

FINDING LIGHT IN A NEON CITY

Written by

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FADE IN:

00 OVERBLACK:

Two voices are heard in the darkness, a FEMININE VOICE and a MASCULINE VOICE.

MASCULINE VOICE (V.O.)
What's it like to be reborn?

FEMININE VOICE (V.O.)
What's it like to kill someone?

CUT TO:

01 EXT. CITYSCAPE - NIGHT

A wide zooming shot rolls over the neon lit cityscape on this rainy night. Electronic billboards decorate the skyline, lighting the streets below with neon colors. Flying cars cruise past buildings, the sounds of their engines filling the ears of people below. Some of those billboards advertise medication to increase your lifespan by decades, cybernetics, flying cars, robot assistants, soda, food, and other items consumers would love to waste their money on.

SUPER: "NEW PHOENIX, ARIZONA, 2032"

SUPER: "POPULATION: 9,372,084"

CUT TO:

02 EXT. JUNE'S APARTMENT BUILDING - CONTINUOUS

A car gently lands on the rooftop, the electric engine slowly whirring down, leaving only the sounds of the rain falling upon the city.

CUT TO:

03 INT. JUNE'S APARTMENT - LATER

The room is pitch black. The front door opens, revealing JUNE, her robotics made clear in the light. A jacket can be seen near the door with the insignia of the military police, her old gig. Near that, a cap belonging to Regen Technologies. She turns on the light to her apartment, and a dim white is cast over her cluttered apartment. She sighs and pulls out an instruction tape and puts it into her cassette player. DOCTOR DEVERN, begins talking.

DOCTOR DEVERN

Hello June Holiday! This is Doctor Devern. Congratulations on your recovery from the explosion at the Regen Technologies and Cybernetics assembly plant. This tape is a summary of what you underwent for your own reference.

June drops onto her couch, the springs creaking as her weight falls on it.

DOCTOR DEVERN (CONT'D)

You had twelve lifesaving surgeries in order to bring you back from seventy-two hours of clinical death.

June pulls a ring from her pocket. She stares at it for a moment and tries to slide it onto her finger. She finds it doesn't fit her new hand. She gets up from the couch and begins looking for a string.

DOCTOR DEVERN (CONT'D)

The shrapnel from the blast managed to penetrate your torso as well as causing significant damage to your eyes and facial tissue. You have also received full cybernetic exoprosthesis on all limbs except your left leg.

June finds a string in a drawer and threads it through the ring. She ties a knot and puts the necklace around her neck. She walks into the kitchen.

DOCTOR DEVERN (CONT'D)

Very few organs were damaged in your torso.

June opens a cabinet and pulls out a small drinking glass and a bottle of whiskey. She goes to pour it.

DOCTOR DEVERN (CONT'D)

However, certain organs, such as your liver may need up to fifteen more days of recovery. Avoid drinking for at least that long.

June puts the glass down and throws her head back in frustration. She looks at the bottle, and takes a swig anyway. She continues to listen to the tape.

DOCTOR DEVERN (CONT'D)

Lastly, your memory had to be restored using the Regen Technologies scan of your brain. Since the last update of your brain map was out of date, you have permanently lost the last 3 months of your memory.

She lifts a photo that was facedown on the counter and she stares at it.

DOCTOR DEVERN (CONT'D)

If you have any questions, contact the number on this tape. Lastly, Edgar Rockford wishes to meet with you in person and extends this tape as a personal invitation to meet him.

Dr. Devern's voice becomes noticeably somber.

DOCTOR DEVERN (CONT'D)

And um... I'm sorry we couldn't save both of you. I know you can get past this, just... If you need to talk, you know my office is always open.

His voice starts to drain out as June stands there, her eyes locked to the picture of her wife.

MASCULINE VOICE (V.O.)

Who was she to you?

CUT TO:

04 INT. THE CEMETARY OF THE FUTURE - DAY

June enters an underground concrete room while holding plastic flowers, and walks up to the cemetery's ANDROID RECEPTIONIST. His voice sounds clearly robotic and cheery.

ANDROID RECEPTIONIST

Hello and wel- welcome, to the underground Harmony Burial Complex, number one in afterlife innovation, and the Cemetery of the future!

With seemingly every movement the receptionist makes, a mechanical sound follows.

JUNE

I'm here to see Ellie. Ellie
Holiday.

ANDROID RECEPTIONIST

Marvelous! I'll, I'll call her unit
over to the mourning area. Would
you like to purchase some flowers
to ensure your love will never die?

June holds up her flowers for the android to see.

ANDROID RECEPTIONIST (CONT'D)

Oh well aren't you just so darn
sweet! You know, we rarely, rarely
get visitors these days.

JUNE

I can tell.

A beeping sound plays and a light turns on.

ANDROID RECEPTIONIST

Oh, oh, looks like the grave has
arrived. Go to the door on the le-
left, and have a cathartic
mourning!

June sighs, ignoring the android, and goes through the door.

CUT TO:

05 INT. MOURNING ROOM - CONTINUOUS

June enters the dimly lit room where the grave unit hovers
above the ground. June walks up to her wife's grave, places
plastic flowers in the flower holder and puts her hand on the
top screen with Ellie's face on it.

JUNE

I wish I could know what the last
thing you said to me was. I have
pictures of the months I lost, but
I'm sure they don't do it justice.

She chuckles.

JUNE (CONT'D)

It looks like we had some good
times.

She pushes a button labeled "Favorite Book". The grave beeps, followed by a mechanical click and then a recording of Ellie plays.

ELLIE (V.O.)

Hey hun! I know things must get lonely on duty, so I recorded something special for you. I think you're going to like it!

The audio quality isn't great but it still makes June smile to hear her voice. Ellie clears her throat.

ELLIE (V.O.)

I look into the fire, and see the warm, blue, flame. Afraid of the future, my future. It seemed so uncertain, so shakey. Teetering on collapse, and then you came to hold me.

Beat.

ELLIE (V.O.)

You illuminated my world, the purple evening light on the metal mountains, glittering and sparking the engine of my being. I love the way you make my laugh, at the end of a hard day. I love cracking that hard shell you put up, and seeing the real you. I love your hair, your lips, your voice, your eyes, your... you.

June's eyes begin to water.

ELLIE (V.O.)

The future looks so bright awash in the royal glow of your embrace. And it couldn't have come soon enough.

Beat.

ELLIE (V.O.)

I know I proposed to you with that poem, but I thought you might need to hear something like that and...

Ellie chuckles in the recording.

ELLIE (V.O.)

I uh... I just really miss you and I don't know how to say it.

(MORE)

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

I'm up most nights hoping your okay, and, I know it's kind of silly, but I made this chain out of paper and everyday I take a link off. It helps me count the days until your back again. Just come back safe, please. I love you, and I don't know what I'd do without you.

June smiles even wider, with a few tears sliding down her face. She whispers to herself.

JUNE

I love you too.

June goes to wipe a tear, but is caught off guard at the coldness of her metal hand.

The machine beeps, followed by a mechanical click. The first audio file ends. She presses the second button, causing a beep, a click, and another audio file to play. The she places the flowers into the plastic flower holder.

ELLIE (V.O.)

Hey June! I finally found my old guitar from college. I just finished tuning it and thought I'd play you a song I wrote, just for you.

There's a brief pause. Then, she starts playing her guitar.

ELLIE (V.O.)

(Singing)

Darling, I miss you dearly. Oh how my heart aches. While you fight their wars, I'll miss your caress, for every day - till I see you again. Through bombs and toxic rain I'll play your heart strings dear. Near or far, you'll always be my holiday. And someday, I'll see you again.

The song is interrupted by the masculine voice.

MASCULINE VOICE

It's funny, I suppose.

CUT TO:

06 EXT. LÉON'S HIDEOUT - NIGHT - FLASHFORWARD

June and a MYSTERIOUS MAN, the voice from earlier, are sitting in a warehouse outside of New Phoenix. Blood runs down his face, and his nose is visibly broken.

JUNE

What is?

(beat)

MYSTERIOUS MAN

What was for one, death, for the other was rebirth.

He smiles irreverently at her, but she doesn't react.

JUNE

The world is filled with cruel irony.

The mysterious man smiles.

MYSTERIOUS MAN

I suppose it is.

END FLASHFORWARD.

DISSOLVE TO:

07 EXT. POLICE PRECINCT - NIGHT

June's car sets down on a landing platform marked for the police, the rain just sprinkling now.

DISSOLVE TO:

08 INT. POLICE OFFICE - LATER

June walks into the fairly busy office, and is greeted by the CLERK, who's smoking a cigarette. Neon light streams in through the windows, rain water streams down them. A soft pitter-patter is heard throughout the whole floor. There is a small droning of a hundred voices attempting to talk quietly to one another.

CLERK

Can I help you miss?

JUNE

Is Eddy in? I need to see him.

CLERK
Yeah, ole Eddy's in. Wait a bit
while I give em a ring, ey?

June takes a seat next to someone else in the lobby as the Clerk calls Eddie.

CLERK (CONT'D)
Yo Collins, you got a visitor. I'll
ask.

He moves the phone away from his mouth and looks towards June.

CLERK (CONT'D)
What's your name kid?

JUNE
June. June Holiday. We were in the
Military Police back in the day.

He puts the phone back to his mouth.

CLERK
Yeah, she says her name is June,
June Holiday. Something about
you... oh, okay. I'll send her in.

He hangs up the phone.

CLERK (CONT'D)
You can go in kid.

June walks down the hallway, as several officers pass her by, and into EDDY'S office.

CUT TO:

09 INT. EDDY'S OFFICE - CONTINUOUS

Eddy is sitting at his desk, smoking a cigarette and looking over some paperwork between his computer and typewriter. June enters, and Eddy looks up as he puts down his paperwork and cigarette.

EDDY
June!

Eddy gives her a hug over the desk.

When their hug breaks, Eddy picks up his cigarette and starts smoking again.

EDDY (CONT'D)
You look great!

JUNE
Yeah. I don't feel it though.

EDDY
Yeah, I'm uh... I'm sorry about
Ellie. She was a great gal, she...
well she didn't deserve this. And
you don't neither.

JUNE
Thanks Eddie, it means a lot.

Eddy smiles and then gestures at Junes arms.

EDDY
How're the arms treating ya?

JUNE
Still getting used to them, but
they do the job.

EDDY
I bet they do.

Eddy goes to a coffee maker in the corner. He begins pouring
himself a cup and sighs.

EDDY (CONT'D)
I gotta say pal, it don't make much
sense to me. Eight years in the MP,
not a scratch on ya. Then not even
two years out of it, and look what
happened to you.

JUNE
Civilian life doesn't agree with
me, I guess.

EDDY
Yeah, neither did MP life. Of
course, it didn't agree with me
either.

JUNE
And this does?

EDDY
Just trying to fix things from the
inside.

JUNE

And how's that working out for you?

EDDY

Too many criminals, not enough cops... Or money. Well, not enough money in the places that matter anyway. Coffee?

June nods and he hands her a mug. He begins filling another for himself.

JUNE

Sounds like nothing's changed.

EDDY

Well, I became a cop, not a politician. What do you want from me?

JUNE

The case files for the explosion.

EDDY

Not exactly what I meant. Why do you wanna look at em?

JUNE

Something just doesn't feel right about it. I know that factory, it's machines. Shit doesn't just explode, not at Regen.

Eddy shrugs, and finishes filling his coffee.

EDDY

I'm not supposed to give regular Joes access to case files.

JUNE

I'm no Joe.

EDDY

True, but you're a June. I don't wanna break any rules. Especially since Rockford told us to drop the case.

JUNE

Why'd he tell you to drop the case?

EDDY

He said it was an accident. That there was nothing to investigate.

(MORE)

EDDY (CONT'D)

You know, and that he'll take care of it.

JUNE

And that didn't strike you as odd?

EDDY

Of course it struck me as odd. But the captain said drop it, and I gotta listen to the captain. I'd get fired if I did anything about it.

JUNE

I thought you were fighting corruption from the inside, Eddy. There it is, staring you in the face.

EDDY

Damn it June, I have to pick my battles. I can't go off fighting every corrupt decision. I'd never get anything done.

JUNE

You're right, sorry. I just... I'm confused right now.

EDDY

Don't sweat it, June. It can't be easy for you. I couldn't imagine... any of it.

(pause)

EDDY (CONT'D)

Alright, tell you what. I'll go pull a few strings, and I'll get those files for you.

JUNE

Thanks Eddy. It means a lot.

EDDY

Ay, don't mention it. Just a favor from an old friend.

Eddy walks out of his office, and June pulls a book out from her coat and begins reading it.

DISSOLVE TO:

10 INT. EDDY'S OFFICE - LATER

Eddy walks in holding a folder filled with several documents and a few VHS Tapes.

EDDY

Sorry it took me awhile, even newer cases tend to get buried in the catalogue pretty quickly.

June closes her book and places it on the other chair. Her coat is now hanging on the coat rack.

JUNE

It's fine.

EDDY

Uh, you gotta look over this stuff in here. You know, so I don't get caught doin' this.

Eddy places the tapes on his desk and hands her the folder. June opens it and starts reading over the case notes. June finds the photos of the aftermath in the folder, and examines them.

JUNE

That's not normal.

EDDY

What ain't normal?

JUNE

Look at these two machines. Same model same everything. Should be the same.

Eddy walks closer, and June shows him the file.

EDDY

It just looks like a charred mess of metal to me.

JUNE

Look at the tubing. We use those to run coolant to the machines, keeps them from overheating. And we have a filter in there, a filter we have to replace once every other day. See the number on this one?

June points to a photo.

EDDY

Uh, M34, RF 789.

JUNE

And this one is M31, RF 780. That second number, 780, that refers to which number filter that is. Every machine should have around their 790th filter. M31 is nine filters behind, that's 18 days of buildup.

EDDY

It's just one machine, though. Could still be an accident.

She looks through more of the pictures.

JUNE

It's hard to say how many machines didn't have their filter replaced, but here's at least four more. I know that factory, it's workers. They aren't that incompetent. To leave at least four machines over two weeks behind on filters, not possible.

EDDY

Lets say I'm convinced now that this wasn't an accident. How you gonna find the guy or guys behind this?

She puts the folder down and looks through the tapes on the desk. She sees one labeled "Back Entrance."

JUNE

Pop in this tape.

Eddy picks up one of the tapes, and puts in into the VCR. He turns his monitor towards June.

EDDY

We've been through these before, June. There's nothing there.

JUNE

Can you fast forward.

Eddy points to a button on his keyboard. June presses it and continues to examine the footage. Then she thinks she sees something.

JUNE (CONT'D)

Wait, how do you make it go back.

Eddy presses a key, and the video stops. Then he presses another key and the footage starts going in reverse.

EDDY

Lemme know when to stop.

(beat)

JUNE

There.

Eddy presses a key. June takes a closer look at the screen.

JUNE (CONT'D)

See that van?

EDDY

Yeah, what about it.

JUNE

It belongs to Multi-Tech.

EDDY

Oh shit, it does. They've been outta business for what, four years?

JUNE

Yeah.

EDDY

You know, they got a building on sixteenth street. Not too far from the factory.

June gets up and puts on her coat and grabs her book.

JUNE

Thanks again Eddy.

June heads for the door.

EDDY

Hey June.

June stops and looks at him.

EDDY (CONT'D)

Don't get yourself killed, alright? If you need help, you know who to call.

She smiles.

JUNE
See you around Eddy.

The door closes behind her.

CUT TO:

11 EXT. LÉON'S HIDEOUT - NIGHT - FLASHFORWARD

The Mysterious Man interrupts June's story once again.

MYSTERIOUS MAN
Surprised you two noticed that.
Most don't know what companies'
hearts are still pumping, or even
which corporate minds control the
very lives they live.

June looks at the man. Her gun is in her hand, but she's not flailing it around.

JUNE
I'm not most people.

MYSTERIOUS MAN
Yes... Otherwise we wouldn't be here,
would we? And so you went to the
old company's building then?

JUNE
Yeah

END FLASHFORWARD.

CUT TO:

12 INT. ABANDONED MULTI-TEC OFFICE - DAY

June enters the building and starts to look around. She wanders around the dimly lit office looking for evidence. First she notices a terrorist sign spray painted on the wall.

JUNE (V.O.)
Honestly, I didn't think the
Freedom Militia were still
operating. But I guess we just
drove them further underground.

Then after a bit more searching, June finds the unthinkable: a map of the factory floor where the machine exploded.

MYSTERIOUS MAN (V.O.)

A map. Those idiots left a map behind?

June looks at it closely.

JUNE (V.O.)

Yeah, a map. With a few code names on it.

On the map were a list of nicknames and times, and at the top, was the nickname "Lion".

JUNE (V.O.)

The map confirmed it was an inside job. But all it told me was that I needed to see Rockford, and see if he'd give the employee files.

June gets up and moves towards the exit, when suddenly, an old ROGUE ANDROID walks out and stops her.

ROGUE ANDROID 1

Hello ma'am!

The Rogue Android 1 tries hitting June, but misses. June pulls out her gun.

ROGUE ANDROID 1 (CONT'D)

And welcome to multi-multi tec. Arizona's number three in workplace motivation!

It tries hitting her again. June shoots, damaging the first unit. Then a SECOND ROGUE ANDROID enters the room.

ROGUE ANDROID 2

Good day miss! Tours run from 10, 10 to 5.

This catches June off guard and allows Rogue Android 1 to hit June.

JUNE

Ow!

June jumps out of the way to avoid anymore hits, but gets kicked by Rogue Android 2 in the process.

ROGUE ANDROID 1
Only security personnel are allowed
to bear-bear arms.

June shoots the second one whilst trying to avoid getting hit again.

ROGUE ANDROID 2
Please holster your weapon or show
your badge.

June punches the second android, knocking it back, then she shoots it in the head.

ROGUE ANDROID 1
Your safety is our duty.

June shoots and punches the other android. Finally decommissioning it.

JUNE (V.O.)
I was surprised to see any active
androids in the building. Must've
been older units that were
forgotten.

We're cutting this voice over

DISSOLVE TO:

13 EXT. THE REGEN TECHNOLOGIES BUILDING - LATER

June's car lands in the parking area as it rains on this cloudy Arizona day. A bright yellow "Don't Drink the Rainwater" sign flashes in both English and Spanish.

CUT TO:

14 INT. REGEN TECHNOLOGIES RECEPTION DESK - CONTINUOUS

June walks up to the green glowing RECEPTION HOLOGRAM.

RECEPTION HOLOGRAM
Good evening and welcome to the
Regen Headquarters New Phoenix
Center! What can I do for you
today?

JUNE
Hi, I need to see Mr. Rockford.
It's important.

RECEPTION HOLOGRAM

Do you have an appointment?

JUNE

Yeah.

She pulls out the debriefing tape she got when she left the hospital. The hologram stares at it for a moment then speaks.

RECEPTION HOLOGRAM

He'll see you right away. I'll let him know your coming.

June walks towards the elevator and heads up.

CUT TO:

15 INT. EDGAR ROCKFORD'S OFFICE - CONTINUOUS

June walks into the office of EDGAR ROCKFORD, the well dressed CEO of Regen Technologies and inventor of many healthcare innovations. His desk has a few folders of employee records on it, and looks mildly messy.

ROCKFORD

I've been expecting you Mrs. Holiday. I've been very excited to see the new you.

June approaches his desk slowly, carefully.

JUNE

You like the new haircut?

ROCKFORD

It's incredible. Though I had hoped you'd stay in better condition. I never anticipated the explosion, and I do feel dreadful about the loss of life, but I cannot deny the wonderful opportunity it has provided us.

JUNE

Us?

ROCKFORD

Why of course! You got a second chance, resurrected from the dead. I get to see the life saving extent of my wonderful creations pushed.

June didn't respond. Rockford gets up and pours a glass of whiskey.

ROCKFORD (CONT'D)
You drink?

June remained quiet.

ROCKFORD (CONT'D)
Oh, I suppose you wouldn't, huh?
Doctors orders, right?

He takes a sip of whiskey.

ROCKFORD (CONT'D)
Are you happy to be alive, June?

She stays quiet.

ROCKFORD (CONT'D)
Ah, come on June I won't bite.

JUNE
I'm not here help your curiosity. I
have questions of my own.

ROCKFORD
Tell you what, answer mine, and
I'll answer yours. So, are you
happy to be alive?

JUNE
I... I don't know. I don't remember
what death was like, so I don't
know if I should be happy that I
was brought back from it.

Rockford nods.

ROCKFORD
You believe in God?

JUNE
Depends on the day.

ROCKFORD
Well what do you see me as? Man or
god?

JUNE
I see a man with an ego playing
god.

ROCKFORD

You sound like my critics. They always tell me that. To not to play god, but I'm not playing god, June. I'm playing man! The game where you try to outdo yourself, your ancestors, and your enemies. I'm not a god, I'm not above man. I'm just trying to make us all better in the end. That's what this game we call existence is all about. Being better than yesterday. Trying to be as good as tomorrow, today.

JUNE

I'm not playing a game, Rockford. I'm just looking for answers.

ROCKFORD

Aren't we all? Go ahead then. Ask your questions.

JUNE

Did you have an employee that went by the nickname Lion?

ROCKFORD

Lion? Not to my knowledge, but then again I have a lot of employees.

JUNE

Do you know who was in charge of the section three machines?

ROCKFORD

Mrs. Holiday, I don't have quite that good of a memory.

JUNE

Mr. Rockford, you review all section masters.

ROCKFORD

And I'm expected to remember their names and faces? I check for security leaks, for aptitude, nothing more.

JUNE

Why did you call off the investigation into the factory explosion?

ROCKFORD

Am I suspect to you, Mrs. Holiday?

JUNE

Simply looking for answers.

ROCKFORD

Well, I called it off because I ruled it as an accident. Do you have evidence to the contrary?

JUNE

I have my suspicions.

ROCKFORD

Hm. Well tell you what, I'll give the file on the section three master. As a thank you.

JUNE

A thank you?

ROCKFORD

You graciously donated your body to science. And visited me. Come, come. I'll pull it up on my computer.

Rockford pulls the file for the section three master. June takes a look.

JUNE

Leon Moore? Real subtle with the nickname. It says here he's got a lion tattoo. He put in his two weeks exactly fourteen days before the explosion, and his file doesn't list him as dead. It's almost too easy.

She's pulls out a note pad, writes the info down, and looks at the other nicknames.

JUNE (CONT'D)

Can you get me all the employee files for section three? I need to find these other names as well.

ROCKFORD

Everyone in section three died in the explosion, so I doubt you'll find them there. Where did you get those names?

JUNE

I got them while I was in Heaven.

ROCKFORD

Funny. You think they were working with Leon? Assuming that Leon actually did anything.

JUNE

I know they were.

ROCKFORD

Well, you find Leon, you find them as well.

JUNE

Yeah, does his file have an address listed?

She looks at the screen, then writes it down in her notepad.

JUNE (CONT'D)

An apartment on Autumn. I'll be going then.

She puts her notepad away.

ROCKFORD

Good luck on your vendetta Mrs. Holiday. I do hope you get the prick who did this to you. You are going to kill him, yes?

JUNE

So you believe me? That it wasn't an accident.

ROCKFORD

I suppose I do. I had my suspicions, noticed things out of place, things I wrote off as workers incompetence. But you know the floor, who was working there. I trust your judgment. If you say it wasn't an accident, I believe you.

Rockford hands her his own gun, from a drawer.

ROCKFORD (CONT'D)

I know you have one, but send him one from both of us.

June nods and takes the pistol, putting it in her waistband as she left the room.

CUT TO:

16 EXT. FOREST APARTMENTS BUILDING - NIGHT

June's car lands near Leon's apartment building, Forest Apartments.

CUT TO:

17 INT. FOREST LOBBY - CONTINUOUS

June enters the lobby and is greeted by an overweight and UNKEMPT RECEPTIONIST, smoking a cigarette.

UNKEMPT RECEPTIONIST
You a resident or a guest?

She ignores him, and walks past him.

UNKEMPT RECEPTIONIST (CONT'D)
Hey! Hey lady! You can't just.

She enters an elevator.

UNKEMPT RECEPTIONIST (CONT'D)
Put a! Gah, these people don't pay
me enough, fuck it.

CUT TO:

18 INT. FOREST APARTMENTS ELEVATOR - CONTINUOUS

June rides up to Leon's floor in a very run down and cheap looking elevator. Then she reaches his floor and gets off.

CUT TO:

19 INT. FOREST APARTMENTS 5TH FLOOR - CONTINUOUS

June walks down the hallway of the building, until she reaches Leon's door. She busts the front door open.

CUT TO:

(Note: There isn't a scene #20 because we messed up the slate numbering on set.)

21 INT. LEON'S APARTMENT - CONTINUOUS

June enters the apartment. Everything was torn apart by people before her, looking for something.

LEON (V.O.)

Were you not curious about the state of my apartment?

JUNE (V.O.)

Of course I was. But I had a job to do. I was looking for any sign of where you went.

LEON (V.O.)

I see. Efficient. Focused. That's good.

She goes into Leon's room.

CUT TO:

21 Continued INT. LEON'S ROOM - CONTINUOUS

We didn't
update the
slate

She looks all over the place. Opening drawers, closets, and moving items around.

June notices some dried mud on the carpet.

LEON (V.O.)

Mud, huh?

JUNE (V.O.)

It was recent. And in the middle of New Phoenix, which makes no sense. There isn't any dirt or mud unless you're outside the city.

LEON (V.O.)

Still, mud doesn't lead you here.

JUNE (V.O.)

No, it doesn't. There was a picture, of your friends outside of New Phoenix. You were standing in front of some old mall in the outskirts.

CLOSE-UP-- June looks at the photo of Leon, then she moves her hand down.

DISSOLVE TO:

EXT. establishing - -
Rest is INT.

25.

22 ~~EXT.~~ LÉON'S HIDEOUT - ~~NIGHT~~ Dawn

June enters Leon's hideout and starts sneaking around. She unknowing walks over a tripwire which triggers a buzzing alarm. She freaks out and whispers to herself.

JUNE

Fuck!

She continues walking through the ruins of the old Phoenix Mall. She notices a few traps as she goes. She thinks she sees a camp setup when suddenly, she feels a gun pressed to the back of her head. Leon gets the jump on June.

JUNE (CONT'D)

I've been looking for you.

LEON

You did a good job of it.

Leon reaches around and takes her gun.

LEON (CONT'D)

It is good to see you June.

JUNE

How do you know my name?

LEON

Oh, that's right. How many months are you missing? Two? Three? I don't remember. I did want to visit you in the hospital, but Rockford has eyes everywhere.

June felt the gun move away from her head and she took her chance. She takes the gun from Leon, breaking his nose in the process. Leon points the gun he took from June at her, smiling whilst June has him at gunpoint.

LEON (CONT'D)

You're faster you than you look. Come, let us talk. I'm sure you have quite a few questions.

JUNE

Why shouldn't I just kill you?

LEON

Like I said, you have questions, I have answers. Go ahead and shoot if you don't care to listen.

June lowers her gun and Leon put his hands in the air.

LEON (CONT'D)

Smart choice. Let us sit. Before I answer your questions you must answer mine. How was it that you found me?

DISSOLVE TO:

23 EXT. LÉON'S HIDEOUT - LATER

June just told the entire story to Leon, and now they sit together in silence. Leon breaks it.

LEON

That is quite the story, June. Tell me, what is it like to be reborn?

JUNE

What's it like to kill someone?

LEON

You should know, and don't tell me you don't. You were in the Military Police for eight years, and I know what they made you do. I saw it!

Leon took a breath.

LEON (CONT'D)

No, no, no. Before all that, your questions. I am a man of my word, and I shall answer them all.

JUNE

How do you know my name?

LEON

We section masters always keep tabs on each other. We would all go out drinking, all the section masters. You always looked lovely under the neon lights.

JUNE

Why?

Leon gave a confused look.

LEON

Can you be more specific?

JUNE

Why are three months of my memory gone? Why do I look like this? Why is my wife in the ground? Why am I the one that was brought back like this?

LEON

You're asking questions that I don't have the answers to. I can tell you why I blew up the factory, I can tell you how, but I can't tell you why everything happens the way it does June. No one can.

JUNE

Go on then. Why did you blow it up?

LEON

Simple really. Rockford asked us to. Well, maybe not that simple.

JUNE

Why would Rockford blow up his own factory?

LEON

Well what would he gain out of it June? He advocates for an increase in police power. Why?

JUNE

He owns them.

LEON

Right! If the police have more power, he has more power. Blow up a factory, you got a good sob story.

JUNE

That's only one angle though. There's gotta be more to it.

LEON

Look in the mirror, June. There's another reason. He does love his experiments.

JUNE

Why would you help him? What would you get out of that.

LEON

Well what Rockford told us is that he wanted... specimens for his experiment, and he knew that we, the freedom militia, wanted to launch an attack. And that this would be a win for both of us. We take credit for the attack and spread our message, he gets you. Or someone like you.

JUNE

You can't have believed that bullshit. No way he would blow up a factory for that.

LEON

Absolutely right. I didn't believe him. I knew exactly what angle he was playing. Hence we never took credit. If we did, he'd paint us as the true enemy of the people, and advocate for more police power. And he'd get it. Couldn't have that.

June took out her note pad.

JUNE

What about these names?

LEON

Ah, they are all already dead, sadly. They were good friends of mine. They were killed by Rockford's dogs. After he found that we knew what he was playing at, he couldn't leave any loose ends. He acted quickly.

JUNE

I can't figure it out, what do you get out of this?

LEON

I have held a great anger with this world for many decades. I've seen our government wither away and slowly sell out it's principles for full pocket books, fancy gizmos, and the fulfilled promises of elongated youth. The government cares not for the people anymore. Regen Technologies is just one such facet of the government.

(MORE)

LEON (CONT'D)

Any blow against that is a win for the people of this once great country.

JUNE

What about all the innocents who died in the explosion? Look at me Leon, is this what your freedom looks like! Is that your idea of a great nation? One filled with broken people and dead bodies, with loss and pain and misery.

LEON

This world is already filled to the brim with such things June, and I've felt it all. I've seen the pain the people endure, I've bathed in misery, and I know loss more than you could ever know.

June leapt at Leon and grabbed him by the throat.

JUNE

Ellie's dead because of you!

LEON

And my family's dead because of you!

The words hit her like a truck and she dropped Leon to the floor.

JUNE

What... what do you mean?

LEON

Eight bodies, June. Their last names, Moore. A puddle of blood on the floor of a basement, and four officers with guns pointed at where the bodies are laying. Do you know how old my sister was when you executed them?

JUNE

No, I didn't... I couldn't...

LEON

Nine! June, she was nine! And you shot her! You killed them all June! My family, all of them.

He dropped to the floor, crying. A tense silence hangs in the air.

JUNE
I didn't shoot.

LEON
What?

JUNE
I... I've never killed anyone Leon.
I didn't shoot.

LEON
I was there June, you shot. You had to. Your face was the only face I remember, you had to.

JUNE
That day was the reason I left.

LEON
That... That can't be. You're lying! I've spent my whole life waiting to break you June. And now you tell me I'm wrong? I saw you! You were there!

JUNE
I was. I tried stopping them. I never could... I never would...
I... I didn't shoot.

They sit in a long silence again.

JUNE (CONT'D)
I have to kill you, Leon. For what you did. I have to.

Leon nodded.

LEON
Can't say that I blame you.

Leon held up Rockford's gun.

LEON (CONT'D)
This is his right? What is it you said earlier? The world is filled with cruel irony. I didn't know you were so right. Just do us both a favor June...

(MORE)

LEON (CONT'D)

Make sure you kill Rockford, make sure he doesn't get away with the part he had in this. Promise me.

He handed June the gun.

JUNE

I promise.

June pulls the trigger.

OVERBLACK:

A gun shot echoes.

-- CAR scene (shot on 4/14) -- June Contemplates what to do next, looks at the flowers in her passenger seat, then puts on her headphones and goes. -- CUT TO:

24 INT. EDGAR ROCKFORD'S OFFICE - NIGHT

June enters the office of Rockford.

ROCKFORD

Hello June. Did you take care of Leon?

She locks the door to the office.

ROCKFORD (CONT'D)

What are you doing?

June looks at him with tired eyes.

ROCKFORD (CONT'D)

Is that... is that my pistol.

June looks at it.

JUNE

I thought you might want it back.

Rockford swallows.

ROCKFORD

Uh, yes. It was gift from my father.

June walks towards the desk, her footsteps the only thing making noise. She gets to the desk and points the pistol at him.

ROCKFORD (CONT'D)

I see you must've spoken to Leon.

Rockford's voice was shaking.

ROCKFORD (CONT'D)
Whatever he said, I can assure he
was lying.

June didn't say anything.

ROCKFORD (CONT'D)
Tell you what, name anything.
Anything at all and I'll give it
you.

JUNE
Ellie.

ROCKFORD
Who's Ellie?

June pulls the trigger.

FADE OUT.