

# INGEAR

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BY

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**FADE IN: BLACK**

FRAWST (VO)

The year was 2055; the earth is ravaged by pollution, drastic climate changes and an ever increasing human population.

**EXT. A MEGALOPOLIS, AN UN-NAMED CITY OF ENORMOUS SIZE**

The city is congested with traffic in the streets and surrounding freeway. Smog hangs like noxious clouds overhead.

With so little space left for development, buildings reach unprecedented heights well into the smog clouds.

FRAWST

Tensions rise on the already warring planet as nations seek to lay claim on the already scarce resources and the world erupts into unprecedented chaos.

**CUT TO-**

A tank fires its massive cannon, the shell flies down the streets of a war torn city and strikes an opposing mech unit, it is knocked into a building and the pilot is seen ejecting as it blows up.

FRAWST

Seeking to gain any advantage possible, the laws of ethics and personal morality were tossed to the curb as scientist delve deep into the world of genetic engineering seeking to create the fabled super soldier.

**INT. A PRISTINE AND STERILE LABORATORY**

Scientists work at various labs, some look at specimens through high powered microscopes, others work with chemicals in test tubes. Everyone is busy and serious about their work.

**CUT TO-**

Scientists are wearing protective bio suits, walking past rows of cages holding feral chimps, shrieking and pounding on their cages. Several cages contain animals that have parts from several different animals, but they are motionless.

In a glass room a man is strapped to a table, next to him is a lifeless chimp covered in cysts, boils and large tumors. The man is visibly frightened, as one of the scientists draws blood from the chimp he lets out a cry. The scientist turns and injects the pleading man with the dead chimp's blood, he howls in horror.

FRAWST

For their efforts they managed to create various crimes against nature as well as a deadly virus dubbed the acacia strain. within fifteen years the planets resources were tapped out, its fields fallow, water too toxic to drink; and its population devastated by war, famine, and disease. Seeking to profit from the suffering, two rival companies Ingear and R.O.C.K.E.T Tech rose up and took on military roles; as well as stand in for the failed and crumbling governments.

**EXT. BARREN BOMBED OUT REMAINS OF A CITY--DAY BUT SKIES ARE DARKENED BY POLLUTION**

Tanks and soldiers bearing the Ingear logo march through the city, people are huddled together; some are seen cannibalizing the dead. A small brook flows by what used to be a road; it is a thick sludge, a mixture of blood, sewage, and the pollution that falls as precipitation.

They are ambushed by a group of soldiers dressed in red, white, and black uniforms and a battle ensues.

FRAWST

They divided the world amongst themselves in an effort to accumulate whatever material remained for a last ditch effort at survival, "operation moving day." By 2100 the 12 billion population had dwindled to a mere 750 million. Huge warp gates were sent to regions near the asteroid belt and in another solar system decades earlier, the companies activated the gates and built giant spaceships meant to transport the remaining populations to their new homes.

**EXT. ORBITING EARTH--DAY**

Two space craft, each over a mile in length are under construction orbiting earth. Workers put fasten the compartments while space

shuttles (like the ones used currently) ferry supplies to and from the moon bases.

Jet like space craft target the opponents craft and supply ships, while defending their own. A large circular gate is being ferried away from earth, both factions cooperating in this task.

FRAWST

Ever the opportunistic capitalist, the companies charged 2 million dollars per person for passage on the ships. Everything and anything of value was used to barter passage, the already rampant looting and murders hit all time highs.

**EXT. A BOMBED OUT CITY--DAY**

People scramble about wearing gas masks, they are looting and taken any and everything they see.

A man knocks a woman over and steals both her baby and a box of scrap metal and computer parts.

The man is knocked out by another man, who steals what he has stolen.

FRAWST

When the dust settled 60 million gained passage to the new worlds, leaving 250 million to die on earth. (Sarcastic, purposely ironic) Truly, it was humanity at its finest.

**INT. 50 FLOORS UP ON A MOSCOW SKYSCRAPER--DAY**

FRAWST MOON (25) bursts into an abandoned office in an old bombed out skyscraper.

She is an attractive woman with long blonde hair; she wears a beige garment that looks like a form fitting coat that extends down to her thighs, with buttons running down the right side, she wears two long black gloves. On her left shoulder is a strange insignia, and dagger sheathes strapped to her legs.

CHIMAIRA (30) stands at the blown out window, the wind blowing his clothing slightly, he is human with the exception to his reptilian tail, eyes and scales on both arms.

The sky is grey over Moscow, and the city is quiet. The scars of earth's last Great War are still visible on the charred and bullet riddled room.

CHIMAIRA

(Stands in silence, enjoying the melancholy atmosphere) why do you hunt him Anya?

FRAWST

(Angered upon hearing that name, she has a slight Russian accent) that is no longer my name, thanks in part to his contributions.

CHIMAIRA

You forsook that name of your own choice, (emphasizing on her name) Anya. You cannot blame him for all your troubles. (Turns to face FRAWST) he has made you a god, and this is how you repay him? You should be grateful! (Calms, looks at his reptilian hand, and blinks his reptilian eyes) especially considering the alternative.

FRAWST

He took my life, my innocence, he took everything from me. For that, he must die.

CHIMAIRA

Innocence... Is a state of mind at best; an illusion created from ignorance. No human is innocent, so it is not logical to hate him for taking what you never possessed in the first place.

FRAWST draws two 18 inch daggers and using super human speed, she lunges at CHIMAIRA, covering the distance of the room in a blink of an eye.

She stops face to face with a dagger to his throat.

FRAWST

(Out of patience) where is he.

CHIMAIRA

I cannot allow you to proceed in your foolish hunt. There is still good left for that man to do.

FRAWST slashes at CHIMAIRA'S neck, but he ducks and she cuts through the after image.

FRAWST kicks, but CHIMAIRA slides around behind her with lizard like movement.

The two exchange powerful blows and employ acrobatic feats for evasion and maneuvering.

FRAWST fights with her daggers and a dozen or so throwing knives concealed in various places. She uses her limber movements to throw kicks to CHIMAIRA'S head. She bends over backwards, jumps high in the air and lands in the splits to avoid strikes from CHIMAIRA'S tail.

CHIMAIRA fights with insanely fast reflexes, claws, and a whip like tail. He easily dodges FRAWST'S knives and insanely fast kicks.

Though the two take heavy hits, they possess the ability to regenerate and heal at an astounding rate, the fight goes nowhere.

FRAWST catches CHIMAIRA in the eye with a knife, as he reels back; she rushes him and slice up his torso with her dagger.

As his entrails spill out at her feet, she lifts him by the throat.

FRAWST

Where the fuck is he?!

CHIMAIRA

(Smiles, blood dribbling from his mouth) You were always so stubborn  
Anya....

FRAWST

Where is he?!

CHIMAIRA

He... made you a...god.....

FRAWST looks at his corpse in contempt, and then tosses it out the window.

She spins and sheathes her blades, then leaves.

#### **EXT. THE STREETS OF MOSCOW--DAY**

FRAWST walks through the bombed out streets of Moscow. The city is in ruins, though it appears somewhat futuristic as it was destroyed in the mid 21st century.

Tanks and artillery are scattered about, SAMS and AA guns are on the roofs. They are all rusted and stripped of key components and materials.

Street vendors are set up on the sidewalks and in the remnants of shops from a bygone era.

The skyscrapers are now homes, people hang their laundry from the windows.

FRAWST walks past a crater filled with water and a skeleton, it died as it was trying to get out. Nearby some children play with a broken assault rifle and a rusted sword in the streets.

She stops to purchase some fruit from a vendor; he looks at her strangely, for she is covered in blood and seems to mentally be somewhere else. She pays the man and heads towards a high rise apartment complex.

**INT. THE HIGHRISE APARTMENT COMPLEX--LATE AFTERNOON**

She enters her apartment and heads for her kitchen. Her apartment is lightly furnished with a couch, chair, coffee table, lamp and television. None of the pieces match and she has sheets for drapes in front of her sliding glass door to the balcony.

She takes off her bloody clothes, stripping to black lacey bra and panties, and sits on the couch with a cup of coffee. She looks outside, at the sprawling city, lost in her thoughts.

She reaches forward and sets down her cup, when she looks out the window again, a man leans against the wall silently.

He wears a black jacket with a collar that stands up and wraps around, covering the lower part of his face, belts are wrapped around his arms, and a tattered red scarf wrapped around his waist. He has brown, medium length hair and a red head band that does not hang down in the back and a ninja sword strapped to his back.

FRAWST

(Startled at first, but recovers) Still haven't learned how to operate a door I see?

MAN

I did use the door. I just got here before you did.

FRAWST

You know, hiding in the shadows watching someone undress is very voyeuristic.

MAN

You should be more alert.

FRAWST

(Sits seductively) So, what brings you here Volke?

VOLKE

(Suddenly appears sitting next to FRAWST on the couch, flipping through a magazine absent mindedly. He sounds distant and cool, as if nothing matters, yet has a very serious air about him.) *Enfant de fortune*, part of Ingear's project N.U.R.T.U.R.E.

FRAWST

(Upset, angered at the words spoken by VOLKE, she becomes serious like she was when speaking to CHIMAIRA.) what about it?

VOLKE

I'm sure you're aware that Therion is here already.

FRAWST

(Arrogantly and dismissive.) He poses me no threat.

VOLKE

Arsis and Kronos have just been added to the list.

FRAWST

What do they hope those two can accomplish? If that behemoth Therion couldn't catch me, what can they hope to accomplish?

VOLKE

Alden is coming as well. They're going after Edward Guy.

FRAWST

...then he knows where he is.

VOLKE

As usual, Alden wouldn't divulge any information that would compromise the mission, but he did inform me that you are a primary target. Ingear seeks to recreate his elixir, the same one used on you.

They want to eliminate all threats, which means you. Did you learn anything from Chimaira?

FRAWST

Nothing at all.

VOLKE

Not surprising.

FRAWST

Well that was my only lead. (Leans back and stares at the ceiling) I don't know why I do this anymore. It all seems so, so pointless. Every time I think about assimilating myself, they pursue me again. It seems that I can find no peace until they are all eliminated.

VOLKE

I personally have no desire for peace, or assimilation. But I do understand vengeance and retribution, both of which are worthy causes.

FRAWST

Peace like innocence is only a state of mind at best. (Stares at the ceiling pondering that thought) Volke..

VOLKE

My information is not free, to anyone.

FRAWST

(Smiles) Of course. 20.

VOLKE

(Stands) I don't have time for this..

FRAWST

You're really serious!

VOLKE

Of course.

FRAWST

After all we've been through!? You jackass!

VOLKE

...Fifty...

FRAWST

Fine fifty...

VOLKE

(Interrupting) Thousand.

FRAWST

Fifty thousand!? (Stands in protest) who the hell do you think you're dealing with?!

VOLKE

That Ed guy has a 10 million bounty which is void if he dies. Now I could let you go out and kill him, myself profiting in no way, or I could sell you the information you desire. The choice is obvious.

**EXT. THE FRAMES OF A RUINED SKYSCRAPER—LATE AFTERNOON**

The sky is grey and a cold breeze blows with an eerie howl. The skyline is breath taking and bleak as its former majesty is seen through the scars of war.

THERION watches them using a telescoping bionic eye. He is 7 feet tall with the body of a Mr. Universe competitor. He wears black jeans and a khaki vest, bearing the same insignia as the one on FRAWST'S uniform. He can hear their conversation, using a rotating satellite extending from his ear.

FRAWST (VO)

I'll give you fifty bucks and your life, how's that?!

VOLKE

...I also need cigarettes.

THERION taps his temple; the satellite retracts, as does his eye. THERION then presses on his outer ear.

[First person view, through THERION'S eyes.] therions vision is overlaid with a HUD display, like that of a first person shooter. A pip screen pops up in the upper right; real time video of a GENERAL appears.

GENERAL

Have you located Frawst?

THERION

(Speaks with a very deep voice) affirmative, dear sister is in Moscow with that ninja.

GENERAL

What have you found out?

THERION

It seems major Nelson has been leaking information, nothing critical, but she is aware of our presence.

GENERAL

As long as they are don't know where Edward Guy is hiding out. You are to hold your position; Arsis will rendezvous with Alden in Milan at 1400 hours, and will receive further instructions then. If they try to escape, detain them, but make sure they maintain their present headings. We mustn't let her find the doctor, he must be returned alive.

THERION

Why don't I just kill her here and now?

GENERAL

Not as long as that ninjas around. I just want you to distract them, Arsis and Kronos will take care of the rest. Understood?

THERION

(Angry at the decision) Yes sir.

The pip closes [third person] THERION stands and looks out to the horizon, glaring at the apartment, he then leaps off and plummets to earth, feet first.

**EXT. A DESOLATE FREEWAY IN ITALY--NOON**

ALDEN (24) is sitting on the ground, leaning against a car on a desolate freeway in the Mediterranean. The freeway is cracked and littered with potholes and the occasional skeletal remains.

The remnants of a city can be seen jutting out of the sparkling water, reflecting the glaring sun off the placid surface.

He wears the typical Ingear uniform of black combat pants, green jacket with black sleeves and black undershirt. ALDEN has his jacket over his head to protect him from the harsh sun, as he stares blankly across the shimmering pavement.

**INT. STERILE WHITE BARD ROOM DRENCHED IN FLUORESCENT LIGHTS**

ALDEN sits at the table, his feet are up and he's leaned back, a look of boredom on his face as he stares at the ceiling.

There is a holo projector in the center of the desk which displays the Ingear logo, it rotates slowly.

The doors slide open and an attractive scientist WOMAN enters, sending an e-mail using a blackberry type device.

WOMAN

Major.

ALDEN

Hey.

She sits down next to ALDEN and withdraws a small keyboard and turns it on, a holographic screen pops up. She begins typing on the holographic keyboard; ALDEN watches casually, she is completely involved in what she is doing.

ALDEN

(Has a southern Californian accent) so Laura, what are you doing there.

LAURA

(Still typing, concentrating on her work) hello Alden....

ALDEN

Some scientist stuff? A report of some sort, or just scheduling?  
Trying to free up your evening?

LAURA

My evening is full, and always will be full Alden. As for what I am doing, don't concern yourself with it.

ALDEN

Fascinating...

LAURA

I doubt you think so. (Places the keyboard down and adjusts her glasses.) I am attempting to find the genetic sequences used by Doctor Edward guy when he created the rose of Sharyn. It is impossible to say the least.

ALDEN

Sounds stressful. You should take the night off and relax. I'd suggest fine dining followed by a sensual massage from an attractive colleague.

LAURA

I've got better things to do, like solve this puzzle. (Patronizing) but your persistence is cute nonetheless. (Resumes using the device)

ALDEN

(Overly sarcastic) Thanks. That's a real boost to confidence. (Sighs loudly) where the hell is the goddamned general?

The GENERAL enters the room. He presses some keys built in the table and the lights dim.

He presses some more and the holo projector shows a picture of FRAWST MOON her information.

GENERAL

I'm glad you both could make it at such short notice.

ALDEN

You're late dude.

GENERAL

I apologize for that, I need to take a quick detour to the nursery...

ALDEN

Yeah, I heard about that place. It's where they keep those freaky kids. They were part of project, (thinks) I can't think of the name but it was something real ironic given the freaky shit that goes on in there.

LAURA

(Adjusts her glasses) project nurture. (Ashamed) I was involved in it for a short time.

GENERAL

That is correct. This is Frawst Moon, she was part of project nurture when it was first initiated in 2125, sixty-three years ago to date.

LAURA

But she doesn't look a day over 25!

GENERAL

She was also one of the first successful test subjects for Doctor Guys elixir of life, albeit a far more potent batch than those currently used. The effects are much like the current formulas, she is immune to disease and sickness and she can heal from wounds at an astounding rate. Though unlike the current formula, her lifespan has been increased by several hundred years. The most important difference is that the effects are permanent; she does not need to be re injected every month like those using the current formula must do.

ALDEN

She was an involuntary subject. They all were.

LAURA

What do you mean? The subjects used are born into the program; consent does not play a factor.

ALDEN

Our men went into the colonies and gave vaccinations for the fictitious Martian flu. They then pumped deadly diseases through the ventilation system, readjusting the formula until they stopped dying. (Presses some buttons and the screen changes showing pictures and info on the colonies) they then destroyed the colonies after finding the perfect formula and staged a rescue operation citing the explosion as an accident. That's when they found an eight year old Frawst drifting through space in an escape pod. After a debate whether to kill her or

not, you placed her in your child soldiers program, project nurture, raising children to be cold blooded killers.

GENERAL

You comments border on treason Major. I suggest you speak with a bit more discretion in the future. (Returns to previous display) that being said everything major Nelson has said is true, albeit opinionated. She is a trained assassin, and escaped ten years ago. We tracked her movements closely, but saw no need to make a move.

ALDEN

You mean any attempt to do so ended in failure.

GENERAL

(Ignores his comment) she has a vendetta against Doctor Guy (the display turns to guy and his info) she blames him for the events at the colony where she lived, given the fact that he was the lead scientist in the experiments. We have also been tracking his movements, he went mad shortly after the experiments and has been attacking various military and corporate offices, his most recent target (screen changes showing various documents and lab stuff) the rose of Sharyn. Miss Palmer if you will.

LAURA takes the GENERAL'S place and he takes a seat.

LAURA

The rose of Sharyn is a formula, it lists the specific genes to splice and how to avoid and counteract any negative effects. The experiment that made him famous was when he spliced the fragrance genes of a rose with his assistant, later wife, Sharyn.

ALDEN

What do you mean by negative effects?

LAURA

(Changes the display, it shows a man with reptilian eyes, claws and tail) when splicing genes from animals that can regenerate, such as reptiles and starfish, their genes can dominate or degrade human genes. Doctor Guy managed to find a way to circumvent that and allow the genes to work with human DNA without interfering with normal processes, but still serving their purpose when the need arises. Without this "buffer" if you will, we could face a breakdown of DNA, or humans growing starfish limbs or reptilian skin.

GENERAL

We need the doctor returned alive. Without him, or the rose we cannot recreate the original batch. If Frawst kills him; his secrets will be lost as well. Getting the doctor before Frawst is of utmost importance. Under no circumstance are the two to meet. (Hands ALDEN an electronic file)

ALDEN

And if they did meet?

GENERAL

Then you must terminate Frawst.

ALDEN

Harsh. (Reviews the dossiers) who the hell are these people?

GENERAL

Those are your subordinates, all of whom served with Frawst in project nurture. you will depart for earth at 2200 hours. Ms. Palmer is to accompany you. Dismissed. (Turns off the display and returns to normal lighting, then leaves.)

**EXT. THE DESOLATE ITALIAN FREEWAY—HIGH NOON**

ALDEN continues to stare into space, the heat and sun starting to take its toll.

LAURA walks over and looks down at him, she is in a tank top and mini skirt, her hair is in a ponytail.

LAURA

What are you doing?

ALDEN

(Looks up at her, shielding his eyes from the sun) where the hell did you come from?

LAURA

What time were we to rendezvous with the enfant de fortune?

ALDEN

(Looks at his watch) Uh... three hours ago.

LAURA

Maybe we should head back then? Sitting around in the sun isn't doing us any good.

ALDEN

They know where we are, we were told to wait, so we wait. (Knocks on the car) we have just enough power to get us where we need to go, and I'm not walking anywhere.

LAURA

(Sits down and takes a drink from ALDEN'S canteen) I thought you were a soldier. (Looks out at the blue sky) it's beautiful here.

ALDEN

It's fucking hot.

LAURA

Look at what you're wearing.

A communicator beeps like a sonar device; LAURA retrieves it from the passenger's seat.

LAURA

Hello?

FEMALE VO

Where the hell are you?

LAURA

About 15 miles outside of Milan.

FEMALE VO

(Sighs) hold your position. (Hangs up)

LAURA

(Surprised) what was that about?

With an explosion of smoke and swirling flames, ARSIS appears before them. She is about 19, and dresses in the gothic style, similar to that used by cliques in high school.

Alden

Uh, hello.

LAURA

(Dumbfounded) what kind of technology is that? I thought that teleportation was impossible!

ARSIS

(Scoffs at LAURA) this isn't tech, this is black magic.

LAURA

... I'm sorry what?

ALDEN

(Stands) we can get acquainted later. What news do you have from HQ?

ARSIS

Therion has learned that Frawst and the ninja are still seeking the doctor. He has been ordered to hold them up, and rendezvous when he completes his objectives. Your mission remains the same. Retrieve the doctor and the rose in London, when you retrieve the doctor and the rose, you'll activate a homing beacon. The cruiser in orbit will send down a transport, but keep in mind; it can only stay in orbit for about another six days. I am to provide support and further the diversion if Therion were to fail.

LAURA

We should be done by then.

ARSIS

We'll see. Try not to slow me down. (Glares at LAURA, then walks down the freeway ahead of them) Gets in the passenger's side of the car)

LAURA

What a bitch.

ALDEN

(Laughs) seemed nice enough to me. (Picks up his gear) well I sure as hell ain't getting in the back seat.

The two get in and drive off down the empty freeway.

**EXT. MOSCOW--NIGHT**

VOLKE and FRAWST walk through the dark streets of Moscow. The city is quiet and the streets are empty as a cold wind blows through and snow gently falls.

FRAWST grabs VOLKE'S arm and leans her head on his shoulder with a smile. Their breaths turn to vapor in the frigid air.

VOLKE

Jesus. Is this really the appropriate time?

FRAWST

Haven't you ever had a girlfriend? This is what couples do; they enjoy each other's company on long walks.

VOLKE

I've had several, but that doesn't change the fact that I'm freezing my balls off at the moment.

FRAWST

What'd you do, kill them?

VOLKE

No, they wanted to quit being mercenaries and assassins to start a family and live life "normally". I did not share their dreams.

FRAWST

(Saddened) at least you had that choice.

VOLKE

What do you remember? Before Ingear, who were you? You told me very little, and I was able to find out even less.

FRAWST

Now why would you need to know that?

VOLKE

I know little about you, but you have far more information regarding me...

FRAWST

Bull shit!

VOLKE

... I feel at a tactical disadvantage.

FRAWST

(Smiles wickedly) You first. I want to know how you came to be a hired killer.

VOLKE

Were you even listening?

FRAWST

Oh common, it's not like your telling me your weakness is, (thinks) I don't know kryptonite or something.

VOLKE

What the hell is kryptonite?

FRAWST

Never mind that, just, talk to me.

VOLKE

I was a thief in Munich, An abandoned child of the streets. Then I met a mercenary company. I pick pocketed a man named Itahana; he tracked my ass down and beat the shit out of me. Then he laid claim to me, put me to work as an intelligence gatherer.

FRAWST

We are similar in some regards then. I was eight, living on a slummy orbiting colony from the 2070's. It was a real piece of shit. But babushka made it home; I would play in the tunnels and in the garden dome. Then all the plants died, and so did the people.

VOLKE

Ingears medical tests.

FRAWST

You really are a good intelligence gatherer. My existence is top secret.

VOLKE

Alden told me, when we "worked" together. (They walk in silence for a moment) why choose the name "frawst moon?"

FRAWST

It was a codename given to me, I don't know why... now, are you going to tell me where we are going?

VOLKE

London.

FRAWST

London?

VOLKE

I've arranged for us to get passage on the Agricultural transport system that works internationally.....

FRAWST

A produce ship? Wait a minute! Were going on a farm truck?!

VOLKE

(Remains cool and collected) it's an interplanetary transport modified for atmospheric travel. This isn't Ingear Anya, you have to take what you can get, besides, neither of us can afford a car and I haven't seen any that we could steal.

THERION walks from out of an alley, roles his shoulders and cracks his neck. FRAWST looks at him with a mixture of shock and rage.

THERION

Awww, look at the cute couple! I shoulda brought my camera.

FRAWST

(Enraged) Animal!!

FRAWST jumps up into the air and draws two 18 inch daggers.

She brings them down on THERION with a ferocious yell. THERION blocks with his massive forearm, the force of the impact causes THERION to sink into the dirt slightly.

FRAWST swings around like a gymnast and kicks THERION in the head, but to no effect. FRAWST pushes off and back flips away, landing on her feet.

THERION

(Inserts a large clip into his massive gauntlet) you have no hope of defeating me Frawst. Besides, (cocks his gauntlet) you broke our hearts when you ran away from our little family Frawst.

FRAWST draws two fistfuls of throwing knives and hurls them at THERION.

FRAWST

You and your family can go to hell!!

THERION is annoyed, but effortlessly bats the knives away, and in an instant FRAWST is flung at him and unleashes a flurry of slashes and kicks, finishing with a powerful sweep.

THERION stands looking down at her, unfazed by her attacks.

THERION

If that's all you have, then I shall take my turn.

FRAWST flips away and lands on the remnants of an APC.

THERION opens fire with his gauntlet machine gun.

FRAWST dodges and runs away, trying to circle behind THERION. THERION laughs maniacally as FRAWST launches throwing knives at him.

With an absurd amount of speed THERION appears in front of a very surprised FRAWST and grabs her head. He squeezes and smiles as she struggles to escape. FRAWST plunges one of her daggers into his arm, then kicks in his elbow as he screams in pain and drops her.

FRAWST lands in a crouching position, then slices upwards starting at THERION'S crotch going up to his sternum. She then repeatedly stabs him with one dagger, spins and does the same with the other.

FRAWST then somersault kicks THERION in the chin, then backwards dashes away at incredible speed, covering 30 feet in 4 steps.

THERION stands with his open wounds; blood pouring from his body, his still beating heart is clearly visible.

THERION

You stupid bitch! (Touches his wounds) I'll fucking kill you whore!!  
Fucking bitch! (Spits out blood) Goddamn it!

THERION'S blood turns silver and metallic, the metal fills in the wounds, and his heart is encased in the liquid creating a protective shell. The wounds close before returning to skin color.

FRAWST wipes the blood from her mouth, not at all surprised.

THERION

(Catches his breath) don' tell me you forgot about my nano machines sister. Sure you may have that freaky doctor's magic potion, but these make me impervious to whatever you throw at me.

FRAWST

Bastard.... (Spins her daggers and charges) I'm not your sister asshole!!

The two fight ferociously, neither gaining ground against the other. FRAWST has quick powerful strikes, agility and speed to counteract THERION brute strength.

FRAWST batters THERION with her blades, and he bats them away with his forearms.

Both are skilled fighters, and seeing that the fight will continue with no one gaining any ground, VOLKE 'teleports' in between the two combatants.

THERION

What the fuck?! You'll get your chance to die! (Backhands VOLKE, but he evades without any effort) huh?

VOLKE throws down several smoke beads; they explode like flash bang grenades, including chaff.

THERION

Fuck! Chaff!! (Shields his eyes) that bastard did his homework...

When it all clears VOLKE and FRAWST are gone.

THERION ejects the spent shells from his gauntlet, they drop and bounce on the concrete. He then presses his inner ear.

THERION

They're headed your way Arsis. (Removes his finger) but they'll be arriving in caskets.

**EXT. MOSCOW INTERNATIONAL AIRPORT--PREDAWN**

Snow falls gently at the Moscow spaceport, which is just the old airport that has been modified slightly.

It is bustling with activity despite the weather and time. Farmers bundled up in thick coats and gloves load up the transport with produce that is to be shipped off to the other planets.

FRAWST and VOLKE walk past various trucks and workers on the tarmac, searching for a specific ship.

They approach a ship with a nude female angel painted on the side, the PILOT thumbprints an e-file then waves at VOLKE.

PILOT

What up Volke?

VOLKE

Are you ready to go?

PILOT

Not quite, I picked up some additional passengers, they should be here any minute.

FRAWST

Additional passengers? You mean besides the chickens?

PILOT

Yeah, a couple of bounty hunters from Japan, at least what's left of it after that whole glacier melt thing. (To FRAWST) and I haul produce, not livestock. (Looks over to see MIZUKI and SATOSHI approaching) there they are now.

SATOSHI is a man of 29; he is aristocratic, attractive man with cold emotionless eyes. He is missing his left arm, but it doesn't appear like its missing and he wears traditional clothing of feudal Japan.

MIZUKI is 22, dressed like a female samurai of feudal Japan, her weapon is a longbow and a cell phone is clearly visible at her waist.

SATOSHI

I was not aware that there would be other passengers.

VOLKE

Neither was I.

SATOSHI

(Looks at VOLKE with a cold emotionless expression) seems you were followed ninja.

VOLKE

(Looks to his right, uses "ninja vision" [zooming in using his natural eyes] to see THERION approaching from far away) shit...

Suddenly THERION uses jets in his calves to rocket over to VOLKE. VOLKE draws his sword and defends a supersonic punch.

The sonic boom explodes windows, knocks back workers and rocks the transports.

The force causes VOLKE to sink into the concrete, and then he disappears in a puff of smoke, leaving a twig in his place.

VOLKE rushes up from behind and grabs THERION in a headlock.

VOLKE

Zankoku na unmei. [Cruel fate](Slits THERION'S throat)  
Shoototsu![crash]

VOLKE kicks THERION'S head knocking him head first into the concrete, creating a cloud of dust.

FRAWST

He's not dead!

VOLKE

Get on damn it! (Looks at SATOSHI) shit...!

The PILOT is already aboard and starting the engines, the rest also board as THERION rises from the dust.

THERION

Move. (Backhands VOLKE into a transport) I don't want you! (Grabs VOLKE on the rebound, then slams him into the ground)

The transport starts to taxi and fires up its rockets to get airborne.

THERION

Get back here!

THERION chases down the transport and grabs it as it attempts to gain altitude.

The PILOT increases power, but THERION digs in and doesn't let go.

VOLKE

Kurai tosshin suru! [Dark rush]

VOLKE dashes in a flurry of black energy, skidding to a stop after passing THERION, he uses his sword to pivot and face THERION creating a shower of sparks.

Lacerations erupt with blood all across THERION'S body, causing him to release the transport.

The ship blasts free and rapidly gains altitude.

VOLKE gives THERION the bird and vanishes into thin air.

THERION watches the transport escape and pounds the ground in frustration.

**INT. THE CRAMPED LIVING QUARTERS BEHIND THE SHIPS COCKPIT--DAWN**

VOLKE appears on the transport and sits next to FRAWST.

The room is only the size of a walk in closet; the bunk bed leaves only 1.5 cubic meters of space.

SATOSHI stands, MIZUKI and FRAWST sit on the bottom bunk and VOLKE stands in the doorway.

FRAWST

(Looks and tries not to sit on the food wrappers and other junk that litters the bed) I stand corrected, you a pig herder.

PILOT

Christ! What the fuck was that?!

VOLKE

Don't worry about it.

PILOT

Damn right I'm gonna worry about it! Who the fuck is going to pay for damages?!

VOLKE

We'll take care of it when we reach our destination, so stop your bitchin! (Holds his ribs) damn it.

PILOT

Last time I take passengers. Fuckin hulk monsters tearin up my ship, I knew something was up!

SATOSHI

Reikonshoumetsu style...

VOLKE

What of it.

SATOSHI

Using a style that is focused on complete and utter annihilation of its opponent, that behemoth should have not posed a challenge.

VOLKE

And who the hell are you? I didn't see you doing anything.

SATOSHI

You may call me Satoshi, I have no surname. As for that beast, I needn't soil my blade with such trifle. Your skill is evident and Itahana would not take in a talentless street urchin. It is in your best interest to live up the standards before you.

VOLKE

What the hell...

SATOSHI

I recommend that you rid yourself of all distractions before heading into battle. Distractions and hesitation can dull the blade significantly, and a dulled sword can do little to protect.

VOLKE

...Thanks for the advice.

SATOSHI

Itahana is of the few men whom I view in high regard. (In Japanese) we have no interest in collecting the bounty on your girlfriend.

VOLKE

(Responds in informal Japanese) well you pompous ass, its fortunate that you have the intellect to back up that attitude of yours.

SATOSHI

(Glares at VOLKE with his cold emotionless eyes).....

MIZUKI

Lord Satoshi...

SATOSHI

What is it Mizuki?

MIZUKI

I believe we should evacuate, the structural integrity of this transport has been compromised. Not to mention that a reactor has been breached.

PILOT

(Warning lights and sirens go off) Shit! We gotta problem!!

FRAWST

What the hell?! (Explosions occur behind them) How the hell do we get out of here?!

The PILOT puts on a parachute and bursts out the cockpit window and is sucked out and engulfed in the trailing flames.

The transport steadily loses altitude and crashes into a green field adjacent a freeway.

The passengers are rattled and crawl from the wreckage, dazed but relatively unharmed.

Behind them the transport explodes in a hellish inferno.

SATOSHI

(Calmly) Mizuki... (Brushes the dust away)

MIZUKI

(retrieves her bow and quiver) yes mi' lord?

SATOSHI

If ever in the future you notice anything potentially life threatening, do not hesitate to announce it.

MIZUKI

Yes lord Satoshi (bows) I am truly sorry.

SATOSHI

There is no need for apologies Mizuki.

VOLKE

(Helps FRAWST to her feet) You all right?

FRAWST

(Stands and fix her hair) It'll take more than a fatal crash to kill me.

VOLKE

Now where the hell're we?

MIZUKI

(Pulls out a device that looks like a Nintendo DS) We are one kilometer outside of Paris.

SATOSHI

When is the next ferry to London?

MIZUKI

It has been delayed due to bad weather.

SATOSHI

Then we shall find our own vessel. (Walks away, towards the road) Come Mizuki.

MIZUKI

Yes my lord.

MIZUKI runs off into the forest after Satoshi and the two disappear.

VOLKE and FRAWST distance themselves from the inferno and survey their surroundings.

FRAWST

Did you know them?

VOLKE

Never seen 'em before in my life. (Looks at FRAWST) we got a ways yet to go. We should look around might find some clues on this doctor of yours.

FRAWST

(Suspicious, but jokingly) You're a bit too helpful; you must have some ulterior motives.

VOLKE

(Walking away) Come if you like then, doesn't matter any to me.

FRAWST follows VOLKE up an embankment and onto the road.

Ahead of them looms the remains of Paris, there are signs that constructions were once underway, but the cranes are now motionless pieces of the skyline.

**EXT. DOCKS AT A PARISIAN PARK--DAY**

The urban section of Paris is nothing more than crumbling buildings, craters and mass graves.

The famous landmarks are now piles of debris, though despite all of this reconstruction is evident.

Buildings are being refurbished, and parks are being up kept. Though the use of heavy machinery has stopped (equipment can be seen abandoned in the streets) freelancers go about rebuilding their city.

A large crater is now where the Eiffel tower once stood, it is full of water and the shores of the English Channel now wash up on the city streets.

ALDEN leans on a railing watching the ships and smoking a cigarette.

He has an assault rifle slung over his shoulder and a high caliber pistol at his hip.

LAURA walks over to him and stares out at the water.

LAURA

You certainly are well armed.

ALDEN

Just a precaution.

LAURA

Against what? (Snatches his cigarette and tosses it into the water) those things will kill you.

ALDEN

(Pulls out another cigarette) They can clone me a new set of lungs or something. (Lights and takes a drag) As we get closer to Guy, he's bound to send hunters after us, if not already. (Looks at the cigarette, then flings it into the distance) I've lost my taste for the things anyway.

LAURA

The next ferry should be arriving in about five hours. (Turns to leave) I just thought I'd tell you...

ALDEN

Who was involved with project N.U.R.T.U.R.E.? Who started it?

LAURA

It was initiated by a man known as Old man gloom at the founders urging, why do you ask?

ALDEN

And was it the founder who requested Anya be placed in Enfant de Fortune?

LAURA

I would assume it was, as he is the only one capable of making such decisions. (Thinks) now that I think about it, Edward Guy was opposed to the program, but went along for funding reasons. He served as the chief physician to the children; they were all just guinea pigs. It has toned down a lot since then, but it's still hard to see what they're making children do. When they assigned me to study behavioral traits under various stimuli, I burst into tears upon seeing their young anguished faces, I didn't even last a month. It's no surprise that that woman fled.

ALDEN

Is there any further relationship between Frawst and Ed?

LAURA

Not a far as I know. Why do you want to know so much all of the sudden?

ALDEN

(Stretches and notices ARSIS leaving) Just curious...

LAURA

If you'd like I could link up with the cruisers records library and you could read up... (ALDEN follows ARSIS) hey! Where are you going now?

ALDEN

Save me a spot on the boat. I'll be back later.

LAURA

Well how much later? Alden?! (He is out of earshot) damn him. (Looks out at the sea) and what am I supposed to do?

**INT. A SEEDY STRIP CLUB—LATE AFTERNOON**

FRAWST and VOLKE enter a strip club, a few customers are at the bar and at tables drinking, but the club is rather empty aside from them.

The dancers walk around getting ready for the upcoming show, while inflames' ordinary story plays on the speakers.

VOLKE walks over to the bar and sits down, followed by FRAWST who takes time to look around.

FRAWST

Why would we come to a place like this?

VOLKE

Because of (a sleazy looking French man walks over to VOLKE behind the bar) this man.

MAN

(Thick French accent) what brings you to Paris VOLKE? You know you are not welcome here any longer.

VOLKE

I'd like to see you frogs do something about it. (Reaches over the bar and grabs a bottle of gin) what do you have for me? (Takes a drink)

The MAN looks at FRAWST, ogling her; he stares at her breast for a moment before VOLKE grabs him and redirects his attention.

VOLKE

Look up here buddy.

MAN

(To FRAWST) so, are you a dancer?

FRAWST

(Disgusted, but contains her anger) no.

MAN

I am holding auditions in ze back. I am certain you could get ze job, and monies good.

FRAWST

I could castrate you in about 10 seconds using a fishing hook.

MAN

(His smile fades, and he turns to VOLKE) I don't have any information. Now get out of my club.

VOLKE

I'm looking for Ingears, or any one suspicious that wasn't there before.

MAN

Paris is a big city, zere are thousands like zat. Besides, ze government would never allow..

VOLKE

You and I both know the governments on earth are mere figure heads, Ingear Rocket Tech and all manner of fugitives hide out here as they please. Now, before I give my lovely friend here a fish hook, you'd best start talking.

MAN

(Swallows, nervous, he glances at VOLKE, then FRAWST) There were some people here, and there have been reports of a uniformed man on ze streets..

VOLKE

I need specifics.

MAN

And I need cash.

VOLKE

If I find your information useful we will discuss payments.

MAN

(He is reluctant, but finds the two intimidating) One well armed soldier has been seen at ze docks, and a young woman with him, she is described as, (thinks) spooky.

VOLKE

And?

MAN

A big hulking man.

FRAWST

It must be Arsis and Therion.

VOLKE

Where were the big man and spooky girl last seen?

THERION walks out of the back room, ducking to get through the door frame, he walks up behind VOLKE and FRAWST, VOLKE sits with a shocked expression, aware of THERION'S presence without even turning around.

THERION places his massive hands on both FRAWST and VOLKE'S heads.

THERION

Hey there.

VOLKE

(VOLKE smiles and starts laughing manically) Baka na kyokugei!

THERION

What the fuck is your problem? (Squeezes VOLKE'S head till it collapses like a smashed melon, then shakes his hand, splattering brain juice all over the bar) jackass.

MAN

Hey! Watch it! Look at this mess! I'm taking it out of your bounty!

THERION

(Glares menacingly at the man) Keep your money. (Turns to FRAWST) Now dear sist...!

FRAWST looks at THERION with a huge grin on her face; her eyes are black with red numbers on them like that of a clock display.

One eye is a 0, and the opposite is a five.

Her eye rolls back and becomes a four.

THERION

Four? Four what? (Drops to two) what the fuck is going on?

FRAWST

You're a dumbass. (Rolls back to 1)

THERION

(Raged) You bitch! (0)

**EXT. THE STREETS OUTSIDE THE STRIP CLUB—LATE AFTERNOON**

The strip club's windows and door explode out into the street followed by flames and smoke.

People on the street duck and run for cover as debris fall from the sky.

A secondary explosion causes the roof to collapse and the remains to erupt in a fiery inferno.

A tertiary explosion is caused by the combusting liquor.

VOLKE stands in the middle of the street, as if waiting or something.

There is movement beneath the rubble, and THERION emerges from the flames, unscathed.

A bottle of alcohol rolls to VOLKE'S feet, he picks it up and takes a drink, then tosses the bottle.

VOLKE

I almost thought you died finally.

THERION

What a stupid trick.

VOLKE

Hence the name.

THERION

Where the fuck is Frawst?

VOLKE

She went after arsis.

THERION

(Grins) you really think you can handle this?!

VOLKE

Gotta pay your dumbass back for the airport.

VOLKE draws his sword slowly, holding it behind his back, he crouches slightly and flips the bird at THERION.

THERION

Is that your fighting stance? (Reaches to cock his gauntlet, there is a shuriken in it) what the...

VOLKE is standing before THERION, in an instant he flips and kicks THERION in the chin, causing him to reel back.

VOLKE dashes forward and slashes THERION'S mid section, bringing the sword from behind him to the other side, holding it so that the blade points to his elbow.

VOLKE

(His voice is now sinister, conveying his desire to kill. He pronounces each word forcefully and full of hate) Unconditional annihilation.

VOLKE kicks THERION in the neck, breaking it, while another VOLKE runs up and slide tackles THERION.

As THERION falls, a third VOLKE runs up and somersault kicks him in the chin.

A fourth VOLKE falls from the sky and plunges his sword in THERION'S neck, pulls out his sword and jumps off as a fifth VOLKE flings two fistfuls of kunai at THERION.

VOLKE

(All five in unison)

Kurai tos shin suru!

THERION is assaulted by numerous flashes of dark energy.

From an aerial view the VOLKE'S have created a pentagram, they serve as the points of the star and black flames create the symbol.

Four of the VOLKE'S vanish, leaving the one standing before THERION. VOLKE stands slowly and turns his head to look at THERION'S carcass.

VOLKE

Fall of the despised...

The pentagram explodes after VOLKE does a hand sign.

THERION stands slowly; his severed limbs drip a silver liquid, connecting to the limbs on the ground.

With his remaining arm, THERION picks up his entrails and stuffs them back in his torso, as the silver liquid pulls his arm up and reattaches it.

THERION then cracks his neck back into place and pushes his eye back in.

VOLKE

You forgot the ear.

THERION

(Bends down and picks up his ear and reattaches it.) I must say I am impressed. My neck is a titanium alloy; it was no simple feat to break it.

VOLKE

And therein lays your weakness.

THERION

Really.

VOLKE

Your heart, your brain and your spinal cord. I don't care how much metal is in you, you're still just a cyborg, and a cyborg can't live without those key human components.

THERION

(Pulls a kunai out of his ass) Knowing a weakness and exploiting it are two different things. Cipher systems activate. Suffer stream.

THERION'S shoulders open and four missiles are shot out.

VOLKE flips out of the way dodging one, detonates two others with shuriken, and then leaps in the air to evade the other.

He looks down to see THERION aiming his gauntlet at him.

THERION

Gotcha.

THERION unloads his entire clip, tracking VOLKE as he falls and twists through the air.

THERION holds up his other arm and catches VOLKE in his stream of bullets.

Then for good measure, he opens his palm and launches a grenade, it explodes on contact with VOLKE.

THERION

Enough of the tricks! (Turns and backhands VOLKE in the face, sending him crashing through a storefront.) Fight like a man damn it!

VOLKE stands and wipes the blood from his mouth. He looks up to see THERION before him, before VOLKE can react THERION punches him again.

THERION begins to pummel VOLKE viciously, taking delight in each powerful strike.

THERION

Come on ninja! Summon your clones! Turn into a tree! Do something!!

THERION picks up VOLKE by his head and lifts him up, then jiggles his motionless body.

THERION tosses VOLKE up, catches his legs then repeatedly slams him against the ground and nearby walls. THERION then tosses him up again, and kicks him when he comes down.

VOLKE manages to get on his hands and knees, spitting and coughing up blood.

VOLKE struggles to his feet as THERION walks slowly towards him.

VOLKE stands, swaying slightly and his vision blurred.

VOLKE

Shit...

THERION

(Reaches out and grabs VOLKE'S throat) Killswitch..

Two pop can sized canisters extend from the wrists of his gauntlet, and the plating on the back of the hand lifts expelling smoke with a hiss.

THERION

Engage.

With his last ounce of strength VOLKE breaks free as the gauntlet explodes where his head was.

VOLKE back flips away, but collapses due to pain and broken bones.

With a determined and defiant look in his eyes, VOLKE flings several kunai at THERION; they strike his chest and bounce off.

THERION

What, all out of tricks so soon?

VOLKE

Not exactly...

VOLKE does several hand signs and blows a ball of fire at THERION.

THERION is completely shocked by the strange attack and barely manages to raise his arm in defense.

VOLKE dashes up to THERION and plunges his sword into THERION'S chest, slamming it in with all his strength, pounding his hilt with his fist trying to get it to go in deeper.

VOLKE flips off leaving his sword as THERION swats at him.

THERION tries to pull the sword out, but it is stuck.

THERION

Hmmph. Oh well, at least you can't use it now.

VOLKE charges THERION and drop kicks his sword, pushing it in deeper.

THERION

(Enraged, and in pain) alright! I actually felt that one you little shit!

VOLKE charges THERION a second time, but he jumps back at the last second, narrowly avoiding a strike.

VOLKE draws his three remaining kunai and stares down THERION.

THERION

No clones? You must be out of shakira.

VOLKE

It's called chakra.

VOLKE throws one kunai, and it is quickly swatted away by THERION.

VOLKE moves in close and stabs THERION in the knee, and then jumps heel kicks the sword in, puncturing THERION'S heart.

THERION looks down at the blood dribbling from the wound, and touches the blood pouring from his mouth.

VOLKE puts both feet to THERION'S chest for leverage and pulls out his sword, flipping in the air and landing gracefully on his feet.

THERION'S blood sprays out like a mist, covering VOLKE.

THERION falls backwards with a thud, sending up small clouds of dust.

VOLKE shakes the blood from his sword and re sheathes it.

VOLKE gives THERION a final glance, then shoots him the bird and walks away.

**EXT. THE REMNANTS OF THE LOUVRE--EVENING**

The setting sun is reflected off of the broken glass of the pyramid in of the once prestigious museum.

A flock of doves fly overhead.

**INT. THE HALLWAYS OF THE LOUVRE**

FRAWST walks through the hallways drenched in the failing sunlight.

No paintings are left, only bullet holes and empty frames.

As she walks down the hall a shadow looms in front of her, and then disappears.

FRAWST draws her blades and scans the room.

A large combat knife is placed to her throat; she stops and raises her hands.

ALDEN

Didn't expect you to give up so easily. (Removes his knife and steps back) I was half expecting you to stab me in the balls or something.

FRAWST

Well I don't want to disappoint.

FRAWST whips around and stabs at ALDEN'S neck, but he raises his knife at the last moment.

FRAWST continues to slash viciously at ALDEN, who is only able to dodge and block.

Their knife work is fast and precise; both are skilled in their respective fighting styles.

It becomes obvious that ALDEN is holding back when he fails to take advantage of FRAWST'S openings, only defending. ALDEN grins in amusement, causing FRAWST to become even more angered and ferocious.

FRAWST

Why did you come if you weren't going to fight?!

ALDEN

Who said anything about me wanting to fight? Your just kill happy is all.

FRAWST knocks ALDEN'S knife from his hand and places her own to his neck. ALDEN raises his hands in submission and grins a goofy grin.

ALDEN

Looks like you win.

FRAWST

Arsis. Where is she?

ALDEN

Probably in London by now, they picked up the pace once you arrived here. (Pushes her blade away, and she sheathes them. ALDEN becomes serious, losing the goofy look) I want you to stay here.

FRAWST

Out of the question.

ALDEN

I figured as much. (Walks over to the window and puts his hand on the frame) if you reach him before I do, don't kill him without a trial. Every man deserves to state his case before judgment is passed. (Turns

to FRAWST) but if I catch you, well let's just say I have obligations that I can't over look.

FRAWST

I can make no guarantees.

ALDEN

Neither can I...

ALDEN adjusts his rifle and starts off down the hallway, FRAWST stands in silence as he walks away, and then she too turns and leaves in the opposite direction.

**EXT. THE FLOODED STREETS OF LONDON--EVENING**

SATOSHI stands in a row boat, using a long paddle to push them forward. MIZUKI sits, apparently lost in thought.

The city of London towers around them as they navigate their craft through the city streets, flooded by 30 feet of water. The sky is dark grey, and the occasional raindrop disturbs the placid water.

They float past a moored battleship that has been turned into a shopping center. Other war ships are sunk and scattered about. The people have taken refuge in the upper levels of the skyscrapers, and bridges have been constructed connecting buildings.

Overhead a large transport lumbers through the sky with a rumbling roar.

MIZUKI

It is so beautiful here my lord.

SATOSHI

I find it to be a bit on the depressing side.

MIZUKI

That is what makes it so beautiful, the somber grey and depressing atmosphere, it brings me great joy.

SATOSHI

...you are a strange woman Mizuki.

MIZUKI

I apologize my lord.

SATOSHI

You needn't be so apologetic towards me Mizuki. It is your quirkiness that I am drawn to. It brings me joy to see you so...

A speed boat approaches their craft, turning sideways sending a wave into their craft. Three men are aboard the boat, all wearing designer suits.

MAN 1

Are you Satoshi?

SATOSHI

And who are you, addressing me so familiarly?

MAN 2

(Brandishes an m-60) You'll be coming with us mate.

Another speed boat rounds the corner and pulls up behind SATOSHI'S. The second boat has two more men, all armed with mp5's.

MIZUKI

Shall I dispatch of them my lord?

SATOSHI

...no. we shall comply for now.

The small wooden boat is tied to a speed boat and towed slowly down the streets.

People can be seen walking on the bridges and shopping on the cruisers and sunken battleships.

None seem to care that heavily armed men are escorting a small wooden craft.

SATOSHI

(Speaking to the driver in the boat behind him) Where do you intend on taking us?

BOAT DRIVER

Doctor Guy wishes to speak with you.

SATOSHI

How fortuitous.

They continue down the street in silence, only the motor and churning water can be heard.

The lead boats engine stutters then cuts out. The men attempt to restart it, but to no avail.

MAN 3

The fuel lines been severed.

MAN 1

Did we snag something?

MAN 3

No, that's not possible. Oy! (To DRIVER of second boat) were going to need....

DRIVER

What's that?

The THIRD MAN stands in silence, blood seeps from a line around his neck. The other men move in to see what the problem is.

The MAN'S head falls out creating a fountain of blood as he falls to his knees and out of the boat. The men raise their guns and look around for the source.

The DRIVER of the second boat points his gun accusingly at SATOSHI.

DRIVER

It was the chink! Their always doin ninja shit like that!

SATOSHI

(calm, undaunted) If I were to make the effort to kill, I would have taken you all out at once.

Light reflects off of a wire dangling in front of the DRIVER, and then disappears.

DRIVER

You bastard!

The DRIVER stops, as do the rest of the men in his boat.

The wire is wrapped around their necks, arms and legs, and then it disappears again.

In an instant the men are de limbed and decapitated, spraying blood like an out of control hose.

The men in the other boat are horrified, not sure of what to do, while SATOSHI and MIZUKI sit calmly.

In a flash the lead boat is lifted out of the water by wires, and then cut in two. The men jump out, but are snagged in the air, and lifted high into the air.

The men scream in terror, but are quickly silenced. Both of their heads all into the water followed by blood and entrails, and then their corpses.

SATOSHI sits, scanning his surroundings. He spots a wire and snatches it, pulling it taught.

SATOSHI

(Looks up at where the wire ends) Mizuki.

MIZUKI

(Draws her bow and notches an arrow) Yes my lord.

Her eyes turn bright blue and the air becomes full of static electricity, arching all around her.

MIZUKI releases the arrow and it shoots off like a lightning bolt, leaving a trail of ionized particles.

The arrow strikes the building, cracking like lightning.

A MAN wearing a black cloak and khaki cargo pants leaps from the window. He uses the wires to slow his decent allowing him to come to a stop standing on the water.

His cloak bears the same insignia as FRAWST and THERION'S garments.

MAN

You don't look like the rest.

SATOSHI

Because we are not like the rest.

MAN

Then why were you associating with Guy's body guards?

SATOSHI

We are bounty hunters seeking his reward; we do not know why he summoned us.

MAN

You were just along for the ride, planning to make your move when you arrived. Very clever.

SATOSHI

Who are you?

MAN

Kronos.

SATOSHI

An Ingear assassin. Then you are after guy as well.

KRONOS

Yes and this is where it gets awkward. (Smiles and chuckles) I don't intend on sharing the kill.

SATOSHI draws his sword and KRONOS spring up high in the air.

SATOSHI leaps from the boat as it is torn asunder by the wires.

SATOSHI lands on a floating platform that serves as a wide sidewalk.

KRONOS drops down in front of him with a cold expression on his face.

MIZUKI lands three feet behind SATOSHI.

SATOSHI

Are you alright Mizuki?

MIZUKI

Yes my lord.

KRONOS

I would suggest the both of you attack me at once. Otherwise this could become boring very quickly.

SATOSHI charges at KRONOS with remarkable speed. KRONOS barely has time to catch SATOSHI'S sword with his wires.

Satoshi slashes at KRONOS repeatedly, but KRONOS deflects the strikes with his wires.

SATOSHI goes to swing his sword, but can't move it because KRONOS has it snared in his wire.

KRONOS

(Laughs at SATOSHI) you should pay more attention! (Pulls on SATOSHI'S sword) Now die.

SATOSHI pulls on his sword, sliding it through the loop of wire. Once his sword is free SATOSHI severs the taught wire around his leg.

Satoshi sheaths his sword, keeping his hand on the hilt.

KRONOS whips at SATOSHI with the wires as he slowly approaches. SATOSHI easily dodges all of the lashes.

An enraged KRONOS charges SATOSHI, forming a cat's cradle in his hands with the wire.

KRONOS

It seems that I must once again suffocate the ignorant!

SATOSHI

(Calmly, not raising his voice) Sanzen butsu kurushimi. [Three thousand strike torture]

As soon as KRONOS gets in range, SATOSHI unleashes a flurry of lightning quick sword strikes. When his attack is finished, SATOSHI hasn't moved a step in any direction; he sheathes his sword and turns his back on KRONOS.

KRONOS has been diced like a chef dices a vegetable; he collapses in a heap of carnage.

A MAN in a designer suit walks up SATOSHI clapping his hands. The MAN wears an overcoat draped over his shoulders, but doesn't have his arms in the sleeves. He has long silver hair and wears glasses; he is in his mid 30's early 40's.

MAN

Splendid work. You don't know how much work that one's given me.

SATOSHI

And you are?

MAN

Where are my manners? (Taps his gentleman's cane against the ground)The name is Edward Guy.

SATOSHI

(Looks to MIZUKI for confirmation) Mizuki?

MIZUKI

(Scanning him using a handheld device) It is a match.

SATOSHI

I have no intention of participating in any more senseless and lopsided battles. Surrender yourself immediately. I do not know if I can remain so civil if you choose not to comply.

EDWARD

That is no way to speak to a man who has just complimented you.

SATOSHI

Surrender or die. I haven't the time for anymore foolishness.

EDWARD

Now place yourself in my shoe for a moment, you go out of your way to find someone, compliment them on a job well done and for thanks he threatens your life. (Sighs) it seems chivalry has gone the way of the panda I am afraid...

SATOSHI draws his sword runs towards EDWARD. SATOSHI slashes and EDWARD blocks the strike with his cane.

SATOSHI continues to slash at EDWARD, but he blocks every swing with his cane.

SATOSHI sheathes his sword, and then lets out a flurry of lightning fast strikes, and EDWARD blocks them all.

Satoshi jump up, somersaults in the air and brings his sword crashing down, lightning trailing from the blade.

EDWARD sidesteps and smacks SATOSHI in the back of the head with his cane, knocking him forward; he then kicks SATOSHI hard in the ass. SATOSHI recovers and the two stare each other down.

The two dash and clash blades/canes with each other, skid to a stop and do it again.

SATOSHI stops and swings his sword in an upwards arc. A crescent of energy streaks towards EDWARD, but he jumps out of the way.

SATOSHI charges EDWARD again.

EDWARD prepares to block, when SATOSHI disappears.

EDWARD

An after image?

SATOSHI appears in the air behind EDWARD.

SATOSHI

Hakai!

EDWARD steps to the side as SATOSHI brings his glowing sword down hard. SATOSHI stops his swing before hitting the ground and swings horizontally towards EDWARD. EDWARD jumps over the sword and hits SATOSHI in the head with his cane. SATOSHI jumps back several feet and sheathes his sword before charging EDWARD again.

SATOSHI

nagaku mimoto wo kakushi tanononi

SATOSHI draws his sword and slashes at EDWARD with a single lightning quick and fluid motion. Pink energy particles look like a trail of cherry blossoms coming from his sword.

SATOSHI

haji shirazu noni tsubasa de , tsutsuma reta watashi ha kokubetsu no  
konnen ni eikyu ni nokori masu ...

SATOSHI lets the momentum carry him full circle, adding power to his follow up attack. The attack cuts through EDWARD'S cane.

SATOSHI

mumei ni atai wotsukemashita.[ I bid farewell to this year long wrapped  
in wings To the shameless, to  
The faceless, You will forever remain... nameless]

A dragon made of thick black smoke shoots out of SATOSHI'S armless  
sleeve. EDWARD block with his arms as the dragon pushes him back in to  
a wall. EDWARD struggles to hold the jaws open as the demon tries to  
thrash free and devour EDWARD.

EDWARD

I GIVE! I GIVE!

SATOSHI jerks on the demon, and with a defiant snap at EDWARD it  
returns to its sleeve.

EDWARD

(shaken) you're a bloodthirsty fiend aren't you?

SATOSHI

If you value your life you will accompany us.

EDWARD

What is my bounty?

MIZUKI

One hundred thousand in the currency of our choice.

EDWARD

(Disappointed) Really? Is that all...

SATOSHI

(Draws his sword) Enough stalling.

EDWARD

(Holds up hands) Wait! Wait! I can give you two million!

SATOSHI

(Halts) For your freedom?

EDWARD

No, for your protection.

**EXT. THE FERRY BOARDING STATION IN PARIS—NIGHT**

VOLKE leans against the wall of the station smoking a black and mild. He stands in the shadows, with each drag he takes, the ember illuminates his face. Volke exhales, surrounding himself in a thick cloud of smoke.

FRAWST exits the building carrying two tickets. She walks over to VOLKE and takes away his cigarillo.

VOLKE

Well?

FRAWST

The ferry should be arriving within the next 30 minutes.

VOLKE reaches for the cigar, but FRAWST holds it out of her reach. FRAWST takes a drag and blows the smoke in VOLKES face.

FRAWST

These (coughs) these things can (coughs) kill you. (Coughs) What the hell is this?

VOLKE

(Takes the cigar) A special blend of herbs and spices. (Takes a drag and blows out the smoke) Besides, if I get cancer they can always clone me a new set of lungs or something.

FRAWST

(Takes back the cigar and stomps on it) that may be so, but it's still a disgusting habit.

VOLKE

Whatever...

FRAWST

So Therion is no more.

VOLKE

What, you miss him?

FRAWST

No, I just wished I had been the one to kill him.

VOLKE looks up as ARSIS approaches them. FRAWST looks over to see what VOLKE is looking at.

When she sees ARSIS her eyes go wide.

FRAWST

You...

ARSIS

Sister... (Enraged) you shall pay for your crimes!

FRAWST charges ARSIS unarmed.

The two duke it out, FRAWST on the attack and ARSIS defending. FRAWST toe kicks ARSIS in the chin, with her leg vertical, she axe kicks ARSIS.

ARSIS blocks with her forearms, shuddering from the force o the attack.

FRAWST pushes off and back flips a few feet away. ARSIS stands and FRAWST barrels down on her again with a ferocious yell.

FRAWST punches at ARSIS, who pushes her hands away while backpedalling.

FRAWST throws in several round house kicks, followed by a backspin kick to ARSIS'S stomach.

FRAWST

What is wrong with you!? Why do you hold back?!

ARSIS

(Stands clutching her stomach) Because, (wipes blood from her mouth)I could kill you instantly.

FRAWST charges ARSIS. ARSIS swings at FRAWST, who ducks and moves in to attack.

ARSIS knees FRAWST in the chin, and then kicks her in the side of the head. ARSIS grabs FRAWST by the neck and head butts her before tossing her into the wall of the ferry station.

FRAWST barely blocks a powerful punch from ARSIS as she stands.

ARSIS

Why did you leave me there Anya?

FRAWST

Emelie...

ARSIS

WHY DIDN'T YOU TAKE ME WITH YOU?!

ARSIS punches FRAWST with her other hand, she does it over and over until FRAWST catches her hand and crushes it.

ARSIS yells in pain as FRAWST kicks her in the stomach, knocking her back.

Fires ignite in ARSIS' hands; she launches several fireballs at FRAWST who nimbly rolls out of the way.

ARSIS charges FRAWST and starts swinging at her with flaming fists.

ARSIS does some hand signs in the air and a line of fire zigzags through the air before striking FRAWST.

ARSIS

We always used to talk of lives outside the nursery Anya! Have our forgotten the conversations through the vents in our cells? The grandiose schemes of escape?!

FRAWST

I haven't forgotten Emelie, I just...

ARSIS

Abandoned me? We both went through the same shit Anya! What makes you more deserving of freedom than me?!

FRAWST

I can't give you an explanation Emelie! I didn't forget you... but I couldn't just come back and take you away with me!

ARSIS

Enough of your excuses!

ARSIS writes several glowing symbols in the air.

ARSIS

Consider us through Anya!

ARSIS launches a large bolt of lightning towards FRAWST. FRAWST dodges and the lightning abruptly changes direction.

ARSIS

My life has been a continuous hell Anya!

The lightning chases after FRAWST, following the hand movement of ARSIS.

FRAWST flings several throwing knives into the ground. The lightning breaks apart and is drawn into the ground, the knives serving as lightning rods.

ARSIS swings at FRAWST; FRAWST knocks her fist away and punches ARSIS in the jaw.

ARSIS reels back as FRAWST approaches, and her eyes light up.

ARSIS

I LOVED YOU LIKE A SISTER ANYA!

ARSIS jabs at FRAWST with two fingers, stopping with her finger pressed to FRAWST'S neck. FRAWST stops dead in her tracks.

ARSIS

(Teary eyed) I could kill you here and now Anya. I could cause your body to tear itself apart, set you on fire with a glance.

FRAWST

I know...

ARSIS

I wanted to live in the country of California in the American Federation.

FRAWST

We were going to buy a condo in San Francisco. (Sad, laughing at their naivety.) A lofty goal, especially since we had no money whatsoever.

ARSIS

(Laughs through tears) We stayed up well past curfew, fantasizing about what never will be.

FRAWST

Emelie...

ARSIS

I died when you left Anya. You were my hope, you were the reason I was able to wake up in the morning. I thought I had found a real friend, a family, even if it was just a sister.

FRAWST steps closer to ARSIS, but ARSIS presses harder into FRAWST'S neck with her finger.

ARSIS

But that didn't mean shit to you did it Anya?

FRAWST doesn't respond, just looks at ARSIS with a sad expression.

ARSIS

(Crying) Answer me damn it!

FRAWST steps forward and embraces ARSIS.

FRAWST

I felt the same way Emelie. I didn't abandon you; I just didn't want you to get caught up in my quest for vengeance. You wanted peace; I could have only given you more of the same.

ARSIS

Then don't let me stand in your way.

ARSIS breaks free of FRAWST; she has taken one of FRAWST'S knives. She holds the knife up to her neck, her tears shine in the moonlight, as she smiles a sad smile.

ARSIS

I did want peace Anya, and you have proven what I had long suspected...

FRAWST

Emelie, you don't have to do this!

ARSIS

Yes I do Anya. This is the only way to attain peace. You know this as well as I do..

FRAWST

(Concerned, afraid)Emelie..

ARSIS

Sister..

FRAWST

(Reaching for ARSIS) EMELIE!!

ARSIS plunges the knife into her neck, and slowly falls into FRAWST'S arms.

FRAWST drops to her knees, clutching ARSIS' dead body to her chest. FRAWST cries openly, tears streaming down her face which is wrought with anguish.

VOLKE keeps his distance, he keeps a placid expression.

FRAWST

Emelie..

FRAWST strokes ARSIS' hair and kisses her forehead. FRAWST then takes the knife from her hands.

FRAWST lays the body down and stands, wiping the blood from the knife before sheathing it.

The ferry blows its foghorn as it approaches. FRAWST wipes the tears from her eyes, her face now cold and emotionless, she turns to VOLKE.

VOLKE

You ready?

FRAWST

Yes. Let's go.

The two walk towards the docks as the large ferry arrives at port. Other people are seen getting their belongings together, preparing to board.

**EXT. THE FERRY BOARDING STATION IN PARIS-NIGHT, A FEW MINUTES LATER**

ALDEN and LAURA run towards the dock, they arrive as the ferry sails out of view.

LAURA

Now what?

One of EDWARD's bodyguards ties his speed boat to the pier. ALDEN checks his assault rifle and hands LAURA his handgun.

ALDEN

Know how to use one of these?

**INT. THE DOCTORS OFFICE IN A HOSPITAL—EARLY MORNING**

SATOSHI, MIZUKI, and EDWARD sit in an awkward silence.

EDWARD

Well I'm glad you came...

SATOSHI

Who do you seek protection from and for what purpose.

EDWARD

Straight to business I see. (Pours a cup of tea) tea?

MIZUKI

Yes please.

SATOSHI looks at MIZUKI with an annoyed and "are you serious?" expression.

EDWARD

Sure you won't have any?

SATOSHI is annoyed and doesn't respond.

EDWARD

Right... (Takes a drink) Well, down to business. I need protection from Ingear.

SATOSHI

That is obvious seeing as they are the ones who placed the bounty on you.

EDWARD

There is also the threat from a rogue assassin and her ninja associate.

SATOSHI

Ninja?

EDWARD

Yes isn't that ridiculous? A ninja in this day and age. (SATOSHI shoots him a dirty look) but I digress. Ingear plans to use my research to create a powerful bio weapon that is capable of working on a cellular level. Suffice to say it could kill an untold amount of people in a most excruciating manner.

SATOSHI

And why would you create such a weapon and keep the information on hand?

EDWARD

This was decades ago, I was doing anything to further my research on human mortality. To prolong life mind you, not cut it short. This "weapon" was merely an unpleasant by product that the Ingear military found interesting. For, my own personal reasons I hid it and tried to stalled them as long as I could, milking them for every penny.

SATOSHI

And how is it that you are now a fugitive seeking our protection?

MIZUKI

This is delicious tea, may I have some more?

EDWARD

(Smiles) of course my dear! You may have as much as you like.

SATOSHI

Edward!

EDWARD

Yes? Oh! Right! Now where was I...?

SATOSHI

You're explaining why I shouldn't just hand you over to Ingear and collect the reward.

EDWARD

Because then they would unleash a powerful weapon, annihilating all of rocket tech and its allies, old and new. (Leans back in his chair, thinking) that would mean all of the Asian alliance, and the new Russian empire. And we mustn't forget the rocket home world. Rocket home world, that a bit daft seeing as they originated on earth don't you think?

MIZUKI

But the Asian alliance and Russian empire...

EDWARD

(Interrupting) the *new* Russian empire.

MIZUKI

Yes. But they have all severed ties with rocket tech; they have been neutral to the conflict for sixty years now. What could possibly be the point attacking them?

SATOSHI

It is a show of power; eliminate their enemy and all sympathizers or potential sympathizers. (Stands) I want no part of it.

EDWARD

But why? Is this not a worthy cause? Or is it that you want more money?

SATOSHI

I am a bounty hunter, a neutral party. I have not picked sides in the past and see no reason to start now.

EDWARD

But you were a mercenary at one point weren't you?

SATOSHI

...I don't know how you came across that information, but that was a long time ago. Now if you'll excuse us...

MIZUKI

I will do it.

SATOSHI

What?

MIZUKI

Before I met lord Satoshi, I served as priestess in a Neo Tokyo temple. I can't... I can't just do nothing while my home is being threatened.

SATOSHI

...Then do what you must Mizuki. I shall aid you if necessary, but I shall take no part in this conflict.

EDWARD

...I forgot the cucumber sandwiches.

**EXT. THE NEW PORT OF LONDON—DAWN**

FRAWST and VOLKE walk along a pontoon sidewalk towards the streets of London. Men unload the cargo from the ferry and load it onto their own boats.

VOLKE

We've arrived in London. Now what?

FRAWST

Search every building; raze the city if we must.

VOLKE

That is hardly efficient, and I don't think the citizens would approve.

FRAWST

Have you a better plan?

VOLKE

I know a guy...

FRAWST

Not another strip club Volke.

VOLKE

Actually it's a bar.

FRAWST

Just a bar?

VOLKE

Slash brothel.

FRAWST

How do you meet these people?

VOLKE

Does it matter?

FRAWST

...I suppose I wouldn't want to know.

VOLKE

...Itahana has a weakness for women; his judgment can often be clouded so I regularly accompanied him to prevent him from making poor choices.

FRAWST

Is that so?

FRAWST and VOLKE walk down the sidewalk into the city.

**EXT. THE INGEAR CRUISER ISS SWALLOW THE SUN ORBITING EARTH-DAWN**

Dozens of transports exit earth's atmosphere, passing through various checkpoints before preparing to leave the earth's system.

Many transports are docked at several brightly lit spaceports/casinos. The cruiser keeps a constant orbit between earth and the moon. Two fighters stand guard around the ship.

**INT. THE OBSERVATION DECK FACING THE EARTH-DAWN**

The GENERAL stands before the large window, drinking a steaming cup of coffee. The lights are dimmed, and all of the tables are empty. The doors slide open and a WOMAN enters and walks over to the GENERAL. The GENERAL notices her enter, but does not acknowledge her presence.

WOMAN

General Opeth, I'm surprised to see you awake so early.

GENERAL

Skyfire, I'm surprised to see you in human form.

SKYFIRE

(Laughs) I see you have a sense of humor.

GENERAL

Why are you disturbing me?

SKYFIRE

(hands the general an e-file) the earth governments have petitioned for us to leave the neutral zone.

GENERAL

We will leave when we are finished, we still have two days left.

SKYFIRE

They threaten to involve their respective nations in the Aethyr.

GENERAL

We will leave when our mission is complete. Is that all Skyfire?

SKYFIRE

That is all for now general. Though I am curious about one thing general...

GENERAL

Is that so?

SKYFIRE

Why would you insist that Frawst and Edward not be allowed to meet?

The general stands rigid, for a moment he has the look of a cornered animal, but regains his composure and takes a sip of coffee.

GENERAL

If they meet, Frawst will kill him. We need him alive, it is merely a precaution.

SKYFIRE

Let us hope that is all. Both I and the founder look forward to going over your report. Goodbye general.

SKYFIRE leaves the GENERAL staring into space.

**INT. A BAR BUILT ON THE TOP FLOOR OF A LONDON SKYSCRAPER—MORNING**

FRAWST and VOLKE enter the empty bar, accompanied by a very attractive, yet tough looking WOMAN.

FRAWST

This is your "guy"?

VOLKE

More or less. Mostly less.

WOMAN

You better have a damn good reason for waking me up so goddamned early.

The WOMAN puts on a pot of coffee and pours three shots of vodka. VOLKE reaches for one, but she smacks his hand away and drinks it herself. The WOMAN then belches and drinks the other, pounding her chest with her fist as it goes and wrinkling her face.

VOLKE

As charming as ever Vigdis.

VIGDIS

Go fuck yerself Volke. (Drinks the final shot) whaddya want?

FRAWST

Edward Guy.

VIGDIS glares at FRAWST then looks back to VOLKE.

VIGDIS

New girlfriend?

VOLKE

Back to the question at hand.

VIGDIS pours a cup of coffee and adds baileys, vodka, and amaretto into the cup with the coffee.

VOLKE takes the cup and drinks it. VIGDIS snatches it from him and finishes it off.

VIGDIS

Yeah I know him. He's something of a local hero around here. He offers a top notch free clinic for those who can't pay for their health.

VOLKE

Where is his clinic?

VIGDIS

Listen Volke, I know he's got a bounty on him, that man does too much good for me to hand him to the wolves.

FRAWST

How much do you want?

VIGDIS

I don't need money, I make far too much as it is. Now if you could offer me something rare in return...

FRAWST

Something rare?

VOLKE

...Do you remember that drink I made when I was last here with Itahana's group?

VIGDIS

How could I forget? You had me shittin blood and fire for a week!

VOLKE takes a post-it note and a pen from the register and begins writing something down.

VOLKE

I call it "the heavy flow Mary". You take two shots vodka, one habanera pepper, splash of vinegar, tomato paste, some onion and ground chili peppers. Put that all in a blender and prepare to, as you said, "shit blood and fire".

VIGDIS

(Looks over the list) home of the heavy flow Mary. I like the sound of it. All right Volke, you've got a trade.

FRAWST

So where is he?

VIGDIS

St. Thomas by the river, or what was the river. You'll need a boat to get there. The hospital is built on the remains of the old hospital. I have several boats in my garage.

FRAWST

What do we have to give to use one of those?

VIGDIS

My girls put on shows on the weekends, I was thinking of expanding my base and bring in more female customers.

VOLKE

No.

VIGDIS

I want volke to be a male dancer on ladies night.

VOLKE

Hell no.

FRAWST

(Finds this idea quite amusing, but tries not to show it) Is there anywhere else to obtain a boat?

VIGDIS

Nope. Boat stealin is punishable by death here, and being out of towners you'll pay an arm and a leg if you attempt to buy one outright. (Smiles) looks like your mine Volke! (Giggles sinisterly)

FRAWST

It would appear so.

VOLKE

Fuck...

ALDEN and LAURA enter the bar, LAURA is awkward and out of place, embarrassed that she may be seen in such a place.

ALDEN

Hey, uh I heard these places serve food and no one else was open so I just came in.

ALDEN notices VOLKE and FRAWST at the bar.

ALDEN

Hey Volke.

VOLKE

Hey.

ALDEN

Yeah, so I parked my boat out front, I don't know if that's legal or if someone's gonna steal it (motions towards the door) so if I could get something to go that would be great.

**EXT. ALDEN'S STOLEN BOAT, ZIPPING THROUGH THE STREETS OF LONDON—DAY**

ALDEN is driving the boat with LAURA in the passengers, VOLKE AND FRAWST in the back.

ALDEN

Their gonna take my ass out back somewhere and shoot me for this shit.

LAURA

I can't believe this, you are so fucking stupid! I am not going to let you ruin all I've worked for.

VOLKE

You could have just said no, I would've understood. But Frawst might have taken it personally..

ALDEN

If I go down I'm taking you with me.

An arrow is shot and it strikes the steering wheel causing ALDEN to let go in surprise.

ALDEN

What the hell?

The boat swerves and runs aground on a large floating platform with about five houses built on it. On either side loom two giant buildings.

ALDEN jumps out of the boat and examines the damage. The other passengers also exit the craft.

LAURA

(Looking around) where did that arrow come from?

MIZUKI and SATOSHI approach. MIZUKI has her bow drawn and readies another arrow.

FRAWST

It's those two from the transport.

MIZUKI

I cannot allow you to proceed if you are after Doctor Guy.

FRAWST

And why is this?

MIZUKI

Suffice it to say lives are at stake and I can't let you turn that man in to Ingear.

FRAWST

I have no intention of handing him over; I'm here to take his life.

MIZUKI

I am afraid I can't allow you to do that either. Please turn back.

ALDEN

Do you really intend on taking on all of us?

MIZUKI

If necessary.

ALDEN

Have it your way.

VOLKE

(Looks at SATOSHI) I'll sit this one out.

ALDEN

(Makes a show of checking his guns) Have it your way.

MIZUKI

Shall we begin?

FRAWST draws her blades and spins them before charging MIZUKI. MIZUKI shoots an arrow at FRAWST'S feet, tripping her.

As FRAWST falls forward MIZUKI kicks her in the face and draws another arrow.

ALDEN unleashes a burst of fire at MIZUKI. MIZUKI utilizes the same uncanny speed of VOLKE and SATOSHI, disappearing and reappearing in a different place as she advances dodging the gunfire.

MIZUKI appears before ALDEN, and he fires on her. The bullets pass through her after image and MIZUKI appears to ALDEN'S right.

ALDEN knocks the arrow she shoots away and opens fire again.

MIZUKI jumps high into the air and lets a volley of arrows rain down. ALDEN dives out of the way as FRAWST leaps up after MIZUKI. FRAWST swings and kicks at MIZUKI, who blocks and slams FRAWST to the ground before landing herself.

ALDEN charges MIZUKI and strikes her with his rifle but, then knees her in the solar plexus. As she doubles over he grabs her arms and pedigrees her on the concrete.

ALDEN gets up and reloads. MIZUKI stands and leaps back a few yards.

ALDEN

You should have stayed down. I don't much care for fighting woman.

MIZUKI

I cannot do that.

ALDEN

I didn't think you would.

FRAWST flings two knives at MIZUKI, who dodges the first and shoots the second on down.

ALDEN switches to his handgun, cocking it as he barrels down on MIZUKI.

ALDEN fires twice, and MIZUKI barely dodges. ALDEN punches at MIZUKI, but she evades all of his strikes. MIZUKI draws a Japanese dagger and stabs ALDEN in the stomach, just as ALDEN shoots her in the chest. MIZUKI is knocked to the ground and ALDEN stumbles back.

ALDEN

(Pulls out the dagger) Goddamn that hurt. (His wound slowly starts to close) That's gonna take forever to heal.

MIZUKI stands, her wound is completely healed. SATOSHI looks on, with no emotion whatsoever.

ALDEN

So he gave you a little gift it seems.

MIZUKI appears before ALDEN in the blink of an eye and palm thrusts him, sending him flying onto the roof of a nearby house.

FRAWST runs up and kicks MIZUKI in the chin; MIZUKI retaliates with a judo sweep.

ALDEN opens fire with his rifle from the roof. MIZUKI runs away while returning fire. ALDEN runs across the rooftops shooting at MIZUKI.

When he runs out of ammo he slings his rifle over his shoulder and switches to his handgun. ALDEN jumps off the roofs towards MIZUKI.

MIZUKI draws her bow, and her eyes begin to glow. She unleashes a charged shot that strikes ALDEN like a bolt of lightning.

FRAWST slashes at MIZUKI, who blocks with her bow. The two exchange blows in a slugfest resembling something from a kung fu film.

FRAWST grabs MIZUKI and throws her into a wall, pinning her with throwing knives.

MIZUKI rips free and notches an arrow as ALDEN appears with his gun to her head.

ALDEN

(Touches the blood on his lip) this has gone far enough.

SATOSHI walks over to ALDEN and lowers his arm.

SATOSHI

This battle is over.

MIZUKI

(Steps back and aims her bow at FRAWST) No! This cannot end..

SATOSHI

(Interrupting) stand down Mizuki! (Calmer) They have taken the advantage.

FRAWST advances, but VOLKE places his hand on her shoulder, stopping her.

ALDEN lowers his gun and steps back cautiously.

MIZUKI

...As you wish my lord. (Lowers her bow)

SATOSHI

The doctor awaits you Frawst. You shall encounter no more resistance.

FRAWST

Why would you attempt to hinder us?

SATOSHI

You will have to ask him yourself.

SATOSHI helps MIZUKI to her feet.

SATOSHI

Can you walk?

MIZUKI

Yes my lord.

SATOSHI helps MIZUKI walk away. LAURA runs over and examines ALDEN'S wounds.

LAURA

Your metabolism has slowed; you need to eat if you want this to heal.

ALDEN

Later.

FRAWST and VOLKE take off, ALDEN and LAURA follow.

**INT. THE FRONT LOBBY OF THE HOSPITAL—LATE AFTERNOON**

FRAWST burst through the door and looks around, the lobby is spacious and dimly lit.

The com system clicks on and FRAWST looks up.

EDWARD (VO)

This is Doctor Guy paging Frawst Moon, please report to laboratory 2.  
Frawst Moon report to laboratory 2. Thank you.

FRAWST

That bastard!

FRAWST heads for the stairs, when she is grabbed by ALDEN. ALDEN spins her around and puts his gun to her face.

ALDEN

I can't let you do it Frawst. Laura!

LAURA

(Looks at her wrist computers holo screen) It's on the third floor.

ALDEN tosses her a handgun, she barely catches it.

ALDEN

Set off that beacon and retrieve the doctor and the formula. I'll take care of things on this end.

FRAWST breaks free and runs for the stairs while LAURA takes the elevator.

ALDEN goes to pursue FRAWST but VOLKE stands in his way.

ALDEN

THIS ISN'T A GAME VOLKE! GET OUT OF THE FUCKING WAY!

VOLKE

Then it appears we are at an impasse.

ALDEN shoots at VOLKE, who evades with extraordinary speed, trailing an after image.

ALDEN fires on VOLKE point blank, and VOLKE catches the bullet and tosses it aside.

VOLKE proceeds to slash with his sword while advancing. ALDEN blocks the strikes, shuddering at each impact as he retreats.

ALDEN knocks VOLKE'S sword away and strikes him in the face with his rifle butt.

VOLKE slugs ALDEN in the chin then knees him in the stomach.

ALDEN stomps VOLKE'S foot and hits him twice in the face.

VOLKE catches ALDEN'S third strike and punches ALDEN in his armpit.

ALDEN drops to the floor in agony.

Alden

WHAT THE FUCK MAN?! JESUS CHRIST! WHAT THE FUCK WAS THAT?

VOLKE

I struck a nerve.

ALDEN

Fuck! Ah! Shit! What the hell?!

VOLKE

You'll be fine.

ALDEN

(Stands with some effort) Christ! That's easy for you to say!

ALDEN strikes VOLKE with his rifle butt, when VOLKE drops ALDEN brings it down on him like a hammer.

ALDEN

Take that ya jackass!

VOLKE punches ALDEN in the balls, then palm thrusts him into a wall.

VOLKE

Kore wa dainashi ni desu!! [This is ruin]

VOLKE uses his "dark rush" move to close the distance and proceeds to unleash a 30 hit combo of punches and kicks.

VOLKE finishes by mule kicking ALDEN into the air and having a shadow clone kick ALDEN back down.

ALDEN slams hard into the tile floor, creating a shallow crater. ALDEN stands bloodied and bruised.

ALDEN pulls out an energy bar from his pocket and begins to eat. He grimaces at the taste, and tosses the half eaten bar.

ALDEN examines the wound he received earlier; it is healed as well as the wounds he just received.

ALDEN

Disgusting! Those things pack like a 100 percent of well everything really. But they taste like shit. Those are like, last ditch type things.

VOLKE

Am I supposed to feel sorry for you?

ALDEN

You used one of those ninja moves on me.

VOLKE

So.

ALDEN

Well while you were kickin my ass I made a special move of my own.

VOLKE

And?

ALDEN tosses three grenades, shrapnel, smoke and the other a flash bang.

ALDEN

Smoke on the water mother fucker!

The grenades explode, blinding VOLKE and impaling him with shrapnel.

When everything clears, a piece of scorched lumber full of metal shards has taken VOLKE'S place.

VOLKE drops from the ceiling behind ALDEN.

VOLKE

That was, a pansy move at best.

ALDEN

Well your about to witness my Bullet Ride!

VOLKE

Now you're not even trying with the names!

ALDEN brandishes his assault rifle and handgun and aims at VOLKE.

ALDEN unleashes a stream of bullets in every direction, tracking VOLKES movements and predicted movements.

VOLKE struggles to jump around the bullets.

ALDEN

It may be corny but I sure as hell am whoopin your ass!

ALDEN runs out of bullets and his guns click, VOLKE appears behind ALDEN and puts his sword to his neck.

VOLKE

That was also a pansy attack.

ALDEN

(Drops his guns) Goddamn it.

**INT. A LABORATORY FULL OF SCIENTIFIC EQUIPMENT--THE LIGHTS ARE OFF**

FRAWST cautiously enters the lab and looks around.

EDWARD (OFF SCREEN)

Anya Velikden. Born 2117 on colony 249 beta. You resided in central tunnel eight with your grandmother. 10 October, 2125 after an outbreak of the flu on Martian terra forming colony "wintersun" in the northern hemisphere...

FRAWST

Show yourself!

EDWARD

... I was dispatched to colony 249 beta with an Ingear medical team citing our reasons as vaccinating against the Martian flu strain. The citizens were told that that they may have been exposed when their supplies were delivered by a carrier.

FRAWST looks around, her weapons drawn.

EDWARD

Of course this was all an elaborate ruse, the purpose of that visit was to find test subjects for the aptly dubbed "Elixir of Life." We needed an enclosed area where we could distribute various diseases, without risk of contamination of other zones.

FRAWST

You murdered them!

EDWARD

When the experiment and research was complete, Ingear had colony 249 beta destroyed, citing poor maintenance and the age of the colony as the culprit in its official statements. (Steps out of the shadows) and the rest is, as they say, history.

FRAWST throws a knife at EDWARD. EDWARD catches the blade with his fingers.

EDWARD

So violent this generation...

FRAWST

Why did you do it? How could you take a child and place her in such a psychological hell?!

EDWARD

I could tell you what I told myself, it was for the greater good. Eliminating disease, expanding the human lifespan, we have all but eliminated the aging process altogether. Casualties are an expected consequence of progress.

FRAWST

So that's what I am too you? An accepted casualty?

EDWARD

All for the greater good.

FRAWST

And who are you to decide that?! Who gave you the right to decide who lives and who dies and to what end?

EDWARD

Debating that question brings out all the angst in all of us. It makes aware of our own hypocrisy and malevolent nature. Those that claim altruism are merely lying to themselves. Those that are true to themselves and their nature attain a new, clear perspective, that sadness that only true despair can bring you as you realize there is nothing left and was nothing before.

FRAWST

That does not justify your slaughter of four hundred and fifty seven people!

EDWARD

And does the fact that you are not an assassin by choice justify your murders? The infiltrating of a man's home and killing him in front of his children? Then killing the entire family as to not compromise the mission? How does it feel to kill a child Frawst? How does it feel to kill a mother as she desperately clings to her infant son?

FRAWST

SHUT UP! You cannot compare...

EDWARD

No! (Calms) I cannot compare us because I acted for the benefit of all mankind; you acted to save your own pathetic life! Your only reason for killing was because you knew you would be killed if you didn't. How does it feel carrying the guilt? Is that why you hunt me Frawst?

Because you seek to silence the voices of guilt by focusing your anguish into a thirst for revenge? So much so that you wish to escape reality but can't because life's burden has become too heavy on your being and your state of mind becomes distorted into a mild melancholic insanity that you wish to feel but dare not admit to yourself.

FRAWST tackles EDWARD to the ground. They struggle with one another for several moments, before FRAWST draws her blade and prepares to finish off EDWARD.

EDWARD

What will you do once you kill me? Will you succumb to your insanity? You've put your entire existence into killing me. What will you have left to live for?

FRAWST

When I come to that bridge, I will decide how I will cross it.

EDWARD

You are a weapon Frawst, you will never find peace in life and shall only bring more suffering if you continue down this foolish path you have taken.

FRAWST

You're hardly in any position to...

EDWARD stabs FRAWST in the heart with a concealed blade in his sleeve.

EDWARD kicks FRAWST off of him and stands, wiping away the blood with a handkerchief.

EDWARD

If one must die so that millions may live, that is justice.

FRAWST still breathes; EDWARD looks down at her, a look of pity on his face.

A shot rings out, the bullet going through EDWARD'S chest.

EDWARD turns to LAURA standing behind him, holding the still smoking gun.

LAURA fires again, striking EDWARD in the forehead, he falls back dead.

LAURA walks over to FRAWST, cautiously stepping over her body.

LAURA plugs her pocket computer into one of the lab computers and begins the process of ripping the contents of every hard drive in the building onto hers.

LAURA walks over to a cold storage locker and enters a pin into the keypad. The pad buzzes and unlocks with a hiss. LAURA reaches in and retrieves a frozen vial.

She places the vial in a small cryo case, and then returns the case to her messenger bag.

LAURA notices FRAWST moving and runs over to assist her.

LAURA

Oh my god! Don't move Frawst!

FRAWST

Emelie...

LAURA places a square plastic bandage on her chest. The bandage lights up with an EKG readout and compresses the wound.

LAURA

It looks like he just barely missed your heart...

The pocket computer beeps, signaling its completion.

LAURA

Wait right here, don't move.

LAURA gets up and walks over to the computer and packs up her gear.

LAURA removes a pen sized device and clicks the top, a light begins to blink.

LAURA looks over to FRAWST, but all that remains is a blood stain.

LAURA

Damn it...

LAURA hastily gathers her stuff and runs out of the lab.

**INT. THE FRONT LOBBY—LATE EVENING**

ALDEN and VOKLE sit on a decorative fountain, sharing a cigarillo.

ALDEN

(Takes a drag) ...I don't see the point in screaming out your attack names, hell I don't even see a point in naming an attack.

VOLKE

That's because you suck at it. In all the worlds fighting styles, the attacks are all named.

ALDEN

I don't believe that. There are classifications, like throws, sweeps, punches and shit like that. I mean you call a punch a punch not, I dunno mega fist or some shit like that.

VOLKE

It's a Japanese thing then. It's just cool to yell out the name of a flashy over the top attack. Like haduken, tyrant rave or sacred edge. You can tell that those moves belonged to a real badass. You're just some street fighter.

ALDEN

So what you're the king of fighters now?

VOLKE

I'm just saying you should not attempt to name any attacks. It sounded forced and cheesy coming from some gear.

ALDEN

(Passes the cigar) fuck you Volke. (They sit in silence for a few moments) we needed an announcer. Some one yellin "Round 1, fight!" or some shit like that.

VOLKE

(Exhales) ...heaven or hell.

ALDEN

That's badass. They could be like "heaven or Hell! Let's rock!" or some corny shit like that.

An Ingear transport lands in front of the hospital, the landing thrusters blow out the glass on the building.

ALDEN

What the hell?

LAURA runs down the hallway past ALDEN. ALDEN gets up and runs after her.

ALDEN

WHAT THE HELL HAPPENED?

LAURA

Ed's dead and I got the rose! It's time to get the hell out of here!

FRAWST stumbles down the stairs, VOLKE runs to her aid. ALDEN and LAURA board the transport, as it takes off, ALDEN salutes VOLKE.

When the dust clears, twenty Ingear Special Forces soldiers in full tactical armor and gas masks stand before them.

The soldiers train their laser sights on VOLKE and FRAWST.

VOLKE

Damn.

**EXT. OUTSIDE OF THE HOSPITAL-NIGHT**

A starship the size of an aircraft carrier hovers over the hospital.

The ship opens fire on the Ingears with its cannons, annihilating the soldiers.

The ship lowers its altitude to about 20 feet above the ground, and its cargo door open. VOLKE helps FRAWST outside to see who it is that aided them. Waving down at them is VIGDIS.

VOLKE

But that's...

SATOSHI

I called Itahana; he agreed to deliver Mizuki and myself to our next destination.

A SAMURAI jumps down from the cargo bay, landing in front of VOLKE and FRAWST.

SAMURAI

Konban wa Volke.

VOLKE

Itahana...

ITAHANA

Did you complete your mission?

VOLKE

Mostly.

ITAHANA

(Looks at FRAWST) Your client?

VOLKE

Sort of.

ITAHANA

(To FRAWST) Well?

FRAWST

Huh?

ITAHANA

You're the client! What do you want?!

FRAWST

Take me to Ingear in the Aethyr.

ITAHANA

...Come aboard then.

A lift drops from the cargo bay; FRAWST, MIZUKI and SATOSHI get on. VOLKE follows, and is stopped by ITAHANA.

ITAHANA

What business does this woman have in the Ingear empire?

VOLKE

She wants to topple it.

ITAHANA

(Smiles) you always did pick the good ones.

The two board the ship and it takes off, leaving the atmosphere following the path of the transport.

END.