

Script The Ark Legacy

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1

EXT: INDUSTRIAL ESTATE EARLY MORNING

Deserted industrial estate, early morning, establishing shots of buildings, fencing, locks on gates, streets empty except for a car, parked so that it has a clear view of the entrance and exit to the industrial estate, engine running.

RACHEL stands by the open door, gun in hand. She waits.

CLOSE UP OF GUN IN HAND HANGING BY RACHEL'S SIDE, FOCUS ON CAR AS DOORS OPEN

BURTON & STEPHENS step out of their car. Shutting the car doors they move towards her.

RACHEL shows them her gun but does not raise it.

RACHEL
Give me one good reason why *I*
shouldn't kill you.

STEPHENS opens his jacket to reveal his gun and BURTON does the same

BURTON
I could ask you the same
question.

They eye each other for a moment.

A red dot appears on BURTON's chest. He hasn't noticed it.

RACHEL
(Voice Over)
It appears as if we have a
stalemate.

STEPHENS
(Taking a step towards
RACHEL)
It's two against one.

RACHEL
(Pointing at Burton's chest)
Is it?

BURTON looks down and sees the red dot.

BURTON
(looking up he scans the area for
signs of the sniper)

PAN AROUND THE BUILDINGS AND ROOFTOPS LOOKING FOR SNIPER
(voice over)
I assume there is a pre-arranged
signal?

(CONTINUED)

RACHEL

(Nods)

STEPHEN'S pulls out his gun, BURTON motions for him to put it away. He does.

BURTON

(pause, looking at RACHEL)

Let's talk.

BURTON, holds his arms out to show that he is unarmed. RACHEL shoulders her gun. BURTON walks across the road stopping on the pavement and waits for RACHEL to join him. STEPHENS keeps his distance look around him as he does so.

RACHEL

(Joining BURTON on the pavement)

I hear you've joined the Agency from Section 17.

BURTON

Yes. I am deputy director, one of many running their own projects, with oversight from COBRA.

RACHEL

Checks and balances?

BURTON

Yes. (long pause) What do you know about the Ark Project?

RACHEL looks at BURTON.

RACHEL

(Pause)

Before I answer any of your questions, I want a guarantee the Agency will leave us alone.

BURTON

(Pause)

Agreed.

RACHEL

To this person. (she hands him a piece of paper) No offence Burton, but I don't trust the Agency.

BURTON

(Taking the paper he reads it, nods)

Alright.

(He Turns to STEPHENS)

(MORE)

(CONTINUED)

BURTON (cont'd)
Get Tara to set it up.
(Passes the paper to him)

STEPHENS
Right.
(He pulls out his mobile
phone and talks on it
stepping away from RACHEL
and BURTON.)

BURTON
I've read the preliminary reports
on the Ark Project, but there's
sections redacted or missing. I
know Andrews briefed you and Cain
about it.

RACHEL
That's right. About five years
ago, when it looked like the
Agency would take on and run the
Ark Project, but it never
happened.

STEPHENS is off the phone and steps back to BURTON.

STEPHENS
It's done. (to RACHEL) You should
receive confirmation soon.

RACHEL
(She checks her phone then
looks at BURTON, nodding)
The Ark Project was setup jointly
by the MOD and CDE, about 20
years ago.

BURTON
What was it's purpose?

RACHEL
The usual, to create a super
human soldier. At its core was a
drug delivery system, using
nanotechnology on a cellular
level, using silicon
nanoparticles that degrade inside
the brain, releasing a polymer
strand containing the drug to be
delivered. The polymer dissolves
inside the brain then targets the
areas that control muscle growth,
intelligence, pain inhibitors
etc. There were a few success in
the early days, minor
enhancements to muscle strength,

(MORE)

(CONTINUED)

RACHEL (cont'd)
brain activity, pain thresholds and the like. There were however some deaths, this was attributed to a mutate DNA strand in the host that saw the polymer as a threat and aggressively attacked it, which lead to the brain being turned to mush.

BURTON
Nano technology? It had barely been tested on animals, let alone humans.

RACHEL
The reports from the initial trials were encouraging, so the MOD wanted the program moved along and started trials on soldiers.

BURTON
How did the Agency get involved?

RACHEL
They were tasked with containing the nightmare the MOD had created. So it did. Cain and I never got involved directly.

BURTON
What happened?

RACHEL
The MOD trailed the delivery system on a hundred soldiers. The project was an abomination. The ones that survived had increased aggression levels, coupled with a very low pain threshold, they became uncontrollable. (pause)
In one respect they were successful.

BURTON
How was that?

RACHEL
They created killing machines. But they weren't human, not in the sense you or I understand. They put them in a high security facility on Salisbury Plain, hoping they would prey on each other.

They have circled round back to the vehicles and stop near RACHEL'S car. As they do CAIN moves around the corner of a building holding an automatic rifle at the ready.

BURTON

Cain!

CAIN

Burton!

BURTON

Bit of a mess you made of your last operation. Did you have to blow up the theatre?

CAIN

(Smiles) Needs must.

RACHEL

Not to be rude Mr Burton, but we don't want to see you or anyone from the agency again.

BURTON

Understood

RACHEL

(Turns to go)

We still have Andrews activation codes for the assassin's network. If anything happens to either of us....

BURTON

You have my word.

Burton and Stephens begin to move towards their vehicle RACHEL and CAIN watch them as they go.

CAIN

Why the interest in The Ark Project?

BURTON stops, turns to face CAIN and RACHEL.

BURTON

(quietly) They are no longer in the facility.

BURTON and STEPHENS get into their car and drive away. CAIN and RACHEL watch them go.

Fade to black

2 EXT: WOODLAND

POV of someone running through the trees, they are being chased, but by who or what?

3 INT: SITTING ROOM

A summers day, peaceful, sunlight streams in through the open french windows, the net curtains move slightly in the light summers breeze. Pan pass table with picture frames.

4 EXT: WOODLAND

POV of someone running, looking around them, trying to find somewhere to hide from who ever or what ever is chasing them.

5 INT: SITTING ROOM

Camera moves towards open french windows, sun flare on camera as we pass out into a garden.