

Anti Hero

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FADE IN.

EXT. FORD'S THEATER - DAY

SUPER: Ford's Theater/Washington, D.C./2043

The theater is busy outside as people walk by and many go inside.

A sign next to the entrance says "Debate Tonight Only: Supers vs. Humans!"

INT. FORD'S THEATER - CONTINUOUS

The room is packed, standing-room only. On stage are two podiums.

At the first podium is RUSTIN JONAS, an athletic Black man in his mid-40s. He is built like a linebacker. He wears a perfectly-tailored black suit with a solid green tie.

At the second podium is RAVEN BENJAMIN. She is a little younger than Rustin and has short, curly blonde hair. She wears a bright red pantsuit.

ANNOUNCER

Now that we've gone over the rules,
let's get started with today's
debate...

CUT TO:

RUSTIN

Today is about freedom. This whole
discussion is about freedom. I
believe in freedom.

CUT TO:

RAVEN

That freedom is a lie. These supers
use their powers to get an unfair
advantage against the rest of us.
They use them to get dates.

The crowd titters.

RAVEN (CONT'D)

They use them to get jobs the rest
of us can't get. They use them to
cheat at sports ...and win
championships.

She looks pointedly at Rustin.

RAVEN (CONT'D)
What chance do regular, normal
people have?

CUT TO:

RUSTIN
That kind of personal accusation is
a waste of your time and mine. We
are here to discuss facts. And the
fact is that only one man was ever
caught using powers in an illegal
fashion. And because one man made a
mistake, they punished an entire
people? How American is that?

CUT TO:

RAVEN
But it wasn't just one man. These
lies can't stand. It wasn't just
one victim.

She gestures to a group of women in the crowd. They stand and
wave.

RAVEN (CONT'D)
These brave women are known as The
Sisterhood. They are the surviving
family members. They are the
relatives of the people that have
been harmed in the battles these
overgrown children so often engaged
in. They are only the tip of the
proverbial iceberg.

CUT TO:

RUSTIN
They ripped families apart. They
pitted friend against friend,
family member against family
member. They changed the country.
They changed us.

CUT TO:

RAVEN
One of these supers, as you all
know, killed my father. I was
there.

(MORE)

RAVEN (CONT'D)

As a little girl, I saw him walk out of a barn with my father's blood literally on his hands.

CUT TO:

RUSTIN

In their zeal, they enslaved supers. They found those that could locate other supers. They captured them. They tortured them. They VIVISECTED them. They used them to find other supers. They used supers to kill other supers.

CUT TO:

RAVEN

What I want is simple. I want a world where supers don't exist. Where they aren't around to inspire organizations like the Sisterhood. A world where my father is still alive because unregulated, uncontrolled walking weapons don't roam the land freely.

The crowd reacts tepidly to her. The Sisterhood and a few others are effusive. Most ignore her. A few boo.

CUT TO:

RUSTIN

And on the day that we, as a nation, started using our own citizens to hunt down and kill other citizens... well... on that day, the American Dream died with them.

Where the crowd was unconvinced by Raven, it wildly approves of Rustin. The Sisterhood and the few loners throughout the crowd are the only ones not cheering for Rustin.

INT. FORD'S THEATER, BACKSTAGE - CONTINUOUS

After the debate, JEAN PETERS walks up to Rustin and grabs him by the wrist, leading him offstage. Jean's touch is overly familiar, as if he's conspicuously showing that he and Rustin are connected beyond just the boss-staffer level.

They wind through the backstage area. Jean never lets go of Rustin's wrist.

They pass by numerous stagehands and staffers getting congrats and handshakes as they walk past.

Jean finally leads Rustin to a small storage room filled with boxes and chairs. They just have enough room to fit inside and shut the door.

JEAN

You just stay still. Let me take care of everything.

RUSTIN

What are you... no... not here.

Rustin says no, but he does nothing to stop Jean.

Jean drops down to his knees in front of Rustin.

FADE TO BLACK.

SUPER: A few minutes later.

Jean stands up. Finished.

Jean opens the door and walks out. Rustin follows hesitantly.

RUSTIN (CONT'D)

I am not going to argue with you anymore. I cannot say it again. That was the last time.

Rustin walks away leaving Jean staring after him.

JEAN

The hell it is.

INT. RUSTIN'S HOUSE, LIVING ROOM - CONTINUOUS

This living room is very posh and filled with cultural artifacts and collectibles related to African American and LGBTQ history. Mostly things related to popular culture, but they are all displayed with the utmost care. Similar items fill the rest of the house, which is like a museum.

Items on the wall include many related to LGBTQ sports heroes. Most notably are a pair of New England Patriots jerseys. The first has the number 99 on it and the name Jonathan. The other is smaller, but still substantial and has the number 55 on it along with the name Jonas.

A massive flat screen television dominates one wall of the room. KYLE JONATHAN sits on the white leather couch watching the news. Kyle is built like a defensive end.

He is 50 years old. He is in perfect physical condition, with only a splash of white hair letting on that he is too old to still be a player.

The television is tuned to the debate between Rustin and Raven. As the debate ends, Jean walks up to Rustin and grabs him by the arm, leading him off stage.

Kyle frowns. His eyes grow a little bit redder. He turns the television off and walks down to the basement workout room.

EXT. THE RED DAGGER'S FARM - DAY

SUPER: Private Farm/Outside Gaithersburg, Maryland/2020

Something is happening on this farm. It is busy. There are a ton of people here, surprisingly.

There is a main house, a silo and a big barn. From the end of the house rises a plume of black smoke.

In front of the buildings are police cars, ambulances and other vehicles. EMTs are carrying bodies out of the house on stretchers. The bodies are covered and don't move.

Several police cars surround the entrance to the barn. Police officers stare at the door with guns at the ready.

Two officers, JULIO WILLIAMS and TEDDY DRAKE, stand behind the cars ahead of all the others. Julio is yelling into a megaphone and waving his hands to keep people away from the barn.

JULIO

Everyone, stay back! Stay back!
We've heard noises inside. Hold
your position!

TEDDY

Be careful, people! We have no idea
what's coming out of that barn.

Zoom forward from Julio's POV forward through the slightly ajar barn door and inside to see...

INT. THE PAUL BENJAMIN'S FARM, BARNHOUSE - CONTINUOUS

An older white man, THE RED DAGGER, aka PAUL BENJAMIN, rests against a hay bale. He wears an all-white suit that looks a lot like what Col. Sanders would wear. But this suit is covered in splashes of red, red blood.

Towering above the Paul is Kyle, dressed in his full uniform as The Patriot, which is a cross between the New England Patriots uniform and Captain America look. Kyle's eyes glow red. His fists glow red. He hovers a few inches above the floor and glares at Paul.

Paul pulls off his mask with a bloody hand, leaving blood on his face. He is laughing.

PAUL
You just don't get it, do you?

KYLE
What the hell are you talking about?

Kyle floats down to the ground.

PAUL
You've already lost, but you think you have the upper hand.

KYLE
Are you as crazy as you sound? Or is this for show? No one's watching right now.

A camera is mounted in the rafters behind Kyle. The red recording light is on.

PAUL
We will see who they call crazy.

KYLE
You. It's definitely you. You're fucking crazy.

PAUL
Now that's not a very nice thing to say to your benefactor.

The red glow now envelops Kyle's entire body.

KYLE
I'm about done with this crap. Where are they?

PAUL
You already know the answer to your question.

Paul gestures down at the blood covering his costume.

KYLE
What did you do? Where are they?

PAUL
Asked and answered.

Kyle glows redder and redder.

KYLE
I'm going to beat the answer out of
you.

PAUL
No you're not.
(laughs)
You're going to kill me.

Kyle freezes. The glow around him flickers.

PAUL (CONT'D)
You've already been thinking about
it. I can tell.

Paul rubs his hands together, spreading the blood so it
covers them completely.

PAUL (CONT'D)
You see this blood? Now THIS was
fun.

Paul holds up his hands to show Kyle, who glows redder.

PAUL (CONT'D)
(laughing)
See, anybody can be a serial
killer. Anyone can make the news.
You don't even need super powers.

Paul spits in Kyle's direction.

PAUL (CONT'D)
All you need to do is find the
right victims.

Kyle frowns. He slowly lifts off the ground again, hovering
higher until he stops two feet above the ground.

PAUL (CONT'D)
Amateurs like Berkowitz or Bundy
targeted lovers... or college
students. Silly children playing
silly games.

KYLE

I am quickly losing my patience
with you.

PAUL

Then let me speed up the process.
See, now, Dahmer was the type to
kick it up a level. He went
after... kids.

Kyle grips both his fists tight. The red glow grows.

PAUL (CONT'D)

But I figured out that I could go
further. I had a better target. A
bigger target.

KYLE

Where are they?

PAUL

(ignoring Kyle)
Well...TARGETS.

KYLE

I'm not going to ask you again.

PAUL

See, there was this little old
lady. She was a do-gooder. Not like
you, Mr. Patriot, no, she did
actual good. She provided a home
for all the kids that were thrown
out of their parents' homes. All
the nice little LGBTQ kids. Am I
supposed to add a plus to the end
of it? I can't keep up...

The glow around Kyle is now all-encompassing and is the
reddest it's ever been. Blood red.

Paul licks blood from his hand.

PAUL (CONT'D)

Do you know how good blood tastes
when it comes from...

Kyle glows even brighter red and then he launches forward,
directing all his anger into what would obviously be a
killing blow.

FADE TO BLACK.

EXT. PAUL BENJAMIN'S FARM - MOMENTS LATER

Kyle staggers out of the barn, very clearly disturbed and not paying attention.

He stares at the blood on his fists and has splashes of blood on his face and costume.

In the crowd is a young Raven and her mother, both stare at the barn, which is now emitting smoke, too.

JULIO

Freeze!

Julio and the other cops all point their guns at Kyle.

Kyle barely glances at them and then flies away. He moves too quickly for anyone to even get a shot off.

The young Raven is crying and holding on to her mommy. She mouths the word "daddy."

Julio cautiously goes into the barn. He is followed by Teddy.

JULIO (CONT'D)

Holy... shit.

TEDDY

What? What is it?

Over-the-shoulder shot of Julio walking into the barn, Teddy trailing behind.

CUT TO:

A VERY brief glimpse of Paul laying in the same position as before, covered in blood. The glimpse is brief enough that you can't tell if he is dead or alive.

CUT TO:

Julio sees that there is a fire in the hay.

CUT TO:

An drum of flammable liquid is tipped over and the liquid is quickly moving towards the fire.

CUT TO:

The side of the camera in the rafters reads Barnyard.com. It is still recording.

CUT TO:

Julio rushes back out of the barn, pushing his partner back out the door.

JULIO
The Patriot killed the Red Dagger!

CUT TO:

Young Raven cries and buries her head in her mother's leg. Her mother is NOT crying. She looks very worried, though.

CUT TO:

Julio pushes his partner and others to move away from the barn.

JULIO (CONT'D)
Get out of here! It's going to blow!

CUT TO:

The barn explodes with everything going up in flames, including some of the police cars nearby. Julio and a few others are thrown to the ground and get minor injuries. The crowd is too far away to sustain any injuries. The Barnyard.com camera flies into the woods adjacent to the barn, but pretty far from where the people are or can see.

CUT TO:

Julio and Teddy sit in the back of an ambulance getting touched up by paramedics. Both look drained.

JULIO (CONT'D)
I can't take this shit anymore.

TEDDY
I-I have never seen anything like that.

CUT TO:

The barn burns.

CUT TO:

The crowd disperses and cars drive away.

CUT TO:

No one is left on the property. Police crime scene tape is on the house's front door. The barn is smoldering ruins. In the woods, the Barnyard.com camera lays forgotten.

CUT TO:

Julio puts his gun and his badge on his supervisor's desk at the police station.

CUT TO:

A time lapse shot of the Barnyard.com camera, which sits in the same spot through multiple seasons.

CUT TO:

SUPER: Chesapeake Supermax Detention Center/Baltimore

Julio accepts his new uniform, badge and gun from the warden, who has just hired him.

CUT TO:

A continuation of the time lapse sequence focused on the camera. It slows to normal speed.

A kid on a dirt bike wanders around the property. He checks things out as kids do, exploring.

Focus stays on the camera as the kid mills about in the background.

As he comes closer, he spots the camera.

He walks closer and picks it up.

On the bottom it says "Reward if found! \$500! Send your name and address with the camera to... ." An address is listed.

The kid puts the camera in his backpack and pedals away.

CUT TO:

The kid and his parents are at the post office. They hand a box slightly larger than the size of the camera to the clerk.

CUT TO:

A clerk places the box with the camera in a safe deposit box.

CUT TO:

The kid goes to his mailbox and pulls out an envelope marked Barnyard.com.

CUT TO:

Inside with his parents, the kid opens the letter and pulls out a check for \$500.

CUT TO:

The box containing the camera sits in the safe deposit box as time lapses. It ages and gets dusty.

INT. RUSTIN'S HOUSE, BASEMENT - NIGHT

SUPER: Rustin's House/Cambridge, Maryland/2043

This large room takes up most of the basement level, with only a laundry room and storage closet off to one side. In the main area, Kyle has set up a workout space that is sufficient for his super power levels.

The walls are reinforced steel, although they still have numerous major dents, caused by Kyle's fists. The room is filled with various weights, punching bags, exercise machines and such.

Near the entrance is a short bookshelf filled with various books with titles related to superheroes (such as history and biography books of in-universe characters and events) and various books of dystopian fiction (1984, Brave New World, etc.).

A bowl sits on top of the bookshelf. In it are a set of keys and Kyle's wedding ring.

Kyle punches one of the hanging bags. He is not glowing red, just working out.

The door to the basement opens, Kyle doesn't stop punching.

RUSTIN

Kyle? You down here?

Kyle keeps punching. A little bit of red glow can be seen in his eyes.

KYLE

Yup.

Rustin walks into the room.

RUSTIN
Hello.

KYLE
Hey.

Another punch.

RUSTIN
How was your day?

Kyle glows redder. Each word punctuated by a jab at the bag.

KYLE
Exactly. The. Same. As. Every.
Other. Day.

Rustin looks exasperated.

RUSTIN
Well, you are definitely not going
to like this.

KYLE
You know I hate fucking surprises.
Every fucking surprise leads to
something bad.

RUSTIN
Yeah, well... I ran into Irene.

Kyle stops punching and holds the bag.

RUSTIN (CONT'D)
And her wife, Maria.

KYLE
She's... married?

RUSTIN
That is not all of it...

Kyle looks up at him with concern.

RUSTIN (CONT'D)
Irene and Maria are... coming to
dinner.

KYLE
What the fuck is wrong with you?

RUSTIN
What? She is your sister.

Kyle punches the bag harder.

RUSTIN (CONT'D)
You have not seen her in...

Kyle's hand glows redder and he hits the punching bag so hard it flies off the chain holding it to the ceiling, and crashes to the floor.

RUSTIN (CONT'D)
Longer than you can remember.

Kyle turns towards Rustin and walks closer. His eyes and his fists glow redder.

KYLE
I just can't believe you. You
always do this kind of shit.

RUSTIN
She is your sister. You need her.
She needs you.

His entire body glows red now.

KYLE
Who do you think...

The doorbell rings.

Kyle punches the wall next to Rustin, leaving a dent the size of Rustin's head in the wall.

RUSTIN
(gesturing upstairs)
I guess I will get that.

He turns and walks back up the stairs.

RUSTIN (CONT'D)
You coming?

Kyle glares after him, but the red glow is starting to subside.

KYLE
(under his breath)
Yessir, Warden Jonas. Yessir.

INT. RUSTIN'S HOUSE, FOYER - CONTINUOUS

The foyer to the house is large and has an ornate umbrella stand and an equally expensive coat rack. More art and memorabilia are present here.

Rustin opens the door as Kyle looks on. Kyle dries off with a towel, even though he never broke a sweat.

A couple stand at the door, hand-in-hand. Both are Black women in their 40s and they wear matching wedding bands.

IRENE JONATHAN wears a colorful strapless sundress with a single strand of white pearls. MARIA JONATHAN wears a tasteful, but non-distinct little black dress. Irene holds a covered dish.

Kyle stands dumbfounded.

IRENE

What are you doing, you big idiot?

She hugs him as if she hasn't seen him in over a decade. He doesn't hug back at first.

KYLE

Hey... uh... hello...

She doesn't break the hug. Eventually he relents and hugs her back.

MARIA

Hi, I'm Maria.

She extends her hand awkwardly.

Kyle and Irene don't break their hug. Maria leaves her hand hanging in the air limply.

Eventually, Rustin shakes her hand. The tension in her shoulders releases visibly.

RUSTIN

Thanks for coming, Maria. Irene.
Join us.

INT. RUSTIN'S HOUSE, DINING ROOM - CONTINUOUS

The dining room is filled with even more memorabilia and artifacts, although the ones displayed here are nicer and more expensive.

The table is set for four with Irene's dish being joined by a variety of high-end take-out dishes.

Irene and Maria sit on one side of the table, opposite Rustin. Kyle walks in holding a large salad, freshly-prepared.

IRENE
How long has it been since we had
dinner together?

KYLE
Too long.

RUSTIN
(simultaneously)
Longer than I can remember.

Irene takes the top off the dish she brought.

IRENE
But I bet you'll remember this from
last time...

KYLE
Is that?

IRENE
(giddy)
It sure is!

RUSTIN
What is it?

MARIA
It is their mother's recipe for
Quack and Mac.

RUSTIN
Ummm... what?

KYLE
Macaroni and cheese with duck
bacon. It was mom's specialty.

RUSTIN
That sounds absolutely disgusting.

MARIA
Trust me, it is.

IRENE
You philistines don't know what you
are missing.

Kyle eats his first bite off of the serving spoon.

RUSTIN
Acting out a bit, are we?

Kyle takes another bite.

KYLE
(laughing through a full
moth)
I don't even care.

RUSTIN
(under his breath)
I do.

Irene serves herself from the salad bowl.

IRENE
These vegetables look fresh!

MARIA
Beautiful tomatoes!

IRENE
Where'd you get them from?

KYLE
My therapist here... said I should
get into gardening. He was right.

Rustin finishes off his glass of wine.

MARIA
(to Irene)
Is it okay?

IRENE
(quietly)
I don't know, I'll ask.
(to Kyle)
Maria has a few questions. Is it
okay if she asks?

KYLE
Sure, I guess.

RUSTIN
(under his breath)
Oh, here we go.

Rustin pours another very full glass of wine and takes a big
gulp.

MARIA
Do you miss it?

Kyle stops eating.

KYLE
Not really. I never really liked
it. If I could've left it behind by
choice, I would've.

RUSTIN
That why you work out so often?

MARIA
I remember you from back in the
day. You were one of the good guys.
You helped people.

KYLE
With great power and all that... .

MARIA
People still talk about you.
Fondly.

Rustin takes another big swig.

KYLE
So, Maria, what do you do?

MARIA
A little of this, a little of that.
How did you two meet?

IRENE
This is a good story.

KYLE
Well, we used to be athletes before
we, I mean I, became The Patriot.

IRENE
He played for the Patriots. And
then he was the Patriot. I always
thought "that's my silly little
brother, alright."

KYLE
That was 100% the media, I had zip
to do with that.

IRENE
You didn't say "no."

MARIA

But, wait, you couldn't be an openly gay player back then. How'd you do it? Both of you?

RUSTIN

We didn't date back then. It started much later.

KYLE

Boston. It started when I went back to Boston.

RUSTIN

Yeah, THOSE were the days.

Kyle's eyes glow a little red as he looks down at the table.

Rustin drinks more wine. So does Irene.

Maria takes a bite of her food.

INT. RUSTIN'S HOUSE, FOYER - LATER

Kyle and Rustin take turns hugging Irene and Maria as they prepare to leave.

IRENE

I loved this so much.

KYLE

It was great to see you! Again.

RUSTIN

I am glad I invited you. Thank you.

Kyle's eyes glow a little bit red.

MARIA

It was lovely to meet you both. An honor.

RUSTIN

The honor was ours.

IRENE

Keep in touch. For real.

KYLE

I will.

IRENE

I mean it.

RUSTIN
I'll take care of it.

The women walk out the door and Rustin shuts it behind them. When he turns around, Kyle is already gone.

INT. RUSTIN'S HOUSE, KITCHEN - LATER

The kitchen is immaculate and expensive. And large, with a big island in the middle.

Kyle loads the dishwasher as Rustin puts food in the fridge.

Kyle reaches to grab a plate off the island and accidentally knocks over a wine glass. It falls to the floor and shatters.

KYLE
Ah, dammit!

RUSTIN
Watch yourself.

Kyle walks across the kitchen and gets a broom and dustpan out of a closet.

KYLE
(muttering)
Maybe you should watch yourself.

Rustin puts the last item in the fridge and shuts the door a little too loudly.

RUSTIN
What was that?

KYLE
Nothing.

RUSTIN
I heard something.

KYLE
So you were actually listening?

Kyle starts sweeping up the broken glass.

RUSTIN
I...

KYLE
Who was that guy?

RUSTIN
What guy?

KYLE
The guy on TV.

RUSTIN
We were not watching TV.

KYLE
I was.

RUSTIN
I don't...

KYLE
Apparently you do.

Kyle dumps the dustpan into the trash and puts the broom and dustpan away.

RUSTIN
I have no idea...

Kyle gets a little red glow in his eyes. Rustin stops talking.

KYLE
Fuck this. I'm going to work out.

He turns and walks towards the basement. He doesn't look back.

INT. RUSTIN'S HOUSE, BASEMENT - LATER

Kyle is working out with a heavy bag.

The keys are in the bowl, but the ring is not.

Kyle punches the steel wall, making new dents.

His eyes glow red, as do his fists.

The sound of two halves of a broken wedding ring can be heard hitting the floor.

Kyle stops punching and drops to his knees.

He sobs as he picks something up off the ground.

He opens his hand to show his wedding ring, broken in half.

He slumps further towards the floor.

INT. CNN STUDIOS - NIGHT

SUPER: After the Incident/2020 and Beyond

A news announcer speaks to the audience. The headline next to him reads "Manhunt Begins for Killer Super."

ANNOUNCER

Police and military are coordinating in a multi-state search for the super formerly known as "The Patriot." Also known as Kyle Jonathan, the former Dallas Cowboys footballer...

CUT TO:

In a encampment outside of D.C., a dirtier, but still too-clean Kyle wanders among the homeless. He is wearing his hoodie.

CUT TO:

Raven appears on a news talk show.

RAVEN

And they're just too dangerous. What was that one movie where they talked about super heroes being unlicensed, unregulated nuclear weapons walking around among us? They had it exactly right. In 20...

CUT TO:

Kyle walks alone down a series of back roads, looking more like a homeless person. He steals food from trash cans and farms. He hides any time he sees anyone.

CUT TO:

Rustin opens a mailbox and pulls out a large envelope sent by his mother, Bobbi Jonas. He opens it.

BOBBI (V.O.)

Dearest Rustin... I am your mother and it is my job to take care of you... While I do not approve... you must have a home...

The envelope contains the deed to the house Rustin grew up in.

Rustin tips the envelope over and dumps out a set of keys. He smiles.

CUT TO:

Rustin stands alone in the living room of his new house, watching TV.

ANNOUNCER

Today, the governments of the world and leaders of global private industry came together to launch project to manufacture technology that will "level the playing field" according to an unnamed official inside the administration. The source said...

Rustin looks out the window. A police car pulls up his driveway and parks. He turns the TV off.

He opens the door and sees two uniformed police officers.

OFFICER

Are you...

He looks down at a clipboard.

OFFICER (CONT'D)

...Rustin Jonas?

RUSTIN

I am.

OFFICER

And this is your residence?

RUSTIN

It is now.

OFFICER

Do you live here alone?

RUSTIN

Alone? Yes. My mother used to live here, but she is gone now.

OFFICER

What about...

He looks at the clipboard again.

OFFICER (CONT'D)

...Kyle Jonathan?

RUSTIN
What about him?

OFFICER
Does he live here?

RUSTIN
Kyle? Of course not. I have not
seen him in years.

OFFICER
I understand you two used to be
teammates with the...

He looks at the clipboard again.

OFFICER (CONT'D)
...Cowboys?

RUSTIN
The Patriots.

The cop looks at the clipboard again.

OFFICER
I guess we must have our details
wrong, huh?

RUSTIN
I guess you must.

OFFICER #2
When was the last time you talked
to or saw Mr. Jonathan.

RUSTIN
Kyle? It has been years. Maybe
since he was traded to Dallas?

The first officer looks at his clipboard again.

OFFICER
That would be in... 2015?

RUSTIN
Yeah. Anything else, officers?

OFFICER
You're sure?

RUSTIN
Yes. Anything else?

OFFICER #2

You call us if Mr. Jonathan shows up, okay?

OFFICER

You have a nice day, Mr. Jonas.

The officers each hand him a business card. He walks inside, closes the door, crumples the business cards and throws them in the kitchen trash can.

CUT TO:

Rustin is watching CNN. A blonde woman scientist is being interviewed by a hologram of Larry King.

HOLOGRAPHIC LARRY KING

So, is there any truth the rumors that the technology you created to track down supers was made from, and I quote, "the slaughter and vivisection of supers with the appropriate powers"?

SCIENTIST

Of course not, that's patently ridiculous. It saddens me to see your once great show sink to these depths, Larry...

CUT TO:

Kyle, dressed in his hoodie, wanders through a forest that looks unpassed by human feet.

Eventually he comes to a clearing. The field is empty.

He takes another step forward and passes through the illusion. What he sees now is a large encampment of tents with a bonfire raging in the center. People mill about the area preparing food, cleaning clothes, sponge-bathing, etc.

Kyle finds an empty spot near the fire and lays down. Soon his eyes start closing and he falls asleep.

CUT TO:

From Kyle's POV, his eyes blink open.

CAROL

(softly)

Kyle... Kyle... Wake up!

He wakes up to see Carol hovering over him.

CAROL (CONT'D)

Follow me. In a few minutes. Don't be seen.

She walks away and through the illusion into the forest.

Kyle looks around, but nobody is paying him any attention. He follows Carol. Once he is outside the illusion, Carol grabs him by the shoulders.

CAROL (CONT'D)

What are you doing here? How did you hear about this place?

KYLE

I had nowhere else to go. There was some kid who could spit small flames. You know, nothing really dangerous, just for show. He was headed South looking for a brother or sister or something, but he said...

CAROL

Doesn't matter now. You have to get out of here. This place isn't safe.

KYLE

What? I just got here. I'm tired and...

CAROL

Here.

She hands him a big roll of \$100 bills.

CAROL (CONT'D)

Hide that. Don't let anybody see.

He looks around, but they are alone. He puts the roll of money inside his hoodie pocket.

CAROL (CONT'D)

You have to leave. They're coming.

KYLE

They. Like THEY they?

CAROL

Yeah, someone squealed about this place and they're coming to wipe it out. Turn around. Get out of here. Don't even go back in.

KYLE
What about you?

CAROL
Don't worry about me, I'll be fine.
Go! Get!

She turns around and walks back through the illusion and disappears. He pauses for a few moments and then starts trudging back towards civilization.

CUT TO:

A shot of the Washington Post. The headline says: "New Law Bans Supers!" Beneath the headline Raven stands next to President Donald Trump Jr. as he signs a piece of legislation.

CUT TO:

Rustin stands at his front door. The same two police officers from earlier are standing there with their clipboards.

Rustin shakes his head "no" at them.

They hand him business cards.

CUT TO:

Rustin throws crumpled business cards in the kitchen trash can.

CUT TO:

Kyle is now grimy. He slowly wanders into a homeless encampment in a D.C. alley and sits down.

HOMELESS PERSON
Hey, Johnny, welcome back! Hey
fellas, this is my old friend,
Johnny Stompanano, from Sicily,
Ohio!

The other homeless people mutter individual greetings.

KYLE
Hey.

HOMELESS PERSON
Good to have you back, Johnny!

A homeless woman comes over and puts a blanket around Kyle. As she moves away, Kyle slips a \$100 bill into her pocket without anyone noticing.

Now that Kyle is settled in, he stares across the street, directly at the law offices of Bobbi Jonas.

CUT TO:

Rustin is listening to the radio. He nurses a glass of scotch.

SHOCK JOCK

See, I think they're doing the right thing. They're not really talking about it inside the beltway, and none of it's getting through to the mainstream media. And that's the craziest part. News is freaking everywhere now. Every little person, with their special little smartphones is a special little citizen journalist. I mean, it baffles me that we haven't yet seen any pictures of these so-called supercops. And even kookier is that we haven't seen any of the corpses, the dead bodies, of these supers. Just a few years ago, you couldn't walk outside without some guy flying by and stopping an anvil from falling on your head. Now there isn't a super out there? Where did they go? I'll tell you what I think...

CUT TO:

Rustin sits at his computer, typing and re-typing.

RUSTIN (V.O.)

Dear mother... No.

He deletes everything and starts over.

RUSTIN (V.O.)

Bobbi...

He deletes everything and starts over.

RUSTIN (V.O.)

Roberta... Thank you for the... No.

He deletes everything except "Roberta."

RUSTIN (V.O.)

This letter is to express my
appreciation for the house...

CUT TO:

Kyle sits in the encampment drinking out of a generic coffee cup. He keeps an eye on Bobbi's office.

He hears a scuffle behind him as two of the homeless people get into a half-hearted fight. Kyle notices a headline on a scrap of newspaper lining a makeshift cardboard box bed.

Kyle gets the paper. He pulls it out. The paper has no title or masthead. The headline reads "Official: Last Area Camp of Supers Cleared Out."

HOMELESS PERSON

Hey, Johnny, what you readin'
there?

KYLE

Nothing. Don't worry about it.

He reads further: "...the camp, on the outskirts of Great Falls National Park was protected by what a spokesperson describe as 'an illusion,' but supercops...."

The bottom of the article says: "Page 3 List of supers captured in raid."

He turns to page 3. Carol's picture is in the third row, but her name isn't listed, as the paper has been torn away.

HOMELESS PERSON

Don't believe that hype, buddy,
you'll never see those supers
again.

Kyle looks up from the paper to check on Bobbi's building.

KYLE

How the hell do you...

Kyle freezes. Walking up to the building is Rustin, who doesn't see him.

CUT TO:

Rustin walks up to the door of Bobbi's office. In his hand is an envelope that reads "To Roberta."

He grabs the door handle as if to open it. He pulls it a little bit, but then stops.

Across the street, Kyle moves closer to the edge of the alley, almost out of hiding. He reaches towards Rustin.

Rustin lets go of the door and it swings shut again.

He turns around and walks away.

KYLE (CONT'D)
(whispering)

No!

Rustin stops in his tracks. He rubs the top of his head. He turns around and walks back to the door. He takes the letter and slides it through the mail slot. He turns around and quickly walks away.

Kyle throws the newspaper to the ground and discretely sneaks out of the alley and follows Rustin.

CUT TO:

Rustin stares out his window as he sees the familiar cop car driving up to the entrance to his driveway.

He sighs.

Instead of heading up the driveway, the cop car continues along the road, driving right past his house without slowing down.

CUT TO:

Rustin watches a news debate show.

DEBATER #1
Well, it worked. I haven't heard about a new super sighting in what... six years?

DEBATER #2
(simultaneously)
Six years.

DEBATER #3
But at what cost? Is this the America you grew up in?

DEBATER #2
Absolutely, but even better.

DEBATER #4

I can't believe anyone say that. I mean YOU would say that, but the reality is...

CUT TO:

Rustin walks down his driveway to the mailbox. He opens the box and pulls out a stack of letters. He starts rifling through them.

He stops and looks up. He looks at the woods across the street as if he heard a sound.

He puts the letters back in the mailbox and takes a step towards the woods.

KYLE

Pssst.

RUSTIN

Now, I definitely heard that.

He looks both ways and crosses the street. He stops on the shoulder and stares, his mouth agape.

Kyle stands in the woods, disgustingly dirty and smiling.

Rustin looks both ways and runs and embraces Kyle. They kiss.

EXT. RUSTIN'S HOUSE - DAY

SUPER: Rustin's House/Cambridge, Maryland/2043

INT. RUSTIN'S HOUSE, BEDROOM - CONTINUOUS

Kyle walks out of a massive closet to a stately and ornate bedroom straight outta Versailles. He pulls a clean grey hoodie on to go with the blue jeans and Nikes he wears.

He walks downstairs and pokes his head into the living room, where Rustin is already on the phone talking to SOMEONE about SOMETHING important.

KYLE

Hey, I'm gonna be out in the...

Rustin waves him off. Kyle he walks out the back door and makes his way to the garden.

He stops at the edge of the garden and looks down at his hand. He opens it up and the ring is there. He puts it in his pocket.

He looks up at the house and sees the lights go out. He can hear a car honk out front.

Kyle turns and walks out the back of the garden and across a field to a grove of trees. He walks through them.

On the other side, he gets into a car and shuts the door.

CAROL

You call for a Lyft?

KYLE

Very funny. How are you, Carol? Or should I still call you "The Fox"?

She makes eye contact with him in the rearview mirror.

CAROL

Nobody's called me that in a long time. Right, Mr. Patriot?

KYLE

THE Patriot.

CAROL

Always were pretentious for a defensive lineman.

KYLE

Pretentious for a defensive CAPTAIN.

As they drive through the city, various posters, signs and graffiti are seen in the background. The government has created a multitude of anti-super propaganda signs. The first one says "Remember: Supers Are Illegal!"

CAROL

Captain? Hmmm.... And just how many Super Bowl rings do you have?

KYLE

Fucking Tom Brady.

Driving through the city, they can see video screens and cameras everywhere. Most buildings have some kind of screen on them, from small to large. They show a panoply of shows and channels.

CAROL
And you played for the Patriots for
how many years? 10?

KYLE
Nine.

Graffiti in the background says "Who Watches the Watchmen?"

CAROL
How did you miss a ring with nine
seasons on the same team as Tom
Brady? That sounds quite unlikely.

KYLE
They won the year before I was
drafted. And they won the year I
was traded.

CAROL
And a whole lot of losing in
between?

KYLE
Screw you, how many Super Bowls you
even been to? I have a touchdown in
a Super Bowl, thank you very much.

They pass by a government building surrounded by militaristic
police and supercops in armored suits.

CAROL
I know. I saw it.

KYLE
I ALWAYS had Eli's number.

CAROL
Yes you did.
(pause)
You have anybody else's number?

They pass another government anti-supers sign, this one
crossed out with a big red X.

KYLE
Any...?

CAROL
Anybody?

KYLE
You mean...?

CAROL

Yeah.

Graffiti in the background says "The only good super is a dead super."

KYLE

(after a long pause)

No. Not anymore. Not for more than six years.

CAROL

I knew when I asked. Hoping. Where we headed?

KYLE

Moon's Jewelers.

She makes eye contact with him in the review mirror.

CAROL

All the way over in New Baltimore?

A propaganda sign in the background has a picture of Uncle Sam peering through a looking glass. It reads "Uncle Sam wants you to keep an EYE out for Supers." Graffiti scrawled on the sign says "fuck no!"

KYLE

All the way over in New Baltimore.

CAROL

For your first trip out of the house in... how long?

KYLE

Too long.

CAROL

A jewelry store?

Another propaganda sign says "If you see something super, say something sublime!" Painted over it is an anarchy symbol.

KYLE

I wouldn't ask if I...

CAROL

'Nuff said. Forget I asked.

KYLE

Forgotten.

CAROL
Forgotten.

More propaganda signs are seen, but most are torn and unreadable or covered in pro-super, anti-government graffiti.

CAROL (CONT'D)
How are you going to keep hidden?

Kyle tugs on his hoodie.

KYLE
Got the magic hoodie here.

CAROL
Yeah, like nobody will notice "The Cowboy" just because he's wearing a hoodie.

KYLE
Funny. I'll be careful.

She stops the car. He opens the car door.

KYLE (CONT'D)
I'll meet you over at the corner by the Convention Center.

It's starting to rain a bit. She looks over at the Convention Center.

CAROL
You mean over by the nerds?

Comic-Con is in full session. People in all kinds of costumes rush to get out of the rain.

KYLE
My people!

CAROL
Said Tom Brady's best buddy.

KYLE
Hey, I kill at the Pub Quiz!

CAROL
(laughing)
I'll see it when I believe it.

Kyle laughs. He turns and walks towards the jewelry store. Lightning crashes in the distance.

EXT. SIDEWALK OUTSIDE BALTIMORE CONVENTION CENTER - NIGHT

SUPER: Comic-Con/Baltimore/2043

Kyle stands in the center of a crowded Comic-Con sidewalk looking down at the ground, waiting for the light to change.

It is now apparently monsoon season. Kyle stands perfectly still, almost meditating, his face wet with rain.

He looks up as the light changes. In the rain, a man, ARNIE, futilely tries to change his tire. He can't get enough leverage to turn the tire iron, which is too small for the job.

Arnie looks up at traffic, but the rain blinds him. Despite clinging as closely as possible to the car, almost his entire body is in the second lane. Cars are slowly moving toward him but are still a few blocks away.

He's pushing with all his might on the tire iron. The tire gives a little. He exhales in joy.

Arnie stands up and looks inside the car to see a young girl strapped into a car seat.

ARNIE

It's gonna work, Jenny! I've almost got it.

JENNY can't hear him. He kneels down again and starts working on the tire. It's still tough going, but there is slight progress.

A red Lamborghini swerves around the corner of the next cross-street. The light behind Arnie turns green.

The Lamborghini slides on the wet pavement, but it doesn't slow down. The driver, a white guy who is drunk or high or both, overcorrects and is headed straight at Arnie.

On the sidewalk, Kyle looks up as tires squeal.

Arnie looks up into the blinding headlights.

Kyle's eyes glow red.

Kyle leaps into action with superhuman speed. As the Lambo is about to hit Arnie, Kyle shields the man's body with his own. A red energy field appears around both them. When the Lamborghini hits the energy field, it ramps into the air, twisting and turning. It is flying towards the Comic-Con crowd, about to decimate dozens of nerds.

The energy field disappears. The car starts descending towards the crowd. Kyle tosses Arnie roughly, but safely, onto the sidewalk. He turns and launches himself in the direction of the crowd.

He spins in the air and lands on his back, sliding headfirst toward the crowd. Kyle raises his hands and thrusts them at the car. Red energy surges from his fists and encircles the car, catching it in midair.

Rain hits Kyle in the eye and the car starts to slip. The crowd is yelling and running and bumping into each other, but no one drops their swag, naturally.

Kyle shakes his head to clear the rain away. He slowly uses the energy field to lower the car back down to the road, where all traffic has now stopped.

Kyle looks up as sirens wail in the distance.

The crowd breaks into cheers and everyone is recording all the action on their phones. Some have been recording since the beginning.

A television screen above the convention center shows live footage of the incident as news programs have already hooked into the footage from the phones.

The onscreen headline reads: "Super sighting in Baltimore?" and a caption that says "Happening now."

Kyle's face, no longer hidden by the hoodie, is now on the screen. He looks up and sees himself. He turns his head towards the sirens and leaps to his feet.

People gather around him, congratulating him and touching him. They thank him and say things like "welcome back" and "I can't believe it." They are surprised and happy to see a super.

Kyle looks up at the screen again and the crowd closes around him. The sirens are louder.

KYLE
(quietly at first)
Let me go... I need to...

He tries to push his way through the crowd, but they are nearly crushing him now. His eyes start to glow more and more red.

KYLE (CONT'D)
GET AWAY!

As he yells, a red pulse of light flashes from his entire body. Everyone near him freezes and is silent.

The sirens keep getting louder. Kyle pushes his way through the frozen crowd. Seconds later, they begin to revive but are somewhat dazed.

Kyle runs down a side street as police cars arrive.

The television screen above the convention center now shows a freeze frame of Kyle's face from moments earlier, side-by-side with a picture of a younger Kyle wearing the mask of "The Patriot."

The headline reads: "Infamous 'Hero' The Patriot Spotted in Baltimore!"

Kyle sees Carol's car crossing slowly down a side street.

KYLE (CONT'D)
Hey! Carol!

He chases after the car. He follows the car into an alley. The car stops and he gets in.

INT. RUSTIN'S HOUSE, DINING ROOM - NIGHT

SUPER: Rustin's House/Cambridge, Maryland/2028

Kyle and Rustin are seated for dinner at opposite ends of the table. Much red wine has been consumed already. Meals sit half eaten. Joy is not to be found here.

Kyle tosses a black card with red text onto the table. The text says "Curiose Curiosity Shop."

KYLE
What the hell is that?

Rustin looks at it, but doesn't quite recognize it. He picks it up and reads it.

RUSTIN
Oh. That. I do not really know why
I kept it.

KYLE
Where'd you get it?

RUSTIN
I do not know.

KYLE

Where did you get it?

RUSTIN

Uh... I think... maybe... some of us players were in D.C. to play the team formerly known as the Racist Skins? We were wandering around and ... we found this shop.

KYLE

I've heard of this place. Did you go in?

RUSTIN

Uh... sure? If I remember, it was just some little junk shop.

KYLE

It is more than that.

RUSTIN

Is it?

KYLE

Yes. It is a place where you can buy things.

RUSTIN

Obviously.

KYLE

Things you should NOT buy.

RUSTIN

Well, I didn't buy anything. All they had was like little fake-looking antiques and trinkets. Nothing there that I wanted.

KYLE

They have a back room.

RUSTIN

How do you know that? Either way, I did not go to any back room.

KYLE

You sure?

RUSTIN

Yeah, what is with the third degree?

KYLE
Do you know what they sell there?

RUSTIN
I said I did not.

KYLE
Powers.

RUSTIN
What?

KYLE
The back room. It's filled with
things that are filled with power.

RUSTIN
Power, like POWER?

KYLE
Yes.

RUSTIN
(laughing)
And you want to keep it all to
yourself.

KYLE
Fuck that, this is not a joke.

His eyes glow red.

RUSTIN
But you have power?

KYLE
But I didn't want it.

RUSTIN
That is crazy. I mean, what
happened to you was a fluke, but
how could anyone not want more
power in a country like this?

KYLE
It is not power. It cannot be
controlled. It is dangerous.

RUSTIN
You seem to be able to handle it
just fine?

KYLE
Do I? Are you not paying attention?

RUSTIN

I am. And I do not mean to diminish
or demean, but I...

KYLE

Shut up! I fucking hate these
powers.

His hands glow red.

KYLE (CONT'D)

I wish I'd never gotten them. I
wish no one had ever gotten them. I
hate them. I hate people with
powers. I hate...

RUSTIN

Calm down. I love you...

Kyle glows a bit less red at first, but the glow rises again
quickly.

RUSTIN (CONT'D)

I only went to the shop the one
time. I did not buy anything. I do
not plan to go back.

KYLE

Then why do you have the card?

RUSTIN

I am a pack rat?

Kyle stands up. He picks up the card and crushes it into a
ball. He walks into the kitchen and throws it into the trash
can.

Then he goes down into the basement.

RUSTIN (CONT'D)

I am sorry?

INT. RUSTIN'S HOUSE, KITCHEN - LATER

The room is dark. The clock on the stove reads 4:13.

Rustin walks in and turns on the light.

He walks over to the trash can and reaches into the trash can
and fishes out the card.

He puts it in his pocket as he walks out of the room, turning
the lights off.

INT. RUSTIN'S HOUSE, BEDROOM - DAY

Kyle is awake and is putting on workout clothes.

Rustin wakes up but doesn't get out of bed. Kyle sees him after he pulls on his shirt.

KYLE

Morning.

He walks over and kisses Rustin.

KYLE (CONT'D)

I'm going to work out.

Kyle walks out of the room. Rustin slowly sits up.

He peeks down the hallway to make sure Kyle is gone.

Rustin gets out of bed quietly and kneels down and pulls a shoebox out. He opens it up and pulls out a large stack of business cards wrapped with a rubber band.

The top card says "Bobbi Jonas, Attorney at Law" and includes phone numbers and addresses and such. He runs his finger over the card. He pulls the Curiose card out of his pocket and places it on top of the stack of cards.

He closes the box and puts it back under the bed, farther back than where he got it. He walks out of the room glancing back at the box under the bed.

EXT. RUSTIN'S HOUSE - DAY

SUPER: Rustin's House/Cambridge, Maryland/2043

At the end of Rustin's driveway, just beyond the range of his external security cameras, a large van pulls up and parks.

INT. SUPERCOP DEPLOYMENT VAN - CONTINUOUS

The Supercop SWAT Team prepares for action inside the van. The commanding officer, KELLER, is dressed in fatigues and a beret. He gives orders to the rest of the team, who are perfectly diverse, to the level of official state-sponsored tokenism.

KELLER

Do you understand?

Focus in on the first supercop, the name on her uniform is Jaxon.

ALL SUPERCOPS

Yes, sir!

JAXON

Why are you all looking at me?

Focus in on the second supercop, his name is Xavin.

KELLER

You are NOT to go all fanboy or fangirl on this super, do you understand?

ALL SUPERCOPS

Yes, sir!

XAVIN

Cuz you were absolutely the president of The Patriot Pack Fan Club!

JAXON

(off screen)

Was not!

Focus in on the third supercop, her name is Gaveedra.

KELLER

You will not rush all half-assed into battle and set this super off, do you understand?

ALL SUPERCOPS

Yes, sir!

GAVDEEDRA

No, but I was.

Focus in on the fourth supercop, his name is Chavez.

KELLER

You will remember that this super is a stone. Cold. Murderer.

ALL SUPERCOPS

Yes, sir!

CHAVEZ

(smiling)

I met him once when I was a kid.

KELLER

You will remember that we have yet to test an upper limit to this super's capabilities or his rage, do you understand?

Focus in on the fifth supercop, her name is Novar.

ALL SUPERCOPS

Yes, sir!

NOVAR

And now he's killing Americans.

KELLER

Then get the hell out of my van and go get me that murderer!

ALL SUPERCOPS

Yes, sir!

EXT. RUSTIN'S HOUSE - CONTINUOUS

The five supercops exit the van one at a time. They are now dressed in titanium-alloy mechasuits armed with various lasers and a netcaster and a flamethrower and all kinds of blades. Each suit is at least a dozen feet tall with a massive robotic exoskeleton protecting and enhancing the human inside.

A second and third van pull up. Out of them pour standard, but heavily-armed and armored troops.

Sirens blare in the distance. Neighbors come out of nearby houses. Other cars of various types pull into the area. The media is here. The media is everywhere.

INT. RUSTIN'S HOUSE, BEDROOM - CONTINUOUS

Kyle and Rustin lay in bed, naked, but covered by silk sheets.

Kyle snaps awake at the sounds of sirens.

He reaches over and shakes Rustin.

KYLE

Wake up.

RUSTIN

You ready again already?

Kyle stands up and turns on the light.

Kyle switches on the TV to see footage of him rescuing Arnie earlier. An inset shows a police officer talking about the incident.

KYLE

Get dressed. They're coming.

He pulls on his pants.

EXT. RUSTIN'S HOUSE - CONTINUOUS

The front door opens and the supercops are in a formation that blocks any escape. Behind them are hundreds of cops, ambulances, fire trucks, media trucks, onlookers, kids.

Keller stands behind the supercops, but in front of the regular cops.

KELLER

You unarmoreds stay back!

None is eager to disobey him. Many are shaking or muttering.

The same is true of the supercops.

A few tears roll down Gaveedra's cheek. Jaxon visibly shakes.

Novar lifts her flamethrower and points it at the front door.

RUSTIN

You don't have to do this.

KYLE

Of course I do, it's the...

Novar fires the flamethrower.

KELLER

Dammit, what in the Sam Hell are you doing!

RUSTIN

(simultaneously)

NO!

Kyle emerges from the doorway and jumps in front of the blast of flame as he glows red. His energy deflects the flames and creates a massive plume of smoke.

As the smoke begins to clear, the flames have effectively devoured Kyle's garden. Nothing he could do now could save the garden from these bastards.

KELLER
You fucking idiot.

Keller sprints back inside the van.

KELLER (CONT'D)
If you don't look like a giant
fucking robot...

Kyle's entire body, but especially his eyes, glow a deep red now. A red not seen since the day he killed Paul.

He glares directly at Novar.

KELLER (CONT'D)
RUN!!!

NOVAR
Oh shit.

Kyle glances at the burning garden. Then he launches off the ground in a red streak, smashing through Novar's suit, tearing it in half. Novar still has her legs, but she's violently wrenched from the bottom half of her suit. Her top remains armored as she crashes to the ground, bloodied, but still moving. Barely.

Dozens of soldiers are knocked down in the shockwave from the collision.

Everyone except the supercops runs.

Kyle turns and stares at Xavin. Xavin hits a button on his arm and a blast shield comes down, covering his face.

From inside, he can still see Kyle through a green targeting screen.

XAVIN
Cool, cool, cool. Cool, cool, cool.

Xavin aims both hands at Kyle and shots blasts of blue energy at Kyle. Xavin burns so bright everyone is temporarily blinded.

Xavin opens his blast visor. He looks around, but doesn't see Kyle.

He hears a whistling sound and looks up just in time to see Kyle flying straight down at him. Xavin tries to dive away, but can't get very far.

Kyle crashes Xavin through the driveway and into a sewage tunnel below. Xavin's suit is all kinds of busted.

Kyle flies back through the hole to the surface.

XAVIN (CONT'D)
 (weakly)
 Medic?

Above ground, the remaining supercops look into the hole.

Jaxon looks toward the sky, his head darting back and forth.

JAXON
 Where is he? Where is he?

Kyle flies up through the ground, picking Jaxon up, flying him hundreds of yards into the air.

JAXON (CONT'D)
 Hey man, I just work here.

Jaxon looks down.

JAXON (CONT'D)
 Seriously, these suits can't fly.

KYLE
 How much impact can they withstand?
 Don't lie to me again, I KNOW when
 you lie.

JAXON
 Fuck! T-they can take a nuclear
 blast.

KYLE
 And you're sure?

JAXON
 Uh... Uh.. Uh...

Kyle glows redder.

JAXON (CONT'D)
 Yeah! Yeah! I've seen them tested.

Kyle drops Jaxon who screams as Kyle jets back to the ground.

After Kyle lands, Jaxon smashes into the ground, plunging through and into the sewer tunnel. He doesn't return.

Kyle walks slowly toward the two remaining supercops, glowing redder than ever.

Gaveedra shoots an electrified net onto him that remains anchored to her suit.

Kyle rips the net off of him and swings it around so that Gaveedra and Chavez's suits smash into each other, knocking both to the ground.

Kyle advances. As the supercops try to move, Kyle punches through Gaveedra's faceplate, knocking her unconscious.

Kyle zips to Chavez, knocking him to the ground. He glows more red.

KYLE

You're the last one.

CHAVEZ

No... No... What?

KYLE

You all must pay.

CHAVEZ

Jesus Christ man, I didn't...

The red glow around Kyle flickers.

Kyle flashes back to the moment in Paul Benjamin's barn when he flies directly at the villain.

Kyle drops Chavez and falls to his knees.

KYLE

I surrender.

KELLER

You bastard!

Keller runs up behind Kyle with a steel baton and smashes him in the head. The baton bends back and the force of the blow knocks Keller backwards onto the ground.

Kyle crosses his hands behind his back.

Several soldiers cautiously make their way to Kyle.

They hesitantly place him in shackles and walk him towards the vans.

Rustin runs out of the house and screams at them as they walk away with his husband in manacles.

INT. KYLE'S APARTMENT - DAY

SUPER: Kyle's Apartment/Dallas/2015

Kyle lives in a small, but nice apartment in Dallas. On television, the TV is showing highlights of the New England Patriots recent Super Bowl win over the Seahawks.

On the wall is a framed Dallas Cowboys jersey with the name Jonathan on the back.

Kyle lays on his back on the couch, partially watching the Super Bowl highlights. He lazily throws a football up in the air and catches it before it hits him in the face. He does it again. And again.

Kyle misses the football on the fourth try and it hits the coffee table in front of him. It breaks a glass just as Tom Brady throws the game-winning touchdown pass to Julian Edelman.

Kyle leaps up and grabs napkins and tries to stop the water from spilling onto the floor. He grabs the remote and turns the TV off.

He picks up his cell phone and turns it on with his thumbprint. He clicks on a contact and dials. The screen reads "Jerry Maguire."

KYLE

I quit.

He hangs up the phone and throws it in the trash can.

He grabs a jacket and runs out the door.

CUT TO:

Kyle walks across various red carpets with various female models on his arm.

CUT TO:

Kyle plays beach volleyball with a notable pro volleyball player as his partner. The guy cheers Kyle on, encouraging him like an embarrassed parent.

They are playing against the reigning Olympic Gold Medal women's team.

One of the women spikes the ball at Kyle so hard he falls to the ground. She stands over him shaking her head "no."

CUT TO:

Kyle warms up on a track with hundreds of other athletes. A sign in the back says USA Track & Field.

Kyle runs a time trial with several other younger athletes.

Kyle finishes last.

As he crosses the finish line, the man with the stopwatch timing him clicks his timer. He turns his head to the coach running the show and shakes his head "no."

CUT TO:

Kyle stands just off the ice at a rink where a bunch of figure skaters are practicing.

A coach hands him a pair of skates.

Kyle hands them back and shakes his head "no."

CUT TO:

Kyle sits in a chair wearing an astronaut's suit without the helmet.

He shakes his head "yes."

Hands bring a helmet down over his head.

CUT TO:

Kyle steps through a doorway and into a tethered spacewalk.

He floats across the screen aimlessly. He barely stops himself from vomiting.

CUT TO:

Kyle sits on the couch across from Ellen on her TV show.

ELLEN

(excited)

...and so, you say you have something you want to tell us, tell the audience, tell America?

The crowd cheers. Kyle is a little shy.

KYLE

Yes... Ellen... I can't believe I just said that... Ellen... I'm gay!

The crowd erupts with a standing ovation.

ELLEN

Did you just come out on my show?!?

She stands up and they embrace.

CUT TO:

Kyle walks various red carpets with various male models on his arm.

CUT TO:

Kyle wanders through a high-end mall and sees a very attractive man in a outdoors shop.

He looks up at the sign and realizes what kind of store it is. He shrugs his shoulders and walks in.

The attractive man turns out to be a salesman for the store.

He laughs and flirts with Kyle. Kyle flexes his bicep and the salesman excitedly squeezes it.

CUT TO:

Kyle stands at the cash register with large bags filled with camping gear. The salesman hands him a receipt. And a card with his phone number.

CUT TO:

Kyle climbs the side of a mountain using his new gear, but he's doing it without any ropes or safety fallback.

He's about halfway up a segment of the mountain that juts above a small plateau. Between the plateau and the wall Kyle is climbing is a crevasse, from which Kyle clearly has emerged from.

Kyle reaches up and tries to grab a rock. It comes loose and he catches one hand on an outcropping to stop from falling.

He steadies himself. He tries another rock near the first one. It holds.

Kyle slowly climbs a little higher.

He lifts his foot up and places it on another rock. This time the rock gives and he falls.

KYLE

Ah, fuck!

He falls a few feet then he hits another outcropping and bounces across to the other side of the crevasse. He crashes through a thin wall and falls a few more feet to a cave floor.

Overall he only falls 10-15 feet, but when he hits the rock, the bag containing all his supplies is ripped off and falls into the crevasse.

When he lands in the cave, his ankle snaps and he screams in agony. The cave is really shaky. Rocks fall here and there, as if the whole thing might collapse into the crevasse.

KYLE (CONT'D)
Fuck, fuck, fuck!

He reaches down and touches his ankle, realizing he can't move it. He screams again. This time partially in agony, partially in rage.

A red glow appears on the wall across from him.

He looks up at it.

KYLE (CONT'D)
What the fuck?

On the wall appear what look to be alien symbols in a glowing red script. They are not in English or any other human language.

KYLE (CONT'D)
What is that? I think... I think I can read it?

The room rumbles a bit, an avalanche is impending. Kyle translates the alien words.

KYLE (CONT'D)
Change, change the form of man/Free
the prince forever damned/Free the
might from fleshy mire/Boil the
blood in heart of fire.

Nothing happens.

KYLE (CONT'D)
Well that was pointless.

He reaches for his bag, but realizes it's gone.

KYLE (CONT'D)
Dammit! Fuck, fuck, fuck! How am I
going to get out of here?

He pointlessly searches for something of value in his clothing. He doesn't notice that the words glow brighter red.

The room shifts backward. His crash landing through the wall made the entire structure unstable.

He falls backward and smacks his ankle on a rock. He screams.

He tries to sit back up, but can't.

He continues to scream in anger/agony and not only do the words light up even more brightly red, the wall behind them does, too. Kyle still doesn't notice, he is lost in a fit of pain and rage.

The wall behind him completely falls away and the room starts to follow.

KYLE (CONT'D)

This is gonna be the stupidest death ever.

Shift into slow motion.

Kyle smacks himself across the face like a football player getting warmed up. He screams again in agony/anger when the rest of the room gives way and he falls.

A red glow emanates from the wall and surrounds his ankle as if to grasp it. He immediately stops screaming.

As the room crumbles, a small glowing red space probe falls out of the wall behind the letters. The glow from the probe is connected to the glow that is around Kyle's ankle.

The glow quickly starts to envelop his whole body. As it passes his waist, his eyes begin to glow red independently.

His ankle visibly heals as he falls.

The probe passes by him during the fall and smashes on the rocks below.

As the glow surrounds his entire body, his fall slows.

KYLE (CONT'D)

What the hell?

He is in control now and gently lowers himself to the ground.

A large chunk of rock falls at his head. He looks up just in time for the rock to hit him, but it bounces off the glowing field around him.

Kyle walks towards the probe as other rocks bounce off of him. He doesn't even notice them.

He kneels down next to the pieces of the broken probe, which are self-destructing and melting away into vapor.

Once the probe is gone, he looks up and flies away.

INT. RUSTIN'S HOUSE, DINING ROOM - DAY

SUPER: Rustin's House/Cambridge, Maryland/2043

Rustin sits at the dining room table sipping directly from a bottle of red wine. Irene sits next to him, scanning news stories on a tablet.

RUSTIN
I am not buying it.

IRENE
Buying what?

RUSTIN
What they are saying about Kyle. I mean, I know he fought that man, but he did NOT do what they are saying about him.

IRENE
He didn't have that kind of hate in him. Never did.

RUSTIN
If anything, he was always... I mean... IS...

She puts her hand on his.

IRENE
I'll be here for you. Till we get him out. I mean, I'm going home to sleep in bed with my wife, but I'll be here for you until we get him out.

Rustin tries to hold back the tears.

RUSTIN
Thank you.

IRENE
Now, what are you going to do?

He wipes the tears away from his eyes.

RUSTIN
What can I do?

IRENE
You can go talk to him.

RUSTIN
I don't know where to start.

IRENE
Yes you do.

RUSTIN
He will NOT listen to me. He never
listens to me.

IRENE
You're the ONLY one he's going to
listen to.

Rustin frowns.

EXT. RUSTIN'S HOUSE - MOMENTS LATER

Rustin is moving quickly out toward his car when another car
pulls up.

Jean gets out and runs up to Rustin, hugging him and trying
to kiss him.

Rustin recoils and looks towards the house, but doesn't see
Irene anywhere.

RUSTIN
What the hell are you doing at my
house? You have to vacate the
premises. Immediately.

JEAN
I came to give you a surprise! You
know one of my SPECIAL surprises.

RUSTIN
You have gone quite insane.

He pushes Jean away from him.

RUSTIN (CONT'D)
Get away from me. Stay away from
me.

JEAN
But I... I love you.

RUSTIN
No. You do not.

Rustin gets in his car.

RUSTIN (CONT'D)
If I see you here again, you will
not enjoy your future.

Rustin shuts his door and drives away.

EXT. BOSTON COMMON - DAY

SUPER: Boston Common/Boston/2018

It is a typically busy early afternoon on a Saturday on the Boston Common. People mill about the park and picnics and games and tourism flourish.

Rustin and a group of his friends are having a picnic on the side of a gradually rising slope. The weather is sunny and beautiful. Most people are wearing shorts or less.

Except the thin man who runs down the park's sidewalk carrying a big bag of what appear to be comic books wrapped in plastic with boards behind them. He drops a comic on the ground as he runs past Rustin's group. It's a copy of X-Men #1.

The man wears a puke-green costume that looks to be sort of an iguana-like lizard. It's not a good look.

Far behind him, an older woman wearing an apron that says Newbury Comics sort of fast walks after him. She is losing ground.

WOMAN
Stop! Stop! He took them! He stole
them!

Rustin stands up to do something, but stops as he sees what is happening.

Out of the elevator to the underground parking garage, Kyle emerges, in full garb as The Patriot. He glows red, but not very strongly.

He flies at the man and picks him up, flying him high in the sky. The bag of stolen comics falls to the ground.

Rustin walks over and picks up the bag and the other comics.

KYLE

And what is your name, young man?

ANOLIS

I am Anolis! And I have the power... Ah, I give up. My powers are shit. Why the hell else am I robbing the comics shop?

The woman finally catches up runs straight up to Kyle and Anolis, trying to smack Anolis on the head.

WOMAN

He stole them! He stole them!

Two young men also wearing Newbury Comics aprons catch up to the woman. Rustin hands them the bag of comics, but he never takes his eyes off of Kyle.

KYLE

Yes, ma'am. And now let's take him over to these nice police officers.

Kyle hovers towards the police officers that are casually strolling up to them. He catches Rustin's eye and stops in his tracks. He keeps talking to the woman and the police, but he never breaks eye contact with Rustin.

After handing off Anolis and consoling the woman, Kyle starts to leave the Common.

He looks around again, fruitlessly trying to see Rustin.

Rustin "accidentally" bumps into him from behind.

RUSTIN

The Patriot, huh?

KYLE

(smiling)

You know how the media is.

RUSTIN

Not "The Cowboy"?

KYLE

(laughing)

Fuck the Cowboys.

RUSTIN

(flirty)

Fuck the Cowboys indeed.

KYLE

I've got to get going. You know,
official super business.

Rustin reaches out and shakes Kyle's hand and then turns and walks back to his friends.

Kyle looks down at his hand and sees Rustin's card in his hand. The card is jet black with just the word "Rustin" and a phone number in bright red ink.

He watches Rustin laugh with his friends, smiles to himself and flies away.

EXT. CHESAPEAKE SUPERMAX FEDERAL DETENTION CENTER - DAY

SUPER: Chesapeake Supermax Federal Detention
Center/Baltimore/2043

The Chesapeake Supermax Federal Detention Center is an addition to the regular Chesapeake Detention Center in Baltimore. The addition is made out of much newer and more space-aged materials than the original building. The overall building complex has heavy armaments and armor with many guards visible, of both the regular and supercop variety. Nobody is getting in or out of this building without permission.

INT. CHESAPEAKE SUPERMAX FEDERAL DETENTION CENTER, VISITING ROOM - CONTINUOUS

Rustin and Kyle sit across from each other in a private meeting room inside the prison. The walls are reinforced steel and sensors and cameras can be seen in the room's upper corners.

Fancy electronic futuristic manacles shackle Kyle's arms to the table and ankles to his chair.

Rustin's prison guard escort, Julio, begins to exit the room.

KYLE

Hey, Julio, aren't these overkill?

Kyle rattles the manacles.

JULIO

They aren't taking any chances with
you.

Julio shuts the door and locks it behind him. Rustin and Kyle are alone.

RUSTIN
Hello.

KYLE
Hey.

Rustin leans in and kisses him. Kyle kisses back.

KYLE (CONT'D)
You'd better stop before they come
back in here.

RUSTIN
Who cares if they do?

KYLE
We both should.

RUSTIN
Why? You can just break out of
here, right?

KYLE
I am strong enough.

He looks at the upper corner of the room at the sensor
connected to the cameras..

KYLE (CONT'D)
But I did not surrender myself so
that I could break out of supermax.

RUSTIN
Why did you do it?

KYLE
Because I am guilty.

RUSTIN
Of what? Killing a supervillain? He
died in a barn explosion.

KYLE
That's not what they say on the
news.

RUSTIN
The news? They have not said a true
thing since... before Obama was
president?

KYLE
That's true. But they say it
anyway.

RUSTIN

And you are just going to live with what they tell you on television?

KYLE

I'm guilty.

RUSTIN

That is for a court to decide.

KYLE

Then I will let them decide.

They remain silent for a while.

RUSTIN

You are not coming home, are you?

KYLE

No.

The door opens and Julio walks back in.

JULIO

That's enough. Your time is up.

Rustin stands up.

RUSTIN

(incredulous)

What, it has been nowhere near 30 minutes.

Rustin looks down at his watch.

JULIO

Doesn't matter. I'm not the boss. Place is going on lockdown. Some kind of big wig coming in.

RUSTIN

Who? I should talk to someone. This is not...

JULIO

Can't tell you. Besides, I'm off and I can't leave till you are processed and back in your cell.

RUSTIN

What? No... I...

KYLE

Do as he says, Rustin. I love you.
I'll be here next time.

Kyle leans in to kiss Rustin goodbye. Julio puts a baton on Kyle's chest and pushes him back from Rustin.

JULIO

No chance.

RUSTIN

I love you.

Rustin walks out of the room. Julio escorts Kyle into the hallway.

Rustin and Kyle lock eyes one more time before going their separate ways.

EXT. SUPERMAX PRISON - CONTINUOUS

Raven stands outside the gate of the prison.

Rustin walks out of the building and as he's approaching the gate, Raven notices him.

She hesitantly moves in his direction, although he doesn't see her.

She moves closer and as he is about to pass her by, she "accidentally" bumps into him.

He looks at her for the first time and recognizes her instantly.

RAVEN

What are YOU doing here?

RUSTIN

None of YOUR business.

RAVEN

Here to break your... teammate out of the prison he belongs in?

RUSTIN

YOU are always wrong about everything, I can tell this about you.

RAVEN

Then why ARE you here?

He shuffles off in a huff.

RUSTIN

Don't worry about it. I'll take care of it myself.

She stares after him as he hurries away.

Julio walks out of the prison.

RAVEN

Hey.

JULIO

Yo!

He and Raven walk towards his car.

INT. POLICE CAR - CONTINUOUS

Julio drives. Raven stares out the window, playing with her hair.

RAVEN

You have a good day at work?

JULIO

The standard. At least I don't have to go on location to crime scenes anymore.

RAVEN

And that's a good thing?

He casts her a sideways glance.

JULIO

You know what I've seen.

RAVEN

What was HE doing there? The boyfriend?

JULIO

The husband.

RAVEN

They're married? What was he doing there?

JULIO

Doing what husbands do when they visit prison, I guess.

RAVEN

But you don't know?

JULIO

Well...at least you asked me how my day was first.

RAVEN

You think I don't care?

JULIO

Do you?

RAVEN

You get what you want, I get what I want. I care about that.

JULIO

So you'd say you're "using me"?

RAVEN

Do you really care?

Julio rolls down the window and lights up a cigarette.

JULIO

No. I guess I don't.

RAVEN

I guessed you didn't.

JULIO

You do a lot of guessing?

RAVEN

I'm not going anywhere.

JULIO

That's not what I asked.

RAVEN

I said I'm not going anywhere.

Julio throws the cigarette out the window and rolls it back up. He smoked almost none of it.

JULIO

And what DO you want from me?

RAVEN

Maybe I just like you?

JULIO

Maybe? Maybe not?

RAVEN
Maybe you're really good in bed?

JULIO
Maybe?

RAVEN
Definitely.

JULIO
So, I repeat. What DO you want from me?

RAVEN
What we all want. Justice.

JULIO
That what we all want?

RAVEN
Deep down? Yes.

JULIO
I'm not so sure...

RAVEN
You've seen it. You should be.

JULIO
Can't you just leave it alone?

RAVEN
No.

JULIO
You already won.

RAVEN
Not yet.

JULIO
He's in prison.

Raven turns and stares at Julio.

RAVEN
You always say you'd do ANYTHING for me?

JULIO
Yeah?

RAVEN
Was that a lie?

JULIO
You ever hear me lie?

RAVEN
Would you do ANYTHING for justice?

JULIO
I'm a cop.

RAVEN
A former cop.

JULIO
Prison guards are cops, too.

RAVEN
Stop evading the question.

JULIO
Yeah.

RAVEN
Yeah what? Say it.

JULIO
I'd do anything for you.

RAVEN
And?

JULIO
What?

RAVEN
And?

JULIO
Oh. Yes, I'd do anything for the
cause of justice.

RAVEN
I'm sure your boss would love to
know that.

JULIO
My boss would love to know
anything.

RAVEN
Would you go all the way?

JULIO
What?

RAVEN
In your pursuit of justice?

JULIO
For you?

RAVEN
Yeah.

Julio pauses for a long time.

JULIO
Yeah.

EXT. RAVEN'S CHILDHOOD HOME - DAY

SUPER: Raven's Childhood Home/Big Stone Gap, Virginia/2004

The house is nondescript but nice. In a neighborhood where no one's house sticks out, this one doesn't stick out.

The front yard is perfectly manicured and an almost unreal shade of green. A standard-issue Bush-Cheney '04 yard sign is the only outward sign of individuality. All the other nearby houses have the exact same sign on the exact same lawn.

INT. RAVEN'S CHILDHOOD HOME - CONTINUOUS

Raven sits in a corner chair in her father's den. Her father, Paul Benjamin, aka the Red Dagger, wears slacks and a button-down shirt with the top button open and no tie.

He perfectly paints a miniature soldier dressed in American infantry fatigues circa World War II.

He completes painting the soldier and places it among a field of similar figures on a large table. For now, all we can see of the table is that it has mountains and buildings and American infantry and tanks covering one end of the table and facing the mountains. Closer to the mountains, through the American troops, can vaguely be seen several Nazi troops and tanks.

PAUL
Now. The strategy here is to send in a smaller group of troops, less than a third of your entire force, send them directly at the enemy head on.

He places another painted figure on the table.

PAUL (CONT'D)
Few, if any of them will make it.

He picks up a tank from the desk and a paint brush. He starts to paint the tank Army green.

PAUL (CONT'D)
But they will have served their purpose. Distraction. And to a lesser extent, tenderizing the enemy defenses a bit, as I always liked to say.

He dips the brush into the paint again.

PAUL (CONT'D)
Now, you mustn't...

RAVEN
But... but the people?

He looks at her sharply. He puts one last stroke on the tank and puts the paint brush down. He sets the tank on the desk, NOT on the table.

PAUL
(looking at the table)
Which people would those be?

RAVEN
Those people...

She points at the table.

RAVEN (CONT'D)
The ones who won't make it.

Paul picks up the broken-off antenna from a radio. He extends it to full length.

He stands up and walks over to Raven. He grabs her hand and forces it flat on the table. She resists, but not too much.

He smacks her hand three quick times with the antenna. She bleeds.

She cries out, but muffles it quickly.

He walks back to the desk and collapses the antenna and puts it away.

Raven continues to cry and sniffle a little bit, doing her best to hold it in.

Paul opens the top drawer and pulls out a jar of cotton balls and a bottle of hydrogen peroxide.

PAUL

Now. Those men knew what they were getting themselves into.

He pours some of the hydrogen peroxide onto the cotton balls.

PAUL (CONT'D)

They knew that their role would be that of the sacrifice.

He walks back to Raven and gently touches the cotton balls to her bleeding hand. She recoils, but he grabs her hand and holds it firm.

PAUL (CONT'D)

They knew their role. And they fulfilled it. They knew their place and they stayed in it. And they will be rewarded eternally.

Paul walks back and puts the alcohol and cotton balls away.

He picks up the tank and dabs one last bit of paint on it. He puts the brush down.

PAUL (CONT'D)

Now, run along and find an appropriate way to spend your time.

RAVEN

Yes, daddy.

As she walks away, she stops near the door. He places the last tank on the board.

She looks back at him, holding her injured hand.

RAVEN (CONT'D)

Are you going to win this time, daddy?

PAUL

I always win, Raven, my dear. I always win.

As Raven leaves the room, we draw back to reveal that Paul is directing the Nazi forces to eliminate the American troops. The bookcase out of view during this scene has a shrine filled with Nazi memorabilia.

On the game board, a small sacrificial force is being sent on a direct frontal assault against the Americans while two larger forces flank the Americans and are preparing to ambush them.

INT. RUSTIN'S HOUSE, LIVING ROOM - DAY

SUPER: Rustin's House/Cambridge, Maryland/2043

Rustin and Irene sit on the couch in the living room. Both hold glasses of red wine.

RUSTIN
He is staying.

IRENE
What do you mean he's staying?

RUSTIN
He is not coming home.

IRENE
Like... ever?

RUSTIN
It sure seems that way.

IRENE
Do you... Do you think he really did it?

RUSTIN
No.

IRENE
I mean, maybe that dude did something really horrible. Like maybe it was justified?

RUSTIN
The man I married is not a murderer.

IRENE
It's not murder if it is justified.

Rustin does not respond.

IRENE (CONT'D)
What will happen if he's convicted?

RUSTIN
Nothing. He will not be convicted.

IRENE
But what if he is?

RUSTIN
He will not be.

IRENE
But what if he IS?

RUSTIN
The legal penalty for what he is
accused of is death. They kill
supers for crimes much less than
murder.

IRENE
Then we'll have to prove that he
didn't do it.

Rustin finishes his entire glass of wine.

RUSTIN
I have no idea how to investigate
anything.

IRENE
Don't look at me, I'm a doctor.

RUSTIN
Well... We do have the money to
hire someone who knows how to
investigate.

Irene finishes her wine.

IRENE
I'm with you on that one. My cousin
knows a guy...

RUSTIN
Your cousin...?

IRENE
Don't worry, this guy knows his
shit.

EXT. OFFICE OF JOHNNIE CLAY, PRIVATE INVESTIGATOR - LATER

SUPER: Office of Johnnie Clay, Private Investigator/One hour
later

INT. OFFICE OF JOHNNIE CLAY, PRIVATE INVESTIGATOR

Walking into Johnnie Clay's office is like taking a DeLorean to the Old West. Clay LOVES Western stuff. His office has just about everything you could think of out of an old Western saloon or general store. Like gear for riding horses. Saddles and bridles and stuff. Ropes, cowboy hats, six shooters in leather holsters (hopefully not loaded).

Anything modern in the room is cowboy-related. Posters of John Wayne and Clint Eastwood. Every Louis L'amour book ever. VHS tapes of Gunsmoke and Bonanza.

Clay himself dresses in what could best be described as "modern professional cowboy." He isn't wearing a ten-gallon hat, those are on the hat rack. Real men don't wear hats inside. But he is wearing denim pants, a crisp white shirt with a Western-style yoke on it, rattlesnake boots (with spurs) and a bolo tie.

He halfway stands up. He shakes Rustin's hand.

JOHNNIE

Well, hey there, Mr. Jonas.

He nods to Irene.

JOHNNIE (CONT'D)

Miss Jonathan.

He sits back down in his chair, putting his boots up on the desk. He crosses his hands behind his head.

JOHNNIE (CONT'D)

Now, what can I do you for?

RUSTIN

I told you most of it over the phone...

IRENE

But...

RUSTIN

But, my husband is the super known as the Patriot.

JOHNNIE

Your husband, huh?

IRENE

Is that a problem?

JOHNNIE

(with a shit-eating grin)
Not at all! Everybody's money is
good here!

RUSTIN

I... We... Need to know what all he
was up to.

JOHNNIE

Like, what kind of what are we
talking about here?

RUSTIN

I do not know.

IRENE

What my brother-in-law is trying to
say here...

She puts her hands on Rustin's.

IRENE (CONT'D)

...is that Kyle, that's my
brother's civilian name, Kyle,
might have been into things we
don't know about.

RUSTIN

Nothing bad, mind you. He was not
like that.

JOHNNIE

Naturally. Go on.

IRENE

We just need to know what we don't
know about him. Are we missing
anything?

JOHNNIE

And that's all you need?

RUSTIN

Yes, that is all.

JOHNNIE

(the shit-eating grin
returns)
No problem.

EXT. OFFICE OF JOHNNIE CLAY, PRIVATE INVESTIGATOR - DAY

SUPER: One day later.

Johnnie sits at his desk, looking at a manila folder filled with papers. He shuffles through them as he talks.

JOHNNIE

I managed to find out some very interesting things about you, Mr. Jonas...

He stares down his glasses at Rustin as he pauses. With this grin, he is eating all the shit.

JOHNNIE (CONT'D)

You, Ms. Jonathan, and your wife, Maria, are squeaky clean.

He stares down his glasses at Irene as he pauses.

JOHNNIE (CONT'D)

As far as your husband, Mr. Jonas, everything checks out. No real surprises. As you know he's been off the grid for years. But, I did discover one little thing that might be interesting...

He slides two pieces of paper across the table to them.

Rustin picks the first up and reads it where Irene can see it, too.

It is a receipt for a safe deposit box at the Maximum Security Deposit Center.

Irene picks up the second document. It is a brochure for a website called Barnyard.com.

EXT. RUSTIN'S HOUSE - LATER

Rustin gets out of his car and walks toward the house carrying the receipt and the Barnyard.com brochure, with the website logo very clearly visible.

Julio pulls up in an unmarked car and Rustin watches as he parks. Julio gets out of the car in his full police officer uniform (although he works in corrections now).

RUSTIN

Hello, officer.

Julio looks at the envelope and sees the website address.

JULIO
Hello yourself, Mr. Jonas.

RUSTIN
You working as a police officer AND
a prison guard these days?

Julio's glances sheepishly at the uniform.

JULIO
Yeah... Uh... Something like that.

Rustin puts the receipt and brochure in his pocket.

RUSTIN
Is there something I can do for you
OFFICER... Julio... Is it?

JULIO
It's... Uh... Officer Williams.
Thank you.

RUSTIN
You are welcome. Now, I have things
to do.

JULIO
Do you now? What kind of things?

RUSTIN
It is probably none of your
business.

JULIO
What does 'probably' mean?

RUSTIN
Let me Google that for you.

JULIO
What?

RUSTIN
What indeed, officer?

JULIO
Let's... Uh... Let's just say I'm
keeping my eye on you, Rustin
Jonas.

RUSTIN
And why would we say that?

JULIO

You ask too... I'm the one asking the questions today, you know what I mean?

RUSTIN

I wish I did.

JULIO

Well, you just clear out of here, then. Forget we ever had this conversation.

RUSTIN

But... Well... I... Yes sir, officer, sir.

Rustin salutes Julio.

Julio raises his hand to return the salute and then sheepishly pulls it back down.

Rustin walks inside.

EXT. LAW FIRM OF KIRBY & DITKO - DAY

SUPER: Law Firm of Kirby & Ditko/Washington, D.C./2043

An assistant ushers Rustin into the law office of STEVE KIRBY. The room is expensive and filled with pictures of Kirby with famous politicians and business leaders. The bookshelf contains every important book related to law possible.

KIRBY

Have a seat, Rustin. What can I do for you?

Rustin sits in one of the chairs opposite Kirby.

RUSTIN

What can you tell me about Barnyard.com?

CUT TO:

Kirby slides an envelope across his desk to Rustin.

CUT TO:

Rustin pulls a key out of the envelope.

CUT TO:

Rustin and Kirby shake hands. Rustin walks out the door.

INT. RAVEN'S HOUSE - DAY

SUPER: Raven's House/Silver Spring, Maryland/2043

Raven sits in the dining room of her small apartment. She types "Barnyard.com" into Google.

CUT TO:

Raven is looking at the computer, which shows that the URL for Barnyard.com belongs to Kyle Jonathan.

CUT TO:

Rustin is driving down a busy city street.

GPS VOICE

Your destination is on the right.

Rustin turns right, arriving at the Maximum Security Deposit Center.

CUT TO:

Julio is driving. Raven busily scans her phone in the passenger seat.

GPS VOICE (CONT'D)

You will arrive at your destination
in 22 minutes.

RAVEN

Dammit!

She hits the dashboard.

RAVEN (CONT'D)

Can't this thing go any faster.

Julio pushes on the gas pedal and the engine revs.

JULIO

So what the hell is this
Barnyard.com thing?

RAVEN

Something The Patriot was involved
in. Like an investment or
something.

JULIO
A football player invested in
barnyards?

RAVEN
No, this was way weirder than that.

JULIO
Umm...

RAVEN
Apparently this was some kind of
failed startup. The idea was to
show video of animals in barns.

JULIO
Who the hell would watch that?

RAVEN
Freaks? Weirdos?

JULIO
Farm enthusiasts?

RAVEN
Apparently no one. They put a ton
of cameras on barns all over the
area. Like thousands.

JULIO
That's dumb. How did they stay in
business? Was it like a live feed?

RAVEN
No. They just recorded tons of
video and supposedly edited it
together for the website.

JULIO
That's extra stupid.

RAVEN
That's why they went out of
business. Like within a year.

JULIO
But what about all the cameras? Did
they ever go pick them all up?

RAVEN

That's the thing. They didn't. The company went under and the only person who still paid any attention after they closed was the lawyer overseeing all the legal and financial stuff.

JULIO

And they never went back and got the cameras?

RAVEN

There wasn't anybody to go get them. No one cared.

JULIO

So, thousands of cameras were placed in barns across the area?

RAVEN

Yeah.

JULIO

Like Paul Benjamin's barn.

RAVEN

Yeah.

GPS VOICE

You will arrive at your destination in 10 minutes.

Julio pushes the gas pedal and the car revs up faster.

EXT. MAXIMUM SECURITY DEPOSIT CENTER - LATER

SUPER: Maximum Security Deposit Center/Washington, D.C./2043

This super-secure, airtight building with no windows is marked with a sign bearing its name. There is only one door.

Rustin pushes the lonely doorbell button and hears it chime inside.

A SECURITY GUARD opens the door. He takes one look at Rustin and lets him in.

CUT TO:

Rustin places the key in the safe deposit box, opens it and pulls out the box with the camera in it. He shuts the safe deposit box.

INT. RUSTIN'S HOUSE, LIVING ROOM - LATER

Rustin sits alone in his living room, a computer on his lap.

In his hands is the Barnyard.com camera, but it has weather damage and looks like it won't work no matter what Rustin does to it.

He scans the outside of the camera before finding what he's looking for. He picks up a screwdriver and uses it to pry off the bottom of the camera.

He reaches inside and pulls out an memory chip.

He puts the camera down and inserts the memory chip into his laptop.

A new window pops up, showing a series of folders with dates on them.

Rustin scrolls to the year and month of the date of the Paul's death and sees that it has one file, a video of massive size.

He double clicks on the video and starts watching it. The video shows the interior of the barn as a few chickens walk around eating various things off of the barn's dirt-and-hay floor.

Nothing happens. For a while. He hits fast forward. Paul comes in and feeds a the chickens.

Nothing else happens for a long time. Rustin continues to fast forward.

He finally arrives at the scene where a blood-covered Paul, dressed as the Red Dagger, comes into the barn.

He knocks over the barrel of oil. Then he lights a match and tosses it in the hay several feet from the oil. The oil and the fire start inching towards each other, as if by choice.

Soon Kyle flies in wearing his outfit as The Patriot. Rustin slows down the tape and watches the scene unfold.

Rustin turns up the volume to hear Paul say:

PAUL

She provided a home for all the kids that were thrown out of their parents' homes. All the nice little LGBTQ kids. Am I supposed to add a plus to the end of it? I can't keep up.

Rustin watches Paul lick blood from his hand.

PAUL (CONT'D)
Do you know how good blood tastes
when it comes from...

Rustin watches Kyle launch forward, smashing into Paul and completely obliterating him. Paul is nothing but a bloody pulp.

The fire reaches the oil and the barn starts to fill with bigger and bigger flames.

Rustin gasps.

He closes the laptop. He covers his mouth as his eyes tear up. He paces back and forth, moving faster and faster.

He walks back to the computer and takes out the memory chip.

He takes it outside next to a large grill. He throws the chip on the ground and grabs the lighter fluid.

He douses the chip with too much fluid. He picks up a match and drops it on the chip, which bursts into flame and quickly melts.

Rustin stamps out the fire and stomps on the chip until he can't remember what it was.

He walks away from the chip, which no longer exists.

He stops, takes off his shoes and puts them in a trash can and then goes back inside, locking the door behind him.

EXT. MAXIMUM SECURITY DEPOSIT CENTER - LATER

Raven and Julio arrive at the Deposit Center and hit the doorbell. The security guard opens the door and checks Julio's badge before letting them in.

INT. MAXIMUM SECURITY DEPOSIT CENTER - LATER

The security guard leads Julio and Raven to the same room with the safety deposit boxes that Rustin went to earlier. The security guard watches them, but doesn't say anything.

Seconds later, the MANAGER arrives with a ring of keys.

The Manager puts a key in the safe deposit box that Rustin opened earlier.

It is empty except for dust.

Raven and Julio stare at each other. The Manager shuts the safe deposit box.

INT. RUSTIN'S HOUSE, DINING ROOM - LATER

Rustin opens the front door of his house and Irene walks in. They immediately go into the dining room and pour glasses of wine.

Rustin slams his entire glass.

IRENE
Slow down.

RUSTIN
I cannot.

IRENE
Calm down. What is it?

RUSTIN
I do not think I can save him.

IRENE
What has gotten under your skin?
You were so gung ho last time we
talked.

RUSTIN
I-I was wrong. I cannot save him.

IRENE
Then get some help.

RUSTIN
There is no one who can help.

IRENE
Of course there is. Don't you know
some fancy lawyers or something.
Look how fancy this house is.

She waves her arms at all the grandeur.

IRENE (CONT'D)
You've GOTTA know at least one
lawyer.

Rustin gets up and walks out of the room. Irene looks taken aback and sips her wine.

IRENE (CONT'D)
I'm just saying...

Rustin walks into his bedroom and kneels down next to the bed. He pulls out the shoebox from under the bed and opens it.

He pulls out the stack of cards and looks at the top one on the stack, the Curiose Curiosity Shop card. He pauses to stare at it.

He takes it and puts it in his pocket.

Then he gets what he came for, the card for his mother's law firm.

INT. RUSTIN'S HOUSE, FOYER - NIGHT

SUPER: Rustin's House/Cambridge, Maryland/2019

Rustin and his mother sit at the head of the fancy dining room table, which appears just as it does in 2043. Around the table are various older couples, one of which has a daughter just about Rustin's age. She is seated on the other side of Rustin from his mother, and next to her own parents.

The table is filled with a fancy feast and servants move to and fro, filling drinks, clearing dishes, passing the Grey Poupon.

Bobbi turns and talks to the daughter, KAROLINA.

BOBBI
So, Karolina, what are your plans for the future?

KAROLINA
Well, I'm headed to Harvard Law, but I'm going to travel for six months first... With a friend.

BOBBI
A... Friend, you say? A boy... friend?

Karolina grabs Rustin's hand under the table. She squeezes quickly and lets go.

KAROLINA
No. I don't have one of those. Just doing some... Exploring before I start law school.

BOBBI

That's an... Unusual pathway, but
Harvard is obviously a good choice.

She gestures to a Harvard banner on the wall.

KAROLINA

I thought you might like that.

RUSTIN

Speaking of the future...

Bobbi gives him THE death stare.

RUSTIN (CONT'D)

I have something I would like to
say...

BOBBI

Rustin, dear, this can wait until
later.

He awkwardly starts tapping his knife on his wine glass to
get people's attention.

RUSTIN

No, mother, I do not think it can.
Everyone, I have an announcement to
make!

Bobbi grasps the glass and knife to stop the noise.

BOBBI

No. You don't.

He starts to pull away, but she holds firm.

RUSTIN

I really need to say...

She takes the knife and glass out of his hand forcefully.
Wine spills on the white table cloth, splashing it blood red.

BOBBI

No. You don't.

RUSTIN

I...

Rustin slumps down in his chair.

Bobbi switches back into hostess mode.

BOBBI
Now, Karolina, let me tell you
which professors you MUST take...

EXT. RUSTIN'S HOUSE - LATER

Bobbi and the other guests are walking to various cars parked outside, continuing their nondescript conversation.

Rustin is walking Karolina to her car.

KAROLINA
Sorry about THAT in there.

RUSTIN
It is not YOUR fault.

KAROLINA
My parents don't know, either.

Rustin looks over at his mother. She makes eye contact with him.

RUSTIN
She knows.

She looks away.

RUSTIN (CONT'D)
Can you get me out of here?

KAROLINA
Yeah, but I'm leaving for Djibouti
in the morning.

RUSTIN
Djibouti?

KAROLINA
Djibouti.

RUSTIN
Yeah, let's go.

They get in the car and drive off as Bobbi watches, frowning.

EXT. LAW OFFICE OF BOBBI JONAS - DAY

SUPER: Law Office of Bobbi Jonas/Washington, D.C./2043

This building is massive and made of marble. It looks like one of downtown D.C.'s monuments and government buildings, only smaller.

In massive script on the front of the building it says "Law Offices of Bobbi Jonas, Esquire." She has no partners.

INT. LAW OFFICE OF BOBBI JONAS - CONTINUOUS

Bobbi's office is really similar to that of Steve Kirby, but it's bigger and more ornate. Also, the pictures on the wall have been replaced by awards from civic organizations, from major legal organizations like the ACLU all the way down to a personal letter from a child thanking her in crayon for saving that child's mother.

Bobbi owns one of those bars inside a fancy globe things right next to her desk. She has a glass of vodka and is pouring scotch into it. There is no water, ice or mixer anywhere.

Rustin is escorted in by Bobbi's male secretary.

BOBBI

Rustin.

RUSTIN

Roberta.

BOBBI

Call me mother.

He says nothing.

BOBBI (CONT'D)

Well, civility isn't on the agenda today. What is? It's been... years.

RUSTIN

That was your... No.

BOBBI

What was that?

RUSTIN

I came here to ask you for help.

BOBBI

I've already helped you as much as I can.

RUSTIN

We both know that isn't...

He bows his head and stops talking.

RUSTIN (CONT'D)
You have seen the news, I assume.

Bobbi takes a sip of her iceless drink.

BOBBI
You know my feelings about people
like him.

Rustin gets angry.

RUSTIN
You mean people like me?

Bobbi is shocked.

BOBBI
Like you? Rustin, do you believe
that I oppose your MARRIAGE because
you and your husband are gay?

RUSTIN
Obviously, I've alw...

BOBBI
You always saw things through a
peculiar lens. I have no problem
with gay people. My best friend,
Sharice...

RUSTIN
(simultaneously)
Sharice!

BOBBI
...is, in fact, a lesbian.

RUSTIN
Yes, I know. I did not know you
knew.

BOBBI
I'm not an idiot. And I'm not a
homophobe.

RUSTIN
You could have fooled me.

BOBBI
If you ever took the time to
actually talk to me...

RUSTIN
(eagerly)
Then... then you can help him. If
you do not hate him because he is
gay?

She swallows her entire drink.

BOBBI
No.

RUSTIN
(horrified)
No. What? Why?

BOBBI
Because he's one of THEM.

RUSTIN
But you said you weren't ho...

BOBBI
Not gay people! Listen to me. He's
one of THEM. Supers.

RUSTIN
Wait, what? You hate him because he
has powers?

BOBBI
Hate is a strong word.

RUSTIN
Then take the case.

BOBBI
I can't.

RUSTIN
What the fuck? What's wrong with
you?

BOBBI
The odds are very long. The courts
are very unfriendly to THEM.

RUSTIN
This is technical talk. I do not
need a lecture.

BOBBI
The best you could hope for is a
sympathetic jury, which isn't
likely.

RUSTIN

You are wrong. People are better than that. Better than you.

She pours herself another drink and takes a sip.

BOBBI

You are naïve. You always have been.

RUSTIN

You are a waste of time. I have wasted too much of the little time I have left.

Rustin storms out of the room.

Bobbi stands up and stares out her window at Washington, D.C. She finishes her drink.

EXT. KYLE'S CHILDHOOD HOME - DAY

SUPER: Kyle's Childhood Home/Outside Dallas/1997

Kyle is a large man already, despite being still a kid. He stands in the front yard playing catch with his father, CULLEN, who is an even larger man. Kyle's father played defensive tackle, so he's less svelte and more massive than his son, who is thin, but athletic at this age.

Kyle's mother, AVRIL, sits on a rocking chair on the porch.

CULLEN

As you know, Pops wasn't no football player like us.

KYLE

(sarcastically)

Dad!

He throws the ball a little harder. Kyle glances down at the ball and then back at his father.

CULLEN

Listen up now, boy. Pops, he grew up playing stickball. And by the time he was 18, he could hit that ball so it would fly straight like a laser.

Kyle throws the ball back to his father and it falls short like a wounded duck.

KYLE

Sorry.

CULLEN

Hush your sorries. Be better. Step,
throw, follow through.

He exaggeratedly shows Kyle how to do it.

KYLE

I know how to do it.

CULLEN

Then do it.

Cullen waves his hand at Kyle to throw the ball. Kyle hesitates, then does it exactly like his father. Step. Throw. Follow through.

The ball hits his dad directly in the chest and Cullen bobbles the ball a little before catching it.

CULLEN (CONT'D)

That's how you throw a football.
Now Pops, he couldn't throw a
football. Hell, he could barely
throw a baseball.

Kyle starts playing his part in the familiar tale.

KYLE

But could he hit?

CULLEN

Could he hit?

(turning to Avril)

You hear that, mother, he asks if
Pops could hit?

She waves him off.

AVRIL

Don't bother me now, you know I'm
reading the Sunday paper.

Cullen throws the ball back to Kyle.

CULLEN

(incredulous)

Could Pops hit? You ever seen one
of those lasers they got on that
Star Wars? When he hit the ball,
that's what it looked like.

KYLE

I can't believe you made me go see that movie.

CULLEN

I saw it back in the day and figured you needed to see it on the big screen.

Step. Throw. Follow through.

KYLE

Boring.

CULLEN

Well, it ain't football. Hell, it ain't even baseball.

KYLE

Baseball's boring.

CULLEN

Well, sure it is. But Pops was good at it. Went pro, you know.

KYLE

I know.

CULLEN

He had been pretty good playing for the Clowns out there in Indianapolis, but the old Negro leagues were dying off. Anyone that could play was getting snapped up by the big leagues.

Kyle drops a pass from his father.

CULLEN (CONT'D)

Pay attention.

KYLE

I was listening.

CULLEN

Pay attention to the ball, too. Boy, don't you know how to multitask?

Step. Throw. Follow through.

KYLE

Yessir.

CULLEN

Now, there was this certain player. A white player. He went on to be a pretty big star eventually. Well this player didn't like Pops and didn't like that Pops was playing what he considered to be HIS game.

Cullen throws an errant pass, but Kyle manages to snag it. Neither says anything about the bad throw.

CULLEN (CONT'D)

Like I said, Pops couldn't throw. So they put him at second base. They needed his bat in the lineup. Didn't matter what team he played for, and he jumped around a bit, but they always found a way to get his bat in the lineup.

KYLE

(actually expressing
interest)

Did he hit home runs or something?

CULLEN

Pops? Ha ha, no. He hit like maybe three home runs in his life. No, he was a singles and doubles kinda guy. He was the guy on base when the big guy hit the home run.

KYLE

I guess that's cool, too?

CULLEN

You can't win a game off of solo home runs.

KYLE

I guess not.

He sounds like he doesn't believe it.

CULLEN

Now, when Pops was in the field, like I said, he usually played second base. If he got a ball, that was the shortest throw, so he was less of a defensive liability.

KYLE

But still a... liability?

CULLEN

Yeah. He could catch, but he wasn't fast. His best play was a double play, since all he had to do was flip the ball to the shortstop.

KYLE

Exciting stuff.

Step. Throw. Follow through.

CULLEN

Well, this white player.

KYLE

Oh yeah, that guy.

CULLEN

Well, like I said, he didn't like Pops being on the field. He always managed to get on base when Pops was playing second. This guy would do anything to get on base. He'd take a baseball to the head, just so he could trot down to first. The whole time, he'd be eyeing Pops.

KYLE

Why did he hate Pops so much?

CULLEN

Soon as this guy gets a chance, he's taking off for second. A hit, a foul, stealing the base, anything. And when he'd arrive at second and Pops was there, well, he had these very sharp spikes on the bottom of his shoes.

KYLE

How was that legal?

Cullen stops and holds the football in his hands for a moment, looking Kyle directly in the eye.

CULLEN

People are a lot less on top of things than they let on. Don't you forget that.

He throws the ball again.

CULLEN (CONT'D)
So, every time this guy would spike
Pops, it'd cut him up all good.

KYLE
And Pops just took it? I would've
fu... messed that dude up.

CULLEN
Pops did. Every time.

KYLE
Good.

CULLEN
Good? Not so much. In fact it was
bad.

KYLE
How? That dude was asking for it.

CULLEN
Exactly. That's exactly what the
dude wanted. He INNOCENTLY slides
into Pops, Pops jumps up and starts
whooping his ass and the ump tosses
him from the game.

Step. Throw. Follow through.

KYLE
They can do that?

CULLEN
They always do that. And damned
near every time Pops got tossed
from the game, must've happened a
dozen times, damned near every
time, his team lost.

KYLE
Damn. Did Pops fall for it every
time?

CULLEN
Every time but one. Seems Pops
liked whooping on that dude. But
there was one time...

Cullen stops throwing the ball and he and Kyle walk closer
together.

CULLEN (CONT'D)

This one time, Pops had been talking to some friends on other teams, guys he used to play with in Indy. And this one time, he takes their advice and he doesn't whoop the guy's butt.

KYLE

That must've been hard.

CULLEN

I imagine it was. But here he comes. That dude slides into second, spikes up, and cuts up Pops' hand. But this time, he doesn't do nothing.

KYLE

What happened?

Cullen puts his hand on Kyle's shoulder.

CULLEN

Pops turned to the umpire and showed him his hand. Didn't say nothing.

KYLE

And that was that?

CULLEN

Yup. The ump tossed the white dude and Pops ended up scoring three runs that day. Won them the championship for the first time in who knows how long.

KYLE

Pops was kinda a badass, huh?

Cullen hands him the ball and pats him on the back.

CULLEN

That he was. Now run along inside and make yourself a sandwich. There's some leftover roast beef in the fridge.

Kyle runs up the stairs, kisses his mom on the cheek and then goes inside. Cullen walks up onto the porch.

AVRIL
Why do you always tell him that old
lie?

CULLEN
Because I need to.

INT. RUSTIN'S HOUSE, LIVING ROOM - NIGHT

SUPER: Rustin's House/Cambridge, Maryland/2043

Rustin is already drinking. Irene isn't, but she's already there and is picking at a take out salad, but not really eating it.

RUSTIN
Why?

IRENE
Why what?

RUSTIN
Why will he not come home.

IRENE
He told you, right?

RUSTIN
Not in so many words.

IRENE
But he told you.

RUSTIN
I do not know.

IRENE
Yes, you do.

RUSTIN
How the hell you do know
everything?

He gulps down his drink.

IRENE
I don't. But I know enough. And
some things are just obvious.

RUSTIN
To you. Everything is obvious to
you.

IRENE

You don't even know me.

RUSTIN

Sure I do. You never even tried to find him all these years. I know you.

IRENE

What the fuck are you talking about? You don't know shit.

RUSTIN

Fuck you!

IRENE

Fuck yourself. You think you know more than you do. You're wrong. But I DO know you.

RUSTIN

Yeah, right. If you know so much, illuminate me.

IRENE

Remember when you sober up later, that you asked for this.

RUSTIN

Yeah, whatever.

IRENE

You. You know your problem?

He finishes off his drink.

IRENE (CONT'D)

You always saw Kyle as a trophy. You landed the star player! And you wanted to show him off. Once you couldn't do that anymore, you had no idea what you liked about him.

Rustin stands up.

IRENE (CONT'D)

And you had no idea what you liked about yourself.

Rustin glares at her and begins to say something.

He thinks better of it and walks out the front door. As he's going, he throws his empty glass casually in the direction of the kitchen sink. It hits the counter and shatters. He slams the door.

EXT. RUSTIN'S HOUSE - CONTINUOUS

Rustin walks outside the house, still seething in anger.

He reaches into his pocket to pull out his phone but can't find it. After checking several pockets, he gets a strange look on his face.

He pulls out the black card from the Curiose Curiosity Shop. He looks at it, then finds his phone in his back pocket and orders a Lyft.

EXT. CUIROSE CURIOSITY SHOP - NIGHT

SUPER: Curiose Curiosity Shop/Washington, D.C./2043

Rustin walks down H Street on a busy night, passing various pubs, restaurants and stores.

He stops in front of a small red brick building stuck between a gourmet cookie shop and a microbrewery. The name above the shop says "Curiose?"

He opens the door and goes inside.

INT. CUIROSE CURIOSITY SHOP - CONTINUOUS

The inside of the shop is filled with various trinkets and mementos. Most of them appear to be useless, broken and dusty. Here and there can be glimpsed items that might have value, but they are few and far between and you might miss them if you don't know what you're looking for. Basically, think the shop in Gremlins where they got the mogwai, but without all the cultural appropriation.

Rustin walks into the store, the lone customer. At the counter is a Black man who looks at Rustin very skeptically.

As Rustin makes his way towards the counter, he pretends to look at various objects and trinkets in the store, but isn't very convincing.

STORE CLERK
May I help you?

RUSTIN
I-I don't know. I hear you...

STORE CLERK
You a cop?

RUSTIN
No, I am not.

STORE CLERK
That's what a cop would say.

RUSTIN
But I...

STORE CLERK
I don't mess around with cops. You
can buy something...

He gestures around the room at the trinkets.

STORE CLERK (CONT'D)
...but then you gotta get funk out.
Can't have no cops in here. Bad for
business.

RUSTIN
I do not know what you mean, I am
certainly not in law enforcement. I
work...

STORE CLERK
You're the worst undercover I've
ever had come in here. And I've had
like seven this week. You should
get out now before I call your
supervisor, whatsis name... Uh...
Zack... Uh... Xavier...

RUSTIN
My supervis...

Rustin reaches into his pocket and pulls out the card.

RUSTIN (CONT'D)
I actually came here once. A long
time ago.

He hands the card to the store clerk.

STORE CLERK
Huh, haven't seen one of these in
years.

RUSTIN

I came here with some friends back in the day. The rumor is that you sell artifacts that have certain... capabilities.

STORE CLERK

And you're sure you aren't a cop?

RUSTIN

Definitely not.

STORE CLERK

I haven't seen one of those cards in many a year. It's been quiet around here. You know.

RUSTIN

I do. That is why I am here.

STORE CLERK

Nah, all that stuff is illegal. People disappear messing with things that are better left in the past.

RUSTIN

I came here for a reason.

STORE CLERK

Yeah, what's that?

RUSTIN

I'm angry.

STORE CLERK

At what?

RUSTIN

Does it matter?

STORE CLERK

Yeah. If you're walking around with black cards in your pocket with store names on them.

Rustin holds the card up and tears it into tiny pieces. He tosses it on the counter.

STORE CLERK (CONT'D)

These things. They... well, let's just say they're hard to control.

RUSTIN
I can handle it.

STORE CLERK
They, shall we say, ENHANCE your emotions. Especially anger.

RUSTIN
Anger is a gift.

STORE CLERK
That it is. If you have righteous anger. Do you have righteous anger?

RUSTIN
Rustin. And yes. I do. The most righteous anger of all.

The store clerk stares him in the eye for a moment, gauging him.

STORE CLERK
This stuff is permanent. You can't go back.

RUSTIN
I know what question I'm asking. What's your answer?

He hesitates again. Then he opens a door behind the counter.

STORE CLERK
Come with me.

Rustin follows.

EXT. CURIOSITY SHOP - CONTINUOUS

Rustin walks out of the shop holding a small bag.

As he walks down the street, he reaches into the bag and pulls out a small bracelet.

He looks at it with anticipation and then puts it on his wrist. He braces for impact and...

Nothing happens.

From behind him he hears a man shout.

JEAN
Rustin! Rustin!

Rustin turns around and sees Jean running up to him, breathless.

JEAN (CONT'D)
I've been looking everywhere for you!

Rustin seems to be feeling a little queasy, but otherwise notices no changes.

RUSTIN
(dazed and confused)
J-Jean? Did you... follow me?

Jean puts a hand on Rustin's shoulder to steady him.

JEAN
Of course not, I live nearby.
(pauses)
Are you feeling okay? You don't look that good.

Rustin stumbles a little bit.

RUSTIN
Actually, I don't feel that good at the moment.

Rustin rubs the bracelet with his hand. Jean doesn't notice.

Jean puts an arm around Rustin's shoulder.

JEAN
(eagerly)
I live around the corner, come rest a spell at my place.

RUSTIN
No. No. No.

He tries to walk away, but he staggers a little bit.

JEAN
I insist. No funny business. You don't look well.

RUSTIN
Oh-okay.

He stumbles up the street. Jean keeps his arm around Rustin's shoulder and rubs it as they slowly walk towards Jean's apartment.

EXT. JEAN'S APARTMENT - NIGHT

SUPER: Jean's Apartment/Washington, D.C./2043

Jean lives in a nondescript basement apartment under a row house off of H Street. The upstairs neighbors have manicured and accessorized the front yard well beyond what its dimensions warrant.

Jean helps Rustin towards the door and unlocks it.

JEAN

Here we are... There you go.

He helps Rustin duck his head under the low-hanging door frame.

RUSTIN

No... What? I don't want...

JEAN

Don't worry. Not a bit.

They walk inside and Jean shuts and locks the door behind them.

INT. JEAN'S HOUSE - CONTINUOUS

Jean's house is very austere. He doesn't own much. No real decorations. Minimal furniture. Few knickknacks. There is a relatively large flatscreen TV and both a PC and a laptop. The TV is already on and it's on a Fox News show discussing supers and the state of the country.

He leads Rustin in and helps him lie down on the couch.

Rustin waves at the television.

RUSTIN

C-Can you turn that off... I am tired of seeing her face.

Jean stops for a second and stares at Raven on TV.

RUSTIN (CONT'D)

Hello? You there?

Jean goes and picks up the remote and mutes the TV.

RUSTIN (CONT'D)

I... I guess that'll do.

Jean continues to stare at Raven on TV for a few more seconds.

JEAN
She is a horrible bitch, isn't she?
(pauses)
Are you THIRSTY? Can I get you
something?

RUSTIN
J-just w-water.

Jean walks towards the kitchen. Rustin stands up and walks over to the TV and turns it off. Jean looks up irritated, but doesn't say anything.

Jean comes back and hands him a glass of water. Rustin takes a sip and sets it down on the table.

RUSTIN (CONT'D)
Thanks, I...

Jean leans in and tries to kiss him. Rustin recoils again and stumbles, falling onto the couch.

Jean follows him, thinking it's an invitation.

Rustin pushes him away. Jean falls to the floor.

RUSTIN (CONT'D)
S-stop it. I only came in to rest.
I-I'm not here for YOU.

JEAN
What's wrong? Why are you acting
like this?

Rustin stands up. He's steadier now.

RUSTIN
I already told you.

JEAN
What? What can I do? What do you
want?

RUSTIN
Not you.

He walks towards the door.

Jean quickly follows and grabs Rustin by the shoulder.

RUSTIN (CONT'D)
I want Kyle.

JEAN
(bursting into tears)
Screw Kyle! He left you! I'm the
only one who cares about you!

RUSTIN
No. You aren't.

Rustin walks out the door and slams it behind him.

Jean pounds on the door.

JEAN
Come back! Come back! Come back...

He collapses onto the couch, still sobbing. He accidentally
sits on the remote and turns the TV back on.

The TV screen, with the volume on, shows Raven.

RAVEN
(on TV)
We've had enough. We don't want
these people in our country
anymore...

Jean stops crying.

RAVEN (CONT'D)
If we don't do something now, when
will we do something? When will we
make things right?

Jean walks into his bedroom and kneels down to get something
from under his bed. It's a shoebox.

He sets the shoebox on the bed and sits down.

He opens the box and pulls out small, but deadly, gun.

INT. FANCY RESTAURANT - NIGHT

SUPER: Fancy Restaurant/Cambridge, Maryland/2033

This restaurant is as nice as they come in Cambridge,
Maryland. It's somewhat small and largely private. But
everything is antique and very well maintained.

Rustin and Kyle have just ordered their food from the waitress. Each already has a half-consumed glass of red wine. The waitress refills the glasses as they complete their orders.

WAITRESS

Okay, I'll have those steaks out to you in just a jiffy.

RUSTIN

Make it a little longer than a jiffy, I would actually like my meat cooked.

Rustin hands his menu to the waitress. Kyle smiles as he hands his menu to her as well.

KYLE

He means he wants it murdered. Like super dead. If he sees a speck of pink...

RUSTIN

If I see ANY pink...

KYLE

He'll send it right back.

Rustin takes a sip of his wine.

KYLE (CONT'D)

You never did like pink that much.

RUSTIN

Unlike some people around here...

KYLE

Fair. So why such a fancy dinner tonight? Did I miss an anniversary or something?

RUSTIN

No, no, nothing like that. Shut up and let me talk. Or I will not be able to finish.

KYLE

Okay. Okay.

RUSTIN

I am not like most people.

KYLE
(smiling)
You can say that again.

RUSTIN
Please, I love you, but shut up.

Kyle takes a sip of his wine.

RUSTIN (CONT'D)
I am not like most people. Like I said. I am a unique individual. I did not have the childhood that most Americans have and I am not having the adulthood that most Americans have. I am too serious. I am too formal.

Kyle laughs.

RUSTIN (CONT'D)
And, for the longest time, my only thing was football. I was good at it. I was a star.

KYLE
Fuck Tom Brady!

RUSTIN
Fuck the Cowboys!

They toast.

RUSTIN (CONT'D)
When I stopped playing. I did not know what to do with my life. Then I met you. Again. And I found purpose. Especially after things got... dark.

KYLE
(muttering)
Understatement of the year.

Rustin sighs audibly. Kyle takes another sip of wine.

RUSTIN
I did not know what to do and I became an activist. I saw a world going the wrong direction and I decided to do something about it. And I am good at that too. Because of you.

Rustin takes a sip of water.

RUSTIN (CONT'D)
You have seen how I grew up. I grew
up with filet mignon and caviar.
You taught me how to love
cheeseburgers.

He gestures at the really fancy gourmet cheeseburger on his
plate. Kyle laughs.

RUSTIN (CONT'D)
My whole life, no one has cared
about who I was. Who I really was.
They used me. They abused me. They
stole from me. They abandoned me.
It got so bad that I was not. I...

He takes a gulp of wine.

RUSTIN (CONT'D)
See, when I was younger, I used to
listen to the radio to fall asleep.
It was the only way that I could
quiet down my brain. But each time
someone stole my money. Or called
me a racist or homophobic name.
Each time someone violated me, I
focused in on the music. That is
how I zoned out. That is how I
pushed through.

Kyle takes a gulp of wine.

RUSTIN (CONT'D)
But I came to associate music,
especially what you hear on the
radio, with those people.
Especially at night. And I began to
hate it. But then I met you.

A tear rolls down Kyle's cheek.

RUSTIN (CONT'D)
And you made that other stuff not
matter. You made my rage let go of
me. I can listen to music again. I
can fall asleep listening to music
again.

KYLE
Rustin, I-I-I...

RUSTIN
Kyle, will you marry me?

Kyle leans in and kisses Rustin, getting cheeseburger all over his shirt.

INT. CHESAPEAKE SUPERMAX FEDERAL DETENTION CENTER, VISITING ROOM - DAY

SUPER: Chesapeake Supermax Federal Detention Center/Baltimore/2043

Kyle is already shackled to the table. Rustin walks in and sits down. A nameless officer walks out of the room and locks the door behind her.

RUSTIN
(eagerly)
Hello.

KYLE
(grumpy)
Hey.

RUSTIN
How're you doing? How're you holding up?

Kyle looks at him with a puzzled face.

KYLE
I am doing my time.

RUSTIN
Not for much longer.

KYLE
What are you talking about?

Rustin looks Kyle in the eyes and his eyes glow faintly more green.

The monitors in each of the room's upper corners have a meter on them that rises with red warning lights as Rustin glows green.

KYLE (CONT'D)
STOP!

Rustin stops. The meter goes back down.

RUSTIN
But I have the...

KYLE

Shut up. See the meters in each of the corners of the room.

Rustin looks up at them.

KYLE (CONT'D)

If someone were to use even 1% of their powers, those meters would go off and the defense mechanisms would kick in.

RUSTIN

And?

KYLE

And we would be dead in seconds.

RUSTIN

Nonsense. You're powerful enough to get out of here. You're powerful enough to survive anything. I'm powerful enough...

KYLE

Stop. I did it.

RUSTIN.

...to... What? You did what?

KYLE

It. Paul. The Red Dagger. I did it.

RUSTIN

I know. I don't care. He deserved it.

KYLE

No one deserved that.

RUSTIN

He was sick and twisted and evil and deserved it.

KYLE

I am a murderer.

RUSTIN

Bullshit. I'm breaking you out of here.

KYLE

The sensors will kill us.

RUSTIN
I believe... I KNOW we're stronger
than they are. They can't hurt US.

KYLE
Then I will.

RUSTIN
(smiling hesitantly)
What? Y-y-you ARE going to help me?

KYLE
No. If you do not stop. I am going
to set them off.

His eyes glow slightly red. The meters start to increase.

RUSTIN
What? What?

Rustin starts to tear up.

RUSTIN (CONT'D)
I don't understand what you're
saying to me.

KYLE
I will accept justice.

RUSTIN
Bullshit! There is no justice in
this!

KYLE
I will not tell you again.

His eyes glow slightly more red.

RUSTIN
Why are you doing this?

Rustin is sobbing now.

A tear rolls down Kyle's cheek.

KYLE
Go. And do not come back.

INT. LAW OFFICE OF BOBBI JONAS - NIGHT

SUPER: Law Office of Bobbi Jonas/Washington, D.C./2043

Bobbi sits in her tall leather-backed chair. She has a glass of vodka and scotch in her hand and is scrolling through YouTube. She is looking at news coverage and clips featuring Kyle.

She notices one that says "The Patriot Gives Greatest Graduation Speech Ever." She clicks on it.

A crappy vertical video from far back in the crowd begins. Kyle is already speaking to the graduates and is wearing his full costume.

KYLE
(on TV)
...see, each and every one of us
has what I call the three "P's."
Potential, power and possibility.

Bobbi takes a sip of her drink and stares at the picture of Rustin that sits on her shelf.

KYLE (CONT'D)
We all have the potential to be
whatever we put our mind to.

She stands up and goes over and picks up the picture and looks at it closely.

KYLE (CONT'D)
We all have the power to make
choices to control our future.

She puts the picture down and walks back to her drink and picks it up.

KYLE (CONT'D)
We all have the possibility of
changing the world. Of making it a
better place.

She takes another swig of the drink.

KYLE (CONT'D)
Now, there's a fourth P, but none
of us have this one. None of us are
perfect.

She pauses, holding her drink in midair.

KYLE (CONT'D)
For instance, I myself struggle
with... anger. When I see
injustice, it makes me see red.
That anger makes me make mistakes.

(MORE)

KYLE (CONT'D)

That anger controls me. As long as
I let it. Whenever I...

Bobbi stands up, drinks the rest of her drink in one gulp and
turns off the TV.

She grabs her purse and walks out the door.

INT. RUSTIN'S HOUSE - NIGHT

The doorbell rings. Rustin opens the door to see his mother,
Bobbi. He doesn't say a word, but invites her in.

They walk into the living room silently. She puts her purse
on the table.

RUSTIN

I don't know what to do.

BOBBI

That's why I'm here.

RUSTIN

To wallow in my failure?

BOBBI

No.

RUSTIN

I know. I know. You told me so.

BOBBI

That's not why I'm here.

RUSTIN

Then why? Does your cruelty know no
bounds?

BOBBI

I'm here to take the case.

Rustin sits down.

RUSTIN

And...?

BOBBI

What? Didn't you hear what I just
said?

RUSTIN

It doesn't matter.

BOBBI
Of course it does. I'm here.

RUSTIN
Kyle and I are done. He dumped me.

She walks over and sits down on the couch next to him.

RUSTIN (CONT'D)
W-what?

He flinches as she reaches out and puts her hand on his. She doesn't move it.

RUSTIN (CONT'D)
What?

BOBBI
Do you still love him?

RUSTIN
(without hesitation)
Of course. Absolutely.

BOBBI
You're certain?

RUSTIN
He's the one. The only one.

BOBBI
Then let's get to work.

She stands up and walks over to her purse. She pulls out a tablet computer.

BOBBI (CONT'D)
He pleaded guilty, so we will have to come up with a strategy.

She starts typing up an e-mail.

BOBBI (CONT'D)
I've been thinking about this case for a while now and a standard strategy won't work. He shouldn't have pled guilty. What we'll have to do is go after the laws that allowed them to arrest him in the first place. We'll start with that Benjamin Act. Then we'll focus on jurisdictional issues. We can...

RUSTIN

Mom?

BOBBI

...hit the weakness of both
probable...

RUSTIN

(louder)

Mom!

She looks up.

BOBBI

...cause... What? Did you say
something?

He puts his hand on her wrist.

RUSTIN

I... Thank you.

BOBBI

Of course. We can talk about that
later. Right now...

Rustin smiles for the first time in a long time. His eyes
glow faintly green.

EXT. HAMILTON STATION VINEYARDS - DAY

SUPER: Hamilton Station Vineyards/Hamilton, Virginia/2034

Hundreds are gathered for Rustin and Kyle's wedding. The
crowd is diverse and well-dressed.

Rustin stands at the altar as Avril walks him down the aisle.
The non-denominational officiant smiles patiently as the
crowd stands to watch Kyle walk to the altar.

OFFICIANT

You may be seated.

Kyle and Rustin stare into each others' eyes as if they won't
ever stop staring.

EXT. HAMILTON STATION VINEYARDS - LATER

Several shots are shown of various parts of the wedding and
reception. The dance. The cake. The toast.

The montage stops on Kyle and Rustin standing in front of the officiant again.

OFFICIANT

I understand that you two have...
slightly... modified your vows.
Kyle...

Kyle clears his voice and takes out a piece of paper. Rustin beams back at him.

KYLE

I, Kyle, take thee, Rustin...

RUSTIN

I, Rustin, take thee, Kyle...

KYLE

As my wedded husband...

RUSTIN

To have and to hold...

KYLE

From this day forward...

RUSTIN

For better...

KYLE

For worse...

RUSTIN

For richer...

KYLE

For poorer...

RUSTIN

In sickness...

KYLE

And in health...

RUSTIN

To love...

KYLE

Cherish...

RUSTIN

And to obey...

KYLE
Ha... not likely.

RUSTIN
Till death us depart...

KYLE
According to God's holy
ordinance...

RUSTIN
And thereto I give thee my truth.

They kiss and the crowd erupts in cheers and congratulations.

INT. FEDERAL SUPERMAX COURTROOM - DAY

SUPER: Federal Supermax Courtroom/Washington, D.C./2043

The courtroom is packed. Kyle and his attorneys, including Bobbi are on the side of the left side of the room. Meanwhile the prosecution's larger team of lawyers sits on the other side.

In the crowd behind Rustin are Rustin, Irene and Maria. Behind the prosecution's team sit Raven and Julio. Jean stands unnoticed in the back of the courtroom.

At the front of the room, the bailiff begins to speak.

BAILIFF
All rise, U.S. Federal Supermax
Court for the 3rd Circuit is now in
session, the honorable Judge Xi'an
Leong now presiding.

Judge Leong walks into the room and takes her position at the front of the court.

JUDGE LEONG
Be seated.

Everyone sits down as she bangs the gavel.

JUDGE LEONG (CONT'D)
Now, before we get started. You see those sensors in the corners? They work. See the armed supercops around the room? They work, too. Don't test my patience and we won't have to sanction anyone.

She picks up a blue folder from her desk and leaves through it.

JUDGE LEONG (CONT'D)
I will now read the charges against you. Please rise.

Kyle and his lawyer stand up. It is difficult for him, with the manacles on his hands and feet.

CUT TO:

JUDGE LEONG (CONT'D)
Murder with malice aforethought.

CUT TO:

JUDGE LEONG (CONT'D)
Obstruction of justice.

At this one, Kyle winces.

CUT TO:

JUDGE LEONG (CONT'D)
Disrespect for an authority figure in violation of the Trump Act.

CUT TO:

JUDGE LEONG (CONT'D)
My voice is tired just reading all of these charges, Mr. Jonathan. I'd ask you what you have to say for yourself, but that is beside the point. How do you plead?

KYLE
I am guilty.

JUDGE LEONG
On all charges?

KYLE
Yes, ma'am. And I will accept the justice of the court.

JUDGE LEONG
Let it be noted for the record that Mr. Jonathan has pled guilty on all charges.

The big muscular white court stenographer nods his head.

COURT STENOGRAPHER

Noted.

Jean quietly finds a seat in the second row behind Rustin. No one notices.

JUDGE LEONG

And please note, as well, that the defendant has voluntarily submitted to the justice of this court.

CUT TO:

Raven is on the witness stand.

BAILIFF

So help you, God?

RAVEN

So help me God.

She sits down.

BOBBI

Now, before we get started, I...

Jean stands up.

JEAN

(under his breath)

I love you.

Jean pulls out a gun made from a 3D printer and yells. Many in the crowd burst out of their seats. Some dive to the floor, others run from the room.

MARIA

He's got a gun!

Jean pulls the trigger, which is aimed at Raven.

Kyle stands up and looks directly into Raven's eyes. His eyes glow red, then the red light goes out.

The bullet hits him in the left shoulder.

He winces as he gets hit with the bullet. It's only a flesh wound, but it's a real wound. The first time Kyle has bled since he fell into the cave. He never stops looking at Raven. He sits back down.

Behind him, Rustin has climbed over the seats and is beating the crap out of Jean. Everyone else is running away from them except the supercops, who converge on Jean.

Judge Leong is banging her gavel.

CUT TO:

Order is restored in the courtroom. A medic is bandaging up Kyle's shoulder as Rustin and Irene comfort him.

JUDGE LEONG

With the fiasco this courtroom has become today, we are recessing until Monday morning. Take care of yourselves.

She bangs the gavel.

INT. RUSTIN'S HOUSE, BEDROOM - NIGHT

Rustin is tossing and turning in his bed. After trying to sleep for a while, he gets up and walks into the living room. He goes up to the bar and pours himself a shot of scotch. He downs it in one sip.

INT. IRENE'S HOUSE, BEDROOM - NIGHT

Maria sleeps. Irene is on her side, staring at the clock. Crying. She will not sleep.

INT. RAVEN'S APARTMENT - NIGHT

Raven lies in her bed. Julio sleeps beside her. She has tears in her eyes and she's gripping her pillow tight, afraid to let go.

INT. KYLE'S CELL - NIGHT

Kyle lays on his side on his cot, under an exit light. The wounded shoulder to the sky. He is in a deep sleep. He is contented.

INT. FEDERAL SUPERMAX COURTROOM - DAY

Judge Leong bangs her gavel.

JUDGE LEONG

This court is now in session. Let's make sure today goes better than Friday.

The room has been cleared except for court personnel, prosecution and defense teams, Kyle, Rustin, Irene, Maria, Raven, Julio and a few other nameless politicians and high-ranking officials who could get past security.

CUT TO:

Bobbi stands up and walks out in front of the defense table.

BOBBI

Your honor, I know that my client has plead guilty to the charges. And as far as that goes, he did, by his own admission, violate the law. And that's what I'd like to discuss today. The laws of man...

JUDGE LEONG

Let me stop you there, counselor. This case has taken up enough of my time. While I am sympathetic to your client and his plight, the simple fact is he pled guilty and the evidence is overwhelming. The laws dealing with supers are among the strictest in the land and I am bound. I cannot overrule the law without myself committing a crime. And no level of sympathy will convince me to commit a crime.

She clears her throat.

JUDGE LEONG (CONT'D)

Kyle Jonathan you are guilty of the charges levied against you by the state.

The prosecution's attorneys smile at each other.

Rustin is stone-faced.

Kyle is content.

Raven is mortified.

Bobbi leaps up from her seat.

BOBBI

This can't be the case! This isn't justice. I would like to file an immediate appeal and call for an immediate stay of this decision.

JUDGE LEONG

Over-ruled. The law is clear in this area and while I may or may not agree with that law personally, I am bound by the law and there are no appeals or stays allowed in Benjamin Act cases. The ruling of this court is final.

BOBBI

Your honor, you can't...

JUDGE LEONG

Counselor, I have instructed you for the last time.

She motions to the bailiff.

JUDGE LEONG (CONT'D)

This court has had enough people removed for one case, but I will not hesitate to remove one more.

Bobbie thinks of saying more, but sits down.

JUDGE LEONG (CONT'D)

Mr. Jonathan, please rise.

He does.

JUDGE LEONG (CONT'D)

You, Kyle Jonathan, are hereby sentenced to death. Under the auspices of the Benjamin Act of 2021, your execution, while carried out in private, will be broadcast on television with all U.S. citizens, residents and visitors required to watch.

Irene is sobbing so loudly that Judge Leong temporarily pauses. Rustin sits stone-faced.

JUDGE LEONG (CONT'D)

I am also required, by the same law, to state the following: "The United States has now, and will always have, a zero tolerance policy for supers. All who place themselves above normal human Americans will be put to death."

She slams her gavel down.

**INT. CHESAPEAKE SUPERMAX DETENTION CENTER, EXECUTION CHAMBER -
LATER**

Kyle is escorted into the room and is shackled by his hands, then his feet, then his neck, to the execution chair.

There aren't other people in the room beyond the judge, the executioner, a doctor and another correctional officer. Cameras show Kyle from every angle as he gets strapped in.

Back in the courtroom, a television has been rolled to the front of the room. It shows what is happening to Kyle as he is strapped in.

Rustin sits with his mother, Irene and Maria, his head bowed down. He can't watch.

Raven sits across the room in stunned silence. Julio tries to console her, but she ignores him.

In various living rooms and dens and bars across the country, people are tuned in to the execution.

ANNOUNCER

As is required under the Benjamin Act, the execution of convicted murderer and reported super, Kyle Jonathan, better known as The Patriot, will be broadcast on live television.

Back in the execution room, Kyle is fulling strapped in.

JUDGE LEONG

You have plead guilty and been found liable for the death of Paul Benjamin through the use of super powers. Under the Benjamin Act of 2021, you are hereby ordered to be executed for your crimes.

Kyle stares contently at the wall in front of him, not responding to the judge in any way.

DOCTOR

Because of your power levels, a laser will be applied to your forehead until it penetrates your skin and skull. It will hurt, but it will be over quickly. Once the laser hits your brain, you will instantly die.

JUDGE LEONG
Do you have any questions?

KYLE
No.

JUDGE LEONG
Do you have any final words?

KYLE
(clears his throat)
Step. Throw. Follow through.

Back in the courtroom, Rustin stands tall and watches the screen as the execution moves forward. He wipes the tears from his face.

In the execution room, the executioner flips a switch and an apparatus comes down from the ceiling, pointing a laser at Kyle's forehead.

In the courtroom, Irene and Maria are crying, but they also stand tall. Bobbi then stands as well, followed by most in the courtroom. Scenes from other location show others standing tall, too, but far from everyone.

The executioner pushes a button and the laser starts. It hits Kyle's skin and smoke starts to rise from the wound. Kyle briefly grimaces, but steels his face to show no reaction.

Raven starts to cry. She pushes Julio away.

The laser bursts through Kyle's forehead and he slumps down, dead. The executioner shuts the laser off and the doctor checks his pulse.

Raven stands up.

The doctor looks up at the judge and nods her head.

JUDGE LEONG
Time of death 4:44 p.m.

In the room, a bell starts ringing. It is somber and the vibration from each ring lasts a long time. The bells are everywhere, and can be heard inside and outside, from TVs and radios and loudspeakers.

The bell rings in the courtroom in the homes and in the bars. It continues until after the closing credits.

INT. RUSTIN'S HOUSE, LIVING ROOM - LATER

Tons of people have filed into the living room and the TV is muted in the background as trial coverage plays.

Half-eaten food and empty drinks fill the room.

Rustin walks past Irene and grabs her briefly by the wrist and walks out the front door. His eyes glow green.

She follows, rubbing her wrist as if Rustin's grip was very strong.

Once Irene steps outside, she can see Rustin reach down and touch the bracelet on his wrist. He glows green all over and rises off of the ground.

He reaches his hand out to Irene.

RUSTIN

Join me.

Without hesitation, she steps up and takes his hand.

IRENE

Show me how.

With his other hand, he gives her the card for Curiose Curiosity Shop.

He puts his arm around her waist and they fly off.

EXT. CURIOSITY SHOP - NIGHT

Rustin and Irene arrive outside Curiose, but they notice that the shop has a long line and the line is growing.

They look at each other and smile.

We see a montage of shots in front of other similar shops throughout the world. All of them have lines that are growing.

We also flash back to the bars and homes seen during the trial. In many of them, people are casually using powers or taking up weapons.

Other shots show people using their powers openly in public for the first time in a long time. Supercops start to respond with violence.

INT. RAVEN'S APARTMENT - LATER

Raven walks into her apartment carrying a bag from Curiose.

She sets it on the table and pulls out a headdress.

She lifts it up to her forehead and wraps it around her head, tying it in the back.

As she finishes the knot, she begins to glow a bright yellow. The light grows and grows until it fills the screen.

FADE OUT.