

ACTION FIGURES

Written by

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EXT. MEGA CITY - DAY

A HUGE city. Impossibly tall, gilded art deco skyscrapers glint in the sun. Elevated monorails, hundreds of feet high, zoom around and THROUGH the buildings.

Far down below, dwarfed by buildings three and four times as tall, the Empire State Building.

SUPER: New York

Men and women in brightly colored spandex fly about. One of them, wearing a cape and a hood, lands on top of a building, steps over to a charcoal gray box the size of an old style phone booth and feeds money into the side.

The sign above reads "CHANGING BOOTH".

The man steps out, now in a business suit.

INT. SUB BASEMENT - DAY

A huge, gray room full of late 50's computer equipment; computers with reels, vacuum tubes, and blinking lights.

In the center, THE MIGHTY AJAX, 30, a costumed crime-fighter is chained by restraints.

AJAX

You'll never get away with this,
Viper!

DEADLY VIPER, 30, holds out a bottle of soda with a bendy straw under Ajax's face.

AJAX

Oh, thanks.

He takes a sip.

Viper looks at the watch on Ajax's wrist. It has two dials and a video screen which is blinking red.

VIPER

Are you sure that thing is working?
Maybe the signal isn't getting
through.

Viper sits at a drafting table. He wears green pants, a purple top, and mask.

AJAX

What are you working on?

VIPER

What? Oh, an idea I've been noodling about. I think I can turn back the force applied, no wait. How to explain this to a simpleton such as yourself?

AJAX

Sorry I asked.

VIPER

My apologies, but everyone is a simpleton when one possesses a three hundred and eleven I.Q.

AJAX

Horse pucky.

VIPER

Oh, I assure you--

AJAX

The I.Q. Scale doesn't go that high.

VIPER

I had to create a new test.

AJAX

So, you scored high on your own test? Convenient.

VIPER

I assure you, the test was completely--

An old style fire alarm RINGS. Viper jumps up.

VIPER

He's here!

AJAX

About time.

INT. CORRIDOR - DAY

At one end of a very wide and even taller corridor, a massive bank-style vault door is RIPPED back and then THROWN into the room.

AMERICAN EAGLE strides into the room.

VIPER (P.A. SYSTEM)
Oh, come right in, Eagle.

Along the corridor, sections of the wall spin, bipedal robots.

EAGLE
Robots again, Viper?

The robots HOVER off the ground.

VIPER (P.A. SYSTEM)
I've made a few improvements.

The robots fly at him. The Eagle lifts off the ground and flies towards the oncoming robots.

He SWINGS, and punches one, then another before taking a hit.

INT. SUB BASEMENT - DAY

Viper hops on his feet as he watches a B&W monitor.

INT. CORRIDOR - DAY

Eagle backhands a robot, catches another by the arm, RIPS it off and throws it like a javelin, impaling another in the chest.

He grabs another by the arms and RIPS it in half.

INT. SUB BASEMENT - DAY

Viper's shoulders slump. He looks at smirking Ajax. Viper walks over to the monitor, presses a button and it SLIDES out of the way, revealing a secret passage.

VIPER
Give him my complements, would you?

The door closes on him just as a section of the far wall EXPLODES into a shower of debris.

American Eagle strides through the dust, and frees Ajax. Ajax turns off his watch.

EAGLE
Where?

Ajax nods at the monitor. Eagle pulls back his fist when Viper appears on the screen.

VIPER
Ah, ah, ah, Eaglet. You can come
after me or you can save your
girlfriend.

The image on the screen changes to WANDA COOPER, 25, tied up,
dangling from a gargoyle overlooking New York.

VIPER
Tick tock, hero.

EAGLE
Where is that?

VIPER
Your knowledge of architecture is
abysmal.

AJAX
Chrysler Buil--

In a blur, Eagle flies out of the room, moving so fast a
shockwave sends everything in the room flying.

AJAX
How am I going to get home?

EXT. OCEAN - DAY

The Eagle flies above the water, faster than the speed of
sound, the shockwave BOOMING and sending up a "V" of water
spray up behind him.

EXT. CITY STREET - DAY

The Eagle flies passed towering skyscrapers, still going
supersonic, the shockwave BLASTING out every window as he
goes.

EXT. CHRYSLER BUILDING - DAY

Wanda dangles. The rope is attached to a little turnbuckle
with a timer counting down. She looks at it.

WANDA
I will not scream. I will not
scream. I will not scream.

It reaches zero and with a POP the turnbuckle explodes,
sending her plummeting.

WANDA

Shit.

EXT. CITY STREET - DAY

He then turn 90 Degrees straight up.

EXT. CHRYSLER BUILDING - DAY

He slows, as he approaches her, stalling out and dropping with her to match her speed before grabbing her.

EXT. CITY STREET - DAY

He land as she clutches his chest.

EAGLE

Hi.

He's still holding her. Their faces start moving closer and then a KLAXON BLARES.

WANDA

Son of a...

He puts her down, looks across the street at Neoclassical Bank building where three Masked Men are running down the steps. They see The American Eagle and stop dead in their tracks.

EAGLE

Watch this.

He SLAMS a foot down, sending a massive ripple through the blacktop. It travels all the way across the street, cars hopping up into the air.

It HITS the robbers, sending them flying back, hard, into the Doric columns, and dumping them on the ground.

WANDA

Pretty impressed with yourself,
aren't you?

He shrugs. She starts to walk away. In the background, cabbies get out of their cars and look at the steam powering from their damaged vehicles.

EAGLE

Hey, want to grab a drink later?

A panel van pulls up with "HERO CLEANUP" painted on the side.

WANDA
(over her shoulder)
Can't. Pregnant.

EAGLE
Pregnant? We're going to have a...

WANDA
A hero.

INT. BASEMENT - NIGHT

A wooden stairway leads down to a dank basement. Cases of booze sit next to empty ones, with no apparent pattern. MUFFLED MUSIC can be heard coming from upstairs.

SEAN, 26, a douchebag with too much product in his hair and a BLONDE on his arm, stands in the center of the room.

SEAN
OK, hero.

She's busy texting. He's pointing a Glock at COOPER SMITH, 25, handsome but scruffy, wearing a leather jacket, jeans...

And a blue version of The Eagle's helmet.

He takes a swig from a bottle.

COOPER
Well?

BLONDE
Yeah, hurry up.

The blonde holds up her phone and points it at Cooper.

SEAN
No video! This is illegal. Right?

COOPER
Probably.

She puts the phone down.

SEAN
Right.

He takes deep breath.

COOPER
Safety's on.

SEAN
What? Oh.

BLAM! He fires, the blonde startles and Cooper FLIES back into boxes.

SEAN
Oh my God... That. Was. Awesome!

He and the blonde start making out.

COOPER
My eye!

Cooper rolls over onto all fours and struggles to get up.

COOPER
My freakin' eye!

He stands up. There's a hole in the helmet's eyepiece. Cooper shakes his head and the bullet drops into his hand.

COOPER
You know how much this helmet cost?

Sean SHOOTS him three more times in the chest.

COOPER
Damn it, you only paid for one shot!

SEAN
Babe, you gotta try this. It is such a rush!

Cooper grabs the gun from Sean.

COOPER
Gimmie that.

Sean peels off a few hundreds from a roll and hands it to him.

SEAN
Here, dude.

He walks with the blonde up the stairs.

BLONDE
I wish there'd been blood.

SEAN

Yeah that woulda been awesome.

EXT. ALLEWAY - NIGHT

Cooper pees against the brick wall, head against the wall to steady himself.

EAGLE (O.S.)

Is there no restroom in the bar?

Above, the Eagle floats holding VOLTAIC, 22 by the collar.

COOPER

My adoring public wouldn't leave me alone.

Cooper zips up and turns keeping the messed up side of his helmet out of view.

VOLTAIC

Hey! Blue Falcon!

COOPER

Who's the new guy?

VOLTAIC

I'm Voltaic, Technomage!

COOPER

What the what?

VOLTAIC

I control electricity... with my mind! All of your secrets stored as ones and twos are mine!

COOPER

You've rehearsed this, haven't you?

EAGLE

His power also leaves moss growing on all electrical circuits, so be sure and disinfect your helmet when you get home.

COOPER

Gross.

EAGLE

Caught him trying to steal the Maharajah's diamond.

COOPER
What is it about that thing that
villains love?

Cooper shakes his head.

COOPER
How'd you find me?

EAGLE
Heard about it on the radio. A lot.

COOPER
It's not everyday you get an old
sidekick of the Eagle to judge your
wet costume contest. I am sorry,
though. They weren't supposed to
mention your name.

EAGLE
Your phone's disconnected.

VOLTAIC
Deadbeat.

EAGLE
Shut up.

COOPER
Why didn't you call me on the
hotline?

EAGLE
That's for emergencies!

Windows RATTLE from his voice.

VOLTAIC
Would you two like a moment alone?
I can--

COOPER
No need. He's said everything he
needs to with that look.

VOLTAIC
What look? He's wearing a helmet.

COOPER
Shut up.

EAGLE

If I said everything I need to say,
why am I always having to repeat
myself?

VOLTAIC

Ooh.

EAGLE

Oh, and stop by the Sanctum when
you get a chance. I'll let you
borrow a spare helmet.

Cooper winces as his father flies off.

EXT. TEMPLE OF JUSTICE - DAY

A huge Greco-Roman style building, like something out of
Washington DC plopped on top of a huge skyscraper. Dozens of
heroes, caped and uncaped fly towards it.

INT. LOBBY - DAY

Superheroes, some in full costumes and others in suit and
ties (and masks) mingle with mere mortals.

Guards in mechanized suits, guard the elevators.

A RECEPTIONIST in a mask and cape sits behind a counter.
Cooper leans against it.

COOPER

Blue Falcon for Doctor Two.

RECEPTIONIST

You're not in the book.

COOPER

Give him a call and tell him I'm
here.

RECEPTIONIST

That's not how it works.

COOPER

How does it work then?

RECEPTIONIST

You call them, they call me, and I
put your name in the book.

COOPER
Not very efficient.

She stares.

COOPER
I suppose I should be glad you
don't have heat vision. I was
invited. By the Eagle.

RECEPTIONIST
Sure.

COOPER
No seriously. Look at my helmet. I
was the eagle's sidekick.

RECEPTIONIST
Talon was his sidekick.

COOPER
Before Talon.

RECEPTIONIST
That was Ajax.

FEMALE (O.S.)
Cooper!

Behind him, JILLY BENKO, 30, a very attractive woman in a
blouse, pencil skirt, and MASK stands right behind him.
Cooper startles as he turns around.

COOPER
Damnit, Jilly, don't do that!

JILLY
I forget how touchy you get about
people behind you.

COOPER
Well, if you were invulnerable only
when you knew it was coming, you'd
be jumpy, too.

She hugs him.

JILLY
Oh, my poor baby.

RECEPTIONIST
Is there a way for you to have your
reunion some place other than in
front of my desk?

INT. TEMPLE OF JUSTICE - DAY

A huge marble room with a massive "C" table, made of gold. At the center of the "C", A golden podium stands on top of the table, with a series of risers leading up to it.

Heroes are seated around the table. Heroes like JESTER, who has a face made up like a harlequin, bells in his hat, and wears a tracksuit, HEXENHAMMER is a huge man with no cape.

JESTER

Does Ajax look like he's in a good mood?

The hero next to him shrugs.

Eagle takes a seat near one of the ends. The Eagle's former sidekick Ajax, now 62, wears a slick suit and a mask. He steps up the stairs and the CHATTER goes silent.

Ajax's eyes sweep the room.

AJAX

A couple of points, first, congratulations to Mind-Bender, who's mind reading testimony is now admissable in court.

Applause.

AJAX

And secondly, my son, Talon, has been made a full shareholder of our company.

Less applause.

AJAX

I know he is just now moving out on his own after being so successfully mentored by the Eagle. He should do well, after all, look how I turned out.

He waits for laughs but none come.

AJAX

We have a problem. A huge crisis that affects us all.

He pauses and leans forward, dramatically.

AJAX

Our profits are flat across the board. While our counterparts have been signing new, exciting heroes, we still rely on Eagle for nearly half our profits. How long can we rely on his merchandise to keep us going? He's not going to be around forever.

(to Eagle)

No offense.

EAGLE

None taken.

AJAX

New heroes like Talon, and Firebird are our future.

Capablanca opens his mouth to talk.

EAGLE

Cappy? Is this going to be a money meeting?

AJAX

Money is how we're able to do what we do.

EAGLE

And that's why we hired you to run the Co-Op for us.

HEXENHAMMER

Some of us are interested in our financial wellbeing, Eagle.

EAGLE

Isn't there shareholder meetings for that?

AJAX

Eagle, you can afford to ignore this stuff, but most of us can't.

Eagle stands up.

EAGLE

Well of you'll excuse me, then. If you want to discuss the fighting of evil, you know how to get a hold of me.

INT. ELEVATOR - DAY

Cooper and Jilly stand behind a seven foot red colored bald man with no shirt.

COOPER
Let me see it.

She beams as she holds up her engagement ring.

COOPER
Ugh.

JILLY
What?

COOPER
Look at that gaudy monstrosity.
It's almost as big as the
Maharaja's Diamond.

JILLY
Stop it.

COOPER
I'm happy for you. Actually, that's
a lie, but I'm trying.

JILLY
I know.

COOPER
I suppose Cappy will insist on a
big wedding?

JILLY
Oh, definitely. He's already sold
the broadcast right. You're going
to the wedding, by the way.

COOPER
Please, Jilly, don't make me.
Besides, aren't I a bit second tier
for his liking?

JILLY
He actually called you third tier,
but The idea of Talon, the Eagle,
and Blue Falcon all standing
together was too much to ignore, he
said.

COOPER
Great. Wonderful. Splendiferous.

JILLY

Please don't get drunk at the wedding and tell me how much you still love me.

COOPER

It's the truth.

The Red Man nods.

COOPER

See? Everyone knows it.

JILLY

(to the Red man)

He only does this when he's between girlfriends.

(to Cooper)

It's just because you're lonely and feeling sorry for yourself.

COOPER

Yeah, but how come it's always you and not any other ex? That must mean something, right?

The Red Man shrugs.

INT. LAB - DAY

In a massive room, a very fit ALEC "TALON" CAPABLANCA, 30's, sits in something like a dentist's chair under a latticework of steel tubes starting at the ceiling and working it's way down to a point above his head like an inverted pyramid.

Next to the only door is a computer workstation where DOCTOR TWO, a GREEN SKINNED man wearing goggles and a labcoat, fiddles with the keyboard.

There is nothing else in the room except an ELECTRIC HUM. Cooper, in civilian dress, opens a door and peeks inside.

DOCTOR TWO

Cooper.

COOPER

Doc.

(yells)

Hey, Talon!

The naked man opens one eye.

TALON
Falcon.

COOPER
(yells)
Congratulations!

TALON
Mm hmm.

COOPER
God, what an asshole
(yells)
I'll talk to you later!

He peeks over the Doctor's shoulder.

COOPER
Doc, I need a new helmet. Something
different from my dad's.

DOCTOR TWO
You are not a member of the
cooperative. I suppose there is
nothing in my programming to
prevent me from doing outside work.

COOPER
Is there anything in your
programming from preventing you
from doing a friend a favor?

DOCTOR TWO
Yes.

COOPER
Doc, what would happen if I sat in
the chair?

DOCTOR TWO
I assume you mean if you sat in the
chair and activated the device?

COOPER
Yeah. You're getting better at
interpreting human nuance, Doc.

DOCTOR TWO
One tries one's best. As to your
query, I must ask you a question,
how much do you know of "M" Rays?

COOPER
They give us our powers.

DOCTOR TWO

Yes, to certain people. Others, such as Talon, they have no effect. Well, I should say *had* no effect. My device allows his body to absorb "M" rays and gain powers.

COOPER

I know all this, doc.

DOCTOR TWO

Your body can already absorb "M" Rays. It would have no affect on you.

COOPER

Oh.

DOCTOR TWO

But I would very much like to examine your body.

COOPER

Ooh, sexy talk.

DOCTOR TWO

Your radiation profile is almost identical to your father's. I would very much like to study why he's so powerful and you're not.

COOPER

You may have to work on your bedside manner, Doc.

The Doctor shrugs.

DOCTOR TWO

So one is to understand.

INT. SANCTUM SANCTORUM - NIGHT

A penthouse overlooking the city. The place is one giant room taking up the entire floor. Trophies are arrayed about the room, including the turret and gun from a tank.

Cooper runs his fingers over an old weapon. The Eagle flies though an open window.

COOPER

You know, we could make a crapload of dough if you'd let me put these up online.

EAGLE

We?

COOPER

I'd just take a small transaction fee. Besides, I'm going to end up with all your money anyway.

The Eagle takes off his helmet. He's a man in his 60's, bald and wrinkled.

EAGLE

Not if I leave it all to charity.

COOPER

You wouldn't.

The Eagle walks over to a wardrobe and puts the helmet on a shelf. He starts to take off his cape. The Eagle sits on a stool and starts to take off his boots. Cooper takes his boots and puts them in his wardrobe.

COOPER

Pop?

He pushes the clothing around.

COOPER

Where are your civvies?

EAGLE

What, oh. I figured now that I'm spending so much time patrolling, that I really didn't need them.

COOPER

What about going to dinner, or the movies?

The Eagle shrugs.

COOPER

Pop, since mom died, you barely leave here.

EAGLE

I leave here all the time.

COOPER

As the Eagle.

EAGLE

I am The Eagle, son. I realize that now. I've always been the Eagle.

Sullivan Smith, accountant, that was the mask.

COOPER
So me and mom were just a mask?
Great.

EAGLE
No! Your mother fell in love with
The Eagle, you know that.

COOPER
And me?

EAGLE
What about you? You're Blue Falcon,
my son.

COOPER
No! I'm Cooper Smith, dad.

EAGLE
This is all just semantics.

COOPER
No, no it's not. I didn't know you
were the Eagle until I was ten.
Remember? You are not the Eagle.
Did the Eagle take me fishing?

EAGLE
Coop.

COOPER
No, let me finish. The Eagle never
went to baseball games, or read to
me. Remember when the Eagle came to
my school? He scolded me for
beating up on Jimmy Turner.

EAGLE
I'm sorry I don't know how to
explain myself. That's not what I
meant.

COOPER
I think it's exactly what you
meant.

Cooper goes to the window.

EAGLE
Falcon.

COOPER
My name is Cooper!

The bottom of his boots glow as he flies out the window.

EAGLE
Not when you're wearing the mask.

INT. BEDROOM - NIGHT

The Eagle lays in bed. A BUZZ sounds from his dresser.

EAGLE
What the?

He sits up in bed and opens the drawer, rummages around and pulls out a wristwatch with two dials and a TV screen. The screen flashes red.

INT. COOPER'S BEDROOM - NIGHT

A very messy bedroom. Cooper's blue helmet is hung on the back of a chair. A light near where the ear would go blinks in time with a loud BUZZ. Cooper runs into the room with a bottle and a cigarette dangling, stumbles and puts the helmet on.

COOPER
Yeah?

EXT. SKY - NIGHT

The Eagle flies over the city.

EAGLE
Did you try calling me on my old watch?

INT. BEDROOM

Cooper tries to take a swig with the cigarette in his mouth and winds up with it in the bottle.

COOPER
What? No. I don't even have mine anymore.

EAGLE (INTERCOM)
Are you drunk?

COOPER

Yes.

EAGLE

I guess no point in asking you for backup.

COOPER

When have you ever needed backup?

EXT. SKY - NIGHT

The Eagle sees a large warehouse below.

EAGLE

I'll talk to you later.

COOPER (INTERCOM)

Don't get pissy with--

The Eagle taps the side of his helmet.

INT. BEDROOM

Cooper throws the helmet across the room.

COOPER

Ass.

He falls back in bed. Then opens his eyes.

COOPER

Hell.

He grabs his keys off the night stand.

INT. WAREHOUSE - NIGHT

An empty, cobweb filled warehouse. A rat runs across an I-Beam.

A small BEEP BEEP.

KA-BLAM! A section of wall explodes and the Eagle flies in.

He walks to the center of the room. The BEEP BEEP grows louder.

A watch, just like Ajax used to wear sits in the middle of the room.

VOICE (O.S.)

Like it?

The Eagle turns and sees DARK FIGURE in the shadows.

DARK FIGURE

It took considerable effort to
recreate it.

EAGLE

You should have just bought one of
the replicas. We sell them on our
website.

The Dark Figure enters the light. Clad all in black, with a
hood and cape, he FLIES right at Eagle, hits him with his two
outstretched fists, sending the hero flying back into a steel
beam where he leaves his indentation.

Eagle picks himself up. He smiles.

EAGLE

It's going to be nice not to pull
my punches with you.

The Dark Figure touches a button on his wrist. The Eagle
clutches his chest and falls to the ground, writhing in pain.

DARK FIGURE

Oh, yes, I know about your little
"issue".

EXT. STREET - NIGHT

Cooper rides his motorcycle, dressed as Falcon. On the dash,
a digital map with a dot flashes.

INT. WAREHOUSE

The Eagle lies on the ground.

EAGLE

Face me straight up, you coward!

The Dark Figure walks towards him.

DARK FIGURE

Who do you think I am, Deadly
Viper? I'm not going to "fight you
fair and square".

He STOMPS down on The Eagle's face, again and again. He stops.

DARK FIGURE
I'm afraid you're going to need a
closed casket.

He STOMPS on the Eagle's face.

DISSOLVE TO:

INT. WAREHOUSE

The Eagle lies on the floor unmoving. The sound of Cooper's voice is heard, faintly, through the Eagle's helmet.

COOPER (INTERCOM)
Eagle. Eagle, come in.

His voice can also be heard, echoing inside the warehouse, and gets louder and louder.

COOPER
Eagle. Eagle, come in.

Cooper steps into the room and sees his father.

COOPER
Dad!

He drops down to him and pulls off his own helmet.

COOPER
Dad. Where are you--

EAGLE
Vvvv.

COOPER
What. Don't talk, I think your jaw
is broken. I'll get a doctor.

The Eagle grabs Cooper by the front of the shirt and with his other hand draws a "V" in blood on his jacket.

COOPER
Don't, dad, don't.

The Eagle drops his hands and his head falls back. Cooper touches the blood on his jacket.

COOPER
I'll kill him, dad. I swear I will.

INT. FLOWER SHOP - DAY

A Vincent "VIPER" Cerastes, 50, arranges flowers in a vase. He pulls out a piece of Babies Breath from the arrangement.

He holds it back where it was, closes one eye and looks again.

The sound of a DOOR STRIKING A HANGING BELL.

VIPER
(without looking)
Tell me, yeah or nay on the Babies
Breath?

The distinctive sound of a GUN BEING COCKED. He looks up.

Cooper points a pistol at him.

VIPER
Nay, then.

COOPER
Are you Vincent Cerastes?

VIPER
Do I look that old?

Cooper tosses the Manila folder onto the counter. The gentleman opens it.

VIPER
Why did you ask me if I'm Cerastes
if you had my picture?

COOPER
You were always good with the fake
robots, Cerastes.

VIPER
You mean the Deadly Viper.

He looks at the folder.

VIPER
How did your father die?

Cooper's gun arm lowers.

VIPER
You are the American Eagle's son,
aren't you?

He walks out from the counter.

VIPER

I assume that since the Eagle was
the only one to intuit my identity.

He faces Cooper.

VIPER

And your red eyes coupled with he
gun lead me to that inevitable
conclusion, Cooper Sullivan.

COOPER

How'd you do it?

VIPER

Kill him? I didn't.

COOPER

Don't lie to me.

VIPER

Think about it, hero. If I had
killed the mighty Eagle, wouldn't I
shout it from the rooftops? Now run
along back to the heroes and hope
the don't get wind of this.

COOPER

Bite me.

VIPER

Think about it, imbecile. The Eagle
is dead and no one's taken credit.
Why is that? Your life is in
danger, as is mine now that you've
come here.

Viper presses a little remote as he walks out the door.

COOPER

What was that? Hey, wait stop!

EXT. FLOWER SHOP - DAY

Viper hops in a Prius with a Coexists bumper sticker on it.
Cooper chases after.

COOPER

Stop!

Viper rolls down the window.

VIPER

Duck.

COOPER

What?

An EXPLOSION blows up the flower shop. Cooper hits the deck as Viper drives away.

INT. TEMPLE OF JUSTICE - DAY

The Heroes are seated around the table, with Ajax at the lectern.

HEXENHAMMER

There will be panic in the streets!

AJAX

There will be no panic in the streets. Our intelligence tells us that the villains think the Eagle is still alive. Let's keep it that way. Alec!

Talon walks into the room, but he's dressed as the Eagle. GASPS from the audience.

JESTER

You can't be serious, Ajax!

AJAX

Why not? The Eagle is a symbol of order and stability. He must endure.

HEXENHAMMER

With your son in the role?

AJAX

His powers are the closest match.

JESTER

How convenient.

Talon takes the lectern.

TALON

Heroes, please. Listen. This is temporary, I assure you. The Eagle was my friend. More than that. Yes, this uniform doesn't belong to me, but the people deserve the Eagle.

COOPER (O.S.)
And what does the Eagle deserve?

People turn as Cooper walks into the room along with Doctor Two.

COOPER
What about his murder, or did you forget that there's a killer out there?

AJAX
All the resources of the Temple are working on it. Cooper, son, the culprit will be brought to justice.

COOPER
Justice? How? Who's running the investigation, Doctor Two? A robot who can't tell if a person is lying to him? Who else? What are you going to do with him once you caught him? Turn him over to the police? On what charge, you won't even admit my father's dead!

The crowd is uncomfortable.

COOPER
You're all scared! Was my father the only one of you that had any balls!? You're worried about panic? The panic's in this room. We need to hit the villains, put pressure on them, and teach them that if they kill one of us, we take it out on all of them!

TALON
Cooper, I know you're hurting--

COOPER
Spare me your platitudes, Alec, you're not as good at them as your father.

TALON
Fine. You are not a member of this group, and you've just shown why. You think only of your own narrow interests and not the greater good.

COOPER

Narrow interests? What about justice for my father? This is the Temple of Justice, right? But no one comes here for justice anymore, do they? This is where they come to pick up their checks.

He walks away.

COOPER

Well, I'll bring him Justice. You just keep is helmet warm.

INT. BAR - NIGHT

Cooper drinks by himself at a bar. He stumbles off his stool and wobbles away.

INT. BEDROOM - NIGHT

Cooper sleeps on top of the covers, still dressed, a pack of Luckies and a Zippo on the night stand.

INT. APARTMENT - NIGHT

Cooper's messy apartment has an open kitchen looking out on a small living room. A WOOSH as something BLACK passes through an open window, ruffling the drapes.

INT. KITCHEN - NIGHT

The Black figure turns on the gas range, spinning passed the pilot. The gas HISSES. The figure repeats the move with all four elements.

INT. BEDROOM - NIGHT

The figure passes the sleeping Cooper and shuts the window.

INT. APARTMENT - NIGHT

The figure stuffs a towel against the bottom of the front door. The figure exits the open window and closes it shut.

The gas still HISSES.

EXT. RIVER - DAY

A CHILD, 10, stands on a cliff overlooking river rapids. Down below, he's dropped a fishing line into a calm eddy. He looks back.

CHILD

Dad, dad! I got something!

Behind him, the Eagle, out of costume, stands.

EAGLE

Well, reel him in.

CHILD

Aw, think it's just a snag.

He pulls on the pole, slips and falls off the cliff.

EXT. CLIFF FACE - DAY

The kid stops in midair. He's been caught by his father, who floats in the sky.

CHILD

Dad?

EXT. ROOF - DAY

The Child stands on the edge of a roof. He leaps out, fist first in a flying pose, but he falls and hits the ground.

He picks himself up, looks at his hands, not a scratch.

INT. LIVING ROOM - DAY

Cooper, in full Blue Falcon costume, no jacket. He spins around for his mother and father to see.

COOPER

Well?

WANDA

Very nice. You were right about ditching the cape.

EAGLE

It's not the costume, son, it's the hero.

COOPER
Gee, thanks, pop.

He leaves the room.

WANDA
Eagle.

EAGLE
What'd I say?

INT. HOSPITAL ROOM - NIGHT

Cooper stands in the doorway of a hospital room. Wanda lays in bed, a machine breathing for her.

The Eagle sits at her bedside, head in hand, crying, helmet still on.

INT. BEDROOM - NIGHT

Cooper starts to WHEEZE in his sleep. His eyes pop open and he SNIFFS the air. He rolls over, tries to get up, but falls out of bed. He tries to gulp in air.

On all fours he looks at the window, too far away. He falls back against the night stand. His eyelids droop.

They go wide. He turns, grabs the Zippo.

Flips the lid.

EXT. APARTMENT - NIGHT

A four story brownstone.

With a WHOOMP, fire EXPLODES out the windows of third floor corner and Cooper, along for the ride. He SLAMS into the street, his clothing singed and soot on his skin, but unharmed.

INT. PRIUS - DAY

Viper looks at Cooper.

VIPER
I want you to know, it still uses
biofuels. Cell phone?

He SNAPS his fingers. Cooper pulls his out of his pocket.

Viper grabs it. He looks disgusted.

He tosses it out the window.

COOPER
You think I'm being tracked?

VIPER
No, I think you're being tacky.
Blackberry, feh! Don't tell me, you
lease a BMW as well.

EXT. NEUTRA HOME - DAY

The Prius pulls into the driveway of a Mid-Century style,
Robert Neutra home. The garage door opens for it.

INT. GARAGE - DAY

The floor of the garage pivots, creating a ramp.

COOPER
Why were you outside my place?

VIPER
Obviously, I wanted to see who
killed you.

The Prius drives down it.

COOPER
You called me!

Viper gives an "Of course" smirk.

VIPER
Now that I think about it, I
probably should have let you die,
followed the assassin and the case
would be closed. Damn my soft
heart!

INT. TUNNEL - DAY

The Prius drives through a tunnel, faster and faster.

INT. PRIUS - DAY

They drive through the darkened tunnel.

COOPER
Did you make all this?

VIPER
Have you never been in the subway
before, rich boy?

COOPER
Rich boy?

Viper looks at his watch and SLAMS on the breaks, Cooper
nearly smashing his head into the glove compartment.

A subway train ZIPS past.

Viper smiles at Cooper.

INT. SUBWAY TUNNEL - DAY

The Prius sits at the end of a tunnel opening onto the subway
system. The Prius's left turn signal turns on and then creeps
out onto the tracks.

INT. PRIUS - DAY

Viper looks at his watch again and STOMPS on the gas.

INT. SUBWAY TUNNEL - DAY

The Prius bounces along the tracks, in the direction that the
train came from. The Prius JERKS into a dark side tunnel just
avoiding another train.

INT. PNEUMATIC TUBE STATION - DAY

Dust covers a much bigger version of New York's abandoned
City Hall Station full of arches, skylights, colored glass
tile work, and brass chandeliers.

A secret door in a wall pivots up and the Prius SCREAMS
through. A tailhook drops out the back.

The hook catches arresting wires along the floor and the car
comes to a dead stop.

The passenger door opens, and Cooper gets out, carrying a
full airsick bag.

Robot arms drop from the ceiling and start spray painting the
car a different color.

COOPER

Maybe you should look into some
sort of air filtration system.

VIPER

Paint fumes engender creativity.

Viper starts pulling dusty tarps off old computer equipment.
Very old. Reel to reel computers, a giant monitor made from
an 30 year old stadium scoreboard, black with yellow/orange
bulbs.

Cooper walks over to a drafting table where a picture of The
Eagle is taped to the wall. He looks at it.

VIPER (O.S.)

He was still the AMERICAN Eagle
back then.

Cooper turns and sees Viper looking at the picture.

VIPER

Back then, the Heroes licensed the
Eagle persona around the world.
Mexican Eagle, British Eagle, so
on. Then the Bulgarian Eagle killed
his wife and committed suicide.

COOPER

Didn't know that.

VIPER

Not surprised. You heroes have
always put image first. Which is
why they'll only half-ass
investigating your father's murder.

COOPER

And mine.

VIPER

Hmm? Oh, yes, they'll probably
conclude you're dead.

COOPER

But why try to kill me, unless it's
some sort of grudge?

VIPER

Is there someone who has a grudge
against you and your father?

COOPER

I never paid attention to who we busted.

VIPER

Can we start with your father's records?

COOPER

Records? My dad didn't keep any records.

VIPER

Why am I not surprised. What about the Temple of Justice?

COOPER

There's no records there.

VIPER

What!?

COOPER

Of course not, imagine all that information in one place. It'd be a goldmine for you lot.

VIPER

You mean, I tried breaking into that ugly, neoclassical monstrosity for thirty years, and there was nothing inside!?

COOPER

Yeah. You can't believe how many villains we've caught that way.

VIPER

Unbelievable.

COOPER

Do villains keep records?

VIPER

Do we keep records? Ha! The Thieves Den has records on all our members. See, we compile our data and share it, we help one another.

COOPER

Oh, you're the true heroes, for sure.

VIPER

Shut up. No, I shall check the records and look up your exploits, it shouldn't take long.

COOPER

No. I want to see them.

VIPER

Don't trust me?

COOPER

No.

VIPER

I saved your life.

COOPER

I'm not entirely convinced you didn't set the explosion.

VIPER

Moi?

COOPER

I want to see the Thieves Den. I want to look your buddies in the eyes.

VIPER

Oh, you think you can peer into their souls and discern their guilt?

COOPER

Yes.

VIPER

Not that I don't believe you, which I don't, but villains only, no heroes allowed.

COOPER

Then make me a villain.

INT. PNEUMATIC TUBE STATION - NIGHT

Viper is striking Cooper with a sword.

COOPER

Stop that!

VIPER

Look, it's not even cutting your clothing.

COOPER

I know that.

VIPER

It means you're projecting some sort of shield.

COOPER

Yeah, a bioelectric aura. Stop.

VIPER

But you can give blood.

COOPER

Yeah, if I'm relaxed, my defenses fall. Stop hitting me!

VIPER

Relax! Let the blade draw blood.

COOPER

You're insane.

VIPER

No! Let the blade hit you, I want you to feel it.

COOPER

Screw that!

VIPER

Relaxing doesn't make you lose control of your power, that's when you're actually gaining control!

He stops swinging at him.

COOPER

I've heard that before. I've been to shrinks, yogis, gurus, you name it. I don't control my power.

VIPER

You do! Being able to drop it proves it!

COOPER

It's a flaw, not a feature! It's called situationally selective invulnerability.

VIPER
How much did you have to pay to
find someone to give you the exact
diagnosis you wanted to hear?

COOPER
Bite me.

Viper walks over to a lever in the wall, pulls it.

A huge, four ton weight falls from the roof and land on
Cooper, pinning him under it.

COOPER
Get it off!

Viper leans over him.

VIPER
Get it off yourself. You can do it!

COOPER
I can't, I can't!

VIPER
Come on, feel the aura resisting
the weight.

COOPER
It's crushing me!

VIPER
It isn't.

COOPER
It is! Get it off!

Viper SIGHS, disappointed. He walks over, hits a button and a
robotic claw lowers down and picks up the weight.

VIPER
You're just a ragdoll.

Viper shakes his head at Cooper.

VIPER
Well, I guess we'll have to go with
plan B.

COOPER
What was Plan A?

EXT. MUSEUM - DAY

Cooper and Viper, walk up the steps to the museum. Cooper wears a hat and sunglasses.

COOPER
Someone's going to recognize me.

VIPER
No one will recognize you. What would you be doing in a museum?

COOPER
Hey!

INT. MUSEUM - DAY

Under a large glass dome sits the Maharaja's Diamond, a blue diamond the size of a plum set as a flower in a petal of more diamonds atop 13 rays made of even more diamonds.

The exhibit is surrounded by people. Cooper and Viper stand at the back of the crowd.

COOPER
I can't see it.

VIPER
You will.

COOPER
How does stealing this get me closer to Voltaic?

Viper points to a museum display sign.

COOPER
Look at all the villains who tried to steal it. Look, there's you!

VIPER
Quiet. This is harder to steal than the Constitution, which was much easier than you'd think, actually. Anyway, the best way for you to talk with a villain is to be a villain.

COOPER
That makes no sense.

VIPER
Or does it make perfect sense?

COOPER
No, it makes no sense.

VIPER
Look, I've been out of the game far too long. I don't even know what this Voltaic looks like, although with that name, I can guess as to the crime against fashion his costume--

COOPER
Focus!

VIPER
Yes, well, steal this and the Thieves Guild will be sure to accept you.

COOPER
The Thieves Guild is real?

VIPER
Oh, you think you heroes are the only one who enjoy a little fraternal camaraderie?

COOPER
There's no chicks?

Viper points at little holes in the ground.

VIPER
Look, when the case holding the chelengk is touched, an electrified bars shoots out of these holes and surround you.

COOPER
The chel what?

VIPER
Chelengk.

COOPER
You say it like I should know it.

VIPER
Didn't you read your briefing notes I prepared for you?

COOPER
Oh, absolutely.

VIPER

It's a chelengk. A piece of jewelry designed to sit on a turban, consisting of a flower surrounded by buds and leaves on top of thirteen rays.

COOPER

Out of diamonds.

VIPER

This one, yes. It is a decoration out of the Ottoman Empire, calling it the Maharaja's Diamond is a complete misnomer.

COOPER

It says it on the sign.

VIPER

The sign is wrong. Now...

Viper points.

VIPER

Each avenue of ingress and egress is closed at night by those foot thick depleted uranium doors. Thus the only way in is through the dome... which is inaccessible from the outside.

COOPER

Nothing's inaccessible.

EXT. OBSERVATION DECK - DAY

On a SKYSCRAPER observation deck, Cooper looks through a telescope at the dome of the museum, Viper writes in a notebook.

VIPER

In this case, it is. There is no roof access. Only someone who flies can get up there, and there are sensors constantly sweeping, making it a no fly zone for up to sweeping to a hundred feet above. Notice those gun turrets.

Cooper looks at him, Viper keeps writing.

COOPER

Then we do it when it's open.

VIPER

Then you turn the greatest heist in history into a common smash and grab.

COOPER

If it works.

VIPER

The goal is not to end up with the chelengk! You have to make a splash. Only that way can you gain the street cred to be a true villain.

COOPER

Did you just use the word "cred"?

VIPER

Can you keep one thought in your head longer than a minute?

COOPER

There's only one thought in my head. Wait, that was supposed to sound tough but made me sound dumb. Revenge was what I meant.

VIPER

Luckily, this mission will not require thinking, at least on your part.

COOPER

OK, then, how?

Viper stops writing and looks at him.

VIPER

It's simple, actually. Classical mechanics. How much do you weigh?

EXT. SOMEPLACE - NIGHT

A souped up Crown Vic screams down the street, cop cars giving chase.

INT. CROWN VIC - NIGHT

The interior of the car is like the cockpit of a fighter plane, all instruments, gauges, and computer screens. A Heads Up Display projects telemetry on the windshield.

BULL, driving, LAUGHS. In the passenger seat, BEAR, counts money.

BULL

I told you, with this car, we're unstoppable.

AUTOTUNED VOICE

Verily, they shall write songs celebrating our exploits.

Bear SMACKS the dash.

BEAR

Why is it talking like that?

AUTOTUNED VOICE

It? Forsooth, beest nothing more than an "it" to thine eyes?

BULL

I'll look at it when we get home.

AUTOTUNED VOICE

Hark! Yon pursuers attempt a PIT maneuver.

BEAR

What?

AUTOTUNED VOICE

Pursuit Immobilization Technique.

BEAR

What?

BULL

They're going to ram us.

EXT. STREET - NIGHT

A cop car pulls up along side of the Crown Vic, attempts to swerve towards it's rear panel.

CROWN VIC

Bull SLAMS on the breaks.

EXT. STREET

The Crown Victoria sheds speed, the cop car swerving out in front of it.

Doors flip open on the front quarter panels, and sidewinder missiles shoot out, blow up the cop car and the Crown Vic drives through the fireball.

INT. CROWN VIC

The men high five each other.

BULL

We are going to be the greatest
villains ever!

Bear pats the dash.

BEAR

They will write songs about us!

AUTOTUNED VOICE

Mayhaps this be an importune time
to mention that thy missile cost
more than you have yet managed to
steal in a fortnight?

Suddenly, purple light fills the cabin.

EXT. STREET

A woman in blue armor and wings made of PURPLE FLAME flies above the car.

INT. CROWN VIC

Bear presses his face against his window.

BEAR

It's Firebird!

Bull presses a button.

AUTOTUNED VOICE

Feel thy wrath, sky demoness!

EXT. STREET

The cars trunk lids slides into the car and what looks like R2-D2's head pops up. The half dome POPS open, revealing a Gattling gun that sends a wall of lead at Firebird.

She rolls to her back, and with a wave of her arm, sends a wall of purple flame that vaporizes the bullets and SHEARS off the gun and part of the rear end.

She banks to one side of the car, fire leaps from her hand and melts off the driver side tires and cuts through the wheels.

The car spins around in a tight circle.

INT. CROWN VIC

Bull and Bear struggle to hang on.

AUTOTUNED VOICE
Gadzooks!

EXT. STREET

Police cars surround the vehicle. COPS push Bear and Bull into the back of their squad cars.

COP
We can take it from here, Firebird.

JILLY
Thanks, boys.

She starts to float up.

COP
Oh, hey, congratulations on the engagement!

The cops CLAP and CHEER for her.

JILLY
Aw, thanks, guys. Keep an eye out for your invites!

COP
Talon's a lucky dude. Where's he been at anyway? We haven't seen him around?

She starts flying up.

JILLY
He's around. I'm sure you'll see
him soon enough.

She reaches the level of the building's roof where Alec,
dressed as the Eagle, is standing.

TALON
I forget how good you are at this.

JILLY
Hello, stranger.

She lands next to him and gives him a quick kiss on the lips.

TALON
Careful. What if someone saw.

JILLY
Ooh, scandalous.

TALON
I'm serious. When I'm dressed like
this, I'm the Eagle.

JILLY
For how long?

TALON
A bit longer.

JILLY
Until when?

TALON
When the time is right.

JILLY
And who decides that? Your dad?

TALON
I don't want to fight.

JILLY
For a superhero, you sure like to
avoid confrontation.

TALON
I prefer diplomacy.

JILLY
I prefer my fists.

TALON

Think about it. Think of the change
I could effect as the Eagle.

JILLY

You're not the Eagle, Alec.

TALON

I know that, but--

JILLY

Alec, the reason everyone looked up
to the Eagle is because he didn't
try to change things. He just
helped people when they needed
help.

TALON

It's a tightrope, I know.

JILLY

I gotta go.

TALON

Yeah, where?

JILLY

Patrol.

TALON

Uh huh.

JILLY

What?

TALON

I know what you're doing.

JILLY

Patrolling?

TALON

Looking for Cooper.

JILLY

He's not dead.

TALON

He wouldn't be the first hero who
wasn't really dead.

JILLY

You called him a hero.

TALON

I'd call him a scoundrel, but he'd think of it as a compliment.

JILLY

There's something more going on with the Eagle's death, Alec. I know it.

TALON

I know you're right, but keeping a lid on this city, all the responsibilities. What do you want me to do?

JILLY

Nothing. Just support me, Alec.

TALON

I do! You know I do. Goddamn, Cooper!

JILLY

He could always make you curse.

TALON

And he could always make you smile.

JILLY

Don't be jealous. He's my friend.

TALON

He doesn't have friends.

JILLY

He's got me. And he has you.

Alec SNORTS out a laugh.

JILLY

First rule of being the Eagle, everyone's your friend.

EXT. CIRCUS TENT - NIGHT

A large circus tent in a field.

COOPER (O.S.)

What is it with villains and circus's?

VIPER (O.S.)

Stand still.

INT. CIRCUS TENT - NIGHT

Cooper, all in black fatigues, stands while Viper tightens body armor on him.

COOPER
I don't need body armor.

VIPER
They don't know that and if they think you're mortal, they may pull their punches a bit. Besides, if the shoot you in the back, you'll be glad you have it.

COOPER
As long as I hear it beforehand, I'll be fine.

Behind them, the launcher for the human cannonball is lit by spotlight.

VIPER
A .50 Caliber bullet travels faster than the speed of sound.

COOPER
Will they have .50 Caliber guns?

VIPER
The guards won't. Now, listen...

He hands Cooper a pair of goggles which he puts on.

COOPER
This won't stop a .50 Cal bullet, anyway.

VIPER
Stop mumbling. You know what you have to do?

COOPER
Yeah, don't die.

Viper hands him a red bandana.

VIPER
We are using your unique capabilities to craft a heist of unprecedented daring. And by we, I mean I. It's time.

Cooper ties the bandana around his face, bandit style.

EXT. CANNON - NIGHT

Viper holds a ladder while Cooper climbs into the barrel.
Viper hands him very heavy duffle bag.

COOPER
This things work on compressed air?

VIPER
No, it's hydraulic.

COOPER
No I was talking about the cannon.
How's it going to shoot me across
the river?

VIPER
Oh, we're not using its own
propulsion mechanism. I designed my
own.

COOPER
Oh.

He climbs in.

VIPER
Yes, I calculated the amount of
explosive it requires to shoot you
and your equipment.

Cooper pokes his head back out.

COOPER
What?

INT. CIRCUS TENT - NIGHT

Viper flips the safety cover over the switch on a remote
detonator.

VIPER
Ready!

COOPER (O.S.)
No!

VIPER
Good.

He presses the trigger. WOOMP and a flash of light, and
Cooper, with the duffle bag strapped to his back, FLIES out
of the barrel and through the tent.

Viper looks at the barrel, the end splayed open like a flower. Then he looks at the hole in the tent.

VIPER
I didn't calculate the loss of
velocity going through the tent.
Well within my margin of error, I'm
sure.

EXT. HUDSON RIVER SKY - NIGHT

Cooper flies through the sky, over the Hudson River, away from New Jersey and towards the giant Manhattan skyline.

Cooper touches his earpiece.

COOPER
This is what flying's like?

VIPER (INTERCOM)
Say again.

Cooper reaches the apex of flight and starts to fall.

COOPER
Never mind!

EXT. MANHATTAN - NIGHT

Arching across the sky, Cooper ZIPS between buildings, his hands covering his eyes.

EXT. MUSEUM - NIGHT

Cooper flies right towards the glass dome.

He CRASHES into the dome, cracking the thick glass but not breaking it. He rolls over, off the full duffel bag.

COOPER
Uh, Viper, I didn't go through.

The gun turrets swivel towards him.

VIPER (INTERCOM)
Wait for it.

The turrets start to fire. Bullets strike the glass, creating more cracks that travel across the surface.

VIPER (INTERCOM)
Move to the center!

Cooper moves to the center of the dome just as the entire thing shatters.

INT. MUSEUM - NIGHT

Cooper and shards of glass fall into the museum. A Klaxon BLARES.

Cooper lands on top of the chelengk display, shattering it.

The duffel bag lands on top of him.

Metal rods SHOOT UP out of the ground and stand twelve feet tall.

Cooper picks himself up and grabs the chelengk.

COOPER
Ooh, shiny.

He grabs the Jaws of Life, sets the jaws around the metal mars without touching and takes a deep breath.

COOPER
Here goes.

He presses the button and the jaws begin to close around the bar. The jaws touch and ELECTRICITY zaps Cooper. He shakes at the voltage, but holds on until the jaws of life cut through the bar.

Cooper's clothing slightly smoulders.

COOPER
One down, three to go. You hear me,
Viper?

He touches his earpiece, pulls out a piece of melted plastic and wires.

COOPER
It's all melty. And sad.

A BEEPING is heard. He looks down at his pants and pulls out something wrapped up in his pocket. It's a new earpiece, with a blinking light. He puts it on.

VIPER (INTERCOM)
I thought you might need a spare.

INT. CONTROL ROOM - NIGHT

Two Security Guards watch video of Cooper cut through the bars.

SECURITY GUARD 1
Whattya think?

SECURITY GUARD 2
Don't look so tough.

SECURITY GUARD 1
Come on.

INT. MUSEUM - NIGHT

Cooper cuts through the final bar, and squeezes through the opening, electrocuting himself a couple of times. One of the thick doors starts to slide open.

COOPER
Just in time.

The guards have their guns drawn.

SECURITY GUARD 1
Halt!

COOPER
No prob--

They start shooting. Cooper keeps walking forward.

Finally empty, one guard throws his gun at Cooper.

COOPER
Why?

Cooper decks one, kicks the other and slams his head into a pillar.

EXT. MUSEUM - NIGHT

Cooper walks out of the museum, into the night.

COOPER
Viper. Viper, where are you?

At the bottom of the steps, a horse drawn carriage sits.

Viper is sitting in the back, under a blanket. Cooper jumps in.

COOPER
Does this have a jet engine?

The horse pulls the carriage down the street as POLICE SIRENS grow louder.

Heroes land on the steps and enter the museum.

INT. PNEUMATIC TUBE STATION - NIGHT

Cooper and Viper enter the lair.

COOPER
Oh, man, whatta rush!

VIPER
Hand me the chelengk.

COOPER
Man, it's so much easier being evil, you don't have to wait for something bad to happen, you make it happen.

VIPER
Hand me the chelengk.

COOPER
What, oh.

He hands it over. Viper is enraptured.

VIPER
I know it's merely an allotrope of carbon like graphite with a different molecular structure that I could whip up myself in an oven hot enough, but it is pretty.

Cooper starts pressing buttons on a remote control.

COOPER
Hey, how do I turn on the news? I want to see 'em talk about me.

A Laser cannon drops from the ceiling, shoots the Prius, melting it down. Viper grabs the remote from Cooper's hand.

COOPER
Sorry.

VIPER

No, no. I should have put it in a cabinet. With a child proof lock.

COOPER

It looked just like the TV remote.

Viper shoves it in his face. It has the words "LASER GUN" printed on it. Viper walks away.

COOPER

I'll make it up to you. I'll buy you a new one

VIPER

Cooper.

COOPER

I mean, I'll give you the money, I don't want anyone seeing me buying a Prius.

VIPER

Cooper!

He points at the TV.

Someone dressed as The Eagle is saving people.

COOPER

They replaced him. It's like my dad didn't even exist.

VIPER

That's heroes for you.

Cooper throws the remote at him.

COOPER

He was nothing more than a symbol to you, too! That's all anyone cares about.

He gets up and walks over to the workbench and picks up the helmet.

COOPER

This is all anyone cares about!

He throws that at Viper.

COOPER

Am I the only one who actually cares that a man is dead?

VIPER

Do you think anyone really cares about anyone else? We feel sorry for others only inasmuch as it reminds us of our own problems.

COOPER

Bull.

VIPER

You tell someone your father's been murdered, they'll mew and cluck sympathetically, but only because it reminds them of their own father. We are selfish animals.

COOPER

No. My dad wasn't like that.

VIPER

Short list.

Viper picks up the helmet.

COOPER

You just use cynicism to justify your own selfishness.

VIPER

And why is there someone running around, dressed like your father?

EXT. MONTESSORI SCHOOL - DAY

Outside suburban Montessori school, a yellow cab pulls up and Cooper and Viper exit, both wearing trench coats.

COOPER

Nope, nothing odd about two dudes showing up at kindergarten in trenchcoats.

VIPER

It's a Montessori.

EXT. PLAYGROUND - DAY

The two enter the school grounds. The Children stop playing, turn and look at Cooper with anger. The children open their mouths, and their heads tilt back unnaturally wide as little gun turrets stick out.

VIPER
It's OK, he's with me.

COOPER
You made those, didn't you. Sick,
twisted old man.

EXT. SCHOOL BUILDING - DAY

Cooper and Viper stop in front of a plump but pleasant female SCHOOLTEACHER, 50's, in a smock. She smiles, but the voice that comes out is deep, husky, and male.

SCHOOLTEACHER
The sun is shining.

VIPER
But the ice is slippery.

The schoolteacher opens the door.

INT. SCHOOL BUILDING - DAY

Inside, a line of people extends down a hallway. A sign above reads: SILENCE IS GOLDEN.

On the walls, a mural is painted with scenes from a jungle. Cooper nudges Viper and points at a monkey in a tree.

COOPER
(no sound)
Hey look a... wait. What happened
to my... Can you hear me?

Viper points at the sign then puts his finger to his lips.

COOPER
(no sound)
Hey! Hey! Testing. Testing. This is
fucking weird.

INT. HALLWAY - DAY

Doors line the hallway, each one with a light above. A light goes from red to green and the first in line enters.

Viper enters a door.

Cooper, first in line, heads for a door with a green light.

INT. CHANGING ROOM - DAY

Cooper looks around the small room. A coin fed locker sits in the wall. Cooper doffs his coat, revealing his costume, puts on his goggles, and just as he pulls up his mask, a trapdoor opens underneath.

INT. MEETING HALL - DAY

A large, Gothic meeting hall carved in a salt mine where a motley collection of costumed villains mingle. On one side of the room, a buffet has been set up, a makeshift bar on the other, complete with a keg.

On the far end of the hall, a dais stands where more important Villains sit, all with a red sash over their costumes. At the center of the table, THE CRUD, the leader, sits

At the other end, a series of man sized tubes hang down from the ceiling. Cooper flies through one of the clear tubes and plops out onto the ground.

COOPER

You people suck.

Viper helps him up.

VIPER

Actually, it is much improved from the last time I was here.

COOPER

What is this place?

VIPER

Salt mine. The miners spent so much time down here they began to carve their own little world.

DRACOMAN, a Half-Man, Half-Crocodile does a double take when he sees Viper.

DRACOMAN

Oh my stars and garters.

He wraps up Viper in a hug.

DRACOMAN

My dearest, Viper, long have I longed to see your face once more.

He lets him go.

DRACOMAN

Well, half your face, at least.

VIPER

Dracoman, the pleasure is mine, as always.

DRACOMAN

I see you've acquired a protege, Viper.

COOPER

I'm not a protege.

DRACOMAN

Ooh, feisty.

OILY VOICE (O.S.)

You always did like 'em young, Viper.

The oily voice belongs to CREOSOTE, who's body seems to be made of smoke.

CREOSOTE

But is he as pretty as the others?

DRACOMAN

Creosote, must you be so crass?

VIPER

I see that with age has not come wisdom.

CREOSOTE

Oh, come now, Viper. I'm as open minded as they come. Learn to take a joke.

COOPER

Wait, what's he saying?

CREOSOTE

Ah, Nightshade, tell them how progressive I am.

Cooper turns and sees NIGHTSHADE, a woman in a skintight suit with integrated mask, gloves, and boots, not a seam, not an opening. Even her eyes are covered.

NIGHTSHADE

Stop ogling me, new guy.

Her voice is altered electronically.

COOPER
How can you... I'm not ogling.

DRACOMAN
Our recruitment director.

She swivels her head to Viper.

NIGHTSHADE
You're his sponsor?

He nods.

NIGHTSHADE
Come with me. Both of you.

She walks away.

NIGHTSHADE
And stop looking at my ass, new
guy.

COOPER
Then why are you dressed like that!

Cooper and Viper follow her.

DRACOMAN
For the life of me, I can't figure
out why our recruitment numbers
have dropped.

INT. DAIS - DAY

Nightshade leads Cooper and Viper towards the dais.

COOPER
So... you're, you know?

VIPER
You know, what?

NIGHTSHADE
Wait here.

Viper stops as she escorts Cooper in front of the dais.

He SNAPS a finger and an old microphone lowers from the
ceiling, boxing announcer style.

THE CRUD
Ladies, gentlemen, and others.

He nods at Dracomán.

THE CRUD

Welcome to the monthly meeting and potluck dinner of the Thieves Guild. First order of business, Tuesday is the blood drive. Please DO NOT wear your costumes. I know, I say it every year, but you'd be surprised, right Ninjack?

A ninja in the back throws up his hands in exasperation.

THE CRUD

Secondly, many of you have been sneaking out as soon as dinner's over, making it hard to reach a quorum, so from now on if you want to win the raffle, you have to stay for the whole thing.

GROANS from the audience.

THE CRUD

Now, now, I warned you all. Now, for the fun stuff. We have tonight, an esteemed member of our guild. One of the founding members, in fact, The Deadly Viper!

VERY SCATTERED APPLAUSE.

THE CRUD

Yes, well, he's been, ah, semi-retired. But tonight, he's sponsoring a new member...
(looks at a notecard)
The Krait?

COOPER

(to Viper)
I told you it was a crappy name.

THE CRUD

Uh, Krait... The hell?

COOPER

It's a kind of snake.

THE CRUD

Oh, I see. Change it. Uh...

DRACOMAN

Kraaken!

CREOSOTE
Garter Snake!

NIGHTSHADE
How 'bout Quetzalcoat1. The snake
with wings.

Only Viper notices what she says.

THE CRUD
Enough! You are hereby known as..
Red... Mask?

DRACOMAN
With a "Q"!

THE CRUD
Red Masque... with a Q.

CHEERS.

CREOSOTE
Waitamminute, waitamminute. Aren't we
forgetting something?

THE CRUD
Oh,, right. Thrill us. What makes
you special, Red Masque? Why should
you join our august band of
villains and cuthroats? Why should
we, the brothers and sisters of
villainy allow--

CREOSOTE
Alright, we get it!

Cooper pulls the chelngk out of his pocket. GASPS from the
crowd.

The ninja faints.

CREOSOTE
It's true.

DRACOMAN
It's beautiful.

THE CRUD
When no one copped to it, I thought
for sure it'd been someone with
another guild or a non-union type.

He wipes away a tear.

THE CRUD

But the thought that the thief who
stole the Maharaja's diamond

(Viper cringes)

Wants to join our guild? I'm
speechless.

CREOSOTE

Then quit talking and let's
initiate him!

CHEERS. Cooper leans to Nightshade.

COOPER

What's the initiation?

INT. MAKESHIFT BAR

Cooper does a keg stand.

INT. MAKESHIFT BAR

Viper walks over with a cocktail and holds it out for
Nightshade.

VIPER

Boodles gimlet?

NIGHTSHADE

How do you know my drink.

VIPER

I know lots of things, as do you.

She walks away. Cooper walks over and takes the drink from
Viper's hand.

COOPER

What was that about?

VIPER

Things. When you can, and if you
can remain somewhat sober, meet me
in the library.

COOPER

Where's the library?

Viper points up at a sign that reads: LIBRARY with an arrow.

COOPER

Right.

VIPER

Now go. Ingratiate yourself. One of these may very well be the killer.

COOPER

What do I say? You're the sneaky one. How do I do it?

VIPER

Because we haven't the luxury to let you figure it out on your own, if you even could, I'll tell you.

COOPER

Why's there always a dig at me?

VIPER

Someone here killed the greatest hero of all time.

Viper pokes him in the chest.

VIPER

Not your father, remember that. This person has accomplished a great feat. Don't give me that look. It is a great feat. Look at them, really look at them.

Cooper takes in the room.

VIPER

Yet they have made no fuss, no mention. Do they see the news with your friend wearing your father's uniform and think they failed? Unlikely. They're keeping it a secret and it's killing them.

COOPER

What if it's someone with another union? Or unaffiliated?

VIPER

Then you'll join each of those in turn, unless your thirst for vengeance wanes?

COOPER

Never.

VIPER

Do you recall your decision to kill me?

COOPER
Yeah. Might still happen, if you
don't stop ragging me.

VIPER
Bring it. As I was saying, what
precipitated your decision?

COOPER
You were my dad's archenemy.

He thonks Cooper on the head.

VIPER
No, fool.

COOPER
If killing wasn't forbidden inside
this place...

VIPER
You father's dying breath. What did
he say?

COOPER
He was starting to say something
with a "V".

VIPER
And wrote it on your jacket as I
remember.

COOPER
Yeah.

VIPER
Look.

He points at a costumed villain at the bar. He wears green
and yellow spandex with the symbol for High Voltage (a
lightning bolt/arrow).

COOPER
That's some costume.

VIPER
Uniform.

COOPER
I thought day glo went out in the
eighties.

VIPER
That's the symbol for High Voltage.

Cooper squints.

COOPER
Is that Voltaic? In a new costume?

VIPER
Uniform. You know him?

COOPER
Barely. I...

VIPER
You what?

COOPER
I ran into him with my dad the other night. But he doesn't hold a grudge against me.

VIPER
That you know of. Unclench your jaw. And your fists. Relax.

COOPER
Relax. Yeah.

INT. MAKESHIFT BAR - DAY

Cooper sidles up next to Voltaic and nods at the Man behind the bar.

COOPER
Scotch.

The man nods.

VOLTAIC
Man of the hour.

COOPER
Nice outfit. New?

VOLTAIC
Yeah. Saville Row.

COOPER
Sweet.

VOLTAIC
You should think about something a bit more... standoutish.

COOPER

Yeah. Should be able to afford it now.

Voltaic LAUGHS.

VOLTAIC

You'd think, but who you gonna sell that hunk a rock to?

COOPER

Good point.

VOLTAIC

Yeah. Trust me, this ain't the life you choose if you wanna get rich.

COOPER

You're doing OK.

VOLTAIC

Side work.

COOPER

Oh, yeah?

VOLTAIC

Very lucrative.

COOPER

Oh, yeah? Tell me more.

VOLTAIC

Do I know you?

COOPER

Was I being too forward? I don't know the villain rules of etiquette.

VOLTAIC

No, your voice sounds familiar.

COOPER

Does it? Maybe I have one of those voices. Or voices through masks all sound familiar.

VOLTAIC

Maybe.

He holds his glass up to the bartender.

VOLTAIC
Another one. Where were we?

COOPER
Your side job?

VOLTAIC
Oh, yeah. Very hush hush. Wish I could, believe me. All these jerks would act a little differently around me, that's for sure.

COOPER
Sure.

VOLTAIC
No, no, I'm serious. I only got to keep my mouth shut for a little while longer, and BOOM, everything changes. And when I say everything, I mean everything.

He struggles to get off his stool.

VOLTAIC
Now if you'll excuse me, I have to find the little thieves room. And by thieves, I mean shithouse. No, that's not right. Boys! Little boys is what I wanted!

Everyone turns to look.

CREOSOTE
I bet they are.

VOLTAIC
Bite me, loser.

INT. LIBRARY - DAY

Cooper enters a very tall, round room where book shelves have been carved into the salt. Viper sits over an open book.

COOPER
Voltaic knows something.

VIPER
Perhaps.

COOPER
No perhaps. I smell it.

VIPER

Really?

COOPER

Not literally. Metaphors are tricky
in a world with superheroes.

VIPER

Indeed. Well, I see here that
Voltaic was apprehended by your
father Tuesday evening. No mention
of you.

COOPER

Who fills that out?

VIPER

He would have been debriefed
following his visit to the Temple
of Justice, which if you're
correct, is pointless, as there's
nothing to be learned there.

NIGHTSHADE (O.S.)

Not nothing.

They turn and see Nightshade in the doorway.

VIPER

Didn't you lock the door?

COOPER

I thought I did.

She closes the door behind her. She runs a hand across her
face and her mask wipes away.

COOPER

Jilly!

She punches him in the face.

JILLY

Why didn't you call me and tell me
you were alive?

COOPER

He told me not to.

JILLY

Daddy!

COOPER

What!?

INT. LIBRARY - LATER

Cooper sits on a ladder.

JILLY

I've been the criminal liaison for
a while now.

COOPER

The what?

VIPER

The Heroes and Villains have worked
together for years.

COOPER

What?

VIPER

How do I put this so that you will
understand in the bare minimum of
time?

COOPER

Try by not saying things like that.

JILLY

It's professional wrestling.

COOPER

It's fixed.

JILLY

Not fixed. Coordinated.

VIPER

The Villains don't do anything
crazy, like mass murder...

JILLY

And the Heroes don't kill...

VIPER

And don't testify in court.

COOPER

Did my dad--

VIPER

I'm sure he suspected, he wasn't
stupid.

JILLY

Cooper, listen, your dad stopped bad guys from doing bad things. He also saved people from disasters.

COOPER

It's still fake.

JILLY

It's more like...

VIPER

The Geneva Convention.

JILLY

Exactly. But someone broke the pact. The heroes think if your dad's death becomes known the villains will run wild but I fear it's the exact opposite.

Cooper, as always, looks confused.

JILLY

People with substantial powers don't go into villainy
(to Viper)
No offense, father. The civilian population could wipe out villains easily, let alone the heroes.

COOPER

Is someone going to explain the father thing?

VIPER

When a mommy and daddy love each other very much...

JILLY

Cooper, when I said my parents were killed by muggers, I was only half right. My mother and step-father were. He's my real father.

COOPER

So my ex-fiancee is the daughter of my dad's arch-nemesis and is marrying his protege, who happens to be the son of my father's first sidekick?

JILLY

Well, when you put it like that, it does sound a bit incestuous, but I didn't know he was my father until after we broke up.

COOPER

Oh, that makes it all OK, then.

VIPER

You two were engaged? Him?

COOPER

Hey!

JILLY

Lets try and focus, boys.

VIPER

Obviously, Voltaic did not kill your father on his own, his reticence to claim credit, not to mention his newfound wealth, prove that... And when were you going to tell me you were engaged?

COOPER

That was a long time ago.

Cooper opens a book and looks inside.

VIPER

Not to you, to Talon!

JILLY

I hadn't found the right moment.

VIPER

You're ashamed of me, aren't you?

JILLY

Yes! You're on the FBI's ten most wanted list, of course I'm embarrassed by you.

(to Cooper)

Are you looking up your own name?

Cooper slams the book shut.

COOPER

No! It just happened to open to that page.

VIPER

OK, let's brainstorm this. The key,
I suspect, is the beating.

Cooper opens another book.

COOPER

Wow, they have a lot of info about
you. I mean, about Firebird. Every
encounter with a member of the
guild as of... two nights ago. Who
fills this stuff in?

VIPER

The Bookworm. We cannot risk
keeping this on a computer, what
with Doctor Two's ability to turn
himself into electricity.

COOPER

Electricity! Voltaic is a, whattya
call it?

VIPER

Techno-Mage.

COOPER

Yeah, he controls and senses
electrical stuff.

VIPER

I am aware of what a Techno-mage
is.

COOPER

I was thinking out loud.

JILLY

You think?

COOPER

Jeez, you two are related. No,
listen. My dad had a pacemaker.

VIPER

And you're only telling me now?

JILLY

Of course, he could control your
dad's pacemaker, making him unable
to control his power, allowing him
to be beaten.

COOPER
A beating which would look like
someone stronger than the Eagle was
on the scene.

VIPER
And who does that benefit?

COOPER
The heroes.

INT. MEETING HALL - NIGHT

The villains are now doing Karaoke. At the entrance, Viper
gets sucked up by a tube. Cooper and Nightshade watch him go.

COOPER
You be careful.

NIGHTSHADE
You too.

COOPER
I like your costume.

NIGHTSHADE
I know.

Cooper goes to stand under a tube but Nightshade stops him.

NIGHTSHADE
Red Masque.

He turns.

NIGHTSHADE
Be careful.

COOPER
I will.

NIGHTSHADE
And no killing.

COOPER
No promises.

NIGHTSHADE
No. No killing. You are a hero,
Cooper, believe me. You'll regret
it forever if you do it.

COOPER

OK.

NIGHSHADE

You're a horrible liar. Trust me in this, OK? I know.

COOPER

How do you know?

NIGHSHADE

I'm smarter than you.

INT. STORAGE ROOM - NIGHT

Viper rummages through equipment on storage racks, throwing unwanted bits over his shoulder. Cooper watches.

COOPER

I should have throttled him right there!

VIPER

Oh, you're a bright one, attack a villain, surrounded by fifty others.

Cooper grabs a large piece of equipment and starts swinging away at one of the racks. Viper stops what he's doing and watches.

Finally, Cooper stops.

VIPER

Feel better?

COOPER

No.

VIPER

Good. Now give me that.

INT. PNEUMATIC TUBE STATION - NIGHT

Viper walks to his workbench, followed by Cooper.

VIPER

This Voltaic's power is actually quite fascinating. I'm surprised the heroes didn't recruit him.

COOPER

Do you think my father knew? That the good guys, bad guys thing is a scam?

VIPER

Does it matter?

COOPER

Yeah!

VIPER

Why? You say that the Eagle was just a costume. That you're fighting to avenge the man behind the mask.

COOPER

Yes, exactly. If he was part of a scam, it goes right to who he was as a person.

VIPER

Maybe you didn't really know him.

COOPER

You're a real asshole, you know that?

VIPER

I'm told it so many times, I suppose I must be.

COOPER

Why are you helping me, Cerestes?

Viper stops working and looks at Cooper.

VIPER

Oh, I think you've been working on some theories, haven't you?

COOPER

It's not about respecting my father, it's about envy.

VIPER

Of your father?

COOPER

Partially, but I think you're upset someone killed my father and it wasn't you.

VIPER

Don't be vulgar. I've never needed to kill.

COOPER

I think you want to find out who bested you, and if it means ruining your nemesis's son in the bargain, all the better.

VIPER

Ruin your life? This is the first time you've been alive. You have purpose. You're enjoying every minute of it.

COOPER

Enjoying my father being murdered?

VIPER

Yes! You now get to turn him into the father you always wanted rather than deal with who he was, who you obviously didn't know very well.

COOPER

You miserable son of a bitch. You sad, pathetic, has been. You're the one who's come alive from my father's death, gloaming onto me.

Viper waves the piece of equipment he's been working on.

VIPER

Has been? Who else can cobble together a device to track down Voltaic in a couple of minutes?

He throws it at Cooper, who catches it.

VIPER

I tire of your drama. I tire of your whining. I tire of your smelling like an ashtray.

He presses a button on the wall. The lights turn to red.

VIPER

You have five minutes to clear out before this place is rubble. Or stay for all I care. I'm done.

He walks to his car.

COOPER
You're joking.

VIPER
There is a ladder that leads to the street.

COOPER
That's it, you're giving up?

Viper gets into his car.

VIPER
I only helped you until I discovered how your father was killed. I know that now, and I have no wish to be near you any longer. Good day.

He slams the door and launches down the tunnel.

EXT. DOWNTOWN STREET - NIGHT

People walk up and down a busy downtown street. A manhole cover jitters, and then pops up and is slid out of the whole as Cooper climbs up and out.

A Cab stops and HONKS the horn as Cooper blocks its path. Cooper flips it off. He walks up to the sidewalk as a BOOM is heard and the ground shakes as FLAMES shoot out of the manhole covers and steam vents up and down the street.

INT. TEMPLE OF JUSTICE - NIGHT

Jilly, still dressed as Nightshade, paces back and forth as Capablanca enters, dressed in a tuxedo, tie undone.

CAPABLANCA
What's so damned important you had to... what are you wearing?

JILLY
Cappy, there's no time to explain. The Eagle brought a villain here to the Temple before he was killed. Why would he do that?

CAPABLANCA
What villain?

JILLY
Voltaic.

CAPABLANCA
Tell me everything.

INT. MESSY APARTMENT - NIGHT

Voltaic sits in front of a big screen TV, paying a First Person Shooter online... with his mind.

VOLTAIC
Yeah, suck it!

Cooper KICKS in the front door. Voltaic jumps up from the couch and runs but Cooper tackles him and easily subdues him.

VOLTAIC
Who are you?

COOPER
I'll ask the questions.

VOLTAIC
You sound like... Falcon.

Cooper lets him up.

COOPER
I want you to tell me about the Eagle.

INT. LAB - NIGHT

Capablanca leads Jilly into Doctor Two's lab.

CAPABLANCA
Doc? Doc?

Doctor Two lifts his head up from some equipment.

DOCTOR TWO
How can one be of--

JILLY
Did the Eagle bring Voltaic here?

DOCTOR TWO
Ah.

INT. MESSY APARTMENT - NIGHT

Voltaic sits in an easy chair, Cooper stands above him.

VOLTAIC
How'd you find me? Supervision?
Mind reading? Invisibility?

Cooper tosses him Viper's device. Voltaic looks at it with wonder.

VOLTAIC
Amazing, I can't sense it at all!
Viper?

Cooper nods.

VOLTAIC
Dude's a genius. And an asshole.

COOPER
Focus, Voltaic... Christ, what's
your real name?

VOLTAIC
Sylvester.

COOPER
Really? I'll keep calling you
Voltaic.

VOLTAIC
Everybody does.

COOPER
What happened with the Eagle.

VOLTAIC
Nothing.

Cooper pulls a gun from his jacket.

VOLTAIC
Whoa, whoa, whoa, I'm serious! He
took me to the Temple to, you know,
read, some electronics, that's all.

INT. LAB - NIGHT

Doctor Two, Capablanca, and Jilly ride up an exposed elevator
up passed the latticework of the Lab equipment.

DOCTOR TWO
At some point, the Eagle became
concerned with how the system gave
Alec his powers.

He brought Voltaic, as he styles himself, here, to "read" one's equipment.

JILLY

What was Eagle concerned about?

DOCTOR TWO

The Eagle always had a keen sense of, how would one put it, almost a sixth sense, possibly one of his actual powers, to be honest...

CAPABLANCA

Are you saying he had a reason to be concerned?

DOCTOR TWO

From his point of view.

INT. MESSY APARTMENT - NIGHT

Cooper now sits on the coffee table.

VOLTAIC

I was recruited by the Temple a few years ago, did you know that? They wanted me to work with that freak android doctor, but I was meant for adventure, so...

COOPER

Focus.

VOLTAIC

Yeah, so, your dad remembered me. He was good with voices.

Cooper raises the gun at him.

COOPER

Did you kill him?

VOLTAIC

No!

COOPER

Who did you tell about his pacemaker?

VOLTAIC

What, no one! Yeah, I got your dad killed but only because I told him the truth.

COOPER

About what?

VOLTAIC

About Talon.

INT. THE WOMB - NIGHT

Jilly, Capablanca, and Doctor Two travel up through a hole into a bowl shaped room. Huge bundles of cables snake and twist along the ground. Down at the bottom of the bowl, a man, hairless, lays in a creche, next to medical equipment that breaths for him.

All the cables in the room divide into smaller and smaller wires that all terminate in electrodes imbedded in his skin.

The Doctor leads them to the body.

CAPABLANCA

That looks like...

DOCTOR TWO

The Eagle. It's a clone.

CAPABLANCA

Impossible.

DOCTOR TWO

Oh, no. Not impossible. Just really, really hard.

JILLY

What are you doing to him?

DOCTOR TWO

He's not a him. He has no mind.

JILLY

What are you doing to him!

DOCTOR TWO

Transferring his power to Alec.

Jilly and Capablanca have no words.

CAPABLANCA

You're mad!

DOCTOR TWO
One is incapable of insanity, sir.
I merely follow my programming.

CAPABLANCA
You weren't programmed for this.

DOCTOR TWO
I was improved.

CAPABLANCA
By who?

ALEC (O.S.)
By whom?

Jilly and Capablanca turn around and see Alec, dressed as the Eagle.

CAPABLANCA
Alec.

ALEC
I'm the Eagle!

JILLY
My god, Alec, you knew?

ALEC
Knew? What, he's a vegetable.

JILLY
He's a living being, Alec!

ALEC
He's a battery!

Capablanca sits down on the ground.

CAPABLANCA
If this gets out...

ALEC
It won't, father. I've seen to that.

JILLY
You killed the Eagle.

ALEC
He was a threat to everything.

JILLY
No, just to you, Alec! What's
happened to you?

ALEC
Do you want me to be mortal? Would
you have ever noticed me without
powers?

Jilly looks over at the elevator hole. Alec notices. She
makes a run for it but he catches her.

Her hands start to glow but Alec squeezes harder.

ALEC
Don't make me kill you, Jilly.
Remember, the Eagle was like a
father to me.

She stops.

Doctor Two grabs her.

ALEC
I wish you could understand.

CAPABLANCA
Alec...

ALEC
Call me Eagle!

CAPABLANCA
Eagle, son, Cooper Sullivan--

Alec wheels on Jilly.

ALEC
That's it! That's why you upset,
because of him!

JILLY
It's not about him, it's wrong,
Alec.

ALEC
Eagle!

He calms himself.

ALEC
Where is he?

She doesn't move.

DOCTOR TWO
Perhaps I might--

ALEC
No! He's not important.

DOCTOR TWO
But--

ALEC
Let me think!

CAPABLANCA
Eagle, listen. Cooper's gone rogue.
If he discovers...

DOCTOR TWO
He could tell all the villains...

CAPABLANCA
He could tell the press!

JILLY
Give it up, Alec. It's all gotten
out of control. Let me help you.

ALEC
Shut up! You're just trying to
protect him.

He looks at the Doctor.

ALEC
Strap her in.

JILLY
What!?

ALEC
Won't tell me where he is, We'll
suck it out of you.

INT. PRIUS - NIGHT

Cooper is driving as fast as he can while punching stuff into
the touchscreen dash.

COOPER
Come on, you have got to have some
way of contacting viper.

VIPER (SPEAKER)
Hello, you have reached the Lovely
Flower Company...

COOPER
Come on, Viper, pick up.

A flash of purple light fills the cabin.

EXT. CITY STREET - NIGHT

Purple energy SLAMS into the front of the car, flipping it up
and over.

INT. PRIUS - NIGHT

Cooper is held by the five point harness to the seat as the
car flips and lands on its roof. The figure of the Eagle
lands next to him, visible through the busted out window.
Alec RIPS the door off its hinges.

INT. POWER PLANT - DAY

Cooper has one hand cuffed to Viper, whose other hand is
cuffed to a metal guardrail.

VIPER
Cooper. Cooper, wake up.

COOPER
I'm up, I'm up.

He opens his eyes and sees Alec, still dressed as the Eagle,
standing amongst Viper's old equipment.

ALEC
So, this is where it all happened,
huh?

COOPER
Alec, what are you doing?

ALEC
I'm the Eagle!

VIPER
You're not, son. Listen to me, I'm
the Deadly Viper, do you think I
didn't experiment with augmenting
my powers? Can't be done.

ALEC
Can't? I did it!

VIPER
It ruins the mind!

COOPER
Enough! Eagle, Alec, buddy. Where's Jilly.

ALEC
Safe.

COOPER
You have her powers.

VIPER
What!?

Viper begins to struggle.

ALEC
Safe.

VIPER
What have you done to her you son of a bitch!? I swear when I get out of here, I'll--

Alec hits him.

ALEC
What? What are you going to do, old man?

COOPER
Alec, I always knew you were dumb, but I never knew you had a death wish.

Alec bends down next to Cooper.

ALEC
Oh, Falcon. You just don't understand, do you? There has to be an Eagle, always.

COOPER
No, Alec, there doesn't. There has to be a hero like the Eagle.

ALEC
I am! Why can't you see that?

COOPER
You're no hero.

Alec stands.

ALEC
In five minutes, a bomb will
detonate. It will kill you, Cooper,
I'm afraid. The flames will suck
the oxygen from the air, leaving
you nothing to breath. See, working
with your dad taught me something.

Alec tosses over hacksaw.

ALEC
It will take about ten minutes to
cut through cuffs. Or about two
minutes to cut through the old
man's hand.

COOPER
Alec, listen to me! This isn't you.
Fight him!

ALEC
If you make it out, you can be my
new arch nemesis. Well, at least
nemesis, you gotta be kinda
impressive to be an arch, am I
right?

He flies off.

VIPER
Listen to me very carefully.

COOPER
I know, it has to be done. I'll Be
quick.

VIPER
No, you dullard! You have to cut
through your own arm!

COOPER
Screw that. I mean, you'll still be
chained to the railing.

VIPER
What did I tell you about
controlling your powers?

COOPER
Do you really think this is the
best time for me to learn how to
relax?

VIPER
Try.

Cooper places the hacksaw on his skin and tries a few
strokes. Saw teeth bend.

VIPER
Careful!

Cooper takes a deep breath.

VIPER
How did you and my daughter meet?

COOPER
What!?

VIPER
I'm trying to get you to relax.

COOPER
Asking me about the woman I love
who's about to marry crazy super
evil guy is supposed to relax me?

VIPER
You still love her?

COOPER
How could I not?

VIPER
Does she know? About your feelings?

COOPER
She knows.

VIPER
And yet she still maintains a
relationship with you. Very cruel.

COOPER
She is your daughter.

VIPER
That she is.

INT. WOMB - NIGHT

Jilly struggles against restraints as she's lying on a table brought next to the body of JULIO CAPABLANCA.

JULIO

Kill. Me.

DOCTOR TWO

Not today, Julio. You still have a lot more good to do.

The Doctor starts hooking up Jilly to the machine.

JILLY

What are you doing?

ALEC

He's going to save you.

JILLY

Alec, please, this isn't you.

ALEC

I just need practice. I can control it! I'm the Eagle.

JILLY

Let me go. Let me help you.

ALEC

No! You'll try to get me to stop being the Eagle. But you'll see I'm right. I'm going to make you a part of me.

INT. POWER PLANT - DAY

Cooper slowly pulls the hacksaw across his arm.

COOPER

Look, look!

Blood trickles good.

VIPER

(nervously)

Good, now think how it felt.

COOPER

It hurt. How much time we got?

VIPER

You don't want to know. Don't think of the pain, think of how, dear god help me for saying this, but your aura. Your soul, spirit, chakra. Whatever.

COOPER

Yeah, OK.

VIPER

Now try it again but don't let it cut you.

Cooper tries again.

COOPER

Yeah.

VIPER

How does it feel?

COOPER

I don't know, kinda like--

VIPER

Don't tell me! Feel it! Understand it! Control it!

COOPER

I don't...

He stops and a weird grin spreads across his face.

VIPER

Either you've done it, or you've got gas.

EXT. POWER PLANT - DAY

A sun has just peeked over the horizon as Cooper FLIES out of the plant, carrying Viper followed by an EXPLOSION.

INT. LAB - DAY

Alec sits in the chair and the Doctor starts pressing buttons.

EXT. BUILDING ROOF - DAY

Cooper and Viper stand looking at the Temple of Justice across the street.

COOPER

Let me just go in there, I can--

VIPER

No! You need to draw them out. It's too well fortified.

COOPER

I can beat 'em.

VIPER

Not in time. Do you trust me?

COOPER

Yes.

VIPER

You really shouldn't but in this case I'm not lying. Do it.

Coop pulls up his mask, flies down, grabs a car.

INT. TEMPLE OF JUSTICE - DAY

Hexenhammer is chairing a meeting of heroes.

HEXENHAMMER

And from now on, remember, I'll have to get back to you on that is a perfectly respectable answer to give to the press.

The car comes crashing into the room.

LAB

Alarms BLARE and red lights flash.

SKY

Cooper is hit by BLASTS of fire, electricity, and ice, batting him around the sky.

Hexenhammer punches him sending him into a building.

BUILDING

Cooper crashes through support pillars and desks, the civilians dive out of the way.

Hexenhammer floats through the opening. Cooper stands, RIPS a column out of the building and uses it like a baseball bat and SMACKS Hexenhammer out.

The building starts to collapse.

BUILDING

Cooper flies out just as the building collapses on itself.

He tries to hold the side of the building upright but he's hit by an energy blast. The building falls over.

Cooper flies into another building. He falls, rights himself and flies at a hero covered in red flame, throws him at an ice covered hero.

STREET

Cooper is thrown into a Mack truck, heroes swarm above when BLASTS of ENERGY hit heroes.

The Villains, lead by Viper, enter the battle.

LAB

Doctor turns to Alec.

DOCTOR TWO
You better get out there.

STREET

Dracoman leaps and pulls down Doctor Two from his jetpack.

Creosote turns to black smoke as an energy blast passes through, harmlessly.

SKY

A floating Cooper holds an unconscious Hexenhammer by the scruff of the neck.

TALON AS EAGLE

Cooper.

Cooper turns to him and drops the hero.

Cooper flies at Alec, Alec flies at Cooper. They meet with a BOOM, a shockwave ripples across the sky, sending heroes and villains tumbling.

Cooper and Alec fly backwards.

Cooper takes out a corner of a building.

Alec takes out the top of the Empire State Building.

Cooper shakes the cobwebs off, pulls down his mask, his face bloody.

TALON AS EAGLE

First time you've seen your own
blood?

He looks up and sees Alec floating above.

COOPER

Looks like our powers cancel each
other out.

TALON AS EAGLE

I'm glad. I thought I wouldn't be
able to kill you.

They fly at and around each other, trying to avoid each other's fists, each time they connect, they send the other flying, destroying the city.

Cooper rips up the golden statue in front of Rockefeller Center and smashes Alec with it.

Alec takes a yellow cab in each hand and smashes them on Cooper, like he's crashing cymbals.

Each blow of their fists is like an explosion, bursting civilian's eardrums.

They grab each other by their shirts, Cooper pulling on Alec, Alec pulling on Cooper, back and forth, with no idea where they're headed, smashing into buildings, some of which collapse.

STREET

The other heroes and villains, slowly stop fighting one another and watch.

THE WOMB

Viper releases Jilly. Doctor Two lays on the ground like a ragdoll.

SKY

Cooper and Alec circle one another, both breathing heavy.

TALON AS EAGLE

What do you think's going to happen? You can't win.

COOPER

I'm going to kill you. That's all. No big plans. No parade. Just you dead.

Cooper lunges, they lock grips.

TIMES SQUARE

The two of them plummet from the sky, into the street, and leaving a giant indentation and breaking a water main.

They both struggle to their feet.

Cooper's left arm hangs down, limply. Alec holds onto his side and limps.

TALON AS EAGLE

I tell you what. We do this any longer, we'll both wind up dead. We'll plant Capablanca's death on someone else. You and me, we'll continue this again.

Cooper limps over to a street lamp and leans against it. He takes a deep breath, rips the lamp out and swings it Alec.

Alec does a backflip out of the way, lands with a big grin on his face, but Cooper is gone. He looks left and right. He sees a couple of heroes looking at him.

TALON AS EAGLE

Where'd he go?

EXT. SPACE - DAY

Cooper floats in space above the earth, mouth closed tight. He looks down and dives.

He becomes a fireball as he enters the atmosphere.

STREET

Alec looks left and right but he doesn't look up. Cooper streaks down.

Finally, Alec looks up.

TIMES SQUARE

A BOOM and a mini mushroom cloud in the center of Time's Square.

As the dust clears, Cooper rolls off Alec. Both bloody and broken , struggle to get up.

TALON AS EAGLE

You can't kill me.

Cooper punches him across the street, but before he can hit the building, Cooper flies and catches him.

COOPER

I'm not going to kill you, Alec.
I'm just here to fight you.

He holds onto Alec's shirt and starts punching him.

Cooper holds an exhausted Alec.

COOPER

I don't have to beat you, Alec. I
have to do is be myself, and let
you do the same.

The bottom two floors of the Temple of Justice EXPLODES into flames. Everyone is knocked down but Cooper. Alec slumps.

COOPER

The machine is gone. You're just a
man. Oh, there's just one more
thing.

He pulls the Eagle helmet from Alec's head.

COOPER
You don't deserve this.

STREET

Creosote and Jester look at one another.

JESTER
Well, this is awkward.

Jilly flies down and lands next to Cooper and Alec.

TALON AS EAGLE
I'm sorry.

INT. TEMPLE OF JUSTICE

Cooper stands looking out at the city. Nightshade floats down from the sky in front of him and reveals her face.

JILLY
No sign of Viper.

COOPER
Didn't think there would be.

JILLY
Stiletto's already broken the terms
of her pardon.

EXT. STREET - DAY

Heroes and villains clean up the rubble, one holds two I-Beams together while another uses his Heat Vision to weld them.

JILLY (V.O.)
Things are getting back to normal.

EXT. BROADWAY - DAY

A giant funeral procession down the street. Superheroes with black armbands.

JILLY (V.O.)
Soon, people will start going back
to their lives and start to forget.

INT. PNEUMATIC TUBE STATION

Cooper walks into Viper's lair, now empty and dark.

JILLY (V.O.)
And maybe that's a good thing.
Maybe people shouldn't look too
much at the people flying overhead.

INT. JAIL CELL - DAY

Alec is pushed into a padded cell.

JILLY (V.O.)
Maybe we're not supposed to be
symbols.

INT. MUSEUM - DAY

Workers wipe off fingerprints from a new case enclosing the
Maharaja's Diamond.

A sign now calls it a "Chelengk".

JILLY (V.O.)
Maybe we're just supposed to show
up when people need help.

INT. DARK LAB - DAY

A green arm lays on a metal table. At its shoulder joint, a
metal coupling and wires.

JILLY (V.O.)
Maybe we're not like movie stars.
Maybe we're more like cops.

Someone sets Doctor Two's disembodied head on the table next
to the arm.

INT. TEMPLE OF JUSTICE - DAY

Cooper, put on a helmet. It and his suit is a black version
of the Eagle costume, complete with cape.

COOPER
I don't know. I know my dad never
cared about the money or the fame.
He just wanted to help people.

JILLY
I like your costume.

COOPER
I know.

JILLY
The cape was a good choice. You
don't have the butt to pull off the
capeless look.

He floats out a few feet.

COOPER
Hey, I was wondering if maybe, you
know, sometime, you wanted to hang
out, or something?

He starts to slowly lose altitude

JILLY
Hang out?

COOPER
Yeah, you know.

JILLY
What, like as friends?

He's still losing altitude.

COOPER
Yeah.

JILLY
Where are you going?

COOPER
You know my powers go wonky when
I'm nervous.

JILLY
Why are you nervous?

COOPER
Because.

JILLY
Why are you nervous about asking a
friend to hang out?

COOPER
Forget it.

JILLY

No, I'm not going to forget it.

A mushroom cloud sprouts up across town followed by an explosion.

COOPER

Oh, thank God!

He's gone in a flash of black.

INT. MONITOR ROOM - DAY

In a dark room, full of flat screen monitors, Viper sits, watching Cooper battle a giant robot.

VIPER

Finally, a hero worthy of my efforts.

He turns to a table where the head of Doctor Two sits.

VIPER

Don't you agree, Doctor?

DOCTOR TWO

Where are we?

VIPER

Tell me about the device, Doctor.
Starting with how it takes powers.

He turns back to the monitor.

DOCTOR TWO

I am here to serve.