I'm sorry to have to do this to you. But I need some information from you.

RACHEL: Dad, what the hell is this?!?

Panel 4: GENERAL RHYS fills a large bucket with water.

SHRIKE: You have an attachment to the Cortez girl.

RACHEL(interrupting): So?!?!?

SHRIKE: You've been consorting with the enemy. There's a chance your integrity has been compromised.

Panel 5: Medium shot of the GUARD walking towards the tank holding the full bucket.

RACHEL: Where is she? What have you done with her?

SHRIKE: She's not holding up so well. That fever of hers looked like it was getting worse. For her sake and yours, you better give me what I want.

Page 44

Panel 1: The guard dumps the bucket onto RACHEL'S face.

RACHEL: Dad! Don't do this!

SFX: WHHHOOOSSSSHHH

Panel 2: RACHEL coughs uncontrollably as her father stands over her.

SHRIKE: Why wasn't ARCHIBALD CORTEZ in the Liberate compound?

Panel 3: RACHEL keeps coughing but says nothing as SHRIKE turns to the GENERAL RHYS.

SHRIKE: Do it again. Make it ice cold.

Panel 4: RACHEL tries to get her words out.

RACHEL: He...he...left.

Panel 5: The guard pours water on her face again.

SFX: WHHHOOOOOSSSSHHH

Page 45

Panel 1: SHRIKE kneels down on the floor closer to his daughter's ear.

SHRIKE: Where did he go?! Why didn't you call me?! Why didn't you tell me you had found the enemy compound?!

Panel 2: SHRIKE picks up a nasty looking pair of pliers and motions the GENERAL to come over.

RACHEL(off-panel): I...I didn't know...where I was...

Panel 3: RHYS takes a sharp looking blade and makes an incision of RACHEL'S forearm where her "birthmark" is located.

RACHEL(off-panel): AAAAAAAAAAAAAHHHHHHH!

Panel 4: Shrike pulls out a small tracking device, covered in RACHEL'S blood.

SHRIKE: I've always wondered whether installing this when you were born was a mistake. I fear I may have pushed you towards such unfortunate associations.

RACHEL: Fuck you!

Panel 5: RACHEL struggles to breath and doesn't say anymore. SHRIKE motions to RHYS.

SHRIKE: That wasn't very nice. Ice cold. Again.

Panel 6: The guard pours the water on RACHEL'S face.

SFX: WHHHOOOOOSSSSHHHH.

Page 46

Panel 1: Cut back to the LIBERATE ENCAMPMENT. ARCHIE and CURTIS now stand around the kitchen table discussing their next move.

CURTIS: We need a plan.

ARCHIE: No shit, amigo.

CURTIS: How many guns do you have left?

ARCHIE: None, they took 'em all.

Panel 2: Suddenly a Megaphone voice speaks from off-panel as ARCHIE and CURTIS look towards the window.

PROSPERO POLICE: ARCHIBALD CORTEZ! Come out with your accomplice and surrender immediately!

Panel 3: ARCHIE and CURTIS look out the window and see THE PATRIOT surrounded by PROSPERO POLICE. The DRIVER and GUNNER along with some other FREEDOM FIGHTERS are on their knees with guns to their heads.

PROSPERO POLICE: Come out now, CORTEZ! Or we will start killing your friends.

Panel 4: The PROSPERO POLICE shoot one of the FREEDOM FIGHTERS.

CURTIS(off-panel): Shit. They're not kidding. What now?

ARCHIE: We don't have a choice. Let's go.

Panel 5: Medium Shot of ARCHIE and CURTIS exiting the apartment building with their hands up. A large brigade of PROSPERO POLICE close in, aiming their guns at the two.

Page 47

Panel 1: ARCHIE and CURTIS are unloaded at the Government Center.

Panel 2: ARCHIE sits by himself, tied down to a chair in a very dimly lit cell as SHRIKE walks in.

SHRIKE: ARCHIBALD CORTEZ. Couldn't run forever I see.

ARCHIE: THOMAS SHRIKE. Didn't have the balls to catch me yourself, huh? Shocking.

Panel 3: SHRIKE sits down at the table across from ARCHIE.

SHRIKE: Maybe not. But I do stick around for the good parts of this process. Just ask your daughter.

ARCHIE: Where the fuck is she, SHRIKE?

Panel 4: SHRIKE sits back.

SHRIKE: You know what's impressive, CORTEZ? No matter how hard I pushed, she would not give you up... so much to the point that I had to push my own daughter...

Panel 5: Close-up of ARCHIE.

SHRIKE (off-panel): ...who seemed to know you very well. I presume you remember RACHEL?

CAPTION (ARCHIE INTERNALLY): RACHEL is his kid?

Page 48

Panel 1: SHRIKE stands up and circles ARCHIE'S chair.

SHRIKE: As for EMMY, you would have been proud to see the strength she showed. It seemed as though you weren't entirely forthcoming with her either.

ARCHIE: What do you mean?

Panel 2: Close-up of SHRIKE.

SHRIKE: I wouldn't want to tell my kid that her mother was the victim of a violent death either but there's something to be said for honesty.

Panel 3: Close-up of ARCHIE'S angry face.

ARCHIE: You won't get away with that, you bastard!

SHRIKE: I already did. In fact, I'm two for two in taking away the people you love.

Panel 4: SHRIKE takes out the smart phone that WASHINGTON gave to ARCHIE and flips through it.

ARCHIE: Where is EMMY, SHRIKE? Just bring her to me.

SHRIKE: I'm afraid I can't do that.

Panel 5: SHRIKE finds a collection of files within the phone. The files are evidence against him for the murder of ARCHIE'S wife and the other politicians.

SHRIKE: It seems the girl's fever proved to be too much for her in the end. I would have helped her had she cooperated but...

Panel 6: ARCHIE hangs his head in grief as SHRIKE starts to walk out of the room, deleting the files from the phone.

SHRIKE: I guess she cared about your well-being more than her own.

Page 49

Panel 1: Cut to ARCHIE laying on the floor of an empty cell. He looks like he hasn't shaved or showered in weeks.

CAPTION: Three weeks later.

Panel 2: A guard pushes a cart of same-looking trays of bland food down the hallway outside ARCHIE'S cell.

Panel 3: The tray of food is shoved through a doggy door at the base of the door.

GUARD: CORTEZ! Dinner time.

Panel 4: ARCHIE looks at the tray indifferently from across the room.

GUARD(off-panel): You better eat that one. You're going to need your strength.

Panel 5: A viewing slit in the door opens as the GUARD winks at ARCHIE. There is something familiar about him.

Page 50

Panel 1: ARCHIE walks over to the tray and sees a lid that can be opened.

Panel 2: ARCHIE opens the lid to reveal a pistol and a couple of clips.

Panel 3: Gun shots can be heard from off panel as ARCHIE looks at the pistol.

SFX: RATATATATA

Panel 4: The cell door opens to reveal CURTIS and WASHINGTON armed with a couple of machine guns. CURTIS is dressed in prisoner drag and looks just as grungy as ARCHIE while WASHINGTON adorns the PROSPERO GUARD uniform.

CURTIS: Hey buddy. We gotta go.

Panel 5: ARCHIE loads his pistol as he runs out of the cell.

Page 51

Panel 1: The group runs down the hall as they meet up with THE DRIVER and THE GUNNER of THE PATRIOT.

ARCHIE: So you didn't get yourself killed...

WASHINGTON: Nope, not yet.

Panel 2: Cut to a large garage full of military vehicles covered in tarps. CURTIS shoots a couple of PROSPERO GUARDS.

WASHINGTON: SHRIKE has been so desperate to find you, he was actually willing to take prisoners just to have a chance at any information he could get on you.

Panel 3: The DRIVER throws off the tarp on one vehicle, revealing THE PATRIOT. CURTIS and THE GUNNER can be seen in the background shooting PROSPERO GUARDS.

ARCHIE: Why hasn't he killed any of us yet?

WASHINGTON: He's been a busy dictator, now that his Inauguration is in three days.

Panel 4: WASHINGTON uses another handheld device to scan the building and opens the large hangar door at the front of the complex.

ARCHIE: He killed EMMY and destroyed the evidence.

WASHINGTON: I'm sorry my friend. Fortunately, we LIBERATES are pretty resilient.

Panel 5: THE GROUP climbs into THE PATRIOT as THE DRIVER tries to hotwire the truck.

ARCHIE: I can't let him get away with it.

WASHINGTON: He won't. A couple of us have started crafting a new plan.

Page 52

Panel 1: The truck starts.

ARCHIE: What kind of plan?

CURTIS(interrupting): We've got more of them!

Panel 2: WASHINGTON jumps out of THE PATRIOT, firing his gun at the new squad of PROSPERO GUARDS.

WASHINGTON: DRIVER! Get them to ANTIGUA!

Panel 3: THE PATRIOT starts to drive away as ARCHIE reaches out, protesting WASHINGTON'S decision.

DRIVER: Yessir!

ARCHIE: Wait! Don't do this!

Panel 4: WASHINGTON is shot in the leg and crumples to the floor.

Panel 5: Medium shot of WASHINGTON on the ground in a small pool of blood with PROSPERO GUARDS pointing their weapons at him. THE PATRIOT can be seen driving away in the distance.

Page 53

Panel 1: ARCHIE, CURTIS and the GUNNER all sit in the bed of THE PATRIOT looking somber.

CURTIS: What now? What is ANTIGUA?

ARCHIE: ANTIGUA is an underground bastion. We used it as a hub before we had the resources to establish ourselves on the surface.

Panel 2: Medium Shot of ARCHIE and CURTIS.

ARCHIE: After we moved to OUTER EDEN, we kept ANTIGUA as a backup. Just in case anything went wrong.

Panel 3: THE PATRIOT arrives at a large, secluded vertical storm drain. ARCHIE scans the drain with the handheld device.

Panel 4: The storm drain opens and THE PATRIOT drives inside.

Panel 5: The truck pulls up to a large underground rotunda. Makeshift campsites are scattered everywhere. There are a lot of women and children with a large contingent of heavily armed LIBERATE GUARDS.

Page 54

Panel 1: ARCHIE and CURTIS walk into a shabby war room/armory where a group of LIBERATE soldiers look up from their work to acknowledge their presence.

Panel 2: The SOLDIER in charge, ADAMS approaches ARCHIE.

ADAMS: Sir. Where is WASHINGTON?

ARCHIE: He stayed behind, so that we could escape.

Panel 3: ADAMS gives a somber look.

ARCHIE(off-panel): A lot of good people have sacrificed themselves recently. I would gladly trade my place for theirs.

Panel 4: ARCHIE approaches a central table with a giant map laid out across it.

ARCHIE: Since I can't do that, we're going to make sure that we don't let their sacrifices go to waste.

ADAMS(off-panel): Yes sir.

Panel 5: ARCHIE looks at ADAMS.

ARCHIE: Now tell me about this plan.

Page 55

Panel 1: Long shot of the CAPITOL BUILDING. A large crowd stands in front of the West entrance as they await THOMAS SHRIKE'S Inaugural Address.

Caption: Inauguration Day

Panel 2: Medium shot of a PROSPERO SNIPER GUARD. We can see a figure sneaking up behind him.

Panel 3: A hand reaches out over the SNIPER'S mouth as the figure drives a large combat knife through his back.

Panel 4: The figure is revealed to be CURTIS.

CURTIS: Hostile down.

Panel 5: Long shot across multiple rooftops. Every PROSPERO SNIPER GUARD has been cut down and replaced by a LIBERATE SOLDIER.

CURTIS: High ground, secure.

Panel 6: ARCHIE sits in THE PATRIOT with ADAMS holding a radio microphone.

ARCHIE: Alright, now wait for my signal.

Page 56

Panel 1: SHRIKE walks out on stage with a large contingent of PROSPERO GUARDS, led by GENERAL RHYS and members of his CABINET. The GUARDS are escorting a wounded, masked prisoner.

Panel 2: Medium shot of SHRIKE at the podium. There is a noose to his left. The prisoner stands in front of it with his hands behind his back.

SHRIKE: Citizens of this great nation! Your country is finally back on the road to glory! But with glory, can come envy. And with envy, comes terrorism!

Panel 3: The mask is removed from the prisoner, now revealed to be a dazed and beaten WASHINGTON.

CURTIS(off-panel): Guys, we've got a problem here!

SHRIKE: This man! This WASHINGTON, as he calls himself, has committed murder against loyal Americans, armed robbery against sick children, and conspired against the well-being of this great nation's governing body!

Panel 4: The rope from the noose is placed around WASHINGTON'S neck.

SHRIKE: Enemies of America! Within our borders and beyond! This is the price you will pay for acts of terrorism against the United States of America!

CURTIS(off-panel): ARCHIE!

Panel 5: SHRIKE walks behind WASHINGTON to a crude-looking lever.

ARCHIE: Shoot him now, CURTIS!

CURTIS(off-panel): I have no shot!

Panel 6: SHRIKE pulls the lever, snapping WASHINGTON'S neck. A shot can be heard off panel.

ARCHIE: Now!

SFX: TCHOOM!

Panel 1: The shot misses to the left, hitting one of SHRIKE'S Cabinet members. We can see SHRIKE pulling away being escorted by GENERAL RHYS. There is a large scream from the audience.

SFX: EEEEEEEEEEEEEKKK!

Panel 2: LIBERATE soldiers start firing at the podium from the rooftops. The PROSPERO GUARD returns fire.

SFX: RATATATATA

Panel 3: CURTIS slides down a ladder into an alleyway to a waiting PATRIOT.

ARCHIE: Venaca! We gotta go!

Panel 4: THE PATRIOT pulls out of the alleyway as we can see an armored truck speeding away in the distance.

LIBERATE SOLDIER(off-panel on the radio): SHRIKE'S escaped in an armored car heading Northwest on Constitution Avenue!

ARCHIE: We're on it! After that truck!

Panel 5: Long shot of THE PATRIOT chasing the ARMORED TRUCK. THE GUNNER is firing THE PATRIOT'S minigun.

Page 58

Panel 1: The chase moves to a highway. THE PATRIOT'S minigun continues to fire.

CURTIS: I don't think that's doing anything!

ADAMS: That armor can't hold out forever!

Panel 2: The ARMORED TRUCK quickly turns onto an exit ramp, pushing other vehicles off the road.

Panel 3: THE PATRIOT follows suit.

CURTIS: For a guy that just lynched someone for murder, he seems to be able to get away with it himself just fine!

ARCHIE: Hypocrisy. That's politics for you!

Panel 4: The ARMORED TRUCK speeds down a long secluded road with THE PATRIOT following it, no longer firing the minigun.

GUNNER: We're running low!

ARCHIE: Alright, just hold off for a bit then. They're leading us somewhere.

Panel 5: The ARMORED TRUCK crashes through a fence of a GOVERNMENT MEDICAL FACILITY, THE PATRIOT follows.

Page 59

Panel 1: The ARMORED TRUCK skids around to face THE PATRIOT, stopping in its tracks.

Panel 2: THOMAS SHRIKE and GENERAL RHYS covertly sneak out the back of the truck as PROSPERO GUARDS pour out of both the truck and the building and start firing on THE PATRIOT.

ADAMS: Get down!

Panel 3: THE PATRIOT crashes into a row of parked vehicles as it takes fire.

Panel 4: The group gets out of the truck and starts firing back at the PROSPERO GUARD, using THE PATRIOT as cover.

ADAMS: I don't see a way out of this.

ARCHIE: I don't think there is.

Panel 5: ARCHIE looks over the car and sees THOMAS SHRIKE and GENERAL RHYS retreating into the building.

ARCHIE: I have to go after him.

CURTIS: We'll draw them away for you. Sneak in between the parked cars, we'll make enough noise.

Panel 6: CURTIS flips THE PATRIOT into neutral from afar and the group pushes the vehicle away from ARCHIE, drawing the GUARD'S attention. ARCHIE sneaks off in between the vehicles with a pistol in hand and a machine gun over his shoulder.

Page 60

Panel 1: ARCHIE sneaks around to a secluded keypad-locked door on the side of the building. He uses the handheld device to scan the door.

Panel 2: Close-up of the device reveals the code to the door as ARCHIE enters the open door to a back stair case.

Panel 3: ARCHIE opens the door to the first floor hallway and uses the handheld device to shut off all of the lights.

Panel 4: A NURSE at the front desk is panicking in her confusion as ARCHIE approaches from the dark, gun raised. The NURSE can only see the barrel of the gun and a hand holding it.

ARCHIE: Where is he?

NURSE: Who? Please don't...

ARCHIE: The President.

Panel 5: The NURSE points over towards the elevator.

NURSE: 12th floor on the top. He's waiting on a helicopter. Please don't...

ARCHIE: Find someplace to hide...

Panel 6: ARCHIE races off towards the elevator.

Page 61

Panel 1: ARCHIE enters the elevator and punches the button for the 11th floor.

Panel 2: The elevator reaches the 11th floor as ARCHIE hacks the panel to lock in the elevator's emergency breaks, locking it into place and activating an alarm.

Panel 3: Cut over to SHRIKE, GENERAL RHYS and a few GUARDS escorting two unknown prisoners.

RHYS: Mr. President, an alarm has been activated on the 11th floor.

SHRIKE: They're here. Go take care of them. RHYS, stay with me.

Panel 4: All but RHYS leaves SHRIKE to attend to the eleventh floor. SHRIKE holds a pistol towards the prisoners.

SHRIKE: Keep moving. The emergency staircase to the roof.

Panel 5: Cut back to ARCHIE climbing a ladder in the elevator shaft. He reaches the 12th floor.

Panel 6: ARCHIE uses the handheld device to open the doors, and climbs through.

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Panel 1: Pistol raised, ARCHIE spots SHRIKE and RHYS heading into the staircase.

Panel 2: ARCHIE races after them and hugs the wall next to the keypad-locked door. He uses the device to open it.

Panel 3: ARCHIE races up the stairs to a door that opens which reveals..

Panel 4: SHRIKE standing with GENERAL RHYS, holding guns to RACHEL and EMMY, who is dressed in a hospital gown. She looks as if she's healthy. RACHEL looks like she has been beaten up, but wears a white doctor's coat.

ARCHIE: SHRIKE!!!!

Panel 5: ARCHIE shoots GENERAL RHYS as SHRIKE grabs EMMY with his forearm, holding a gun to her head.

EMMY: Papá!!!

Panel 6: ARCHIE stands with his gun held loosely up, in shock at seeing his daughter alive. His eyes water.

ARCHIE: EMMY...

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Panel 1: Medium shot of SHRIKE holding EMMY. RACHEL can be seen sitting on the ground as if she has just fallen. She looks like she is in shock.

SHRIKE: Nothing like the love between a man and his daughter. It makes us do crazy things sometimes.

ARCHIE: Let her go!

RACHEL: Dad, don't do this!

Panel 2: SHRIKE moves closer to the edge of the building with EMMY in tow. ARCHIE eyes RACHEL'S beaten state.

SHRIKE: It's disappointing when your daughter doesn't show you that same courtesy. That's where I envy you, ARCHIBALD.

ARCHIE: It might help if you didn't abuse them, THOMAS.

Panel 3: SHRIKE becomes enraged.

SHRIKE: I did what I had to for the good of this nation! She lied to me! YOU'RE a terrorist and she lied to ME!

RACHEL(off-panel): Dad I didn't...

SHRIKE: Shut up, you useless bitch!

Panel 4: RACHEL gets angry and grabs the machine gun of the fallen GENERAL.

SHRIKE(off-panel): What are you doing, sweetheart?

RACHEL: Don't sweetheart me, you bastard! Let her go!

Panel 5: SHRIKE turns to RACHEL with his back to the edge of the building.

SHRIKE: Don't do this! THEY are the enemy! Not ME!

RACHEL: Are they dad? Are they really?

SHRIKE: Yes! They are! They are the ones that...

Panel 6: Close-up of EMMY as she bites down on SHRIKE'S wrist ducking out of the way.

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Panel 1: SHRIKE screams and curses in pain as RACHEL fires her gun.

SHRIKE: You little bitch! I'll kill yo...

SFX: Bam!

Panel 2: The bullet pierces through SHRIKE'S throat as he falls backwards over the side of the building.

Panel 3: SHRIKE hits the ground in the middle of the gun battle between the PROSPERO GUARD and THE LIBERATE FREEDOM FIGHTERS. Bodies of the PROSPERO GUARD lay strewn about.

SFX: BOOM.

Panel 4: The PROSPERO GUARD stop their shooting to look at the commotion.

GUARD: Shit. It's him, he's dead!

Panel 5: CURTIS, ADAMS, and the other FREEDOM FIGHTERS take the opportunity to shoot the distracted PROSPERO GUARD and kill them all.

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PANEL 1: ARCHIE, RACHEL and EMMY meet the rest of the group next to THE PATRIOT.

ARCHIE: Hey, amigos!

ADAMS: Wooooo!

Panel 2: The group exchange handshakes and hugs in celebration in the background, as ARCHIE and EMMY take the center of the frame with watery eyes.

ARCHIE: I thought I lost you, chiquita.

EMMY: Nah. I'm tougher than a little fever.

Panel 3: THE DRIVER of THE PATRIOT examines the truck.

DRIVER: Guys. THE PATRIOT is dead. It finally took too many hits.

ADAMS: Then we better hurry. I'm sure more PROSPERO GUARDS will be coming soon.

Panel 4: ARCHIE and CURTIS find a manhole cover and open it.

ARCHIE: Everyone in! We gotta to make it to Antigua! Vamanos!

Panel 5: The group enters the manhole.

EMMY: I thought we won!

ARCHIE: We did. But we're just getting started.

Panel 6: The group races off into hiding as the real War for America begins.