

Vampire Saves World, Film At 11

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FADE IN.

INT. ARCHITECTURAL FIRM - DAY

A tall man, RICHARD, sits at a desk typing intently into a computer. He is dressed sloppily, his tie not tied correctly, the top button open, his hair sticking up on the back of his head.

His hand pushes the save key on the keyboard.

Richard stands up, grabbing his jacket, his tie whips around and flies over his shoulder.

RICHARD (V.O.)

My name is Richard, let me tell you
about the first time I died.

Richard walks through an office door into a broad office bullpen area, buzzing with activity. On his way to the elevator, his boss, JOHNSON, a man in his 50s with gray hair, sees him through the glass walls of his office and hurriedly gets up from his desk, rushing to meet Richard.

JOHNSON

Richard, Richard!

RICHARD

Hey, Mr. Johnson, just finished up
the Rodriguez paperwork, saved it
on the G Drive.

JOHNSON

(dismissively)

Great, great. Say, I just wanted to
thank you for that. I don't know
how you did it, how you convinced
Rodriguez to sign with us, we've
been after them for years!

RICHARD

(winking)

Wait till you see what I've got
going with Lewis & Roberts.

JOHNSON

You mean...?

RICHARD

Yep, check your e-mail, I sent you
the details, but let's just say I'm
shooting for the bonus this
quarter!

JOHNSON

Considering you just landed the two biggest accounts we have, I'd say the bonus is yours.

Richard continues toward the elevator as Johnson looks on in admiration. The elevator opens and off walks CARL, who is a 17-year-old African-American man, pushing a mail cart.

CARL

Hey, Richard!, you going to Spellbound tonight?

RICHARD

Well, it's Tuesday, isn't it? Of course I am.

He passes the Carl and gets on the elevator, pushing the button for the first floor.

CARL

Man I wish I could go, I hear the women are amazing there!

RICHARD

They are, absolutely! You're a senior, though, you'll be ruling that place before too long.

The elevator door closes on Richard's smiling face.

EXT. BASKETBALL COURT - DAY

A street basketball game is being played with 5-on-5 on a hard black concrete court. The players are all younger than Richard, but are clearly adults. Some of them are taller and some of them are faster. The game is fast-paced and rugged, with lots of body contact and fouling other players is not at all frowned upon.

Richard dribbles down the court and does a quick pull-up jumper about 18-feet from the basket, and swishes a shot like a professional.

RICHARD

10-6!

Richard and other players rush back to the other end of the court. A POINT GUARD dribbles down the court, angry that his team is losing.

Richard is playing defense against a player who is a few inches taller than him, the height difference is obvious.

The other player pulls up to shoot, but Richard blocks the shot, tipping it up into the air and catching it himself, with his elbows poised to push away any other players.

FORWARD

Woop! Down court!

One of the Richard's teammates, a FORWARD, has broken down the court and is wide open for the game's winning shot. Richard clearly sees him, but instead of passing, he starts dribbling down the court. Several of his teammates stop running and don't follow him down the court, they know he isn't going to pass them the ball.

The Forward slaps his hands on his hips as Richard dribbles down court, covered by two players.

Richard fakes a move to the left and one of the players trips over his own feet, falling to the ground. Richard drives to the right and easily glides by the other player, bumps into the Forward and makes a layup.

RICHARD

Game! That's three in a row, I'm out!

FORWARD

(sarcastically)

Yeah, good game. As always.

The other players react dismissively, waving Richard off and slowly walking away. Richard stops on the edge of the court, grabs a gym bag and pulls out a towel, drying off as he walks off the court.

RICHARD

(cheerfully)

See you guys tomorrow!

The other players grumble and wave to the clueless Richard, who doesn't catch their dislike of him.

INT. RICHARD'S APARTMENT'S BATHROOM - EVENING

Richard has just showered and is shirtless with only a towel as he looks in the mirror getting ready to go out. He fills his hands with some kind of goop and runs it through his hair, somehow making it look worse.

Richard grabs a bottle of Axe Body Spray and sprays a mist into the air and then steps forward into. He coughs and rubs his eye as the spray burns him.

INT. RICHARD'S APARTMENT'S BATHROOM - MOMENTS LATER

Richard is fully dressed in a suit that doesn't appear new and the colors don't match. The clothes don't look good, but they don't look horrible. Richard looks into the mirror and thinks he looks good, oblivious to the fact that he looks strange, if not bad.

EXT. SPELLBOUND NIGHT CLUB - EVENING

Richard walks up to the front of the line and up to the bouncer.

BOUNCER

Hey, my man!

RICHARD

How are you, Louie?

Richard attempts to give the BOUNCER a high-five and slip him a \$20 at the same time, but drops the money in the failed attempt, not landing the high five, either.

Richard walks into Spellbound, not even realizing he dropped the money.

The Bouncer bends over to pick up the money.

BOUNCER

(under his breath)

Man, my name ain't Louie, how many times I gotta tell you that?

INT. SPELLBOUND NIGHT CLUB - CONTINUOUS

Richard makes his way through a crowded night club towards the bar. The music is loud EDM and many of the crowd patrons are dressed like they are at a rave, making Richard with his mismatched suit seem out of place. He goes up to the bar and motions for an attractive female bartender, as if he were hailing a cab. She comes over to him after serving drinks to several other patrons first. She is annoyed.

RICHARD

Can I get a shot?

BARTENDER

A shot of what?

RICHARD

Surprise me.

BARTENDER

I can't, you have to make a choice.

RICHARD

Ummm...

The bartender turns to another patron and takes her order, then moves away. At first Richard isn't sure what to do. Eventually he sees that the first bartender isn't coming back and he flags down another one, SHERRIE, a blonde in her 50s.

RICHARD (CONT'D)

Can I get a shot... of vodka?

SHERRIE

What kind?

RICHARD

Whatever you got?

SHERRIE

One shot of Grey Goose Magnum it is.

Richard doesn't pay any attention to Sherrie and is surveying the various women nearby at the bar. Sherrie comes back with the shot

SHERRIE (CONT'D)

That'll be \$15.

Richard reaches into his pocket and pulls out a money clip that contains no money, only cards. He hands Sherrie a credit card.

SHERRIE (CONT'D)

Keep it open?

RICHARD

What?

SHERRIE

The card. Keep it open?

RICHARD

Sure, I'm going to want more.
(takes the shot)
In fact, give me another.

SHERRIE

Done.

Sherrie pours him another \$15 shot, which Richard quickly downs.

He winces a bit from the taste and proceeds to turn to an attractive WOMAN to his right, who is dressed in a very short skirt and a very cleavage-y top.

RICHARD

Can I buy you a drink?

The WOMAN turns to Richard and looks him up and down, with a small smirk on her face.

WOMAN IN BAR #1

Sure, handsome.

(turns to Sherrie)

10 Cane on the rocks?

SHERRIE

Coming right up.

Sherrie and the woman exchange a sly smile. Sherrie gives the drink to the woman, who then turns and walks away, into the arms of a well-dressed man. They exchange words and glance towards Richard while laughing.

Richard turns to his left and sees several similarly attired women a few feet down the bar from him. He starts to walk towards them, they make eye contact with him and quickly turn towards each other.

WHITE WOMAN

Oh, my God, this guy.

BLACK WOMAN

He hits on us every time we come in here.

WHITE WOMAN

Maybe it's time to find a new bar.

BLACK WOMAN

Yeah, we need to find someone different than that guy.

Before Richard can even talk to them, they grab their drinks off the bar and walk away.

He turns back to the bartender.

RICHARD

I guess I'm drinking alone tonight.

SHERRIE

Guess so.

She pours him another shot of Grey Goose, which he quickly consumes, again with an involuntary head twitch because of the taste.

RICHARD

I think I need to start drinking beer. This stuff is strong.

SHERRIE

You're the boss.

She goes away to retrieve him a beer. A skinny man, NATE, 30s, with a mustache and scraggly blonde hair walks up to Richard.

NATE

Hey, Dickie! You drinking alone again?

RICHARD

(unenthusiastically)

Hey, it's Tuesday. And you know I hate being called Dickie. How are you?

NATE

You know me, Dickie, I'm always doing good. Have any luck with the ladies tonight?

RICHARD

Well, I bought this one hot lady a drink.

NATE

Did you get her name?

RICHARD

Well...

NATE

I told you, man, if they don't even give you a name, they're playing you.

RICHARD

You never know.

NATE

Yeah, man, sometimes you do. What are you drinking?

RICHARD
(a little slurred)
Grey something or other.

NATE
How many have you had?

RICHARD
Three or four. Can't remember.

NATE
Why don't you slow down a bit, you
always do this when the ladies
aren't being that friendly. You
overdo it.

RICHARD
(beneath his breath)
When are they ever friendly?

Nate looks up as Sherrie brings him a beer labeled "Space
Barley." Nate looks at her with disdain.

NATE
Sherrie, are you trying to sell my
friend here the expensive space
beer?

SHERRIE
Well, he never told me what he
wanted.

NATE
So you decided to take advantage of
him? Again?

SHERRIE
He can afford it.

NATE
That's not the point. Take this
nonsense back and bring him a
Stella.

SHERRIE
But the space beer is really good.

NATE
Go away now.

Nate smiles at her and throws a \$20 on the bar. She takes it
and the Space Barley away.

RICHARD

Thanks. I'm not feeling too good.

NATE

Just slow down. Have some water.
You'll be fine.

RICHARD

Okay.

Richard burps audibly. Nate turns away from him and looks towards the dance floor. He isn't drinking. Nate begins to walk towards the dance floor.

NATE

I'll be back, I think I see Sara.

Immediately behind where Nate was standing, Richard sees the most attractive woman in the club, JENNY. She is tall, thin, and has long, straight black hair. She is pale. And she's staring at him. With a smile on her face. Richard can't help but smile in return.

JENNY

Hello.

RICHARD

(stuttering)
H-h-hi?

JENNY

Do you talk much? Or is this your first time?

RICHARD

(clearly not getting the joke)
First time? Um...

JENNY

Relax, sexy. It's just a joke.

RICHARD

Oh... uh... can I buy you a drink.

Jenny holds up the drink she already has, it appears to be vodka and cranberry.

JENNY

Thank you, but I'm fine.

RICHARD

Oh.

Richard turns to walk away. Jenny places her hand on his arm, gently preventing him from leaving.

JENNY

Where you going, sexy? I want to talk to you. I don't need you to buy me a drink.

Richard smiles and moves back towards Jenny. Nate returns.

NATE

That wasn't Sara at all. I wonder where that little hellcat is?

Nate notices Jenny. He's taken aback by her beauty.

RICHARD

Hey, Nate, this is....

JENNY

My name is Jenny.

RICHARD

Hey my mother's name is Jenny.

NATE

(under his breath)
Ow, man, you can't say that.

JENNY

Is she here with you?

RICHARD

What?

NATE

So what do you do, Jenny?

JENNY

I do lots of things. Tonight I'm talking to your friend, for instance.

Jenny gives him a look that makes it clear his presence isn't welcome.

NATE

Ah, understood. Hey Dickie, I'm going to go see if I can find Sara, you have fun. But not too much fun.

Nate winks at Richard as he walks away again.

JENNY

Now, where were we, Dickie.

RICHARD

How did you know my name was
Dickie? I hate being called Dickie.

JENNY

My ears work. Many parts of my body
are in good working order, you'll
find. What would you prefer I call
you?

RICHARD

(smiling as big a smile as
his face can make)
Yes, I see that they are. My name
is Richard.

JENNY

I'm tired of this place, Richard.
Do you want to get out of here?

RICHARD

Um... yeah. Say, why are you even
talking to me? You could be talking
to any man in here.

JENNY

I'm talking to you, Richard,
because you are different.

Jenny grabs his hand and starts pulling him towards the door.

RICHARD

This never happens to me! I always
want this to happen to me, but it
never does.

JENNY

Well now it does. Be careful what
you wish for.

She winks and smiles at him as they go out the door. Sherrie
returns as they walk out.

SHERRIE

Hey, what about your tab, Dickie?
Well, that was nice of Dickie to
tip me 20%.

She smiles to herself as she swipes his card on the credit
machine.

EXT. APARTMENT COMPLEX - NIGHT

They walk up the stairs towards Jenny's apartment. The building is nice, nicer than most.

JENNY

I can't wait to get you upstairs
and get your clothes off.

RICHARD

This is the best night of my life!

JENNY

Just you wait. Just you wait.

INT. JENNY'S APARTMENT - CONTINUOUS

The apartment is a studio without a kitchen, with a separate bathroom. It very obviously isn't a cheap apartment, everything is very expensive and perfectly clean. Original paintings hang on the wall. Japanese decorations are everywhere, including a pair of crossed katanas hanging over the bed, which has silk sheets and pillows.

Jenny opens the door without a key while kissing Richard.

Jenny and Richard walk through the door, still kissing, oblivious to what's going on around them. When the door shuts, the knob falls to the floor with a clang. Richard is too busy to notice.

They spin around, kissing, kicking off shoes, tearing off ties and blouses and jackets and shirts without any regard for damage. Jenny takes off Richard's belt and shoves him onto the bed. As they move around, no words are said, but groans and moans fly fast and furious.

Jenny rips off her pants while Richard struggles to take off his own pants. He falls off the bed. Jenny laughs. After a moment, Richard laughs with her and he pushes her to the bed, she is only in her bra and panties. He is down to a pair of tighty-whitey underwear.

JENNY

Haha, you are different, aren't
you?

RICHARD

(puzzled)

You keep saying that. I'll show you
different!

Richard jumps, gently but playfully, on top of her pressing his lips to hers fiercely.

Richard lifts Jenny up and futilely attempts to take off her bra. Jenny chuckles, reaches back with one hand and unclasps the bra. Richard rips it from her chest and in one motion tosses it across the room.

The two of them struggle to take off their underwear while still kissing, but finally manage to.

Richard, laying on top of Jenny, thrusts forward and the scene fades out as we see a look of ecstasy on her face.

RICHARD (V.O.)

Well, that was the first time I died.

INT. COMPUTER CONTROL BOOTH

In a darkened room a single TECHNICIAN sits at a desk loaded with computers, monitors, and instruments. The room is completely silent. The technician wears a headset with a microphone. Across the wall in front of him are five monitors focused on fancy leather seats. All but the center one is currently unoccupied.

Seen on the center screen is RAND, who wears the most expensive black suit one can imagine. He has short, perfectly cut hair. He has no humor in his face, whatsoever.

RAND

Yes?

TECHNICIAN

It has begun.

RAND

You're certain?

TECHNICIAN

Yes, the readings are off the charts on every instrument.

RAND

Thank you. Keep us updated.

TECHNICIAN

As always. The others were not available, but the message has been sent.

RAND

Good.

INT. JENNY'S APARTMENT - LATER

We see a series of quick shots of Richard and Jenny in the bed. Jenny sleeps, while Richard is seen in various stages of agony, hunkered over holding his stomach, tossing and turning, screaming. Jenny notices nothing.

A light comes on in the bathroom and can be seen under the door.

INT. JENNY'S APARTMENT - DAY

Jenny is awake, smoking a cigarette on the bed, draped in a silk sheet. Richard lays dead upon the bed. Sunlight bleeds into the room through pulled blinds.

TIGER (O.S.)

Is it over? Is he ready?

ROCK (O.S.)

Yeah, I'm getting really freaking hungry here.

Jenny reaches over and grabs Richard's wrist, picks it up and drops it. It falls limply to the bed.

JENNY

Just about. You guys can come out now, he is going to be pretty weak when he wakes up.

The bathroom door opens and three men walk into the room. TIGER is clearly the leader. He is well over six feet tall, with stringy blonde hair that hangs over his face. Beneath the hair can be seen classic Ray-Ban sunglasses and grin filled with sharp teeth. He wears a black leather jacket adorned with chains, a white t-shirt, jeans, and blue stingray boots. Behind him are ROCK and LOAD, two big slabs of interchangeable beef straight from the Henchman Academy, if such a thing existed. Rock wears a Metallica t-shirt, Load's says Winger.

JENNY (CONT'D)

I'm not sure why I'm the one who always has to do the dirty work.

TIGER

Men are just easier. Besides, I
couldn't imagine actually having
sex with a rat.

LOAD

I could.

Rock and Load giggle.

ROCK

When do we eat, I'm starving!

TIGER

Hold your considerable horses. Let
him marinate. Once the change is
final, he'll taste so much sweeter.

LOAD

They are so sweet right after they
finish the change.

JENNY

There was something... different
about this one.

TIGER

You did the background check,
right? The Council...

JENNY

You insult me again, Tiger, and
I'll rip your eyeballs out. Of
course I did the check, I'm not the
one who constantly defies all the
treaties.

ROCK

Hey, I just like to have a little
fun.

TIGER

Shut it, imbecile! And you're sure
he passes the check?

JENNY

Of course he does, that's why we're
here.

TIGER

No one's going to miss this one?

JENNY

I followed the guidelines and watched him for two weeks. Nobody cares about this guy. Nobody's going to miss him. His boss might miss the income he brings in and he's got a clueless friend, but they'll move on pretty quickly once he disappears.

TIGER

Good, good. I guess this is why you do all the hard work. You're the only one who will pay attention to the details.

JENNY

Yeah, because you're too lazy to...

Richard stirs. He groans loudly and grabs his head in agony as he sits up too quickly. He slowly opens his eyes, but it's a difficult act.

RICHARD

What the hell did you give me?

Richard looks up and sees Tiger, Rock and Load.

RICHARD (CONT'D)

Who the hell are these guys? What the fuck is going on here?

JENNY

I told you to be careful what you wish for.

RICHARD

Screw you, you are the worst date ever! Last night was the worst night of my life!

TIGER

Actually, meat, it was the last night of your life.

Richard finally takes a closer look and actually sees Tiger. He actually sees Tiger's teeth.

LOAD

(leaning in towards Richard, also showing a sharp-toothed grin)
Heh, look at the little rat squirm.

ROCK
 (also leaning in,
 completing the sharp-
 toothed grin trifecta)
 He ain't a rat no more, he's
 something much tastier.

JENNY
 Quit teasing him. Isn't it bad
 enough you're going to kill him?

TIGER
 We're going to kill him. Emphasis
 on the "we."

JENNY
 I've done my part, I'm not staying
 here for the rest of this.

Jenny stands up, naked, and walks to the bathroom and slams
 the door shut. All four men watch her entire course across
 the apartment. Notable is the dragon tattoo on her back.

TIGER
 Okay, I'm required by the treaties
 to tell you what's about to happen
 and why. Something about "humanely"
 treating our prey.

LOAD
 Man, I hate those treaties.

ROCK
 Yeah, we don't usually get involved
 in the details when no one is
 around.

TIGER
 Shut it, you two. You know that
 things are getting a bit hectic out
 there now. I don't want M.H.I. on
 my ass just because it was lunch
 time.

RICHARD
 I don't know what the hell you guys
 are talking about, but I think you
 better let me go. I'm an
 important...

TIGER
 Stow it, meat, we know exactly who
 you are. That's why we chose you.

LOAD

Yeah, the treaties say we can only go after people that nobody else cares about.

TIGER

So as to not rile up the rat population. And their big fancy guns.

RICHARD

What rats? What's a rat?

ROCK

You are, you're the rat.

LOAD

Well, you used to be before the change.

RICHARD

Change? What change...?

TIGER

What if I told you that every little beastie, every little creepy crawly thing that goes bump in the night that you ever heard of was real? What if I told you that we were those little creepy crawly things that send shivers up your spine?

RICHARD

What...?

LOAD

Vampires are real, rat.

ROCK

Former rat.

TIGER

We're vampires. And you are our prey.

RICHARD

(grabbing his throat to protect it)

And you're going to suck my blood?

The three vampires burst into laughter. Through the blinds, the sun can be seen going down again, Richard's transformation has taken almost 24 hours.

TIGER

I said the stories you heard were real, I didn't tell you they got the details right.

LOAD

Yeah, we're not going to suck your blood, we're going to eat you.

ROCK

All of you.

As the three vampires start to move towards Richard, he moves, lightning quick, and leaps from a laying position to a crouched position on the bed. Tiger and Rock falter. Load actually takes a step back.

RICHARD

Whoa!

ROCK

Whoa?

TIGER

Get him, you idiots!

Rock and Load roar and begin advancing towards Richard, who quickly glances around the room. He sees the crossed katanas on the wall and quicker than the vampires can react, he grabs one of the katanas from the wall and turns towards his attackers.

A quick downward slice with the katana leaves Rock without a left arm below the elbow. The monster grabs his stump and screams in agony.

With a thrust, Richard impales Load through the heart, causing the vampire to turn into black liquid, which splashes to the floor.

Rock stumbles backward towards Richard, unknowingly, which leads to Richard whirling back toward him and taking off the larger man's head with a slice.

The head flies against the wall and disintegrates into black liquid. The headless body turns to black liquid and falls to the floor.

Tiger stares at Richard in disbelief.

TIGER (CONT'D)

How is that possible? You were a rat yesterday? How can you have that much skill already?

(MORE)

TIGER (CONT'D)

How can you take out two fully morphed vampires? No fresh meat can do that.

RICHARD

(advancing towards Tiger with no fear)

I guess it's true when they say I'm different.

Tiger is enraged, but overconfident. He lunges at Richard with razor-sharp fingers aimed at Richard's eyes.

Richard is faster than Tiger, though, and sidesteps the lunge, smashing both fists into Tiger's back, knocking him to the ground. Richard then thrusts the katana at the vampire's head, but Tiger rolls out of the way.

Tiger leaps to his feet and lunges at Richard again, this time, his razor-sharp fingers just catch the diving Richard, slicing off his left earlobe. Richard screams as blood spurts out of the wound.

Richard looks up at Tiger with nothing but determination in his eyes. Tiger falters.

TIGER

How...?

Richard charges at tiger again, arms extended, katana poised to attack. Tiger turns to block Richard's attack, but Richard brings his right fist smashing into the vampire's head.

Tiger falls to one knee.

Richard brings down his right hand, cleanly slicing off Tiger's head with the katana. The head turns to black liquid when it hits the floor. The body similarly disintegrates.

Richard, ignoring the blood pouring down the side of his face, turns towards the bathroom door.

RICHARD

(calmly)

You can come out now.

The door slowly starts to open.

JENNY

Is it over already, that was fast...

She looks up and jumps when she sees Richard, naked except for his tighty-whities, covered in blood and black liquid, with a katana in his hand and anger in his eyes.

JENNY (CONT'D)

Oh.

RICHARD

Yeah, oh.

JENNY

I suppose you're going to kill me now.

RICHARD

The thought crossed my mind. But I need some answers. Lots of answers.

JENNY

Well, if you're going to kill me, go ahead, I'm not going to waste my time.

RICHARD

I'm only going to kill you if I don't like the answers you give. Or if you piss me off again.

JENNY

Okay, it's not like any of this was my idea...

RICHARD

Stuff it. Don't lie to me anymore, I seem to have lost the mood for listening to you fatten me up.

JENNY

I...

(she sees the
determination in his
face)

...okay. You did just take out three morphed vampires by yourself. In less than five minutes, something that shouldn't be possible. You are different, aren't you? I'll tell you what I can.

RICHARD

Good. Why don't you start by telling me what exactly those idiots were talking about.

JENNY

I'll do my best. But you aren't going to like it.

RICHARD

Quit being cryptic and get to the point.

JENNY

Okay. I, that is to say we, are vampires.

RICHARD

I gathered that.

JENNY

No, by "we," I don't just mean me, Tiger, and the moron twins, I mean you, too.

RICHARD

But, how? You didn't even bite me. Well, you bit me, but you didn't break the skin.

JENNY

Look, this will go a lot quicker if you clear your mind of all the stories you've heard.

RICHARD

But "Tiger" said all the stories were true.

JENNY

No, he told you they were "real," but he said that the details were wrong. Vampires aren't like you see on TV. We don't sparkle. We don't suck your blood and we do fine in the daylight.

RICHARD

But you still eat people?

JENNY

We try not to eat people. People taste like shit. That's why we call them rats. You wouldn't eat a rat unless you had to, right? We're the same.

RICHARD

But you were about to eat me?

JENNY

Because you aren't a rat anymore,
you're a vampire.

RICHARD

But you didn't...

JENNY

I know, I know. Forget what you
think you know and you'll be a lot
less annoying... and a lot more
likely to stay alive.

RICHARD

But I... okay. Go on.

JENNY

Think of vampirism as the world's
most potent STD. You have sex with
a vampire you become a vampire. The
change takes about a 24 hours,
you're almost fully morphed now.

RICHARD

But why did you change me?

JENNY

Because vampires, especially newly
morphed ones, taste really, really
good.

RICHARD

Holy... you're cannibals?

JENNY

In a manner of speaking... yes. We
don't limit our diet to other
vampires, but they are among the
tastiest. We eat other monsters,
too.

RICHARD

Other monsters?

JENNY

Tiger told you all the stories you
heard were real. He wasn't lying.
The man was a lot of things, but he
wasn't a liar.

RICHARD

Oh, jeez, this is going to be a
long story, isn't it.

Jenny walks towards the window, pulls the blinds apart and peers out at the setting sun.

JENNY

Longer than you can imagine. Longer than we have time for right now. It's getting dark.

RICHARD

Wait, what? I thought you said vampires could handle the daytime, surely they can handle the dark?

JENNY

Of course we can handle the dark. I'm not worried about the moon. I'm worried about what's in the shadows.

RICHARD

In the shadows?

JENNY

Trust me, you don't want to know. Trust me.

She walks across the room and grabs her clothes and starts getting dressed.

JENNY (CONT'D)

Don't just stand there, you won't blend in if you're naked, bloody, and holding a sword.

RICHARD

It's a katana.

JENNY

Whatever it is, it's probably illegal. And the last thing you want right now is to attract attention.

RICHARD

Why?

JENNY

You're different. If I know that, others know it. Or they will soon.

RICHARD

This just keeps getting better and better, doesn't it.

JENNY
Get dressed. Hurry.

INT. COMPUTER CONTROL BOOTH

The Technician sits at the desk as before. All five screens are filled now. To Rand's right is a Black man and a white woman. On his left is an Asian woman and a white man.

RAND
Yes?

TECHNICIAN
I alerted the entire Council as per protocol. We have confirmation. The sign has been seen.

RAND
Specifics?

TECHNICIAN
Before the subject finished morphing, he took out three fully-morphed vampires in less than 5 minutes.

RAND
And he had no prior combat experience?

TECHNICIAN
He was athletic, but as far as we can tell, the subject has never been in a fight before his change. He should be dead, but he was barely even touched.

RAND
Good. Keep us updated.

TECHNICIAN
As always.

EXT. JENNY'S APARTMENT - SUNSET

Jenny and Richard hurry away from Jenny's apartment. Richard still carries the katana, but is trying to conceal it near his body. They quickly make their way through the city streets towards the safe house.

JENNY

You should've left that thing behind.

RICHARD

After what I just went through? No way.

JENNY

Suit yourself. Not exactly inconspicuous, but I can't live your life for you. We have to get to the safe house. Soon. We don't want to be out here when it's completely dark.

RICHARD

Then why didn't we stay in your apartment?

JENNY

That wasn't my apartment.

RICHARD

Wait, what?

JENNY

We... uh... borrowed it.

RICHARD

Borrowed? And the owner?

JENNY

You don't want to know.

RICHARD

Jeez, you people really are monsters.

JENNY

Exactly.

RICHARD

Disgusting. Is anything you told me true?

JENNY

Before your change? No. Since then, everything I've said is true.

RICHARD

(sarcastic)

Yeah, right. I believe you.

JENNY

Your choice, but I only lie to humans. You aren't human.

RICHARD

(angrily)

Maybe you should stop reminding me of that fact.

JENNY

Okay.

RICHARD

I'll bet your name isn't even Jenny.

JENNY

Of course it isn't. Jenny's just the name I give to guys I meet in bars. It wasn't even my name before....

RICHARD

Before?

JENNY

We all take on new names after the change. My name is Elektra. It's from a...

RICHARD

...comic book. Yes, I know it. I wasn't a fan, but I know it. I don't like the name. I don't like the character. Frank Miller's an asshole. What's your real name?

JENNY

I... I don't have a real name. It died when I died.

RICHARD

Well, I'm not calling you Elektra. If you won't tell me your real name, I'm going to keep calling you Jenny.

JENNY

Whatever makes you happy.

RICHARD

Now why couldn't we just stay in the "borrowed" apartment? You know, if it's so scary out here?

JENNY

They know what you did.

RICHARD

They?

JENNY

Yeah, the Council. The humans. The hunters. They know what you did. You can't kill one of us and them not know about it. They know everything.

RICHARD

You never make sense. How could they know, unless you told them?

JENNY

You're still living in the old world. In the new world, there are more ways to see than just with one's eyes. And they saw.

RICHARD

So what? You freaks attacked me.

JENNY

Quit being a child, this isn't about "right" and "wrong," it's about what they think of you. If they think you're different, if they think you are a threat, they'll come after you hardcore.

RICHARD

Why would they think I'm a threat?

JENNY

Nobody does what you did. Nobody takes out three fully-morphed vampires. Not even a trog could do that, and trogs are top of the standard food chain.

RICHARD

Standard?

JENNY

I told you there were things in the shadows. Things that frighten even monsters.

RICHARD

Jeez, what have you gotten me into?

JENNY

I'm not even sure I know. But I know who does. Later. We're here.

RICHARD

Where?

JENNY

Where else, the safe house. Keep quiet, let me do the talking, and for your own sake, do what you're told.

EXT. SAFE HOUSE - CONTINUOUS

Richard and Jenny stand in front of a nondescript brick city building that no one would notice unless they were trying to notice it. The whole point of the building seems to be to blend in, with no exterior markings, and no real upkeep. The bricks are weathered and the building is dirty. Jenny walks towards a door with no windows. A security camera rests on the wall above the door and it follows Jenny and Richard as they move closer to the building.

Jenny looks up at the camera, holds up her hand and conjures a small ball of blue fire. Then she closes her hand and the fire goes away.

The door opens with an audible click.

RICHARD

Obviously, you haven't told me everything.

JENNY

Some of this you just need to kind of figure out. Monsters are real. Magic is real. Nothing normal is what it seems to be. You may be different, but everything you know is wrong, the sooner you realize that, the sooner you'll figure out how to survive.

RICHARD

Do you only always talk like this?

JENNY

(smiling)

Only when I'm talking to noobs with no imagination.

Jenny opens the door and walks through. Richard follows and the door shuts behind them. The camera pans to a nearby alley, focusing on the shadows.

INT. HALLWAY - CONTINUOUS

Jenny leads the way down a dark hallway that has only the equivalent of emergency lights on. At the end of the hall is a thick, large wooden door with ornate carvings on it that couldn't look more out of place in an inner-city tenement building if it were covered in fur.

Halfway down the hall is what appears to be a coat check window with a red light bulb above the window appear entering the room.

Jenny walks to the coat check room, grabs a pen on a attached to a clipboard and signs "Elektra." She hands it to holds it out to Richard, who is busy looking at the man, SY, standing behind the window.

Sy is approximately 9 feet tall, no hair anywhere, muscles upon muscles, a tank top that reads "Stryper," black leather pants, and one giant eye in the middle of his face. Otherwise he looks like a normal human.

Behind Sy is a series of shelves loaded with all kinds of exotic weapons, all tagged with coat check slips. There are swords, guns of types that Richard doesn't recognize, and things that have odd shapes and unknown purposes.

SY

Sign in. Give me all your weapons.
No weapons allowed inside.

JENNY

Sy, you know I don't carry any
weapons.

SY

You're good, Elektra. What you
packing other than the sword, meat?

RICHARD

It's a katana.

JENNY

Just give him the katana and let's
move on. I told you to keep quiet.
You are going to keep quiet aren't
you?

Richard reluctantly places the katana on the counter. He reaches over and signs the clipboard Richard. Sy looks down at it.

SY

What kind of stupid meat name is Richard?

JENNY

He's new, Sy, he hasn't chosen yet.

SY

Obviously. You go around with a name like Richard and you're likely to get taken out.

JENNY

Not this one, Sy, not this one.

Sy looks at Jenny as if he's impressed, as if he has some newfound respect for Richard. He picks up the katana, puts a tag on it, tears it and hands Richard the torn half.

SY

Alright, alright, I'm not one to step on anyone's toes.

RICHARD

(under his breath)

Yeah, you'd probably break them.

SY

What was that, meat?

JENNY

Nothing, he said nothing, Sy.

Jenny grabs Richard's hand and they quickly make their way down the hall towards the ornate door. Above it sits another video camera which looks directly at them. Sy turns away and puts the katana on an empty spot on a shelf.

RICHARD

Time for another fireball?

JENNY

No, they know who I am.

On cue, the door opens, Jenny grabs the handle and they walk through.

INT. SAFE HOUSE SLEEPING ROOM - CONTINUOUS

Jenny and Richard enter an impossibly large room that resembles a homeless shelter sleeping room, except that the cots and tables and chairs are filled less with homeless people, although some of the denizens appear to be normal human homeless people, and the rest a more like a cross between the cast of the Star Wars cantina scene and a Hammer Horror films reunion.

Nearly every kind of humanoid horror movie monster archetype can be seen in multiple places amongst the hundreds of beings in the room. There are big hairy wolf-like things, and small slimy lizard-like things, things with multiple arms or legs, at least one guy with two heads, there are sharp teeth and razor claws everywhere. Many of the creatures in the room are obviously female and a few women appear as scantily clad seductresses straight out of a goth kid's wet dreams.

There is a creature with see-through skin, where you can see its internal organs, there are several things wrapped up in enough cloth that you can't even tell what gender they are-- or if they are supposed to be mummies or invisible people or what. Several "grey"-type aliens are having a conversation in one corner. A normal-looking man with seven eyes plays poker with an amphibious-looking thing with gills and fins, a ghostly woman, and what appears to be a human-shaped blob.

Looking more closely, other monsters can be seen throughout the crowd that might be more recognizable: Jason, Freddy, Michael Myers, etc. In one corner stands a Bela Lugosi-looking vampire. A random Romero zombie or two walks aimlessly through the room looking for something to bite. At least three people in the room appear to be the living embodiment of Satan.

JENNY

It's very important that you don't act like a tourist right now. I'm known here, but you aren't. You get a little leeway because of who I am, but this is a place where pecking order is a big deal and the easiest way to get left alone is to be feared. Act like you belong. Act like you aren't scared. Act like this is normal. And if someone challenges you, absolutely don't be afraid to brag. I'll back you up, but I can't speak for you.

RICHARD

Right, sure, that all sounds easy.

JENNY

Easy or not, it's ridiculously important. There's no fighting allowed in here...

(she gestures to a ring of VERY large, one-eyed security guys around the room)

...but that doesn't mean that the moment we leave tomorrow, they won't fall on you like the vultures they are.

RICHARD

(uneasily)

Yeah, sure, I got it.

As Richard turns away from Jenny, he comes face-to-face with DAVID LETTERMAN. He jumps a little, which Letterman notices, even though Richard tries to hide it.

DAVID LETTERMAN

Well, well, what do we have here?

Letterman is flanked by two large hairy creatures that obviously have some kind of wolf in their family lineage. They are the WOLF BROTHERS.

JENNY

Granger, always great to see your face. Well, whatever face you happen to be wearing today.

GRANGER

(sounding very sleazy, like a used car salesman)

I thought I'd lighten the mood a bit.

JENNY

The only way you can lighten the mood is by leaving. (turns her head and nods briefly to each of the wolf men flanking Granger). Blaine. Antoine.

REIGN

My name's Reign, not Blaine.

JENNY

(To Mott, the other Wolf Brother)
Was it fun to be one of the American Gladiators?

MOTT

What?

JENNY

You Wolf Brothers have never been known for your smart wit.

MOTT

What?

Richard chuckles. Granger turns his head sharply in Richard's direction. As he does, his features shift, and he no longer looks like David Letterman. His true face appears, and it's green and scaly, noseless, wet as if he is slimy. A forked tongue slithers out briefly.

GRANGER

And what are you laughing at, meat?

RICHARD

I'm about sick and tired of horror movie rejects calling me meat.

Granger steps closer, followed by Reign and Mott.

GRANGER

(menacingly)

Oh, yeah, what are you going to do about it, meat?

RICHARD

(without flinching)

Maybe I'll do the same thing to you I did to Tiger and his pals.

Granger falters a bit and looks toward Jenny and back to Richard.

GRANGER

Where are Tiger and the boys? I never see you, Elektra, without them far behind.

RICHARD

(who has never broken eye contact with Granger)

They are three little puddles of black liquid right about now.

Granger's tongue slowly extends from his mouth and wiggles around in Richard's direction, sniffing him.

GRANGER

Bullshit. You're a freaking newborn vampire. No way you could take out three beasts like Tiger, Rock and Load.

RICHARD

And yet I did it anyway.

Granger looks towards Jenny, who nods. The Wolf Brothers look at each other in disbelief. Granger looks back at Richard.

GRANGER

Good thing there's no fighting allowed in here (nods towards the guards), or I'd prove that you were a liar.

RICHARD

Funny, Tiger said basically the same thing right before I killed him.

GRANGER

(flinching)

Wh-what's your name, "killer"?

RICHARD

My name is...

Richard glances towards Jenny, who shakes her head at him.

RICHARD (CONT'D)

...you can call me... uh... Rex!

GRANGER

Rex! Haha, what are you, some kind of dog! That's the stupidest name I ever heard. Why don't you go fetch yourself a less dumb name!

Granger walks away with the Wolf Brothers, all are laughing hysterically. Jenny starts walking towards a group of open cots away from any of the other monsters.

JENNY

Rex? Really?

RICHARD

Hey, 'Elektra', I was on the spot. I couldn't think of anything.

JENNY

Sure, but Rex? Where'd you get that from?

RICHARD

(sheepishly)

My old dog's name was Rex.

JENNY

(staring in disbelief)

You have got to be kidding me. Maybe you aren't that different after all. Maybe you're doomed.

RICHARD

(to himself as he looks around the room)

Maybe we're all doomed.

Jenny lays down on the cot, preparing to go to sleep. Richard does the same, despite the fact that he's blushing.

INT. SAFE HOUSE SLEEPING ROOM - LATER

Richard wakes up. He opens his eyes and is looking directly into Jenny's face. Their cots have been pulled close together. They are close enough to sleep.

JENNY

Hey there.

RICHARD

Hey. Is it morning already?

JENNY

(smiling)

No. I was just feeling a little... frisky.

RICHARD

Wait, you expect me to just...

JENNY

Just shut up and kiss me, you oaf!

RICHARD

But I don't want...

JENNY

Well, then why don't you go and fetch me a blanket, I'm a little cold. Get it? Fetch? Because you're name is Rex? Like a dog?

Jenny's face shimmers and changes, leaving behind none other than Granger.

RICHARD

You mother...

Richard immediately punches out at Granger, connecting directly to his face. The hit stuns Granger, who loses control of his shapeshifting ability temporarily, and we see him quickly shift into the forms of Jenny, David Letterman, Oprah and Rand.

Granger responds by grabbing ahold of Richard by the ears. Richard screams as his injured ear is grabbed and he starts wrestling with Granger. They fall off the cots with a crash, and pretty soon the rooms erupts around them, with various monsters yelling and screaming.

The Wolf Brothers rush towards the fight, but back off a bit when Jenny jumps in their path.

The fight doesn't even last 10 seconds more, as one-eyed SECURITY GUARDS descend upon the group from all directions. Richard, Jenny, Granger, the Wolf Brothers are repeatedly stunned with shocksticks that glow with blue energy at the tip. They don't last long and are quickly taken out of the sleeping area.

INT. COMPUTER CONTROL BOOTH

The Technician sits at the chair as before. All five council members are present.

RAND

Yes?

TECHNICIAN

Phase One has been initiated.

RAND

Specifics?

TECHNICIAN

We reactivated the City Stalker serial killer cover story again. Pinned the subject for the murders of the three vampires and the owner of the home they were using as the base of operations. Local authorities are on the case and he will soon lose the ability to get any help from the humans.

RAND
Good. Phase Two begins tomorrow?

TECHNICIAN
Yes, sir.

RAND
Keep us updated.

TECHNICIAN
As always.

EXT. SAFE HOUSE - NIGHT

Security guards in sufficient number carry the five antagonists outside and toss them to the ground. SY walks behind them carrying, Richard's katana, a .44 Magnum in a holster, and two large axes and tosses them to the ground several feet away from the group.

SY
And don't come back. You're no longer welcome here.
(to Jenny)
Sorry, Elektra.

JENNY
You're just doing your job, Sy.

Granger and Richard eye the weapons on the ground and immediately scramble for them. Richard slips on the wet ground, but doesn't fall. It gives Granger enough time to grab his gun, however, before Richard can get his katana.

Granger pulls the gun from the holster and aims it at Richard.

GRANGER
Well you might have taken out some stupid vampires, but I'm way...

A spike made of bone pokes through Granger's chest and he stops talking. The spike keeps coming and is several feet long. As he dies, Granger's face keeps changing into faces he's mimicked in the past.

The spike keeps coming through Granger's body and is attached to the end of a long, slimy, gray tentacle that keeps growing until Granger's body explodes.

The tentacle leads back into the darkness of an alley next to the safe house. The survivors turn and look toward the alley and seven more tentacles are coming at them.

Some have spikes, some have tooth-filled mouths, others have smaller tentacles that grow off of them and grasp like fingers.

Richard grabs his katana and rolls back into a standing position, slicing off the end of another spiked tentacle in the process. It spews a black liquid similar to vampire blood.

Jenny runs away from the alley, looking as if she's running away from the fight.

Reign scrambles for his axe. Mott tries to do the same, but doesn't make it, as a tentacle with a mouth at the end of it swallows his head and dark blood splashes everywhere.

Reign swings his axe and tries to fight off two tentacles. He severs one with a mouth very similar to the one that killed his brother.

A second tentacle, one with finger-like appendages grabs Reign's arm. He immediately begins to scream and smoke rises from where the fingers have grabbed him.

REIGN

It burns! It burns!

Reign drops the axe and tries to fight off the tentacle to little success.

Richard ducks below another one of the hand tentacles, and slices it off, the creature's blood splashes him.

Amidst the chaos and noise from the shadow creature, Jenny, standing just out of the shadow beast's range, can be heard mumbling incoherent words that certainly aren't English.

A shaft of light flies up into the sky from Jenny's hands like a firework. It explodes with a bright blue light just above the building.

A spiked tentacle impales Reign's face, shattering his head as he falls to the ground dead.

JENNY

Get out of there, Richard! Help is on the way!

RICHARD

(ducking another tentacle)
Help? Hell, yeah, help would be awesome right about now! Not sure what I signed up for, but THIS certainly wasn't it.

JENNY

Quit being a baby, that's a small one.

RICHARD

A small one? What the hell?

JENNY

Exactly.

Richard manages to work his way away from the remaining tentacles towards Jenny. Several more tentacles stretch out of the darkness.

In the shadows, multiple eyes can be seen, as well as a large mouth filled with row after row of irregular, misshapen, but undeniably sharp teeth. They seem to go on forever into the shadows.

From several directions at once, numerous SHABBILY-CLOTHED DIRTY MEN arrive. A few more trickle in over the next few minutes.

RICHARD

Who are these guys, they look homeless.

JENNY

That's exactly what they are. And they're here to save us.

RICHARD

So now homeless guys are going to save me from the giant tentacled shadow beast?

JENNY

Exactly.

RICHARD

They probably aren't even real homeless people, they're probably some kind of interdimensional monster police force.

JENNY

Who says they can't be both?

RICHARD

I'd say that I'm shocked by this, but I kind of passed my maximum shock level a while ago and nothing is going to surprise me anymore. Seriously, that's it. I'm done.

JENNY

Trust me, you really aren't.

RICHARD

You mean there's more to come?

JENNY

Yeah. A lot of it.

RICHARD

I hate you.

JENNY

No, you don't. If you hated me, you would've killed me already.

RICHARD

The night is young. And there are apparently things that can kill you around every corner.

JENNY

Well, we were in a safe house, you know, kind of "safe," until you got us kicked out.

RICHARD

Excuse me. I had a bit of a bad day, what with dying and all that. Plus monsters. Lots of monsters. Did you know that I'd never even seen a monster before I met you?

JENNY

(smiling)

Sure you have, you just didn't know it.

RICHARD

(returning the smile)

You know, I really haven't decided yet whether or not I'm going to kill you.

JENNY

Yes you have.

Jenny kisses Richard on the cheek. He blushes.

Meanwhile, the HOMELESS MEN are busy fighting back the shadow beast. Some of them are hurling blue fireballs like the one Jenny used at the safe house.

Others are casting orange beams of light out of their hands that form small glass-like, window-sized fields of energy that both protect them and the other homeless men, but also push the monster back into the shadows.

JENNY (CONT'D)
We should...

NATE
(yelling)
What the fuck is going on here!?!

Nate is running down the street towards them, coming from the same direction they came from when they first arrived at the safe house.

RICHARD
Nate!

JENNY
Ah, yes, the friend.

NATE
Yeah, I'm Dickie's friend. You're the girl from Spellbound!
(to Richard, with a wink)
Nice! What the hell is going on here?

JENNY
(under her breath)
Your "friend" hates to be called Dickie.

RICHARD
Just your typical "have sex with a vampire, become a monster, kill a few fully-morphed vampires, fight a shape-shifting beast..."

JENNY
They're called "gangers."

RICHARD
Sure, why not... fight a ganger and his two wolfmen lackeys, get kicked out of the safe house, get attacked by Cthulhu, and get saved by homeless guys who are really interdimensional monster police" kind of night. You know, the usual.

Nate stands looking at them, dumbfounded with his mouth gaping.

NATE

Yeah, sure, I'm in. What do we do next!

JENNY

Next we need to get out of here. The shadow beast is contained, but he has friends and this isn't exactly a well-lit area.

RICHARD

Where else can we go?

NATE

I don't know, but we should probably lay low.

RICHARD

You think?

NATE

No, seriously. You're on the news. They're saying you broke into some guys house who was having a party and killed four people. They think you're a serial killer who has been killing people all over town for the past year. Seriously, it's been everywhere for the last 24 hours.

RICHARD

Of course it has.

JENNY

I told you they think you're a threat. They're trying to sic the humans on you.

RICHARD

I think I can handle a few humans.

NATE

Last I checked, you were a human.

RICHARD

Things have changed. I'm different now.

NATE

Ooh, are you a vampire? Please tell me you're a vampire?

(yelling)

My best friend is a vampire! That's awesome!

JENNY

Shit, that makes it much harder to get around. We need information. I'm not exactly sure what's going on. I've never seen them sic the humans on someone so quickly. They must be really worried about you.

RICHARD

Because I'm different.

NATE

Because you're a freaking vampire! Seriously, my best friend is a vampire! This is so cool!

JENNY

Don't discount the humans. They are heavily armed and, if you haven't noticed, we aren't exactly impervious to bullets and all that TV nonsense. Enough humans with big enough guns can easily take us out, whether you're different or not.

RICHARD

I'm starting to think being a vampire isn't all it's cracked up to be.

JENNY

This ain't 'True Blood'.

RICHARD

What are we going to do?

JENNY

We need to go talk to the Sage. He'll have a lot of the information I don't. But I don't know how to get there at night, with the humans hunting you.

NATE

I have a car. Can vampires ride in cars?

JENNY

Yes. Let's go. This isn't fun and games.

NATE

Says you! When do you guys sparkle?

JENNY

When you get hungry, eat him.

Richard, Jenny and Nate walk back the way Nate came from. The homeless men continue to fight off the shadow beast. One of them is impaled on a spiked tentacle and turns to black liquid. The others start throwing larger and larger blue fireballs at the beast.

INT. NATE'S CAR - NIGHT

Jenny is driving, with Richard in the passenger seat. Nate sits in the back, leaning forward between them, annoyingly close. Nate has a big smile on his face, the others don't.

NATE

Hey...? What is your name?

JENNY

You can call me Elektra.

NATE

That can't possibly be your real name.

JENNY

We all take on new names once we change.

NATE

Really, even Dickie here?

JENNY

Everyone, it's a rule.

NATE

Awesome, so what are you calling yourself, Vampire Dickie?

Jenny looks over at Richard, who doesn't want to answer.

JENNY

Well, I'm not telling him, it's your name.

RICHARD

Ummm... I chose Rex.

NATE

You mean your dog, Rex?

(laughs)

You have to be like the worst vampire ever.

(MORE)

NATE (CONT'D)

I'm frankly surprised they chose you, I would've been a much cooler vampire than Rex here.

JENNY

You're right, I definitely should've chosen you.

Nate slaps Richard on the back.

NATE

Ha! Sorry, dude, she agrees I would've made a better vampire!

RICHARD

She's saying you would've made a better meal. They were going to eat me.

NATE

Eat you?

RICHARD

Long story, you'll pick it up as we go along.

NATE

Well this isn't your typical madcap caper, is it? What's next?

JENNY

We're here.

EXT. SAGE'S HOME - CONTINUOUS

Jenny pulls the car over to the side of the street and parks.

In the middle of a standard city block, filled with skyscrapers and apartment buildings sits a small, three-story ornately-decorated home that looks like a place that Dr. Strange, Master of the Mystic Arts, would live. The structure is made of hand-carved wood and every square inch of the wood is cut to look like monsters or angels or demons. There are no windows. There are no doors. Just a slab of wood carved long ago by inhuman hands.

INT. NATE'S CAR - CONTINUOUS

NATE

The bodega? We're going to a bodega?

Jenny and Richard turn and look at him as if he's crazy. Nate points towards the wooden home.

NATE (CONT'D)
What, it's a closed-down bodega?

RICHARD
So you see a bodega?

NATE
Yeah.

RICHARD
You don't see a giant wooden building loaded with sculptures of monsters and angels and demons and stuff?

NATE
What are you smoking, man?

JENNY
I guess the building is masked to human eyes. He'll see it when we get closer.

INT. COMPUTER CONTROL BOOTH

The Technician walks into the room with a cup of coffee and sets it on the counter. The screens come to life once he sits down. The male Council members are present.

RAND
Yes?

TECHNICIAN
Phase Two has been completed.

RAND
Specifics?

TECHNICIAN
We sent our men in and had them goad the subject into a fight, earning him a lifetime ban from the safe house and getting him on the local watchlist.

RAND
Good. Phase Three?

TECHNICIAN

Already in progress. He's on his way to the Sage now.

RAND

Our man?

TECHNICIAN

Of course. After that, the hunters will be waiting.

RAND

Will they kill him?

TECHNICIAN

Not likely. If the subject is who we think he is, they have no ability to stop him. If he's not, he'll be dead and this will have been a false alarm.

RAND

And the chances of anyone else getting past the vampires and the humans?

TECHNICIAN

It would be the first time it has ever happened, sir.

RAND

Good. Keep us updated.

TECHNICIAN

As always.

EXT. SAGE'S HOME - CONTINUOUS

Jenny, Richard and Nate get out of the car and begin walking toward the house. About three feet from the steps leading up to the front porch, Nate stops short.

NATE

Holy shit! That's what you guys were talking about! This place is awesome! I want to live here! This is my favorite place ever! How do we get in?

JENNY

Magic.

NATE

No seriously, how do we get in?

RICHARD

She was serious, she's going to make a little blue fireball with her hand.

NATE

Okay, this I have to see.

Jenny holds up her hand until a small blue fireball forms, she then grasps the ball and tosses it at the front door. It hits and sticks, then starts to spread until it grows to the size of a door. Jenny grabs the door handle, opens it and walks through.

JENNY

(smiling)

Follow me, boys. This is something you'll really like.

NATE

This day keeps getting better and better. Why weren't you always vampire, Rex?

INT. SAGE'S HOME - CONTINUOUS

The foyer is only about 10 square feet, and the walls are covered in more hand-carved wooden figures. This time they are almost all human, or at least humanoid. They are all naked and engaged in various sexual acts. If one looks close enough, they're bound to see something that offends them.

On the opposite wall from the entrance, a heavy wooden door opens and in walk two 6' tall women with the bodies and features of models. One is Black, with a large round afro. The other is white with braids and a headband made of flowers. Neither has on much in the way of clothing, but they aren't exactly naked.

JENNY

Meet Lock's assistants, Storm and Allie.

STORM and ALLIE walk over and hug each of the new arrivals briefly, kissing them on the cheek.

NATE

(to the Black woman,
smiling)

Hello, Storm.

The Black woman smiles at him and moves on to Richard. The white woman hugs him and kisses his cheek. The white woman speaks.

STORM

No, silly, I'm Storm, she's Allie.

NATE

Yeah, oh, uh, I'm not sure why I assumed.

RICHARD

Because you're an idiot.

ALLIE

Come this way, Lock has been expecting you.

Allie walks through the door, followed by the others. Storm brings up the rear.

INT. SAGE'S LIBRARY - CONTINUOUS

The room is a large, one-story place with high ceilings. Every wall space that isn't a door is covered with bookshelves that are overflowing with books. Some of them are old, possibly ancient tomes. Others are current and popular books.

At the far end of the room away from the entrance is a cart filled with bottles, an ice bucket, and glasses. Some of the bottles contain liquids with exotic colors, some glowing. One emits a small wisp of smoke in a continuous flow. A little further away is a table with a bank of computers on it.

In the center of the room, LOCK sits, legs crossed on the end of one of two couches. Several chairs are arranged around the table between the couches.

From behind Lock, light comes from a small ball of orange fire, like a mini sun is in the room. The room is well-lit from the floating orb.

Lock is a short man, no taller than 5'. He's not particularly ugly, but he's not someone you would stare at. He looks to be in his 50s, but is agile and youthful in his motions. He has gray hair and wears an open kimono, silk underwear, slippers, and nothing else. His voice comes across as an exaggerated gay stereotype.

LOCK

Welcome, welcome!

Lock stands up, with his arms spread wide. He hugs each of them and kisses them on the cheek.

LOCK (CONT'D)
I'm so glad to see you again,
Elektra! It's been far too long!

JENNY
Yes, it has, Lock. Yes it has.

RICHARD
Hello, Mr. Lock, I'm...

LOCK
Don't insult me, Rex, I know who
you are. I've been waiting to meet
you for a long time.

NATE
Hi, I'm Nate.

Lock ignores Nate.

RICHARD
How could you be waiting for me? I
haven't even been changed for two
full days.

LOCK
Sure, but I knew you were coming.
We all knew you were coming, didn't
we, Elektra?

JENNY
Well, we were told someone
different was coming. No idea it'd
be this one.

Jenny looks at Richard, with admiration.

LOCK
Please sit, please sit! We have so
much to discuss. Let's have drinks!
We should have drinks!

JENNY
Get ready, this is the good part.

Allie walks over to the drink cart and pulls out six martini glasses and a tumbler. She puts some ice in the glasses and then grabs several of the bottles and pours what appear to be very specific amounts of each into the tumbler. At the end, she opens the bottle with the smoke rising from it. She sniffs it and smiles.

She pours the smoking liquid into the tumbler and it explodes with a loud bang. Lights shoot out of the tumbler like fireworks. Smoke billows up obscuring Allie's face. The concoction inside bubbles up and flows over the edges of the tumbler.

Allie quickly takes the tumbler and pours the contents, which glow green and are smoking, into the martini glasses.

She proceeds to distribute the glasses to everyone in the room as they continue their conversation.

NATE

Ooh! Me first, me first!

Allie gives the first glass to Nate, who cheers and smiles.

LOCK

Okay, everybody, tell me what you think, tell me what you think!

JENNY

You know I always love a good mellifluent.

LOCK

And Allie here makes the best mellifluent in the city!

ALLIE

Excuse me?

LOCK

Sorry, in the country! Better, dear?

ALLIE

Insult my mellifluent again, you can make your own.

LOCK

You know I can't mix worth a damn honey! Come give me a kiss!

NATE

That's it! I knew I recognized the taste. It tastes like honey!

Allie walks over to Lock and gives him a passionate kiss.

RICHARD

(coughing)

Honey with a bit more kick that I'm used to.

JENNY
(laughing)
Wimp!

LOCK
Now, now, Elektra, it's not nice to
taunt the savior.

RICHARD
The what?

NATE
My best friend, the vampire savior!

JENNY
Well, I wasn't sure, but if you say
so, I have to trust your word.

LOCK
I've never led you astray before,
have I?

JENNY
Not that I've found out about.

LOCK
Oh, honey, you can trust me!

JENNY
And you say he's the one?

LOCK
I KNOW he's the one.

RICHARD
The one what?

NATE
The one best friend vampire savior.
Allie, was it? Can I get another
one of these magnificent
mellifluents?

ALLIE
See, now there's a man who knows
how to appreciate a woman. Elektra?
Rex?

RICHARD
I just started this one, I'm good.

JENNY
No thanks, I don't need to get
drunk.

NATE

I do! Vampires and saviors and whatever the hell you people are make me thirsty!

RICHARD

Don't overdo it, you don't even know what's in that drink.

NATE

Yeah, that's the awesome part!

JENNY

(to Lock)

How do you know?

NATE

I could drink these every day!

LOCK

I have my ways. That's what we sages do, we know things.

JENNY

Okay, let's quit beating around the bush, you know why we're here. And you know it isn't for drinks and pleasantries, as much as you know I love your drinks and pleasantries, Lock.

LOCK

Okay, how much does he already know?

JENNY

Not much. *I* don't know that much.

NATE

All I know is that these drinks are twisted!

RICHARD

I'm actually right here. You could actually talk to me directly.

LOCK

(smiling)

I am talking directly to you, honey. There's so much to tell you, I don't know where to start! What are you just dying to know? Why don't you start us off?

NATE

Okay, how do I learn to make those little fireball thingies?

LOCK

(looks at Nate with daggers in his eyes)

I wasn't talking to you. But you can't learn them. Humans don't have the ability.

(to Richard))

You, on the other hand, can learn, and you totally should.

RICHARD

I can learn to do magic?

NATE

Awesome!

LOCK

We don't call it "magic," but yes.

RICHARD

Well what do you call it then?

LOCK

There isn't an exact English word that translates, but the closest we've come is "ananab."

RICHARD

So I can learn ananab?

LOCK

Well, unlike your *friend* there, you do have the parts for it now.

Jenny and Nate both look at Richard with some level of awe.

LOCK (CONT'D)

Sure, it'll take a bit of practice, but I hear you're a quick study.

RICHARD

So I've been told.

LOCK

Well, what else? What are you just dying to know about?

RICHARD

Well, I want to know everything,
but why don't we just start with
the whole "savior" thing, since
that seems to be kind of important.

LOCK

Alright!

(claps his hands)

No beating around the bush! Let's
get straight to it!

NATE

This is going to be awesome!

Nate sips his drink.

LOCK

I... well, I guess we should back
up a little bit. The savior part
isn't going to make much sense if
you don't understand the big
picture.

RICHARD

Sure, let's do that.

LOCK

A long time ago, in a galaxy far,
far away...

Nate laughs out loud. Jenny smiles. Richard is not amused.

LOCK (CONT'D)

Just kidding. When I originally
wrote that line for George Lucas, I
never thought he'd get all crazy
years later and think that he could
write for himself. I absolutely
apologize for Jar Jar Binks. I feel
like that is my fault.

NATE

This is literally the best day of
my life.

LOCK

Anyway. What if I told you that
nothing normal is real? That none
of the things you believe is real
and that the world is something
altogether different than what
you've been taught?

RICHARD

What if I told you I've heard this part already?

NATE

Wait, are we in the Matrix?

LOCK

Okay, wasn't sure how much you knew, honey. No reason to get uptight. You'll have pretty of time for that later.

RICHARD

Awesome.

LOCK

Monsters are real. Magic is real. Aliens are real. Other dimensions are real. Prophecies are real.

NATE

And Rex here is the chosen one?

LOCK

I'm going to need you...
(points to Nate)
...to shut up.

RICHARD

Save the jokes, Nate, I have a feeling this is important.

LOCK

Only the most important thing you've ever been told.

RICHARD

I'm dripping with anticipation.

JENNY

Calm down, I understand how you feel, but Lock's here to help.

RICHARD

I... okay.

LOCK

My people, the sages, are here to chronicle the real world. Human historians and journalists record the cover story, but sages write down the real news, the real history.

Lock waves his hand to a bookshelf that is filled with the most ornate books ever seen, they even seem to shimmer a bit, but maybe that's a trick of the eye. Nate eyes the books a bit longer than everyone else.

LOCK (CONT'D)

Some sages do more than just record what happens. Our brothers, the seers, can predict the future. Some are more accurate than others, but the best of them are almost always accurate. And I read everything they write. There isn't a sage that knows more about what the seers have written than yours truly. And let's just say that the time we are in now has been long predicted by many seers. They don't all agree on what's coming, but they all agree that something is coming. Something big. Something bad. Something that only one can prevent. One who is different. One unlike any that have come before.

JENNY

One like Richard.

LOCK

Let me ask you a few questions and see if you come to the same conclusions I have. And doubtless others have come to, too, if your recent troubles are any sign. Richard, how long did it take for you to recover from your change?

RICHARD

What do you mean?

LOCK

How long did the pain pass? How long was it until you felt stronger than you've ever felt before?

RICHARD

I guess it was right before Tiger and his pals jumped me. When they attacked, I wasn't scared, I knew I was stronger and smarter than they were.

LOCK

Instantly?

RICHARD
Yeah, I guess so.

JENNY
Wow.

LOCK
Elektra. How fast is he? Compared
to our friends?

JENNY
Fastest I've ever seen.

LOCK
With no training?

JENNY
Yeah.

LOCK
Richard, have you just known
things? Things you didn't know
before?

RICHARD
I don't know, like what?

LOCK
Could be anything. I see you carry
a katana. You ever use a weapon
like that before your change?

NATE
Ha! Mr. Pencil Pusher? No way.

LOCK
I see. Have you faced any of the
scarier members of the monster
kingdom yet?

JENNY
He had no problems fending off a
shadow beast.

RICHARD
I wouldn't say I had no problems,
I...

NATE
Dude, you totally kicked that
thing's ass! I saw it!

LOCK

Shadow beasts are extremely dangerous. If you don't think you're different, how did the beast treat others around you?

JENNY

Well, we don't have to worry about Granger and the Wolf Brothers anymore.

LOCK

How long did they last?

RICHARD

Seconds.

LOCK

And how long did you last?

RICHARD

Well, I'm here, aren't I?

LOCK

That wound on your ear? Is that from the shadow beast?

RICHARD

No, that was Tiger's doing.

LOCK

So before you were fully changed. Show me the wounds you got from the shadow beast.

RICHARD

Don't have any.

LOCK

Interesting.

JENNY

You already knew the answers to those questions, didn't you?

LOCK

It is my job.

NATE

My best friend the *bad-ass* vampire savior.

LOCK

These things are individually unprecedented, much less so many of them in such a short time. In a word, Richard, you are different. Very different. We've been watching these things longer than humans have even been using the written language and nobody has ever been this strong this quick. Nobody.

RICHARD

But? I'm sensing a but.

NATE

Heh.

LOCK

Well, just because you're different doesn't mean you aren't able to die. Most monsters live ridiculously long lifespans that seem immortal by human standards, but that only applies to natural causes and diseases and such. You can be killed. It's not easy, honey, but you aren't immune to things like bullets or knives or those type of things. And throw a little magic on them, and they are just as dangerous to you as regular weapons are to humans. But that's not the most important part of all this for you.

RICHARD

I can't wait to hear more.

LOCK

As I alluded to earlier, I'm not the only one who has realized that you are different. Your existence, and the threat you pose to certain interests, is obvious based on what we've already seen.

RICHARD

Well, it's not *that* obvious.

LOCK

You are the lead story on the news these days. And Granger and the Wolf Brothers don't do anything they aren't told to do.

JENNY

Well, they didn't do anything they were or weren't told to do. They tried. They failed.

LOCK

They won't be missed. But you also haven't been missed. Your every move is being watched. Eyes are everywhere.

RICHARD

Yeah, like the homeless monster police?

LOCK

Honey, there are no homeless people. You think a country this rich and powerful would allow its citizens to be homeless?

NATE

I knew it!

RICHARD

Okay, so the homeless people are part of the conspiracy to get me, the chosen one?

LOCK

Haha, not exactly. The supposed homeless are known as Guardians. They aren't exactly police, more like an interdimensional national guard. They protect everyone from things that try to come through the barriers, monsters and humans alike.

RICHARD

So they're good guys?

LOCK

Not exactly. They're nonideological. They don't get involved in disputes among monsters or between humans and monsters. They protect both, regardless of who we are. But they also have no problem sharing information with anyone who asks.

(MORE)

LOCK (CONT'D)

They don't gather as much info as, say, a sage, but if they saw you survive a shadow beast attack, they know that forces would reward them for that information and they would seek out those rewards immediately. The treaties don't prohibit such things, and they strictly follow the treaties, as most do.

RICHARD

Treaties? People keep mentioning treaties?

LOCK

A series of treaties have been worked out over the centuries between monsters and humans and internally in the monster community. The treaties are basically there to make sure that neither monsters nor humans wipe each other out and that monsters don't all die because of infighting.

RICHARD

So the city's government is in on all this?

LOCK

Honey, this goes much higher than the city.

NATE

What, like the governor?

LOCK

Higher.

RICHARD

The president?

LOCK

Higher. You aren't thinking big enough.

RICHARD

So, what you're saying is there is an international conspiracy between men and monsters to rule the world?

LOCK

That *is* what I'm saying.

NATE

That would explain Obamacare.

RICHARD

So why would this conspiracy care about someone like me? Why do I matter? What have I been "chosen" for?

LOCK

Well, now, that's where the whole thing gets scary. Have you ever heard the name Cyath?

JENNY

(looking very frightened)

Oh, no.

RICHARD

No, should I have.

NATE

Aren't those the bad guys on Battlestar Galactica?

LOCK

Some humans know of the legend of Cyath. Not many, although the numbers have risen with the Internet. Prior to the web, most humans who heard about Cyath weren't alive long enough to tell anyone else. Cyath is, in human terms, a powerful, ancient demon, although that word isn't exactly right and doesn't mean much in the real world. The human who came the closest to describing things like Cyath was H.P. Lovecraft. There's a reason they didn't let him live too long.

JENNY

But I thought Cyath was just a myth.

LOCK

He is. But that doesn't stop some monsters from believing in him anyway. And acting upon those beliefs.

JENNY

This is bad.

RICHARD

Why?

JENNY

Cyath is supposedly a death god.

LOCK

Sure, but that's not even the worst of it.

NATE

It gets worse than "death god"?

LOCK

While the fictional death god isn't anything we have to worry about, the power that Cyath theoretically has *is* real.

JENNY

Oh my.

NATE

I don't like that "oh my." I like George Takei's "oh my" much better. What does this "oh my" mean?

JENNY

The legend is that Cyath has the power to destroy all of existence.

RICHARD

And that can actually be done?

LOCK

If you have the right tome and the right magic... yes.

NATE

Please tell me the right "tome" is out of print.

JENNY

Books written on parchment made from human skin are usually pretty rare.

LOCK

So rare in fact, that only one copy of the book with the endspell in it exists.

NATE

Please tell me it's in that volcano
in Mordor?

LOCK

He has it.

RICHARD

He who?

LOCK

Rand.

JENNY

Fuck.

NATE

No, no, no. "Fuck" doesn't sound
good.

RICHARD

Rand who?

JENNY

Rand is the head of the Council.

RICHARD

The Council?

LOCK

The Council that oversees monster
society and administers the
treaties.

JENNY

But won't the rest of the Council
stop him?

LOCK

Historically, yes. But through
years of intrigue, Rand has managed
to fill the other Council spots
with other members of the Cult of
Cyath.

RICHARD

So monster politics really isn't
any better than human politics.

LOCK

Honey, where do you think humans
learned it from?

RICHARD

What you're saying is that the Council that is supposed to watch over the monster society wants to end all of existence? Why would they want to do that?

NATE

Yeah, aren't they part of existence?

LOCK

You would think so, but then you wouldn't have read the prophecies all that much.

NATE

The prophecies that only you know about and are only kept in the books on the shelf you pointed to earlier?

LOCK

The prophecies related to Cyath say that if his followers can destroy all of existence as we currently know it, a new world will take the place of this world. And the architects of that downfall will not only survive the end, they'll be kings of the newness.

JENNY

And Rand and his buddies are true believers in that prophecy.

LOCK

Honey, many, many monsters believe those prophecies. Most of the sages do.

(to Storm and Allie)

Can you ladies order... dinner. As we discussed.

STORM

(smiling)

Of course we can.

NATE

(standing up)

Can I get another one of these drinks first.

ALLIE

Of course.

Allie walks over and begins making Nate's drink. Nate starts pacing the room, perusing books on the shelves. He briefly pulls out Greg Behrendt's "He's Just Not That Into You." Storm leaves the room. Once Allie finishes the drink, she hands it Nate and follows Storm. Nate starts drinking as he continues to look at various books on the shelves while the others continue talking.

JENNY

But if Rand and his buddies already have the tome, how are we all still alive?

LOCK

That's where it gets a little fuzzy. I've never seen that tome. Few ever have. My best guess is that they are missing some essential ingredient to launch the endspell.

JENNY

And it's certainly only a matter of time until they find it.

LOCK

It's safe to assume that a clock is ticking, but there's no safe guess as to how much time is on that clock or what it is they need to bring about the end.

RICHARD

How do I fit into all this?

LOCK

On that the prophecies are much more clear. We've always known that the followers of Cyath coveted this hidden tome and they've been searching for it for centuries.

JENNY

And you're certain they've found it.

LOCK

Yes, several Guardians reported that the tome was discovered in the Well of Souls, which was discovered in what was once Kemet.

(MORE)

LOCK (CONT'D)

The actions the Council has already taken against Richard confirm that they think he's the chosen one, the one that can stop them.

RICHARD

What makes them think I can stop them?

LOCK

Numerous seers foresaw the Cult of Cyath discovering the tome. Several of them saw the end of existence as a result. But many more saw that one who was different would come along and stop the Cult. If they have the tome and they know how different Richard is, then the game is surely afoot. If this is the time of the prophecy, the attacks on Richard will be stepped up. They'll try multiple ways to stop you. They'll try to kill you if they can. But they'll almost certainly send the humans after you, too.

RICHARD

Why not just kill me themselves?

LOCK

If you are the chosen one, then you certainly have the ability to kill them, despite the power they have. And if you kill them, either the endspell won't work, or they won't be around to see it. They protect themselves by sending the humans after you. But they aren't stupid, they will have backup plans upon backup plans. And while many monsters are members of the Cult, or at least believers in its predictions, the overwhelming majority don't. They just want to live and the endspell won't allow them to do that. If the masses knew what was going on, they would rise up against Rand and the Cult.

RICHARD

So a cult of crazy monsters who worship an ancient fictional death god are going to do everything to kill me, the chosen one, so I don't stop their plan to end all of existence?

LOCK

Well, except for the fact that all of the cult members aren't monsters. Some humans are in on it, too.

RICHARD

That's just peachy.

Storm comes back into the room. Nate quickly turns around, hiding his hands behind his back.

STORM

Dinner will be served shortly.

LOCK

Excellent! Explaining conspiracies to end the world always make me famished!

RICHARD

I still have so many questions, but I guess most of them don't matter. It's all so much to think about.

NATE

This was all a lot more fun a while ago.

LOCK

Well, you are always welcome to come back and ask more questions if you need to. My home is your home.

RICHARD

So how do I stop them?

LOCK

Well, you'll just have to kill them and get the tome and destroy it, won't you?

RICHARD

You make it sound so simple.

LOCK

Nothing this big is simple, but you have a few advantages that they can't know about yet.

JENNY

Like what?

NATE

The world's coolest best friend?

LOCK

They can't possibly know how strong you are. Nobody's supposed to be able to be that strong that quickly. And, more importantly, Jenny is going to take you to school and you're going to learn your own magic...

NATE

Ananab.

LOCK

...so that you'll have a few surprises for them that they won't be prepared for.

RICHARD

And I have time for this?

LOCK

If you don't have time for training, none of us are likely to have time for much of anything.

Allie returns to the room, quickly and very flustered.

ALLIE

We have a problem. We have company.

LOCK

What is it?

ALLIE

The surveillance cameras pick up M.H.I. Two squads. Eight men.

RICHARD

M.H.I.? You mean the exterminators from TV?

NATE

Oh, yeah, "M.H.I.! Call us and we'll get your guy!" I love those commercials.

LOCK

Yes, the very same people. They aren't what you think they are.

NATE

Seriously, who is? You don't have to keep saying that anymore, we get it. Everything is a lie! We're all dupes! You guys are smarter than we are!

LOCK

That is the first time I have agreed with you.

RICHARD

So M.H.I. is here to get us? Man Hunters, Inc.? The bounty hunters and bail bondsmen?

LOCK

That is NOT what M.H.I. really stands for.

NATE

Ooh, let me guess: Meat Head International? Many Hot Indians?

LOCK

Monster Hunters, Inc. And they're here for you.

NATE

Me? Why would Monster Hunters be after me?

LOCK

Idiot. They're here for Rex. And probably Elektra.

JENNY

They're after us, but not you?

LOCK

Honey, I'm not a monster. I mean I'm a sage, so I'm a "monster," but M.H.I. only goes after bad monsters. That's in the treaties.

(MORE)

LOCK (CONT'D)

I'm just an information gatherer,
I'm not the city's most wanted
criminal. Or his accomplice.

JENNY

I was afraid of that.

LOCK

Yes, they'll be after you, too. You
were never very political, so you
never made the type of allies that
could protect you from something
like this. Allie, would you show
them what they are up against?

Allie walks over to the table and begins typing something into the computer. Richard, Jenny, Nate and Lock gather around so they can see the screen. The screen shows the exterior of Lock's house and is pointed away from the house towards the street. On the opposite side of the street is a van that appears to be fortified with military-grade armor. You could shoot this van with a standard machine gun and nothing would be damaged. The van is parked behind two cars. Lined up behind the cars are seven men in M.H.I. uniforms and helmets who are holding guns that would make Ted Nugent aroused. They aim the guns at the entrance to the building. Behind them walks QUINN DEXTER, clearly the man in charge. He is directed them and getting them into a formation where they will be prepared to take out any monsters that come out of the house.

NATE

Why would bounty hunters need such
heavy artillery?

RICHARD

Monsters. Vampires. Magic. Savior.
All that.

NATE

(looking scared for the
first time)

It's strange how quickly these
topics become a bit boring to you
people.

LOCK

They are humans. You aren't. They
need guns to handle you. Don't
forget, you are not immune to
bullets. I'm not either. Which
means it's about time for you to
leave. I love you, Elektra, and
Rex, you seem like a lovely person.

(MORE)

LOCK (CONT'D)

And Nate, you're...here. But the treaties say I can't house you without forfeiting my own rights, so I have to kick you out. And if my vision is correct, which it always is, they are led by an old "friend" of ours, Elektra, Quinn Dexter.

JENNY

Oh, crap. Dexter is a psycho.

NATE

They'll gun us down if we go out there, won't they?

LOCK

Well, if Rex is the chosen one, that's unlikely, they won't be capable of it. There is a side entrance and you can make it to your car pretty easily from there without them seeing you. Driving away will be another story...

NATE

Why can't we just run the other way?

RICHARD

There are no windows in here, but it's certainly still dark outside.

NATE

Meaning?

JENNY

Shadow beasts. Lots of them.

NATE

The things we saw earlier? Yeah, they do seem to be a little scarier than the guys with the guns. Why did I come with you guys?

LOCK

Storm, show them to the side door. I wish you luck. If you make it, you are welcome to come back if you have further questions.

RICHARD

Thanks.

JENNY

Yes.

NATE

Yeah, amazing, thanks for all your help.

(under his breath)

Douchebag.

STORM

Follow me.

Storm leads them out the back door of the library and towards the exit. Once the door is shut, Lock looks at the door for a few minutes before turning to Allie and smiling. Allie returns the smile. It's not a friendly smile, it is the smile of a predator.

ALLIE

Honey, you totally are a monster.

LOCK

Oh, I know.

CLOSE-UP - LOCK'S FACE

Lock's eyes blink, but instead of blinking the standard way, they blink sideways. A strange glow of eerie green can be seen around his pupils.

EXT. SAGE'S HOME - NIGHT

Richard, Jenny and Nate are ushered outside the side of the house by Storm, who then shuts the door behind them. You can hear it lock.

NATE

We are so dead.

JENNY

Don't worry too much. There's really only one guy over there to be concerned about. Dexter. He's the boss. He's scary. The others won't be any trouble.

RICHARD

You're sure? You sound very confident.

JENNY

Dexter is a monster. He lies about it, hides it from the both the humans and the monsters. Nobody knows. Except me and a few others. Not even Lock knows.

RICHARD

How do you know?

JENNY

You don't want to know how I know.

RICHARD

I... never mind.

JENNY

He's very dangerous. But he's one monster and he's not the chosen one. I wouldn't take him on by myself, but with Richard here...

NATE

What about the other seven guys? That seems like a potential complication. Right? Am I the only one that thinks that's a complication?

JENNY

Those guys are nothing to worry about. You can smell their fear from here. Many of them are probably on their first deployment. M.H.I. has very high turnover. Lots of them die. Lots of them leave when their friends die.

RICHARD

Why would they send rookies to get "the chosen one"?

JENNY

Three reasons. Like I said, they aren't exactly deep in their numbers and they don't have a lot of troops who aren't rookies. Second, with Dexter here, they think he can take up the slack. And, they probably still underestimate you and they think that eight men will be enough.

RICHARD
Will it be enough?

JENNY
No.

NATE
Well I'm totally convinced! Let's
do it!

RICHARD
Stay here, Nate. If we make it,
we'll call you.

JENNY
If not, hide. They won't be looking
for you. Be careful of the shadows,
though, bad things hide in the
shadows.

NATE
(defeated)
This is my favorite night ever.
Just a super good time for all.

RICHARD
Just stay here and be quiet.

Richard and Jenny slowly walk away from Nate, who huddles up and cowers near the house, trying to hide from life. The two quietly and sneakily move towards the front of the house, stopping near the front corner. Jenny peers around the corner in an attempt to locate the car and the Monster Hunters Inc. soldiers. She points Nate's car out to Richard and they duck down and slowly move toward it. The car is parallel with the van. They sneak up toward the car and are not seen by the M.H.I. troops. They sit down with their backs to the car.

JENNY
Speed and surprise, that's how we
will pull this off.

RICHARD
Of course.

JENNY
You're much faster than me, so I
want you to take out as many of the
regular troops as possible. I'll
take on Dexter.

RICHARD

Wait, you said he was the dangerous one? You said you couldn't take him on?

JENNY

I'm not really going to take him on, I'm going to distract him while you even the odds.

RICHARD

Won't he kill you?

JENNY

I'm betting that he won't. I guess these guys aren't actually here to kill us.

RICHARD

That doesn't make any sense.

JENNY

It does. Listen, I'll bet they either are here to test us or they are here to capture us. Maybe both.

RICHARD

And you're sure?

JENNY

No. But it makes sense. If they wanted to kill us, I don't think they'd care about Lock at all, they'd just go all in on the attack. I think they still don't know for sure you are who you are.

RICHARD

Sounds an awful lot like you're taking a big chance. Do you have a death wish?

JENNY

Hey, you heard Lock, we're all going to die anyway. Besides, if you go straight for Dexter, there's no chance I can take out the other seven by myself. They'll team up against you and we'll have no chance. I really think our only chance is for you to take out the humans while I stay alive long enough against Dexter until you can help me out.

RICHARD
I don't like this plan.

JENNY
I know.

RICHARD
But I don't have a better one.

JENNY
I know.

RICHARD
Damn.

JENNY
Okay, you go towards the far end
and take out the soldiers. I'll go
around this end and attack Dexter
from behind after he turns to focus
on you.

RICHARD
Okay.

Richard and Jenny both stand up, although they are still mostly obscured by Nate's car, at least from the point of view of the M.H.I. troops. They look at each other once and Richard grabs ahold of her and kisses her passionately. She puts her arms around him and returns the kiss.

JENNY
Your sword.

RICHARD
(smiling)
Umm... what?

JENNY
(returns the smile)
Your sword is in the back seat of
the car.

RICHARD
(smiling)
It's a katana.

Jenny returns his smile.

Richard slowly and quietly opens the back door of the car while Jenny keeps an eye on the M.H.I. troops, who hear and see nothing. Richard slowly pulls the katana out of the car and slowly shuts the door, looking quickly to see if anyone notices, which no one does.

Richard kisses Jenny one more time and the two quickly separate.

Richard runs very quickly towards the end of the line of cars where the troops are stationed. They don't quite register his movement in the dark.

He runs straight at the last car and as he gets close, he leaps into the air and does a flip that takes him not only over the roof of the car, but also over the troops, who can't even keep up with his movement.

As he lands, he immediately goes to work with the katana, taking out two of the M.H.I. soldiers with one swipe.

Guns start to go off, but Richard is able to easily dodge them.

Quinn Dexter turns in his direction, but doesn't attack. He pushes the troops closest to him in Richard's direction and they run at him.

As they move, Richard impales a third soldier, pulls the katana out of his chest, and whirls to the side to take out one of the soldiers running at him. Guns continue to fire, but none is even close to hitting him.

Jenny has moved unnoticed behind Quinn and pulls out two small daggers. She sneaks in his direction, but he notices and quickly whirls in her direction. He smiles.

JENNY

Shit.

Quinn slowly stalks in her direction, with a menacing grin on his face. He puts away his gun.

Meanwhile the second soldier that rushed at Richard finds himself impaled on the end of the katana.

Yet another soldier aggressively smashes into Richard from behind, knocking him to the ground.

The last soldier stares in their direction, fear on his face, unsure what to do.

Jenny advances toward Quinn, but he's much bigger than she is.

She lunges with her right dagger missing him slightly.

He follows with a downward smash that knocks the dagger out of her hand.

Jenny spins around, though, and slashes QUINN across the cheek, drawing blood.

Quinn staggers briefly and wipes the blood from his face.

Now he's really angry and he bum rushes Jenny, knocking her to the ground.

She falls gracefully though, and manages to slash him across the leg, cutting through his pants and drawing blood again.

The last soldier, seeing his dead comrades and a very fresh and energetic Richard, just drops his gun and runs.

Suddenly, Nate comes running past his car towards them screaming and wildly gesticulating.

Quinn is distracted and looks up at Nate.

Jenny responds by quickly burying her dagger in Quinn's thigh.

Richard begins to advance towards Quinn, who is howling in agony.

Quinn looks around and realizes he's alone and he begrudgingly limps away himself.

Jenny and Richard look up at Nate.

JENNY (CONT'D)
(stands up)
What the hell was that?

NATE
There was a monster back there, I
was scared.

RICHARD
Where?

Everyone readies their weapons and looks in the direction Nate points. Out comes a tiny little slimy, many-eyed lizard creature that isn't at all scary or particularly dangerous. It's about the size of a house cat.

NATE
What? I can't see very well. It's
dark. That thing snarled.

Richard looks up at the sun, which is rising.

RICHARD

Right. You can see that big yellow ball up there, right? The big yellow one's the sun.

JENNY

Forget it, let's get out of here.

INT. NATE'S CAR - DAY

Nate is driving, but doesn't seem to have a destination. He turns to Jenny, who is in the passenger seat. Richard leans between them from the back seat.

NATE

Where are we going?

JENNY

It is time for training.

RICHARD

Didn't we just take out those M.H.I. guys pretty easily?

NATE

Yeah, we kicked those guys' asses!

Jenny looks at Nate incredulously.

NATE (CONT'D)

(properly chided)

I mean, you guys kicked those guys' asses!

JENNY

Only Quinn was a worthy opponent, the rest of those guys were chumps. And there are many foes out there stronger and more dangerous than that.

NATE

Great. I love it when you tell me new things. It always brightens my mood.

JENNY

There are also better tools for fighting them.

NATE

That sounds more like what I'm talking about!

RICHARD

Where are we going?

JENNY

Another hidden location. You have the ability to do ananab. Nate, you can't do magic. You don't have the parts, but they do have lots of fancy weapons you can try out.

NATE

There sure are a lot of hidden things in this town I never saw on the news or TMZ.

JENNY

You have no idea.

INT. COMPUTER CONTROL BOOTH

Only Rand is present on the computer screens.

RAND

Yes?

TECHNICIAN

Phase Three went as expected.

RAND

Details?

TECHNICIAN

The Sage fed him the appropriate information. The Hunters attacked and he dispatched them with no problem. He has to be who we think he is.

RAND

Excellent. Phase Four is ready?

TECHNICIAN

Yes. Our men are in place.

RAND

They will bring him in?

TECHNICIAN

Yes, the trial will take place tomorrow morning.

RAND

Who is our man?

TECHNICIAN

Godfrey.

RAND

(smiling for the first
time)

I do so enjoy Godfrey.

TECHNICIAN

We all do, sir. He's the best at
what he does.

RAND

And what he does isn't nice. Very
good. Keep us informed.

TECHNICIAN

As always.

EXT. TRAINING FACILITY - DAY

Nate drives Richard and Jenny up to the gate of what would appear to be a nondescript Boy Scout camp in the middle of the woods, Camp White Pine. They pull up to a security booth at the entrance, the first hint that it might not be a standard Boy Scout campground.

A SECURITY GUARD at the entrance looks to be made of muscle.

SECURITY GUARD

How my I help you? The three of you
don't seem to have a kid.

JENNY

We're here for the box car races.

SECURITY GUARD

Are you? Who told you about them?

JENNY

Jimmy Carter.

The Security Guard, nods and walks away from the car towards the gate. He unlocks it, opens it, and Nate drives through, with a look of shock on his face. He turns to Jenny, but can't even come up with any smart-ass remarks. Oddly enough, this is the first time he is speechless.

JENNY (CONT'D)

Secret passwords and codes and
such.

NATE

I feel like Daniel Craig.

JENNY

And yet you look about as unlike Daniel Craig as is humanly possible.

NATE

Wait, is Daniel Craig a monster, too? Ooohhh!!! Which celebrities are monsters? Obama? Rush Limbaugh? You *can't* tell me that Rush Limbaugh isn't a monster.

JENNY

I definitely can't tell you that. But, I can't tell you who any of them are. It's kind of against the rules. But let's just say there are a lot of them.

NATE

Imma let you finish, but I'll bet Kanye West is one.

The dirt road they are following seems to dead in at a rock wall. Nate starts to break.

JENNY

Actually, don't slow down, speed up.

NATE

My car has significant aversion to driving into the side of a mountain. I share that aversion.

RICHARD

Just go, it's obviously some kind of magical illusion or something.

NATE

Oh, like Harry Potter!

JENNY

Yes, like that. Welcome to Hogwarts.

NATE

That totally makes me Ron, doesn't it. I'm Ron. And the "Chosen One" back there is Harry. That would make you...

RICHARD

Don't...

NATE

...Hermione. So if I'm Ron and you're Hermione...

RICHARD

Don't say it...

NATE

I guess that means we're going to hook up later.

RICHARD

(lowers his head)

I told you not to say it.

NATE

Can we just skip ahead to that part now? You're kinda hot.

Jenny quickly turns and shoves Richard back so that he falls against the back seat, she then turns, and smashes Nate's leg down, so that he slams on the brakes. His head whips forward and smashes into the steering wheel. He yelps in pain. The car comes to a stop. When Nate lifts his head up, there is a red mark clearly made by the steering wheel. Richard and Jenny laugh.

NATE (CONT'D)

You guys are wankers.

RICHARD

I told you not to say it.

NATE

Wankers.

JENNY

We're here.

Nate pulls the car into a small unpaved parking lot, beyond which is a small, crumbling wooden shed. Standing outside the shed is a Paul Blart, Mall Cop-looking SECURITY GUARD, who eyes them carefully.

NATE

We're here? This is it? This is Hogwarts? Man, with him as the "chosen one" and this as Hogwarts, I'm starting to think I'm playing for the wrong team.

They get out of the car and walk towards the shed, which appears to be little bigger than an outhouse or porta-potty. The Security Guard continues to eye them as they walk forward, but he doesn't question them any further. He has an earpiece in the ear closest to them.

NATE (CONT'D)

How are we all going to fit in there? Oooh, is this one of those dropping phone booth kind of things that will take us down like a mile underground to Raccoon City?

JENNY

No.

RICHARD

Nate, you sure do ask a lot of silly, repetitive questions in stressful situations. I never knew that about you.

NATE

And I never knew that night that you drank so much Jim Beam Fire Whiskey and Diet Coke that you vomited in my car that my fine automobile was being defiled by the "chosen one."

JENNY

Will you two quit yammering and go inside.

Richard goes through the door first. Nate turns and looks at Jenny quizzically. She nods at him and motions for him to go in, which he reluctantly does. Jenny follows. Once she shuts the door behind her, the Security Guard looks back in the direction the drove in from and starts whistling "Patience," by Guns 'n Roses.

INT - WHITE PINE TRAINING FACILITY

One-by-one, they file through the door and realize that the inside is much larger than what they saw on the outside. To their right is a check-in desk. Behind it is a stunningly beautiful woman who has at least one fewer nose than anyone else in the room. She is dressed in a bright blue one-piece uniform. Her name tag reads SAR.

To their left is a massive room with one side filled with row after row of what appear to be shooting ranges. Some of the stalls are filled, others are not.

Lots of shooting and explosions can be seen, many of them not caused by standard guns or bombs. Many different types of energy and magical flames can be seen.

Beyond that is what appears to be a barracks building. The overall room is big enough it has another building inside of it. Next to the barracks is a Starbucks.

NATE

Wow! I thought I used to understand the world. I was wrong.

RICHARD

I could have told you that.

JENNY

(gesturing towards the noseless woman)

We need to check in.

They walk over towards Sar, who smiles at them noselessly. The walk takes surprisingly long, since this is a really, really big room. They arrive at the desk.

NATE

Alright! Let's blow shit up!

RICHARD

It seems like you should spend a lot more time in silent contemplation.

SAR

(with a big smile)

Hello, how may I help you?

JENNY

Yes, we're here to train these guys. This one...

(pointing to Richard)

...just needs a range and an ananab starter kit. The other one...

(pointing to Nate)

...is human and needs to find a way to not be a liability in a fight.

NATE

Hey!

JENNY

I say it with all due love and respect.

NATE

Hey!

SAR

Okay, just sign your name and we can begin.

Sar rings a bell on the desk and another employee walks out. She is one of the race of noseless beings and her nametag reads MEL. Mel steps up to help two other customers that just arrived.

Jenny signs the sheet "Elektra" and Sar leads them away from the desk. She hands Jenny a small bag and turns to Nate.

SAR (CONT'D)

If you would please follow me.

NATE

(with a bit of a creepy smile)

Absolutely! I definitely want to follow you. I want to go wherever you are going.

Sar leads Jenny and Richard to one of the practice ranges.

SAR

This one is for you...
 (nods to Richard)
 ...and you and I will be in the next one.
 (nods to Nate)

NATE

Nice!

Jenny and Richard walk over to a white line on the ground at the front of the range. At the other end is a series of four human-shaped targets that look similar to straw-filled scarecrows.

On the next range, Sar unlocks a weapons cabinet that is brimming with weapons that Nate has never seen before. The end of Nate's range also has four straw man targets.

JENNY

(hands him the bag)
 Here.

RICHARD

(takes the bag, begins to open it)
 What's this?

JENNY

Toothpicks.

RICHARD

Wait, Nate gets to practice with a Star Wars arsenal and I get toothpicks?

JENNY

Trust me, you have the more powerful weapons, by far. Besides, the toothpicks are just there to help you focus your power. Here, watch.

Jenny takes one of the toothpicks, steps up to the white line and throws it towards the targets while making a strange sound with her throat. After about a foot, it bursts into blue flame, consuming the toothpick and the blue flame missile flies across the 75 feet to the target and completely incinerates the head of the straw man target to the left.

RICHARD

Okay, this could be interesting.

Richard takes one of the toothpicks out of the bag and examines it.

JENNY

(smiling)

Okay, let's see what you can do.

The next few shots switch back and forth between Sar/Nate and Jenny/Richard and the straw man targets at the other end of the range in rapid succession.

Nate holds what appears to be some kind of laser blaster. He aims at the straw man target and fires. The blaster has a kick, though, and his shot flies very high above the target, blasting the wall with bits of debris falling from it.

Richard takes the toothpick and throws it, doing his best to imitate the motions and sounds Jenny made. The toothpick flies about a foot and then falls to the ground harmlessly.

JENNY (CONT'D)

It's okay. Try again. Concentrate. Think of that scene in Star Wars where Luke pulls down the blast shield for the lightsaber fight.

Richard nods and grabs another toothpick.

Nate holds a circular frisbee-looking thing made of metal. Sar motions for him to throw it like a frisbee. He readies his arm, makes a few practice motions, and then throws it. Once it leaves his hand, large blades extend from the weapon, making it deadly. Nate's throw goes awry, though, and it flies straight up into the ceiling, sending sparks and more debris falling.

Richard steps up to the line again and throws the next toothpick. His motions are much more fluid this time and his vocalization is much clearer, but still not quite right. After a foot of flying the toothpick bursts into blue flames and blasts towards the target. It accelerates too fast though, and shoots up and over the target, blasting into the wall behind the targets, creating more debris than NATE has done so far.

JENNY (CONT'D)
Better. Again.

Sar holds a small device which appears to be little more than a handle. She whips it forward like Indiana Jones would snap a whip and an energy beam shoots from it and destroys one of the straw men targets.

Richard takes out another toothpick, takes a deep breath, and throws it while using the magic words. This time it flies true and when it hits the straw man target, the thing is obliterated in a massive explosion of blue flames. Some of the fire begins to burn the nearby targets.

JENNY (CONT'D)
(grinning)
Nice. Now do it without the toothpick.

RICHARD
What?

JENNY
I have faith in you.

Nate is now holding the handle weapon that Sar was showing him how to use. He awkwardly flips it forward and an energy beam shoots from it and almost hits the straw man. Nate cheers loudly.

Richard stands up at the front line and gestures without the toothpick. He gets the magic words perfectly right and blue-flamed fireballs shoot from each of his hands, destroying two more targets.

JENNY (CONT'D)

I knew you could do it. How does it feel?

RICHARD

Nice. What is this stuff called again? This magic?

JENNY

Ananab.

RICHARD

I think I could get to...

Quinn and a dozen or so M.H.I. soldiers walk up behind them while nearly twice as many Council troops, in bright red uniforms, help the M.H.I. guys surround Jenny, Richard and Nate. Sar quietly slips away. Monsters at other nearby practice ranges stop and stare.

QUINN

Rex, aka Richard Bundy, aka the City Stalker...

(turns to Richard with the smile of an asshole)

...aka "Dickie," you are under arrest for the mass murder of man and monster alike. Elektra, aka Jenny Winchester, and Nate aka Nathan Moon, you two are under arrest for being accessories to mass murder. Come with me or we will be forced to unleash lethal force at a level that the White Pine Training Facility has never seen in its' long and storied history.

Richard takes a step forward, reaching for the bag of toothpicks. Jenny steps in front of him with her arm blocking his chest, gently pushing him back.

JENNY

No, don't. Let them take us in.

RICHARD

Seriously?

NATE

Hey, there's only like 30 of them, no problem for you guys, right? Plus I think I got this thing figured out?

Nate tries to get the weapon to look menacing or to fake it that he might know how to use it. He succeeds at neither.

JENNY

Trust me on this. We need to see where they're taking this. I know their usual methods, we will have an opportunity to try it your way later if things go south. There will always be a time for fighting.

RICHARD

Okay, you haven't led me the wrong way yet. Except when you killed me.
(offers a weak smile)

NATE

Damn.

They drop their weapons and are quickly handcuffed and carried away by the SOLDIERS. Quinn smiles for the first time since we've seen him.

INT. COUNCIL JAIL CELL

The three of them are in a large holding cell that looks similar to other jail cells except for the crackling blue flames around the cell bars. A few other various monsters and humans are also in the cage, but no one wants to mess with Richard.

NATE

Yep, this is how I die.
(to Jenny)
I knew you were bad news.

RICHARD

Can it, she's not the bad guy.

NATE

Wait, didn't she kill you? I mean, I may be a bit weird, but I usually take murder personally.

RICHARD

I told you to can it.

NATE

Just saying. Hey, isn't this the part where the other rough guys in the jail cell start picking on the guys who don't belong?

(MORE)

NATE (CONT'D)
(whispering, while warily
looking around)

That's us.

JENNY

Normally. But Richard has a growing reputation and nobody's going to mess with someone who is being targeted by the Council and who has done what we've done since we all met. They're scared. We're scary.

RICHARD

I don't feel scary. Why are we here?

JENNY

It looks like they are going to put us on trial.

NATE

So we'll get to tell our side of the story?

JENNY

Not exactly. Our friend here is widely now known as the "City Stalker" and the humans already want him dead. This will be a show trial designed to lead to our executions.

RICHARD

Man, I hate being in jail.

JENNY

Don't worry, you won't be in here for long.

RICHARD

That's what I'm afraid of.

NATE

Hey, this is just like that one time in Vegas, Richard, you remember when we...

RICHARD

Not now.

JENNY

Seriously...

Four armed SECURITY GUARDS walk up to the jail cell door and one of them unlocks it with a key. A second security guard addresses them.

SECURITY GUARD

You three...

(points to Jenny, Richard
and Nate)

...come with me. Your time is
running out.

They slowly shuffle out of the cell, only to be manhandled rather roughly by the security guards.

INT. COUNCIL COURTROOM

This is not a traditional courtroom. No judge presides and no jury is present. A man, GODFREY, dressed in the most expensive suit with tails and a bowtie stands near the front of the room, conferring with his colleagues at a table on the right side of the room. Jenny, Richard and Nate are led to a table on the left.

In front of the tables is the standard open area for a courtroom where Godfrey will soon hold court. At the front of the room are five seats, one for each member of the Council. All are present except Rand.

Behind the two tables is a railing and row after row of seats, almost all of which are filled, mostly with well-dressed men and monsters.

Once the three defendants are seated, Godfrey looks up, adjusts his glasses, closes a folder and places it on the table contemplatively. He pauses for effect before walking to the front of the room and addressing the council members present.

GODFREY

If it pleases the court.

NATE

(to Richard and Jenny)

It does not. I am in the court and
I am most definitely not pleased.

GODFREY

Some things an advocate has to do
aren't very pleasant. He takes his
clients as they come. They're in
trouble so he can't always expect
them to tell the truth...

(MORE)

GODFREY (CONT'D)

He's a fool if he completely trusts any client, but that's beside the point. His job is to believe and to help them as best he can. The only times when he's really a fool is when he sticks by a client who won't trust him. Today is one of those rare days on the job where an advocate gets the privilege of not only showing off his knowledge and skillset, but his 100% belief in his client and his client's cause. This man...

(points to Richard)

...is not one of us. He's not a freak. He is a pretender and his short time on our side of the line between life and death has been fraught with him killing his would-be brethren. In that vein, he's as much a traitor and enemy as anyone I've ever appeared in a courtroom with, for or against.

RICHARD

(to Jenny)

Oh man, this guy is good.

NATE

(A very quizzical expression on his face)

Wait a second...

GODFREY

I don't need to waste your time. I know we are all serious creatures here, with busy schedules and serious things to do. So, let's get directly to examination of the witness, shall we?

He looks around to the room as he nods, as if asking the consent of some neutral party, although none exists and he needs no permission.

GODFREY (CONT'D)

Rex?

(looks around at the room)

I shall call him Rex, as that is his chosen, and legal, name. Rex?

RICHARD

What?

GODFREY
Ooh, a little hostile, aren't we?

RICHARD
Wouldn't you be if...

GODFREY
(interrupting)
Rex, please tell these good
creatures why we are here today.

NATE
(under his breath)
Because you're an asshole.

RICHARD
I don't know, because somebody's
afraid of me?

GODFREY
Haha, well doesn't that sound
silly? What do you do for a living?

RICHARD
I work at an architectural firm.

GODFREY
(said with a warm,
comforting laugh that
others in the room join
in)
Ooh, that's a scary job! We always
try to frame people who work at
architectural firms! Seriously, you
don't know why you're here?

RICHARD
Why don't you tell me.

GODFREY
I might as well...
(smiles sarcastically)
...it is my job.

He cheesily smiles at the audience, who politely laughs
along.

GODFREY (CONT'D)
Who are you Rex? You stick out like
a sore thumb around here.

NATE
(under his breath)
Oh, yeah, you blend.

GODFREY

Rex, you know, you never really understand a person until you consider things from his point of view... until you climb into his skin and walk around in it. Would you agree, Rex?

RICHARD

(hesitantly)

...sure...

The audience is so rapt in attention towards what Godfrey is saying it's and they hang on every word he has to say. He clearly has won them by now.

GODFREY

The one thing that doesn't abide by majority rule is a person's conscience, true?

RICHARD

...yeah, sure...

NATE

(under his breath)

Fuck!

JENNY

What?

NATE

Shhh! It's on the tip of my tongue.

GODFREY

See, what you don't understand, Rex, son, is that we live in a world that has walls, and those walls have to be guarded by creatures like me. Who's gonna do it? You? You, Mr. Chosen one? We have a greater responsibility than you could possibly fathom. You weep for the loss of the lives of rats, and you curse the monsters. You have that luxury. You have the luxury of not knowing what I know. That the deaths of rats, while tragic, saved lives. And our existence, while grotesque and incomprehensible to you, saves lives and saves the world.

(MORE)

GODFREY (CONT'D)

You don't want the truth because deep down in places you don't talk about at your little parties, you don't want to know about the darker side of life, the reality of it. We use words like honor and loyalty....

NATE

(under his breath, but the audience hears the exclamation, they ignore him, though, and keep listening to Godfrey as he keeps doing his best Jack Nicholson)

Holy shit! I got it!

JENNY

What?!

Nate pulls Richard and Jenny close to him.

NATE

I finally figured it out! This guy isn't really making a case. Everything he's saying is movie quotes. That was Perry Mason. And A Few Good Men. This whole thing is a joke!

RICHARD

Why would he do that? How can he get away with spouting movie quotes?

JENNY

Because monsters don't watch movies.

RICHARD

(Whispers to Jenny)

Okay, I'm tired of this. Go on three. You take out the security guys, I'll take out Godfrey, he's the most dangerous, right?

JENNY

Definitely.

RICHARD

Okay, Nate...

NATE
(puzzled)
What?

RICHARD
Duck in one... two... three...

Richard grabs a pen off the table stands up and throws it at Godfrey. As it leaves Richard's hand, it turns into a blue-flamed missile. Godfrey tries to dodge, but is way to slow and the fireball hits him in the chest and he never takes on another court case.

Meanwhile, Jenny, who needs no props, throws three smaller fireballs in the same span at three SECURITY GUARDS that are between them and the exit. Nate has ducked down, but is paying attention to what happens.

Richard turns towards the exit and begins throwing blue fireballs at anyone getting in their way. He takes out a security guard and another creature that tries to jump in their way.

Jenny continues to fire the smaller fireballs, at twice the frequency that Richard does, taking out a half dozen creatures on the way to the exit. Richard, recognizing Jenny's superior talent, grabs Nate by the hand and drags him along in Jenny's wake. Most of the crowd gets out of their way and doesn't try to obstruct them. The trio escapes.

EXT. COUNTRY ROAD - EVENING

Nate is driving, they are on a road so far outside the city that you can't even see any public lights, maybe a porch light on a country house.

NATE
Dude, People's Court is way more intense in person.

RICHARD
What now?

JENNY
Well, there isn't much left to do. Maybe we should go directly at them.

NATE
Wait, what?

JENNY

Well, the chosen one was chosen for a reason. They won't stop coming after us until we stop them. We might as well take it to them, right?

RICHARD

I'm pretty exhausted, I could use a little R&R first. I have died at least one time this week, you know.

JENNY

Okay, there's a motel about an hour up this road. I've used it often.

NATE

For what? Illicit...

JENNY AND RICHARD

SHUT UP!

NATE

What? I'm just talking about Elektra.

EXT. MOTEL - EVENING

Jenny is walking out of the motel office holding two room keys.

NATE

So we're all going to cram into the same room?

JENNY

No.

She hands a key to Nate.

NATE

Ah, so a good old fashioned boys night, like we used to have?

RICHARD

(smiling)

No.

NATE

Then wha... OOOHHHH.
(gets a big grin on his face)
Nice. See you kids in the morning.

JENNY
Good night, Nate.

NATE
(grinning)
Night, night. Don't do anything I
wouldn't do.

RICHARD
You'd do anything.

NATE
Only on days that end with a "Y."

INT. MOTEL ROOM - CONTINUOUS

Richard and Jenny are switching into their pajamas, and are in various stages of undress. They are casual around each other as if the past is the past and they accept each other fully. Richard, shirtless and in pajama bottoms, stops a moment to stare at Jenny, who is wearing a T-shirt and panties.

JENNY
(quizzically)
What?

RICHARD
I forgive you for killing me, you
know?

JENNY
(smiling)
Oh, you do, do you?

RICHARD
Yeah.

JENNY
And why would you do that?

RICHARD
Because things are... different...
than I thought they were.

JENNY
And.

RICHARD
And I like you.

JENNY
You like me? That's it?

RICHARD

And I would like to kiss you.

JENNY

I do like kissing. And you're pretty good at it, if I remember correctly.

RICHARD

I could refresh your memory.

They kiss. Passionately.

JENNY

Yes, my memory was correct. You are, indeed, a good kisser.

RICHARD

That's not even my best thing...

JENNY

Oh, it isn't, is it? What are you better at?

RICHARD

This!

Richard leaps at her and begins to tickle her. Jenny responds with peals of laughter and they fall on the bed. Richard kisses her again and they start taking off the rest of each others' clothes.

INT. COMPUTER CONTROL BOOTH

Only Rand is present on the computer screens.

RAND

Yes?

TECHNICIAN

I assume you watched Phase Four.

RAND

Yes.

TECHNICIAN

Is that about what you expected, sir?

RAND

More or less. I would have liked to see more of Godfrey's work. Shame we'll not get to see him again.

TECHNICIAN

Should I begin Phase Five?

RAND

Not quite yet, wait for the signal from the Sage, I expect they'll contact him shortly.

TECHNICIAN

Understood. I will keep monitoring the situation.

RAND

Very good. Keep us informed if anything unexpected happens, which I don't expect to happen.

TECHNICIAN

As always.

EXT. SAGE'S HOME - DAY

Jenny, Richard and Nate walk up to the front door of Lock's house once again. Richard rings the doorbell.

NATE

Why did we come back here again? Didn't we get attacked last time we came here?

JENNY

We need information. Nobody has more information than Lock, except maybe the Council. Maybe.

NATE

(under his breath)

Yeah, but Lock's a big jerkface.

The door opens. Storm steps out and shuts the door behind her. Richard and Nate exchange a concerned glance.

STORM

May I help you?

JENNY

Yes, we're back to talk to your boss again. We have some more questions.

STORM

I'm sorry, but we aren't going to be able to help you.

(MORE)

STORM (CONT'D)

It wouldn't be good either with the Council or with the humans to allow a known serial killer to seek refuge here.

NATE

See, I knew this was a bad idea.

RICHARD

Shush!

JENNY

Are you serious? He won't even answer questions?

STORM

We're sorry. It just isn't in our best interests.

NATE

Your best interests? What about our best interests?

JENNY

You can't give us anything?

STORM

He advises that you take a more direct approach to dealing with the Council.

RICHARD

A more direct approach?

JENNY

I know exactly what she means.
Let's go.

Storm smiles at them and then quickly goes back inside and locks the door. Jenny, Richard and Nate turn and head back towards Nate's car.

RICHARD

Where to?

JENNY

We should spend the day perfecting your skills and making sure Nate knows enough not to get us killed.

INT. SAGE'S LIBRARY - CONTINUOUS

Lock and Allie sit around casually sipping on drinks from which vapors are rising. Storm grabs a drink and joins them.

LOCK
(smiling)
Those kids are so entertaining.

ALLIE
Do you think they'll actually defeat the council and save the world?

STORM
Probably not with that idiot along with them.

ALLIE
Haha, which one?

LOCK
(giggles)
Wait till they find out that he's not even the chosen one.

STORM
Wha...?

ALLIE
You've got to be kidding?

STORM
Who is it really?

LOCK
(with a devious smile)
I guess you'll just have to wait and see like everyone else, won't you?

ALLIE
Do they know? Does the council know?

LOCK
(maintaining devious smile)
No. Nobody knows but us.

INT. COMPUTER CONTROL BOOTH

Only Rand is present on the computer screens.

RAND

Yes?

TECHNICIAN

As expected, they visited the Sage.
He turned them away.

RAND

Perfect, they are on the run as we
planned for them to be as final
stage begins. This will *all* be over
soon.

TECHNICIAN

Yes, sir.

RAND

Let me know when they arrive.

TECHNICIAN

Oh, they're coming here?

RAND

Yes, that was always the end
result. They will arrive and our
original plan will be completed.

TECHNICIAN

Yes, sir.

RAND

Very good. Keep us informed.

TECHNICIAN

As always.

INT. NATE'S CAR - EVENING

Jenny is driving. Nate is in the back seat.

RICHARD

So what was that?

JENNY

Lock always plays the angles. He's
always heavily invested in the
politics of any situation. That's
how he stays relatively free to do
what he wants.

NATE

That's why he told us to go f...

RICHARD
So what did it mean?

JENNY
Well, taking a "direct approach,"
in this case, means that we stop
hiding and just go straight at the
Council.

RICHARD
That sounds a bit dangerous.

JENNY
Yes it does.

NATE
But they're going to come get us
anyway?

JENNY
Yes they are.

RICHARD
Then I guess we should stop playing
defense and start playing offense.

JENNY
Yes we should. Let's get our stuff
from the motel and we'll go.

RICHARD
Okay, I'm totally fine with...

NATE
Uh-oh.

RICHARD
What uh-oh?

JENNY
Looks like our plans have hit a
road block.

EXT. MOTEL - NIGHT

As they approach the motel, they can see that it is surrounded by a half dozen police cars with their lights on. Numerous POLICE OFFICERS stand around the building, some are searching the rooms that Jenny, Richard and Nate occupied the previous evening. A familiar face, Quinn Dexter, is talking to the HOTEL MANAGER, and he's not happy, and appears to be barking at the hapless manager and limping from his previous injury.

Several other MOTEL RESIDENTS are standing around talking to each other or watching the police officers. Lots of activity is going on and no one notices that the fugitives are in the car that drives by as part of a pretty regular flow of nighttime traffic.

JENNY

I guess that ends that plan.

NATE

Let's just find another motel. No big deal. I could use a nap before dying.

JENNY

Too late for that. Any place we can drive to in a short time will be on alert, looking out for our serial killer friend here.

NATE

So what are we going to do?

JENNY

I know a place.

NATE

Yay! More secret hiding places!
This is going to be fun!

INT. NATE'S CAR - DAY

It is the next morning and the sun is very bright and shining into the car. Inside Jenny, Richard and Nate are slowly starting to stir, after sleeping in the car all night.

NATE

I was wrong. That wasn't fun at all.

RICHARD

Not very restful.

NATE

Yeah, I think I'm more tired now than when I went to sleep.

JENNY

We will survive.

RICHARD

Will we?

JENNY

Of course, you practiced for like a whole day yesterday, you're ready to save the world.

NATE

I'm going back to sleep.

Nate lies down in the back seat. Jenny and Richard exchange a knowing smile. Jenny starts the car and begins driving.

RICHARD

So how do we find them?

JENNY

I know exactly where they are.

NATE

(sits up again)

Ooh, where are they hiding?

JENNY

The Council has a headquarters a short drive from here.

NATE

A secret base?

JENNY

No, the Bank of America building.

INT. COMPUTER CONTROL BOOTH

All of the council members are present on the screens.

RAND

Yes?

TECHNICIAN

Sir, they have arrived, they are outside. Should we engage?

RAND

No, they are totally expected, allow them in and direct them to the council chamber.

EXT. COUNCIL HEADQUARTERS - CONTINUOUS

The Council Headquarters building, labeled the Bank of America building, is large, ornate, and seemingly older than recorded history.

It has no windows, but has very intricate architecture. In front of the entrance are four large SECURITY GUARDS, none of which is clearly human, all of which are very heavily armed, both with modern weapons like automatic rifles and pistols and more traditional weapons like daggers and swords.

NATE

Oh, these guys are never going to let us in.

The security guards let them in.

NATE (CONT'D)

Umm... I can't be the only one who thinks that is weird.

RICHARD

No, I think that's weird, too. They can't just let us in, can they?

JENNY

Expect a trick, it's certainly some kind of trick.

INT. COUNCIL HEADQUARTERS - CONTINUOUS

Jenny, Richard and Nate are slowly escorted through the halls of the Council Headquarters, being brought towards the Council Chamber. They look somber and scared. No one talks as they walk. Menacing armed SECURITY GUARDS are everywhere.

INT. COUNCIL CHAMBER - CONTINUOUS

The Council Chamber is a perfect room. More money was spent on making it beautiful and ornate than the GNP of many a small country. Gold, platinum, shining gems and other such things grace the walls, forming a mural portraying Rand and the other council members as heroes defending the world from the creatures in the dark. In front of the room are five ridiculously posh thrones upon which are seated the Council Members. Rand is in the center, reading from a slip of paper which he hands to a flunky after he's done reading. He then looks up at Richard, Jenny and Nate.

RAND

(very polite and mannered)
Hello, Richard. Or Rex. Or
whichever you prefer.
(gestures to other members
of the council)
(MORE)

RAND (CONT'D)
 We've all just been calling you
 "the One." How do you prefer to be
 addressed.

RICHARD
 (with menace)
 Call me whatever you like.

NATE
 Just don't call him late to the
 climax, amirite?

He nudges Jenny with his elbow as if to get her in on the
 joke. She doesn't look at him, but shoves his elbow away
 aggressively.

RAND
 Your friend is funny. I like him.

NATE
 (to Jenny)
 See, the evil, world-killing super
 villain thinks I'm funny.

Jenny continues to ignore him.

RAND
 (to Richard)
 So I assume you understand why we
 are all here tonight?

RICHARD
 Something about the end of the
 world.

RAND
 Excellent! I always hate the part
 of the story where the supervillain
 has to provide a monologue to
 explain their actions. Exposition
 is so boring.

NATE
 Why do I find myself agreeing with
 Lex Luthor so much?
 (to Rand)
 Hey, what are your thoughts on Mad
 Men? See, I have this theory
 that...

Jenny strongly elbows him to the ribs and he stops. Rand
 looks on with bemused menace, as if he knows he's going to
 win, so he's not bothered by the interruptions, he's patient.

NATE (CONT'D)
 (dejected)
 Oh...

RICHARD
 (to Rand)
 So what happens next? How does this
 go now?

RAND
 Very smoothly, I hope.

RICHARD
 Meaning?

RAND
 (bemused and
 condescending)
 Well, this is the part where I kill
 you and the world ends.

NATE
 (solemnly)
 I hate that part.

RICHARD
 Nah, I don't think so. My friends
 are here.
 (gestures to Nate and
 Jenny)

NATE
 Damn.

RAND
 (laughing)
 Well, my friends are here, too.
 (gestures around the room)

The Council Members, security guards, and various hangers-on
 all pull out weapons, from guns to lightsabers to whatever.

RAND (CONT'D)
 I'm an honorable man. I was one of
 the main negotiators of the
 treaties between us and the "meat."
 (last word said dripping
 with disdain)
 If your friends get involved, you
 all die. But if you face off with
 me one-on-one, mano-y-mano, what
 have you, then I will abide by the
 result. If you win, no one else
 will accost you, right?

The surrounding council members, security guards, and hangers-on all nod, harrumph, and agree with RAND.

RAND (CONT'D)
(almost dripping with
clear superiority and
lack of respect for his
opponents)

See. If you win, you and your friends are free and we don't mess with you again. If we go one-on-one and your friends stay out of it, when I win, and the world *doesn't* end, I let them go. If the world ends, we have no need for negotiations. If your friends step in now, we just kill all of you and I still win.

JENNY
(lowers her voice and
speaks to Richard, but
the room is so silent
everyone else can still
hear)

Be careful, he's very dangerous. You rise to the top of the council through combat. Only the Chosen One can defeat a Council leader. You can do it, but be very careful.

NATE
Yeah, very carefully kick this guy's ass.

RICHARD
(to the room, solemnly)
Okay.

RAND
Excellent! I do love to earn my successes.
(to the room)
I mean, I've never failed before, but I do like it when my food fights back.

RICHARD
So how do we do this?

RAND
(laughing)
Why, to the death, of course.

RICHARD

I mean what are the rules.

RAND

The rules are, there ain't no rules. I believe that's what you rats say, right? Do you need to drink a glass of raw eggs first or are you ready to die?

RICHARD

I'm as ready as I'll ever be.

Jenny and Nate clap him on the back and move away from the two of them. Rand takes off his suit jacket and tie and rolls up his sleeves.

RAND

Haha, great, because you aren't even close to being ready for this.

RICHARD

Well, I am the chosen one.

RAND

(pauses, cocks his head to the side and looks at Richard)

I suppose you are, aren't you?

RICHARD

Your move.

RAND

No, let's do it this way: you use your little cocktail sword thingy and I'll use my hands.

NATE

Yes! Take that deal!

RICHARD

How is that a fair fight?

RAND

Who said it was going to be a fair fight?

RICHARD

Let's do it then.

RAND

Splendid!
(claps his hands)

JENNY

Now, try the thing we practiced!

Richard whips out his katana, grips it with both hands and closes his eyes. Instantly, his hands begin to glow blue and quickly the katana starts to glow, too.

NATE

Oh, shit! Power up!

Rand in no way seems concerned. Richard yells a war cry and lunges at Rand, who easily sidesteps the attack and with a swift move smashes his right palm into Richard's nose, drawing a torrent of blood. Richard drops the katana. Before it falls to the ground, Rand gracefully snatches it out of the air with his left hand, slashes a deep cut into Richard's face, spins around and embeds the end of the katana in Richard's chest.

RAND

(grinning as if he's very pleased with himself)

Silly mortal, you weren't chosen to save the world. You were chosen to end it. With your death, our plan will be a complete success!

Rand pushes the katana through Richard's body, dealing him an obvious death blow. Pause.

And nothing happens. Everyone looks around expectantly, waiting for something to happen. It doesn't.

NATE

Man, the movies promised us that the end of the world would be a little bit more exciting than this. Where are the earthquakes and flames and crumbling buildings and shit?

RAND

What? I don't understand. Will one of you idiots tell me what is...

A giant blue fireball smashes into Rand's body, instantly killing him. Everyone turns to look and see that his killer is Jenny.

NATE

(deadpan)

I totally did not see THAT coming.

With Rand dead, the rest of the conspirators are scared and start to scatter. Jenny rushes over to see about Richard. Nate joins her.

NATE (CONT'D)

Wow, so Jenny was the chosen one. I guess he...

(points to Rand)

...chose poorly.

JENNY

Richard?

Richard shakes his head.

RICHARD

I guess I'm not going to be in the sequel.

NATE

(with a concerned smile,
softly)

See, I knew you weren't the chosen one, buddy. How long have I known you? If you were the chosen one, I would have known.

JENNY

Nate!

RICHARD

It's okay, Jenny, he's right. I never believed it either. I went along with it because your faith in me was so strong. I'm proud to have helped you defeat evil and save the world and all that.

NATE

Me, too. You're a pretty amazing woman. I'm sorry if I slowed you guys down.

RICHARD

You did fine, Nate, you were there when I needed you and that's good enough.

Richard dies. Jenny hugs him closer. Nate's eyes tear up.

JENNY

Goodbye, Richard. We never would have made it if it weren't for you.

They remain silent and holding Richard's body for a while. Jenny lays him on the ground carefully and she and Nate stand up and slowly and tiredly walk away from him.

NATE

So, YOU'RE the chosen one? Huh? How long have you known?

JENNY

I figured it out just after I saved the world.

NATE

Better late than never, I guess.

JENNY

Better late than never, indeed.

FADE OUT.