

THE FEMPIROR CHRONICLES

Episode 1x01

"Lost and Found"

by

George Willson

TEASER

INT. FEMPIROR CITY - CONTROL ROOM - DAY

A large screen dominates one wall of this room. BETH CARPENTER, a young woman appearing about 35, sits at a panel and controls the read out on the screen. A series of blue and red dots dominate the wall.

She presses a few buttons and singles out a single blue dot. A red dot moves near the blue dot. Two other red dots approach the first red dot's location.

She presses a button on her panel.

BETH

I have a UIF at location three-zero by five-nine-two. Three reds in vicinity.

KAPLIN (V.O.)

Acknowledged. Dispatching now.

EXT. CITY SIDEWALK - NIGHT

SUPER: "October 2004"

A WOMAN walks alone down the sidewalk. She looks over her shoulder, wide-eyed. She walks a little faster.

Suddenly, two thugs burst out of hiding and attack her, dragging her into the alley. She screams and tries to resist them, but to no avail.

Thug 1 holds her while Thug 2 admires the catch.

THUG 2

Oh, this is nice.

He runs his hand up her leg under her skirt.

THUG 2

Real nice.

THUG 1

Man, you better share.

THUG 2

We can work her together.

They hear a sound in the alley. They whip around.

A man of about 40 dressed in black stands in the alley behind them. He wears a dark riding coat that goes down to mid-shin. On his wrists and ankles are dark gauntlets. This is DAVID TAYLOR.

THUG 1

Who are you?

DAVID

Let her go.

THUG 2

That a fact? And who's gonna make us, hero? You?

DAVID

If I need to.

THUG 2

Oh yeah?

Thug 2 pulls a long knife and brandishes it in front of him.

David draws a long sword (Kitana variety) from a sheath on his back and holds it before him.

THUG 2

What the-?

Thug 2 backs off behind Thug 1. Thug 1 smiles and pulls a gun out. He points it at David, who doesn't flinch.

THUG 1

Ok, hero, move along or you'll decorate the pavement.

DAVID

I don't think so.

Thug 1 fires off three shots. David stops each one with blinding fast movements of his sword. The Thugs are stupified. They run away.

David walks over to the woman. He helps her up.

DAVID

Are you ok?

WOMAN

Yes, thank you.

DAVID

Come on, let's get you home.

The woman nods and they leave the alley.

Moments later, two people, CHILDRESS MCCULLEN and VERA SARAJE, appearing 40 and 29 respectively, pull up next to the alley on the street in a vehicle that looks like a high speed sports car.

They get out and investigate the alley. Childress pulls out a communicator.

CHILDRESS

Childress to base. Beth, where'd the UIF go?

BETH (V.O.)

Around the corner. He's with a red.

CHILDRESS

Acknowledged. Come on, Vera.

VERA

Do we know anything about this one?

CHILDRESS

Beth just picked a blue out of the bunch. We've got to get there as quick as we can. If he's a Tepish, the red is in danger.

VERA

Agreed.

They get back in the vehicle and drive down the street. The vehicle makes a low-key humming noise as it travels instead of the sound of a carbureted engine.

FURTHER DOWN THE SIDEWALK

David flags down a cab. Several pass before one stops. Childress and Vera's vehicle stops near them. Childress and Vera exit the vehicle.

David spots them. He opens the door for the woman.

WOMAN

Do you want to come with me?

DAVID

No. Thank you, but I have other things to do.

WOMAN

(put off)

Oh. Suit yourself.

She sits in the cab. David closes the door and taps the top. The cab drives off. David turns away from the two approachers.

Childress pulls out his communicator.

CHILDRESS

(to communicator)

Beth, who's in front of us? The blue or the red?

BETH (V.O.)

The blue. The red disappeared. What happened?

CHILDRESS

(to communicator)

He put her in a cab.

BETH (V.O.)

Really? Find out who he is.

CHILDRESS

(to communicator)

We're on him.

David walks away from them, glancing over his shoulder. They follow him. He walks a little faster. They follow a little faster. He darts into an alley. They run after him into the alley and find-

-nothing. Childress pulls out the communicator.

CHILDRESS
(to communicator)
Where'd he go?

BETH (V.O.)
He's still there.

Childress looks up. His mouth drops. David is bouncing from one wall to the other, ascending between the buildings to the roof.

CHILDRESS
How in the-?

David is gone.

BETH (V.O.)
What's happening?

CHILDRESS
(to communicator)
He got away. I've never seen anything like it.

Pause.

BETH (V.O.)
He's moving to the east. Fast.

CHILDRESS
(to communicator)
He's on the rooftops!

BETH (V.O.)
Rooftops?

CHILDRESS
(to communicator)
I'll explain later, just keep me on him!

Childress puts away the communicator. He turns to Vera.

VERA

This one's not going to be easy.

CHILDRESS

No, he's not. Come on.

Childress and Vera run to their vehicle.

EXT. ROOFTOPS - NIGHT

David runs across the rooftops, leaping from one roof to another going across town.

INT. VEHICLE - NIGHT

Childress watches the road. Vera looks out the window. She speaks into the communicator again.

VERA

(to communicator)

Beth, where is he?

BETH (V.O.)

About 40 yards to your left. Still moving west.

EXT. BUILDING COMPOUND - NIGHT

David stands still on top of the building and looks down to the ground. Seeing no one, he leaps from the top of the building and lands lightly on the ground. He walks slowly away from the street.

INT. VEHICLE - NIGHT

BETH (V.O.)

He's slowed down.

Childress stops the car.

CHILDRESS
(to communicator)
Where?

BETH (V.O.)
Building to your left. Walking
away from the street.

CHILDRESS
Come on.

Childress draws a gun. Vera does the same. They exit the vehicle
and run toward the building.

EXT. BUILDING COMPOUND - NIGHT

David stops. He turns to find Childress and Vera approaching
him.

CHILDRESS
(to communicator)
UIF in sight. Apprehending.

David watches them, curious.

CHILDRESS
Who are you?

DAVID
Who are you?

CHILDRESS
You are hereby ordered to accompany
us or be destroyed.

DAVID
Really?

Childress and Vera raise their weapons.

CHILDRESS
This is your final warning.

David draws his sword and readies it. Childress' eyes grow wide
at seeing the blade.

CHILDRRESS

(shaken)

I don't want to hurt you.

DAVID

You won't.

CHILDRRESS

(low, to Vera)

Go for the appendages.

They fire. David twirls his sword around impossibly fast, blocking every one. He moves around them to behind Vera. Childress stops firing. David holds his sword at Vera's throat.

DAVID

I've never been the type of coward to have a hostage, but I will also not be a slave myself. Let me go.

CHILDRRESS

That level of skill... Only two disciplines are capable of such a feat. Which are you?

DAVID

You first.

CHILDRRESS

I am from the American Atlantic Fempiror City. I collect Fempiror who are not registered with our tracking system.

DAVID

My name is David Taylor. Which discipline would you want me to be?

CHILDRRESS

You haven't killed her yet, so I pray you are Rastem.

DAVID

Why?

CHILDRESS

Because the Tepish are my enemy.

David relaxes. He releases Vera. She walks to Childress, leaving David alone.

DAVID

Why should I trust you?

CHILDRESS

You can't. Neither can I trust you.
If you are Rastem as you claim,
then you can be of great help to
us.

DAVID

Since when do Fempiror use firearms?

CHILDRESS

Since the bad guys do. We have a
vehicle.

David doesn't move.

CHILDRESS

You have proven we cannot make you
come with us. Would you come
willingly?

David ponders this for a moment.

DAVID

Yes.

David sheathes his sword and follows Childress and Vera to their vehicle.

END OF TEASER

ACT ONE

EXT. CITY STREET - NIGHT

Childress, Vera, and David speed down the street in the vehicle.

INT. VEHICLE - NIGHT

Childress speaks over the vehicle's communication system.

CHILDRESS

(to communicator)

Yes, we have the UIF. He came willingly.

DAVID

I'm a what?

VERA

UIF. Unidentified Fempiror.

DAVID

I see. Dangerous times.

CHILDRESS

(to communicator)

He seems to be a trained Rastem.

BETH (V.O.)

Our trainer should find that interesting.

CHILDRESS

(to communicator)

That's what I thought.

BETH (V.O.)

I'll look for your report.

CHILDRESS

(to communicator)

All right.

They drive in silence for a moment.

DAVID

So we're going to the city?

CHILDRESS

Yes.

DAVID

And it's in the ocean?

VERA

You know about it?

David nods and smiles.

DAVID

Somewhat. I lost contact before
I was assigned to one.

CHILDRESS

Well, you're going to one now.

Childress pushes a lever and the vehicle lifts up off the ground. David calmly looks out the window. He turns back to Childress and Vera, smiling.

DAVID

At least you're still using
Levi-Carts.

CHILDRESS

Yes.

EXT. OVER COUNTRYSIDE

The Levi-Cart flies over the open country approaching the ocean at high speed.

INT. VEHICLE - NIGHT

DAVID

You've made some improvements.

CHILDRESS

When was the last time you rode in
one?

DAVID

Mine was destroyed in 1819.

Vera looks back to him.

VERA

1819? How old are you?

DAVID

246.

Childress looks back this time.

CHILDRESS

246?

DAVID

Is that all right with everyone?

VERA

Yes.

CHILDRESS

No wonder you're so well-trained.
When were you transmuted?

DAVID

1775.

CHILDRESS

Oh yeah, our trainer will love you.

EXT. OCEAN - NIGHT

The Levi-Cart leaves the land and starts flying over the ocean.

INT. VEHICLE - NIGHT

Childress presses a button on the dashboard.

CHILDRESS

(to communicator)

Control, we're coming in. Agents
46, 68, and a UIF.

GAMLING (V.O.)
Understood, 46. Opening the pipe.

EXT. OCEAN - NIGHT

What can only be described as a large pipe emerges from the water. The end opens to receive the Levi-Cart.

INT. PIPE - NIGHT

The cart touches down on its wheels inside the pipe.

EXT. OCEAN - NIGHT

The pipe closes and withdraws into the ocean.

INT. PIPE - NIGHT

The Levi-Cart rushes down the length of the pipe. They pass windows out of which nothing is visible in the dark water.

Childress drives silently. Finally, he points.

CHILDRESS
There it is. Home.

Out of the windows, the lights of a massive underwater city come into view.

EXT. UNDERWATER - NIGHT

The cart rushes along in the pipe towards the AMERICAN ATLANTIC FEMPIROR CITY. The pipe has been lowering itself to the ocean floor behind the cart, and finally reaches the seabed.

The city exists within a huge bubble type apparatus. Within are hundreds of people, also of the Fempiror race. The cart nears the end of the pipe.

INT. FEMPIROR CITY - LAUNCH BAY - NIGHT

The cart comes to a stop inside a hanger. Childress and Vera exit the car followed by David. The Fempiror Mechanics who work in the hanger looks at David in awe.

They are dressed relatively modern, while David looks archaic by comparison. GAMLING ILDORAN, the well-built lead mechanic with an apparent age of 32, walks up to them.

GAMLING

Who is this?

DAVID

David Taylor. And you?

GAMLING

Gamling Ildoran. Nice to meet you.

DAVID

You too.

CHILDRESS

Come with me, David.

David follows Childress out. Gamling walks to Vera.

GAMLING

Got a real winner this time, don't you Vera?

VERA

He's older than both of us put together, Gamling.

GAMLING

Really?

Gamling nods. He looks to the vehicle.

GAMLING

How'd it work for you?

VERA

Real well. You fixed it right up.

GAMLING

That's what I like to hear.

CITY HALLWAY

Childress leads David through the hall past gaping people to a

SMALL ROOM

which contains a table and some assorted equipment.

CHILDRESS

Please place your hands on the table.

David complies. He looks at Childress, curious. Childress pulls out a spray bottle.

CHILDRESS

You know of the mutation?

DAVID

I know the Fempiror who created it.

CHILDRESS

Then you'll understand this.

Childress sprays David's hands with the bottle's contents. David smiles.

DAVID

Water.

CHILDRESS

Yes.

DAVID

An unexpected, yet pleasant side effect of the mutation.

Childress looks at David oddly. David smiles as Childress hands him a towel. David dries his hands.

DAVID

Now what?

CHILDRESS

Follow me.

David complies again following Childress out of the room and back through the hallway.

INT. FEMPIROR CITY - KAPLIN'S OFFICE - NIGHT

HENRY KAPLIN, a stern but kind looking man with the appearance of being around 50 and the mayor of the American Atlantic Fempiror City, sits at his desk.

He is speaking to an old Fempiror, who appears to be about 61 and battle-hardened, and Vera who is next to the Old Fempiror.

OLD FEMPIROR

Yes, I can stay behind the glass to verify his identity.

VERA

So you actually knew him.

OLD FEMPIROR

He was presumed dead after a battle against the Tepish and Mutations 185 years ago. If it's David Taylor, I'll know.

KAPLIN

Good. They should be here any moment. I will interview him and you can make your determination. But do not interrupt even if you think you know beyond the shadow of a doubt.

OLD FEMPIROR

I will.

The Old Fempiror gets up and walks through a door out of the office. On that side of the room, there is a moderate sized mirror on the wall.

Childress enters followed by David. Kaplin holds out his hand for a shake.

KAPLIN

Good evening, Mr. Taylor. I'm Henry Kaplin, the administrator of this city.

DAVID

David Taylor, Rastem Warrior.

KAPLIN

Sit, please.

David sits between Vera and Childress.

KAPLIN

Now, Mr. Taylor. I understand you gave my agents quite a bit of trouble in chasing you down. Why is that?

DAVID

I had no way of knowing who they or their intentions were. All I know so far is that I am unregistered, but no one has explained what that means exactly.

KAPLIN

What do you do?

DAVID

I patrol the streets of the city in the evening making sure the people are safe from the Tepish and the mutation.

KAPLIN

What of the Elewo?

DAVID

I have not met another Rastem or Elewo in quite some time.

KAPLIN

Then why do you continue in your work with no one to answer to?

DAVID

Sir, I uphold the directives of the Rastem code whether I am in a group or alone. I trust you're familiar with it?

KAPLIN

I am.

DAVID

Then why do you question me?

KAPLIN

Why shouldn't I? You threatened to kill one of my agents.

DAVID

She threatened to kill me. I defended myself.

OLD FEMPIROR (O.S.)

Believe him, Henry. He can be trusted.

Shock crosses David's face.

KAPLIN

I told you to wait until the interview was over!

OLD FEMPIROR

I will not watch as a Rastem is treated in this manner. I worked side by side with this Fempiror for over 40 years before we lost him.

David turns slowly. He looks into the face of the Old Fempiror. His mouth drops. Tears fill his eyes. Words escape him.

DAVID

KALTESH?

KALTESH

Hello David.

David and Kaltesh hug each other tightly for a moment.

DAVID

Kaltesh, I can't believe you're here.

KALTESH

It's good to see you again.

They break the embrace.

KALTESH

Henry, he can be trusted. You have my word on it. Anything he did that you find questionable was justified.

Kaplin nods and waives them off.

KALTESH

Come with me, David. I have much to show you.

Kaltesh leads David out. Vera and Childress look at Kaplin, who is fuming.

KAPLIN

Why do I let him get away with this?

VERA

Because he can.

CHILDRESS

If David's story is true, then that makes him older than you as well, sir.

KAPLIN

This position was given to me by the Fempiror Council in the European City. I will not be usurped.

CHILDRESS

Kaltesh has never wished for your position. If David is like him, then it's unlikely he would either.

KAPLIN

He'd better not.

INT. FEMPIROR CITY - WFTS CONTROL ROOM - NIGHT

Kaltesh leads David into a large room with the screen showing the red and blue dots.

KALTESH

This, David, is the pride and joy of our operation. The World Fempiror Tracking System. On this screen using our own satellites, we can read the body temperature of everybody out in the open.

DAVID

Everybody?

BETH (O.S.)

It's how we found you.

David turns to find a young woman of about 35 standing before him. She is strikingly beautiful with dark hair and dark eyes gazing into David's. This is BETH CARPENTER.

David's mouth drops open.

DAVID

Be- Uh- Hello, I'm David.

He reaches out to shake her hand. She takes it.

BETH

Beth Carpenter.

DAVID

Beth? Carpenter? But you were...um.

BETH

I remind you of someone.

David recovers himself.

DAVID

Yes, you do. She died. A long time ago.

BETH

Girlfriend?

DAVID

Wife.

BETH

I see.

DAVID

Tell me about this system.

Beth resumes her seat and points as she talks.

BETH

This screen, as Kaltesh said, reads body temperature. Since Fempiror and our Mutation have colder body temperatures than normal humans, we can easily pinpoint a Fempiror in a group of humans and track him down.

DAVID

As you did with me.

BETH

Precisely. The limitation to the system has always been that we can't look inside anything.

DAVID

That's a pretty serious limitation.

BETH

We've never been able to correct it. Any other form of imaging that can penetrate walls and such cannot differentiate the body heat. So we're stuck with those who venture outside. Fortunately, Mutations must come out to feed, and Tepish tend to do the same for their habits.

KALTESH

Show him the registered screen.

Beth punches a few buttons and the screen changes to one with only flashing white dots.

BETH

When a Fempiror is registered at any
Fempiror city-

DAVID

How many are there now?

BETH

A lot. There are cities on both
American coasts, the original
one off the coast of Spain in
Europe, others in Europe in the
Baltic, Northern, Black, and
Mediterranean Seas, and a multitude
of smaller outlets throughout the
lands.

KALTESH

Kind of like the old Rastem Safe
Houses.

David nods.

KALTESH

I'll come back later to see how
you're faring. Beth is our expert
on this system. She'll show you
everything.

DAVID

Ok.

BETH

Thanks, Kaltesh.

Beth looks at David.

BETH

I look a lot like her, don't I?

DAVID

Spitting image.

BETH

You going to be ok?

DAVID
It's been a long time.

BETH
How long?

DAVID
219 years.

Beth's eyes open wide. She recovers.

BETH
Then I guess you're over her.

DAVID
I thought so.

Beth nods. She turns to her panel.

BETH
Come here. I'll show you how this
works.

David sits next to her. She shows him aspects of the panel and
system.

END OF ACT ONE

ACT TWO

EXT. SUBURBAN NEIGHBORHOOD - DAWN

A car barrels down the street to a modest home. The garage door opens of its own accord, and the car moves within. The door closes behind it.

INT. SMITH HOME - DAWN

Inside the house, KAREN, a mother aged 35, and her two children ALEX (18) and CARLA (16) sit around the table eating breakfast. They hear the car pull into the garage.

KAREN

It sounds like your father's home.

ALEX

Yup. Is he ever going to get off nights and get a day shift?

KAREN

That's where he's happy, and as long as it feeds us, I'm ok with it.

Sounds of the car door slamming echo through the house.

CARLA

He sure is making a lot of noise out there today.

Karen turns to the garage, concerned.

KAREN

Yes, he is.

The door flies open, and WILLIAM SMITH, 35 year old father of the crew, stands in the doorway, eyes wide open in fear.

WILLIAM

Is everyone here? Are you safe?

CARLA

Yeah, Dad, we're fine.

KAREN

What's wrong?

William looks from Karen to the children. He seems to want to say something, but can't figure out how to do it.

ALEX

Dad? Are you ok?

WILLIAM

Yes, Alex, I'm-

William looks at Karen. Karen appears very concerned.

KAREN

What is it? What happened?

WILLIAM

(in Felletterusk)

Ka iskrimo ate Tepish.

The children look almost amused.

CARLA

Since when do you speak another language? Mom, what did he-

Carla looks at her mother, and stops when she finds Karen as white as a sheet. Karen appears to fumble for words in response to William's declaration.

ALEX

Mom? Are you okay?

Karen's eyes never leaves William's as she ignores her son's question.

KAREN

(delicately; in Felletterusk)

Cordanyo yeh däli?

Alex and Carla can only looks shocked at this point. They look back to William.

WILLIAM

(in Felletterusk)

Gü.

Karen staggers a moment.

ALEX

Mom?

CARLA

What's wrong?

Karen turns to Alex and Carla.

KAREN

I'm afraid you'll have to make your own lunches today, kids. Your father and I need to talk. Don't miss the bus.

William and Karen leave the kitchen immediately.

After a moment, Alex and Carla look at each other.

CARLA

What was that?

Alex shakes his head. He gets up from the table and walks down the hall to William and Karen's bedroom. Muffled voices come from the room, as if they are trying to keep their voices down. Alex gets close to the door.

KAREN (O.S.)

(muffled; in Felletterusk)

Het criro yeh dälew danel?

Alex stands back and shrugs. He returns to the kitchen. He sits at the table.

CARLA

Well, did you hear anything?

ALEX

Yeah. Something, something, something. They're talking to each other in that other language. Who knew they could do that?

CARLA

That's seriously messed up.

ALEX

I know.

EXT. SUBURBAN HIGH SCHOOL - DAY

A stereo-typical high school. Kids come in for classes.

INT. HIGH SCHOOL HALLWAY - DAY

Alex and Carla enter the building together. Carla sees a boy her age, MICAH GRIFFIN (16), and runs off to meet him.

CARLA

There's Micah. I'll see you later.

ALEX

See ya.

Alex walks a few steps before he sees someone. He runs up behind ISABEL FUENTES, an 18 year old Spanish girl who he is sweet on, and she is sweet in return.

ALEX

Buenos Dias, Isabel.

ISABEL

Buenos Dias, mi amor.

They peck lightly.

ISABEL

And how is your morning?

ALEX

Weird.

ISABEL

Weird?

ALEX

Yeah. My parents have never ever shown they were bilingual, and this morning, my dad comes in all freaked out about something, and they start speaking a different language.

ISABEL

Was it Spanish?

ALEX

No, I would be able to understand Spanish, thanks to you.

ISABEL

You're welcome. You learned my father would not let me go out with anyone who doesn't understand mi abuela a long time ago.

ALEX

Si, es verdad, but this was completely new to me. I have no idea.

ISABEL

What are you going to do?

ALEX

See if James knows anything.

ISABEL

Ok. Keep me informed.

ALEX

I will. Gotta go.

ISABEL

Me too.

They kiss at length, and then separate.

ISABEL

Hasta luego.

ALEX

See you later.

They go their separate ways.

INT. CLASSROOM - DAY

Alex sits in a desk as the other students hustle about in the hallway outside. FRANCES STUDEBAKER, 18, (AKA JAMES BOND) looks into the classroom. He carries a couple of newspapers along with his school books. He speaks on a cell phone.

JAMES

Yes, mother, I can pick some up
for you on the way home ... right,
one gallon ... I know ... okay ...
bye.

He hangs up. Seeing Alex, he pockets his phone, walks in, and sits in front of him.

ALEX

Good morning, James.

James puts out his hand.

JAMES

Bond. James Bond.

Alex shakes his friend's hand.

ALEX

Why can't you just say "good
morning" like everyone else?

JAMES

Where would be the fun in that?

ALEX

Good point.

JAMES

Besides, you look like a man with
a troubled mind.

ALEX

You think I am troubled?

JAMES

Actually, Isabel told me last hour,
and mentioned you wanted to talk
to me about it.

ALEX

Well, my parents have always been
relatively normal, but this morning,
my dad came in freaked about
something. He spoke to my mom in
a weird language which she knew, and
they shuffled us off. What do you
think?

James leans back, thinking.

JAMES

I think I have an idea.

ALEX

Ok, hit me with it.

JAMES

I would say your parents once
belonged to a top secret
organization before you and Clara
were born. At some point, they
decided to leave it. I would even
go so far as to say abandon it
without warning or permission. Since
then, they decided to settle down
and make for themselves a normal
life. I would bet their last name
isn't even Smith.

Alex's face has already begun to betray his disbelief at James'
outlandish theory.

ALEX

Uh-huh.

JAMES

Today, however, someone from that former organization recognized your Dad, and in desperation, so as to not let you two be concerned, he was forced to tell your mother in the tongue of that organization. They will be nervous now. After eighteen or so years of hiding, they have been discovered. You may never see me again if they run.

James sits back, ever so proud of himself. Alex just looks at him, incredulous.

JAMES

Well? What do you think?

Alex shakes his head.

ALEX

I think you've watched too many spy movies. When should I expect SPECTRE to come knocking?

JAMES

Come on. I didn't say that! Besides, do you have a better idea?

ALEX

No, but seriously, that's too much. It doesn't happen.

JAMES

Before today, you would have said this morning doesn't happen.

ALEX

That's true.

JAMES

Look, there's all kinds of weird stuff going on. The guy down at the Coffee Stop tells me all about it.

ALEX

That Coffee Stop guy has a wilder imagination than you do. Tales of lonely travelers being done in by a white headed evil something something. It doesn't make sense.

JAMES

No, it doesn't make sense to us. We don't have all the information. Your parents know something they aren't telling you. That is certain.

ALEX

Okay, I agree there, but a secret organization? They aren't like that.

JAMES

You say that, but-

People begin filing into the room. He clams up like it is a big secret. The teacher looks over to him from the front of the room.

TEACHER

Frances Studebaker!

James turns to the Teacher.

JAMES

Can't you call me James? I really hate Frances.

TEACHER

Your name is Frances Studebaker, so that is what I will call you. If you have spy dreams, you will do them on your own time!

JAMES

We can talk more of this later.

ALEX

Sure.

James moves off to his own seat.

Alex watches the front of the room, not seeing the other students. His mind is obviously pondering James' suggestion.

INT. SMITH HOUSE - NIGHT

William sits in his living room with a book. He is not reading the book. Karen is not much better. Alex and Carla enter the room and look at them.

CARLA

God, this is pathetic.

ALEX

What do you think they're so scared of?

CARLA

I don't know, but Micah wanted me to come over to his house for a party.

ALEX

They aren't going to let you go.

CARLA

They always let me go.

Carla walks up and taps William on the shoulder.

CARLA

Dad.

William leaps out of the chair.

WILLIAM

(frantic; in Felleterusk)
Rikni kaki! Shakti!

CARLA

Geez, Dad, you really need to chill.

He instantly relaxes.

WILLIAM

Oh, Carla. I'm sorry. What do you need?

CARLA

I have a friend, Micah, who is having a party tonight, and I was wondering if I could go.

WILLIAM

No. Absolutely not. Too dangerous.

CARLA

What?

WILLIAM

Not tonight, Carla.

CARLA

This isn't fair.

KAREN

Carla, honey, listen to us. You can see your friend at school or some other time, but tonight is a bad time.

CARLA

Oh, so you guys freak out over something, and I have to pay for it? Why don't you get over yourselves, and let me live my life!

Carla storms out. She pushes past Alex and goes to her room. The door SLAMS! Everyone jumps. Alex looks pensively between his mother and father.

ALEX

I'll just ... go to my room for awhile.

Alex backs out of the room and shuts his door.

WILLIAM

What if they come?

KAREN

What if they don't? We can't risk our family over a fear that could never come to fruition.

WILLIAM

I should talk to her.

KAREN

Yes, you should.

William gets up to go to Carla when shadows dance across the front windows of the house. Karen stands. Together, they look fearfully at the front of the house.

WILLIAM

Oh, my God, they found us.

The door is kicked in. Several WELL BUILT MEN enter the dwelling. Last is their leader, ERECH. He is smaller than the others, but sharp of eye and an air that lets everyone know that he is aware of how handsome he is.

ERECH

Well, well, well. I had heard that William, who DIED fifteen years ago was seen. I couldn't believe that one as loyal as you would have deserted us, but here you are: alive and well.

WILLIAM

(in Felletterusk; subtitled)
Erech. Lew silnil oinkesh.

We aren't going back.

ERECH

(in Felletterusk; subtitled)
Lew tanewnil sufdä oin.

We don't want you back.

He signals to those behind him. Two Fempiror SWORDSMEN draw swords and stand before the pair. Two others walk behind them and drop them to their knees.

WILLIAM

(in Felletterusk; subtitled)

Li tanewa lewdä hakadülñil jakdi,
sängnol jaj?

You would cut us down unarmed,
in cold blood?

Erech smiles menacingly.

ERECH

(in Felletterusk; subtitled)

Gü.

Yes.

SWORDSMAN 1

Hey, Erech.

(in Felletterusk; subtitled)

Erag.

Look.

They all turn to find Alex standing in the hallway, his mouth
dropped wide open.

WILLIAM

(whispered)

No...

Erech smiles and walks over to him.

WILLIAM

(in Felletterusk; subtitled)

Shaktif hafümeñ!

Get away from him!

The Fempiror behind William hits him on the neck, silencing him.

ERECH

I think we have a bonus here. A bit
of revenge on these two for
deserting us. Where did this boy
come from?

WILLIAM

He's ours.

ERECH

LIAR! You are both sterile. Where did he come from?

Alex looks between Erech and his parents.

ALEX

Mom? Dad?

WILLIAM

Alex. Be a good boy. Always remember what we taught you.

The Fempiror behind William hits him again.

ERECH

He needs to watch this before we kill him.

The Fempiror hold William's and Karen's heads to watch Erech with Alex. Erech pulls out an odd-looking device called a NILROF, which looks like a two-pronged syringe with a dark, red liquid.

ERECH

(in Felletterusk; subtitled)
Milkav siht, William?

Remember this, William?

WILLIAM

(struggling)
Don't you dare!

The Fempiror behind him keeps him in his place.

Erech signals the Fempiror swordsmen over to him.

ERECH

(in Felletterusk; subtitled)
Yilkit hadä.

Hold him.

The swordsmen sheathe their swords and hold Alex still. He doesn't resist.

ERECH

This, dear boy, is a Nilrof. In it is your future. When you wake up, the world will be a very different place.

William and Karen are in tears.

KAREN

Please, leave him alone.

ERECH

(to Alex, ignoring Karen)

Welcome to the family.

Erech sticks the Nilrof in Alex's neck and injects the liquid. When Erech removes it, the swordsmen release him. Alex falls to his knees, hyperventilating. Alex lets out a scream of sheer pain.

WILLIAM & KAREN

NO!

ERECH

(in Felletterusk)

Jakdi yehdä!

Kill them!

The swordsmen draw their swords and bring them down on the Smiths' necks.

BLACKOUT.

END OF ACT TWO

ACT THREE

INT. FEMPIROR CITY - CONTROL ROOM - NIGHT

David sits in Beth's seat. She shows him various buttons on the panel.

BETH

And by pressing here, you can pull up the list of Fempiror who are registered.

On the screen with the dots, a secondary window opens displaying a myriad of names in alphabetical order. The dots remain as they are.

BETH

You can see them whether they are inside or outside thanks to a coded locator specific to them.

DAVID

I may have to see if there's anyone I know.

BETH

Sure, no problem. However, you should do that during the day. Even though the Mutation can move about during the day, they usually restrict their activity to night as well.

DAVID

Ok. What else?

BETH

Well, this is what I do most of the evening. Close that window.

David presses a button and the list goes away.

BETH

Now, press "search".

David does.

BETH
And blue activity.

David does.

BETH
That searches for any activity by
unidentified Fempiror, or UIF.
The system priority is to find
multiple blue movements. We found
you only because you were the only
movement at that time last night.

DAVID
Was there more?

BETH
There's always movement, and we
aren't always fast enough to catch
it.

DAVID
How many are usually in a group?

BETH
Anywhere from 1-3. I've only seen
more on 2 or 3 occasions since I've
been here.

DAVID
And how long is that?

Beth pauses. She looks away sadly.

DAVID
I'm sorry. I didn't-

She shakes her head.

BETH
It's ok. The system was implemented in
this city in 1897. I was the one who
came over with it from the European
City.

DAVID

How long had you been transmuted
before then?

BETH

Not long.

The system beeps. Beth turns to the board. On the screen overhead, seven blue dots move out of a small green outlined box which could be a car, along a green outline that could be a sidewalk, and into a large green box that could be a house.

DAVID

Seven?

He looks to Beth, who is standing with mouth open.

BETH

Excuse me.

David moves out of the way as Beth sits. She presses a button on her board.

BETH

(to communicator)

Mayor Kaplin.

KAPLIN (V.O.)

What is it Beth?

BETH

We have movement. Seven UIF's just
entered a house.

KAPLIN (V.O.)

Seven? Are you sure?

BETH

Unfortunately, yes.

KAPLIN (V.O.)

Send 46 and 68, 35 and 41, and 39
and 47.

BETH

Yes, sir.

KAPLIN (V.O.)
And have 46 take David as well.

BETH
Yes, sir.

Beth presses a different button.

BETH
(over communicator)
Agents 46, 68, 35, 41, 39, and 47,
please report to launch bay.
Emergency. Agents 46, 68, 35, 41,
39, and 47, please report to launch
bay. Emergency.

Beth releases the switch and turns to David.

BETH
You remember where the launch bay
is?

DAVID
Yes.

BETH
Then I'll see you when you get back.

David turns and runs off.

IN THE LAUNCH BAY

Gamling and TWO OF HIS ASSISTANTS drive vehicles to the launch point. He gets out just as Childress and Vera enter with 4 other agents: PHILIP HADRAN (AGENT 35), LUCAS GRIFFIN (AGENT 41), ROD PRINCE (AGENT 39), and SHAWNA KELLER (AGENT 47).

David walks up behind Childress.

DAVID
I'm to go with you.

Childress looks at Vera for a moment, and then nods.

CHILDRRESS
All right.

The three get into the vehicle. The other agents get into theirs. Gamling operates a couple of controls. The wall opens into the pipe.

EXT. FEMPIROR CITY - NIGHT

The pipe rises quickly through the depths to the surface of the ocean.

INT. FEMPIROR CITY - LAUNCH BAY - NIGHT

Gamling nods to Childress, who is at the wheel.

IN THE VEHICLE

Childress presses a couple of buttons.

CHILDRESS

(to David)

Hold on back there.

DAVID

I think I'll be fine.

Childress hits the pedal. The vehicle bursts away.

IN THE LAUNCH BAY

As the three vehicles shoot away. Gamling calmly presses a button and the doors close behind it.

INT. PIPE - NIGHT

The Levi-Carts run through the pipe at high speed. The sides of the vehicles appear to have levi-extensions on the sides to allow them to travel the pipe like a rail without hitting the sides.

EXT. OCEAN - NIGHT

The Levi-Carts shoot out of the pipe, which quickly withdraws back into the water. The vehicles fly towards land.

INT. CHILDRRESS' VEHICLE - NIGHT

Childress opens a channel.

CHILDRESS
(to communicator)
What's going on Beth?

A monitor inside the vehicle shows the location where the dots were.

BETH (V.O.)
We monitored seven UIF's entering
this dwelling: 3758 Polk Ave.

VERA
Seven?

CHILDRESS
You can't be serious.

Other chatter indicates that the others are equally surprised.

BETH (V.O.)
I thought with that kind of number,
our new friend might be useful.

Childress and Vera look at David. He smiles. They look at each other, and then forward again.

CHILDRESS
Yeah, I guess that's true.

BETH (V.O.)
Find out what they are doing there,
and bring them in, if possible.

DAVID
If they're still there.

BETH (V.O.)
Some of them are leaving. Hurry.

EXT. CITY OUTSKIRTS - NIGHT

The three vehicles continue above the ground towards the city.

EXT. SMITH HOUSE - NIGHT

One of Erech's Tepish closes the trunk of the car. He walks around four others get into the car. One of them walks up the sidewalk back to the house.

INT. SMITH HOUSE - NIGHT

Erech stands near the door looking from Alex to his parents.

TEPISH

We're loaded, boss.

ERECH

It's sad, really. They were so promising, and then they would betray us.

TEPISH

Are we going to take the boy?

ERECH

Oh, he'll find us. Once he realizes his condition makes him an outcast. All part of the process.

Erech leans down to Alex.

ERECH

I hope you make more of your new life than they did. You have a bright future ahead of you with us. Use it well.

Erech leaves and shuts the door behind him.

EXT. SMITH HOUSE - NIGHT

They walk down the sidewalk to the car. A hum permeates the air. Erech freezes. He looks around. The three Levi-Carts begin to descend.

ERECH

It's the Rastem. Move!

The other Tepish gets in the car, and Erech jumps in shotgun.

INT. CAR - NIGHT

ERECH

Drive! Drive!

EXT. SMITH HOUSE - NIGHT

The Tepish cars bolt off into the night.

INT. CHILDRESS' VEHICLE - NIGHT

A voice comes over the speaker.

PHILIP (V.O.)

46, you touch down and see what's
left inside. 39, you're with me.

ROD (V.O.)

I'm with you, Philip.

CHILDRESS

(to communicator)

Understood.

EXT. SMITH HOUSE - NIGHT

Childress sets down and stops in front of the house. The other two vehicles touch down and set off after the Tepish. Childress, Vera, and David get out of the vehicle and walk to the house.

They try the door. It's locked. Childress kicks it open. They walk inside.

EXT. CITY STREETS - NIGHT

The Tepish drive quickly through the city streets. 35 and 39 tail him closely. 41 pulls his weapon and fires a few shots at the Tepish, obligatorily knocking out the rear windshield.

INT. TEPISH CAR - NIGHT

The Tepish duck when the window blows.

ERECH

Head for the shelter!

The Tepish driver nods and turns sharply onto a side street.

EXT. CITY STREETS - NIGHT

The Agents maintain their close pursuit of them through a neighborhood. The vehicles snake their way through the maze-like streets.

The Tepish cut around a corner and drive into an open garage.

INT. TEPISH CAR - NIGHT

The Tepish driver presses a button.

EXT. TEPISH SHELTER - NIGHT

The garage door closes unnaturally fast just as the Agents fly around the corner. They drive right by the Shelter.

INT. TEPISH SHELTER - NIGHT

The Tepish look out their windows and smile when they have foiled their pursuers.

INT. PHILIP'S VEHICLE - NIGHT

Philip looks ahead of him.

LUCAS

I don't see him.

Philip presses the communications button.

PHILIP

(to communicator)

Beth, what happened to him?

INT. CONTROL ROOM - FEMPIROR CITY - NIGHT

Beth presses a couple of buttons and plays back the moving green shapes. She watches as the Tepish vehicle pulls into a house.

BETH

(to communicator)

There's a house on the corner.
They pulled in there. Nothing
else has happened. They may still
be there.

PHILIP (V.O.)

Understood.

INT. PHILIP'S VEHICLE - NIGHT

Philip presses another button.

PHILIP

(to communicator)

Hey, 39. Rod, come in.

ROD (V.O.)

39 here.

PHILIP

(to communicator)

He pulled into a house back
there. You ready.

ROD (V.O.)

Let's get him.

INT. SMITH HOUSE - NIGHT

Childress, Vera, and David walk into the house and look around.
They take in the carnage immediately.

VERA

Oh, my goodness.

CHILDRESS

Why would they do this?

David walks over to the William and Karen's bodies. He touches them.

DAVID

They're Fempiror.

CHILDRESS

Fempiror?

Childress activates his communicator.

CHILDRESS

Beth, you said seven Fempiror came in, right?

BETH (V.O.)

That's right.

CHILDRESS

(to communicator)

How many came out?

BETH (V.O.)

Seven, why?

CHILDRESS

(to communicator)

Because David says there were two here already, and they're both dead.

Silence.

BETH (V.O.)

Keep me informed. This whole thing is getting weird.

CHILDRESS

(to communicator)

I agree. 46 out.

David gets up and walks across the room to Alex. Childress watches him. Vera makes a move to check things out as well, but Childress stops her.

VERA

Shouldn't we do something too?

CHILDRESS

This man is more than twice my age. I want to see what he finds without mucking it up.

David looks at him closely. His expression changes from intent to sad.

DAVID

Oh no.

Childress and Vera move over to him.

CHILDRESS

What is it?

DAVID

We have a new one.

VERA

They transmuted him?

DAVID

Just now. He's still warm, but he won't be soon. We need to take him back with us.

CHILDRESS

I agree. He'll need to be questioned about what happened here.

DAVID

He will, but we need to let him recover first.

CHILDRESS

Of course. Let's check out the rest of the place before we go.

VERA

Ok.

Vera and David move through the house. Childress activates his communicator.

CHILDRESS

(to communicator)

Beth, this is 46.

BETH (V.O.)

Go ahead, Childress.

CHILDRESS

We have a new one. He looks like he was in his mid-to-late teens.

INT. FEMPIROR CITY - CONTROL ROOM - NIGHT

Beth sits shocked for a moment, her expression saddened.

CHILDRESS (V.O.)

Come in, Beth.

BETH

Understood, 46. I'll notify Dr. Fenrik.

Beth sits still, a sad expression on her face. A voice comes over the speaker.

PHILIP (V.O.)

Beth, this is Philip. We're at the house. Any activity?

Beth presses a few buttons, watching the screen.

BETH

(to communicator)

Nothing since we spoke last.

EXT. TEPISH SHELTER - NIGHT

Philip is standing with Lucas, Rod, and SHAWNA (AGENT 47).

PHILIP
(to communicator)
Ok. We're going in. 35 out.

Philip puts away his communicator. The four sneak around to the back door, guns at the ready. Philip nods to Rod standing opposite him. They kick in the back door and proceed through the house.

INT. TEPISH SHELTER - NIGHT

They walk throughout the house separately, checking the individual rooms. The house is completely unfurnished and looks new.

The agents finally come back together in the living room.

PHILIP
Well?

ROD
Nothing.

SHAWNA
How is that possible?

Philip pulls out his communicator.

PHILIP
(to communicator)
Beth, this is 35. Do you get the Tepish leaving?

BETH (V.O.)
Nothing since you got there.

He looks at the others.

ROD
They were guarding something.

SHAWNA
Yeah, the exit.

PHILIP

We'll check again, but this is
a small house with nowhere to
hide. I doubt we'll find them.
I'm calling it.

Philip presses his communicator button again.

PHILIP

(to communicator)
Beth, this is 35. We lost them.

END OF ACT THREE

ACT FOUR

INT. FEMPIROR CITY - HOSPITAL

EVERYTHING WASHES OUT TO WHITE. SLOWLY, THE PICTURE COMES BACK INTO FOCUS. The kind face of a DOCTOR comes into view. He is MORGAN FENRIK, and appears to be around 36.

Alex blinks his eyes to adjust to the light. He turns to Dr. Fenrik.

FENRIK

How are you feeling?

ALEX

Who are you?

FENRIK

My name is Doctor Morgan Fenrik.
You've been through quite an ordeal.

ALEX

What ordeal? Where am I?

FENRIK

We need to take these things a little at a time. To being, you are not how you once were.

ALEX

What?

FENRIK

You were changed. We like to say, "transmutated."

ALEX

Trans-what?

DAVID

Transmutated.

Alex turns. He finds David sitting in his room.

ALEX

I don't understand.

DAVID

My name is David Taylor. And you are...?

ALEX

Alex Smith.

DAVID

What was the last thing you remember?

Alex looks very thoughtful. Suddenly, he looks fearful. He makes to leave.

ALEX

My parents! What happened to them?

David keeps him on the bed.

DAVID

I'm sorry, Alex, but your parents are dead. We want to know who killed them.

Alex curls up on the bed. He cries.

DAVID

Alex?

ALEX

I don't know. I don't know who killed them. I was in my room. I heard talking and walked in to find-

Alex can't continue. He bawls on the bed. Dr. Fenrik covers him with the blanket.

FENRIK

Give him time, Mr. Taylor. That's all he needs.

DAVID

I know. I'll drop by later, Dr. Fenrik.

David starts to leave when Alex sits up.

ALEX

Wait.

David turns.

ALEX

Where is my sister? Is she okay?

David walks back to him.

DAVID

Your sister?

ALEX

Yes, my sister, Carla. Did you find her?

DAVID

Alex, you were the only person in your house besides your parents.

ALEX

They must have taken her. You have to find her. What would they do to her?

DAVID

Do you remember anything? Even if they said a name?

Alex thinks very hard. He looks up.

ALEX

Erech.

INT. FEMPIROR CITY - KAPLIN'S OFFICE - NIGHT

David is in the room with Mayor Kaplin and Kaltesh.

KALTESH

Erech is a younger Tepish, transmutated within the last hundred years or so. He moved up within the ranks very quickly, and now with the relative anarchy within the Tepish order, he considers himself the Elrod Malnak of the local Tepish.

DAVID

That's very presumptuous. Why would he attack these two? Do we know who they are?

KALTESH

Yes. Sort of. Their names were William and Karen, but as with most Tepish, no surnames are used or even known. They've been Fempiror in the Tepish order longer than Erech, but disappeared sometime in the late 1980's.

DAVID

So Alex and his sister...

KALTESH

Are no doubt adopted somehow, but we don't know where they would have come from.

KAPLIN

Basically, they left the order, got discovered, and were executed for their treason.

DAVID

Why would Erech take Alex's sister instead of transmutating her right then?

Kaltesh looks concerned.

KALTESH

Erech likes women. He would transmutate Alex the traditional way, with a nilrof, but if he found a girl, he would take her back to his den, and transmutate her sexually.

DAVID

We have to find her.

KAPLIN

It's probably too late for her.

DAVID

If she is transmuted, then we still have an obligation. Would he do it right away or wait?

KALTESH

Depends on his mood and the opportunity. If he's busy, it could be days. If he is in the mood, it could already be done.

DAVID

Either way-

KAPLIN

I will not authorize an expedition to find some girl.

DAVID

Are you unaware of the Rastem code? Number 1 states that you are to do everything in your power to prevent willing transmutation of humans. By refusing this attempt, you are in violation of number 1, and as guilty as the transmutator, who - as permitted in number 2 - should be put to death for his crime.

Kaplin looks very, very angrily at David.

KALTESH

He is right, sir.

DAVID

I have been living by the code for over 180 years by myself. I will not be stopped by you.

Kaplin does not look happy with this challenge to his authority.

INT. FEMPIROR CITY - LAUNCH BAY - NIGHT

David walks in followed closely by Alex.

ALEX

I don't understand how I can help you.

DAVID

I don't know what your sister looks like. I need you to identify her.

ALEX

Ok.

DAVID

Gamling, I need a Levi-cart.

GAMLING

Is there authorization for it?

DAVID

We need to find this boy's sister. The Rastem Code should be sufficient authorization.

GAMLING

You are free to leave the city as you please, but to take a Levi-cart requires Kaplin's authorization.

DAVID

This is ridiculous.

CHILDRESS (O.S.)
What's ridiculous is challenging
the only person who can help you.

David turns to Childress walking in behind him.

CHILDRESS
You're lucky that Kaltesh knows you.

DAVID
Oh?

CHILDRESS
Check the system again, Gamling.
Kaplin should have put through
his authorization by now.

Gamling walks over to his panel. He nods.

GAMLING
He gave authorization for 46 to
take David and new Fempiror to
uphold Rastem Code.

DAVID
You're going?

CHILDRESS
It's the only way he would allow it.
Kaltesh may vouch for you, but
Kaplin doesn't know you. Kaltesh
appealed to me, and only when I
promised to accompany you did Kaplin
agree to give you - or, rather me -
a vehicle.

DAVID
That's fine. Let's go.

Gamling presses a button.

GAMLING
(into microphone)
Tyrik, bring a Levi-cart out of
the hold.

He looks at David.

GAMLING

Mr. Taylor, this city has been here a long time. The reason it has is because we have rules. Please don't make a habit of trying to break them.

DAVID

I'm sorry, Gamling.

GAMLING

It's all right.

A Levi-cart drives up next to them. Childress gets in the driver's side as TYRIK, a well-built grease monkey, gets out. Alex gets in the back and David gets in the front.

CHILDRESS

Do you have a plan?

DAVID

Yes. A start, anyway.

CHILDRESS

Tell me on the way.

They close the doors. Gamling opens the pipe. The cart lifts off the ground and the side stabilizers extend into place. Gamling gives Childress a thumbs-up. The Levi-cart shoots into the pipe.

EXT. OCEAN - NIGHT

The pipe opens into the night air. The Levi-Cart flies out and towards land.

INT. VEHICLE - NIGHT

Childress turns to David.

CHILDRESS

So, what do you have in mind?

DAVID

Let's start by looking through the Smith house. From there, we can see if the tunnel under the house where 35 investigated goes somewhere, or just served as a hole to hide in.

CHILDRESS

We went through the Smith house. Why don't we just go to the house where the Tepish holed up?

DAVID

When we checked the Smith house before, we weren't looking for another person. Knowing someone else SHOULD have been there, we may see something we missed.

CHILDRESS

Ok.

Childress turns to Alex.

CHILDRESS

And how are you doing?

Alex is looking out the window, marveling at the view and what is happening.

ALEX

Are we flying in a car?

CHILDRESS

Yes, we call this a Levi-cart.

ALEX

Why not a hover car or something like that?

CHILDRESS

David?

DAVID

Levi-carts have been around for a long time in the Fempiror world. When they were made there were no cars so the word didn't even exist. The first ones looked like the horse-drawn carts of that era. They were referred to first as Levitating Carts, and then shortened to "Levi-cart."

ALEX

Oh.

Alex looks out the window again.

CHILDRESS

I think you burned him out.

DAVID

He's been through a lot. Maybe I was too much.

CHILDRESS

Taking him out of the city this soon is unwise. It would have been better to find the sister first and then identify her.

DAVID

But if we're wrong, we'd have to start where we left off, and we don't have that kind of time. This was the best choice for the moment.

Childress shakes his head.

CHILDRESS

He's not ready for this.

DAVID

I know. Oh, how I know.

As they fly away, Alex continues looking out the window, his expression blank and overwhelmed.

EXT. SMITH HOUSE - NIGHT

The cart pulls around the corner and parks in front of the house. David gets out and looks at the vehicle.

DAVID

Does it actually have an engine?

CHILDRESS

No, the wheels are free-spinning.
We use the same propulsion as when
it is off the ground, but have
it rest on the wheels so it looks
"normal".

DAVID

Clever.

Alex gets out of the vehicle. He stands in front of the house and stares.

ALEX

How long has it been since I was
here?

DAVID

About 2 hours.

ALEX

Feels like longer.

DAVID

I know.

They all walk inside the house.

INT. SMITH HOUSE - NIGHT

Alex hesitates to look around the living room, but the bodies of Alex's parents are gone. Only the signs of the incident remain.

ALEX

What happened to their bodies?

CHILDRESS

Standard clean-up procedure.
Fempiror bodies are too risky
for humans to find.

DAVID

Alex, when did you see your
sister last?

ALEX

She wanted to go out tonight. My
father said no, and she stormed
into her room.

Alex pauses a moment.

ALEX

He's not really my father is he?

DAVID

Not biologically.

Alex nods.

CHILDRESS

Where is your sister's room?

Alex leads them down the hall of the house and into a room
decorated, apparently, by a young girl of 15. However, the room
is intact. David and Childress turn on the light and walk around
for a moment.

DAVID

I didn't think to check for anyone
else earlier.

CHILDRESS

She probably came out when she heard
the commotion in the living room.

DAVID

Let's see if we can find a picture
of her.

CHILDRESS

Won't that alleviate the need for
him?

David looks at Alex, who is not looking too good.

DAVID

No. Even if we have a picture, she wouldn't trust us. If we have him, she should come along.

CHILDRESS

Another good point.

ALEX

She has pictures of her and her friends on her mirror.

Alex walks over to her mirror and looks over the pictures there. He picks one down of Carla.

ALEX

This is her.

DAVID

And did she look pretty much like this earlier today?

ALEX

Yes.

Childress turns to David. Alex leaves the room.

CHILDRESS

Is there anything else to gain here?

DAVID

Nothing for now.

They turn to find Alex gone.

INT. SMITH HOUSE - WILLIAM AND KAREN'S BEDROOM - NIGHT

Alex walks into his parents' bedroom. He turns on the light and looks around the room. David and Childress walk up to the doorway. Childress makes to walk in. David stops him.

CHILDRRESS

What's going on?

DAVID

Give him a moment.

Alex looks around the room, slowly. He sits on the bed, stunned.

DAVID

(gently)

Alex, I know you need a moment here, but unfortunately, it will have to wait.

ALEX

For what?

DAVID

For us to find your sister. I promise we'll come back.

ALEX

You promise?

DAVID

I promise.

Alex thinks for a moment.

ALEX

Ok.

EXT. WAREHOUSE - NIGHT

A warehouse stands in an industrial district of town. On the side is a large garage-type door.

INT. WAREHOUSE - NIGHT

Within the warehouse, a host of cars are parked. Shapes move behind a screen at one end of the warehouse.

INT. WAREHOUSE MEETING ROOM - NIGHT

Erech stands before a table around which sit eight Fempiror, the Overlords of the Tepish Order as it currently stands: HECTOR ARGUELLAS, JIMMY HARDRAW, GIN FRINGRA, LORNDIS EROFKA, PINTIR JORIN, WALTER REEFER, MARCUS PORTERGRAF, and QUINCY LORNESON.

ERECH

Friends, new and old, thank you for coming. For many years, we have been hunted. The Rastem followers have stood together while we have been fragmented. They pick us off as they please, while we struggle to grow our own numbers. Tonight, as we paid back treason, we also initiated one into our number, but the Rastem came behind us and took him. As your Elrod Malnak, I will bring the Tepish together so this will not continue.

LORNDIS

Are you suggesting we reinstitute the old Tepish hierarchy?

JIMMY

We value our autonomy.

ERECH

Of course you do, of course you do. But by banding together, we will have greater control over all of our territories and have greater numbers to call on from each other. We can centralize our operations. All new Tepish can be trained the same way. We can ensure that when our operatives meet, they will not kill each other. I believe you know what I mean, Hector.

Hector, a middle-aged Tepish, nods.

HECTOR

It was an unfortunate accident.

ERECH

An accident that cost us over one hundred Tepish. One hundred Fempiror we don't have to spare. An accident that could have - should have - been prevented.

PINTIR

So this is why you called us?

WALTER

And where would we centralize? Who would provide the territory?

MARCUS

More to the point, what if that area were discovered? You know what the Rastem have.

ERECH

I know about the WFTS. It is an issue we will need to deal with soon enough. Temporarily, we know that as long as we stay inside, we are safe.

HECTOR

But a stable, centralized training area will draw attention to itself.

ERECH

Obviously, there are potential problems, but we would benefit more by standing together under a unified Tepish banner than by working independently.

JIMMY

What is this going to cost us?

ERECH

Cost?

MARCUS

Will there be dues to pay to you or an organization? I want to know what the catch is.

ERECH

No catch. We would pool our resources. Everyone would benefit. We are not different organizations subscribing, we are one organization.

HECTOR

I will need time to consult with my people. I do not know that they will readily accept giving our funds to you.

ERECH

Of course, of course. No one need decide now. Will a week be sufficient time for all?

They all nod their heads in agreement.

ERECH

Then it is settled. We will meet in one week to decide our own fates. Only as a unified whole can we fulfill our destinies by enacting revenge on those who would reject us. Go in peace.

The Fempiror around the table all get up and begin filing out. One of the Tepish swordsman who accompanied Erech at the Smith house walks up to him.

SWORDSMAN

All the preparations you requested are complete.

ERECH

The girl is there?

SWORDSMAN

Yes sir. She will be ready when you arrive.

ERECH

Good. I have a few things to do
here and we'll be on our way.

SWORDSMAN

We'll be ready.

Erech exits with the Swordsman.

END OF ACT FOUR

ACT FIVE

EXT. TEPISH SHELTER - NIGHT

Childress' vehicle comes to a stop outside the house where Erech took shelter earlier. The three get out of the vehicle.

DAVID

This is it?

CHILDRESS

It's where Beth said 35 tracked them to earlier.

DAVID

Do you think they would still be here?

CHILDRESS

Hard to say. I haven't run into this type of situation before and a Tepish hole like this has never come up.

DAVID

Interesting.

They walk up to the front door. They all look at each other for a moment. David knocks. Childress looks at him incredulously.

DAVID

We'll just see what they do.

A light comes on within. Someone looks out of the window warily at the strangers. He speaks loudly through the window.

MAN

(muffled through glass)

What do you want?

DAVID

(loudly)

We're investigating reports of gunshots issuing from these premises.

MAN

You have the wrong house.

David looks at Childress. Childress takes out his communicator.

CHILDRESS

(into communicator)

Beth, confirm location.

David looks at the man behind the window. It becomes like a stare off. The man is remarkably confident for strangers on his stoop in the middle of the night. David smiles at him. The man does not return it. He looks back to Childress.

BETH (V.O.)

Location confirmed. It's the corner house where you are right now.

Childress looks at David. David looks back at the man.

DAVID

Mind if we come in?

MAN

I beg your pardon?

DAVID

Thanks.

David turns to the front door and kicks it in. Childress draws his weapon and follows. Alex is right behind them.

INT. TEPISH SHELTER - NIGHT

The man backs away from them, horrified.

MAN

What is the meaning of this? This is breaking and entering. I'll call the police.

David looks at a landline phone near him and nods.

DAVID

Ok.

He picks up the phone and holds it out to the man.

DAVID

You want me to dial 911?

The man scowls at David. He makes to lunge for him, but David has his sword out as fast as lightning. The man stops short of cutting himself in half.

DAVID

Now let's not be rash.

The man's eyes shift. David whips around, slicing a Tepish attempting to sneak up behind him. The man pulls a knife and tries to do in David, but Childress shoots him.

CHILDRESS

Guards.

DAVID

Of what, I wonder? Check the rooms. I'll hit the garage.

CHILDRESS

All right.

DAVID

Come on, Alex.

David and Alex walks through the house to the garage as Childress runs down the hall to the other rooms.

INT. TEPISH SHELTER - GARAGE - NIGHT

David flips the light on. In the floor of the garage under some debris is a trap door. David signals Alex to wait by the door.

David walks into the garage and around the door. He draws his sword. He quickly pulls open the door, keeping himself behind it.

No one is there. David sheathes his sword. Childress walks in.

CHILDRESS

The rest of the house is empty.

DAVID

Here's what they were guarding.

Childress kneels down and listens.

CHILDRESS

I don't hear any movement.

DAVID

Flashlight?

Childress takes out his light and hands it to David.

ALEX

(to Childress)

You guys always carry a flashlight?

CHILDRESS

We work at night. It gets dark.

David turns on the light and shines it into the hole. He leans further in, shining it down a tunnel.

DAVID

It's a tunnel.

David jumps into it. He shines the light down the tunnel. It is about 3/4 the height of a man and wide enough to walk down without twisting.

DAVID

There's no one here. We should follow it.

Childress shakes his head.

CHILDRESS

No way. We can't leave the Levi-cart.

DAVID

Ok. You take Alex. I'll follow it. Have Beth track me so you can see where I end up.

CHILDRESS

I don't like this.

DAVID

You have a better idea?

Childress shakes his head.

DAVID

All right. I'll see you shortly.

David starts down the tunnel. Childress starts to leave, but halts himself. He goes back to the hole.

CHILDRESS

David!

David back up to the opening. Childress hands over his communicator.

CHILDRESS

We need to keep in contact.

David takes it.

DAVID

Thanks.

CHILDRESS

Don't mention it. This way you can explain to Beth what you're doing.

DAVID

Ok.

David takes off down the tunnel. Childress watches for a moment. He shakes his head.

CHILDRESS

Come on, kid.

Alex looks after David for a moment, and then follows Childress.

INT. TUNNEL - NIGHT

David runs through the tunnel, hunched over, shining the light ahead of him. He takes the communicator in his hand.

DAVID
(to communicator)
Beth, this is David.

INT. FEMPIROR CITY - CONTROL ROOM - NIGHT

Beth turns in surprise to her panel. She presses a button.

BETH
David? What's going on?

INT. TUNNEL - NIGHT

DAVID
We found the tunnel that 35
referred to. I'm in it. Childress
is top side with Alex taking
care of the Levi-Cart.

INT. FEMPIROR CITY - CONTROL ROOM - NIGHT

DAVID (V.O.)
Can you track me?

BETH
Give me a moment.

Beth punches the sequence to pull up the registered Fempiror. The white dots flood the wall. She initiates the search sequence and types in "David Taylor".

Immediately, a photo of David appears and the screen zooms in on his location. The close-up of the white dot reads his name. It is moving underneath the city.

BETH
All right, David, I have you.

DAVID (V.O.)
Let Childress know where I'm
going.

BETH

I will. Keep in contact.

Beth closes the frequency, and presses a few buttons to contact Childress.

INT. VEHICLE - NIGHT

Childress sits in the Levi-Cart. He is in front of the Tepish Shelter still.

BETH (V.O.)

Childress, come in.

Childress presses a button.

CHILDRESS

(to communicator)

Beth. Do you have him?

INT. FEMPIROR CITY - CONTROL ROOM - NIGHT

BETH

(to communicator)

I do. He's moving slowly away from you to the North.

INT. VEHICLE - NIGHT

Childress looks momentarily thoughtful. Beyond the houses are larger industrial buildings.

CHILDRESS

(to communicator)

There's an industrial district off that direction. I'll head that way. Keep me updated.

BETH (V.O.)

I will.

Childress starts the vehicle and moves it along the road. Alex turns to him.

ALEX

Where do you think he'll end
up?

CHILDRESS

In a mess of trouble. Not wise
following a tunnel blindly like
that. Could go anywhere.

EXT. NEIGHBORHOOD - NIGHT

The vehicle drives out of the neighborhood and heads for the
industry.

INT. TUNNEL / CAVERN - NIGHT

David walks along the tunnel until he emerges in an enormous
underground cavern. In this cavern is a monorail track and a
button, but no vehicle to drive on the track.

David walks over to the button. He looks at the track. He pushes
the button. A mechanical whir ensues. David ducks back into the
tunnel to see what comes.

Down the track comes a multi-seated monorail train cart. It is
being driven by a single DRIVER. Once he reaches the end of the
line the end track rotates for it to go back where it came from.

The Driver gets out and looks around for whomever pushed the
button. David bursts out of hiding and holds the Driver.

DRIVER

Hey! Who are you?

DAVID

Never mind that now. Have you
been working this vehicle all
night?

DRIVER

Let me go!

The Driver struggles. David Takes his sword and holds it to the
Driver's neck. The Driver stops struggling.

DAVID

Tell me what I want to know, and
you'll live.

DRIVER

(panicked)

Ok!

DAVID

Have you been here all night?

DRIVER

Yes!

DAVID

Where did you take Erech?

DRIVER

No!

David pulls the sword closer to the Driver's neck, just drawing
a little blood.

DRIVER

Ok!

David relaxes.

DRIVER

I took him to the warehouse.

DAVID

Do you drive him often?

DRIVER

No. He can get there by other means.

DAVID

Take me to this warehouse.

DRIVER

Ok.

David relaxes his grip on the Driver, but does not lower his
sword.

DAVID

Don't try anything.

David and the Driver get into the train. With David's sword at his back, the Driver speeds off into the caverns.

INT. FEMPIROR CITY - CONTROL ROOM - NIGHT

Beth watches the screen with David's marker. She looks surprised when it moves much faster than he could walk or run.

INT. UNDERGROUND MONORAIL - NIGHT

The Driver takes the little car at high speed on the monorail. He passes through what can only be described as a station where many train carts set waiting. David presses his sword into the Driver's back.

DAVID

Don't slow down or stop for anything.

DRIVER

No need. Just relax.

They pass through the station area and around several bends before stopping at an unattended stop. Once again, the track turns around to ready the train to leave.

DAVID

This is where Erech came?

DRIVER

Yes.

DAVID

And you never saw him leave?

DRIVER

No.

DAVID

Thanks.

David hits the Driver in the neck with his hilt, knocking him out. David hops out of the cart and presses a button inside. The train goes off with its unconscious Driver.

David walks across the small platform and to a door. He opens the door to a flight of stairs. His sword still out, he warily climbs the stairs.

INT. VEHICLE - NIGHT

Childress drives through the industrial district. Beth's voice comes over the system.

BETH (V.O.)
Childress.

CHILDRESS
(to communicator)
What's going on, Beth? Did he get somewhere?

BETH (V.O.)
I'll say.

INT. FEMPIROR CITY - CONTROL ROOM - NIGHT

Beth is working the controls to figure out where David ended up.

BETH
He outran you by a long shot.
Must be some kind of underground transport system or something.

CHILDRESS (V.O.)
Have you made contact with him?

BETH
No.

INT. VEHICLE - NIGHT

BETH (V.O.)
And not knowing where he is, I don't want to call attention to him. He'll have to contact me.

CHILDRESS
(to communicator)
Understood. Where is he?

INT. FEMPIROR CITY - CONTROL ROOM - NIGHT

Beth works the controls. She has conjured an overlay of the city. She appears to be working out David's location physically.

BETH

He's at a warehouse. 42nd & Union.

CHILDRESS (V.O.)

Wow, he did move! We're on our way.

INT. VEHICLE - NIGHT

BETH (V.O.)

Understood. Out.

Childress speeds up.

CHILDRESS

(to Alex)

And we're off.

ALEX

I hope she's there.

EXT. CITY - NIGHT

The Levi-Cart speeds down deserted night time streets.

INT. WAREHOUSE - NIGHT

David slowly opens the door to the warehouse. Most of the cars have gone. One remains. A couple of guards patrol the catwalks.

David passes slowly out of the stairwell and remains tight against the wall. Far across the warehouse, on the second floor sits the offices. The stairwell is underneath them.

He watches the guards intently as he slowly makes his way to the office end of the building. He stops next to the wall as the garage door opens and a vehicle enters and parks.

David remains motionless as SEVERAL TEPISH exit the vehicle, one of whom is the GUARDMASTER. He is a burly man who appears quite battle-hardened and serious.

He whistles for the guards on the catwalk.

GUARDMASTER

Shift change.

A door opens on the second floor. Erech exits the office with the Swordsman he was with earlier. His voice carries as he speaks.

ERECH

After I'm done with her at the Whitehead, we'll need to continue the agenda.

SWORDSMAN

How do you know they'll agree?

ERECH

They won't have a choice. Fear is still the best agent.

Erech sees the Guardmaster.

ERECH

Excellent timing. Are you ready for next week?

GUARDMASTER

I'll have ten times the normal contingency here at your disposal in case there is trouble.

ERECH

Good, good.

Outside, lights flash across the building. Erech, Swordsman, and Guardmaster all look at it curiously.

GUARDMASTER

Are you expecting someone, sir?

ERECH

No. Check it out.

Guardmaster signals the guards to the entrance. They all run to the main entry door.

David inches up to a window and looks out.

EXT. WAREHOUSE - NIGHT

Childress and Alex pull up in the vehicle.

INT. VEHICLE - NIGHT

Alex looks at Childress, anxiously.

ALEX

Are we going in?

CHILDRESS

No. He should expect that we'd find him. We can wait unless there is trouble.

Alex nods and looks back at the warehouse.

INT. WAREHOUSE - NIGHT

Guardmaster goes to Erech.

GUARDMASTER

It's the Rastem, sir. They've found us again.

ERECH

How?

Erech looks around thoughtfully. His eyes scan the walls until he spots David!

ERECH

A spy! Kill him!

The guards train their weapons on David. They open fire as he bolts from his hiding position and ducks behind the cars. Most of the guards cease fire. One over-anxious one speckles a car with bullet-holes.

Erech draws his own sword and slices off the offending guards head.

ERECH
Kill him, not the car!

EXT. WAREHOUSE - NIGHT

Inside the vehicle, Childress reacts to the sound of gunfire. He gets out of the car.

CHILDRESS
Stay here!

He shuts the door. Alex locks the doors and sinks down into the seat.

INT. WAREHOUSE - NIGHT

Erech re-sheathes. Nods to the Swordsman.

ERECH
Kill him. Everyone else, hold your
fire.

The swordsman smiles. Takes out his sword. Walks around the car to find David. He swings, David leaps out of the way, drawing his sword as he moves. The two engage in a fierce duel.

Erech calmly signals to the Guardmaster.

ERECH
Get me out of here.

The Guardmaster nods.

GUARDMASTER
(to the guards)
Remain here. Take care of any
clean up.

The guards nod. Erech gets into the car. Guardmaster follows. One of the guards opens the garage door.

INT. ERECH'S CAR - NIGHT

ERECH
(to driver)

Drive!

The driver nods. He shifts and hits the gas.

INT. WAREHOUSE - NIGHT

The car peels out of the warehouse at top speed.

EXT. WAREHOUSE - NIGHT

Childress looks through the window when he sees Erech's car blast out of the warehouse and onto the street and out of sight. Childress sighs unhappily. He runs around the building to the garage door.

INT. WAREHOUSE - NIGHT

The battle between David and the Swordsman continues.

As the guard who opened the door presses the button to close it, Childress rolls in, shooting him. The other three guards turn from the battle quick enough to see Childress fire a few more shots taking out another guard.

They open fire on him as he ducks behind the remaining car.

David and the Swordsman continue. David finally performs a swift move which throws the Swordsman off balance and David cuts his legs out from under him.

The Swordsman screams and falls to the ground, powerless and in pain. David kicks the Swordsman's sword away from him, and holds his sword to the Swordsman's neck.

DAVID

Now, would you like to tell me
where Erech was going tonight?

The Swordsman spits at David.

SWORDSMAN

You kill me, you get nothing.

DAVID

Who said I would kill you?

Meanwhile, the two remaining guards walk around the car where Childress was hiding to find he is gone. They look around in confusion for moment when one notices David has the Swordsman on the ground. The rear window of the car rolls down behind them.

They raise their weapons to remove David from the equation when two shots ring out. The guards fall to the ground, Childress behind them hanging out the car window.

He gets out of the vehicle and walks over the David.

CHILDRESS

Well?

DAVID

He won't talk.

CHILDRESS

Perhaps we should just leave him.
He'll bleed to death with those
injuries.

DAVID

True.

As David and Childress speak, they take their focus from him for a moment. He takes something out of a button on his clothes. The moment catches their attention.

CHILDRESS

(to Swordsman)

What are you doing?

The Swordsman tosses a small pill into his mouth and bites on it.

DAVID

No!

David tries to open the Swordsman's jaw, but it's too late. The Swordsman foams at the mouth and dies.

CHILDRESS

Poison.

DAVID

Now what?

CHILDRESS

Did you learn anything?

DAVID

I saw Erech. He mentioned a place called Whitehead. I have no idea what that is.

CHILDRESS

Neither do I.

Childress reaches over to David and takes back his communicator.

CHILDRESS

(to communicator)

Beth, we need cleanup at this location.

BETH (V.O.)

Understood.

CHILDRESS

And see if you can find out what or where "Whitehead" is.

BETH (V.O.)

Whitehead?

CHILDRESS

It might be where Alex's sister is.

BETH (V.O.)

I'll see what I can find out.

Childress returns his communicator to its place on him. He turns to David.

CHILDRESS

Let's go.

They walk out.

END OF ACT FIVE

ACT SIX

EXT. CITY STREETS - NIGHT

Childress drives through the streets.

INT. VEHICLE - NIGHT

David is riding shotgun once more with Alex in the back seat. David is clearly frustrated. Alex notices.

ALEX

What are we going to do?

DAVID

I don't know.

CHILDRESS

If we head back, we won't have time tonight to come back.

DAVID

Then we stay out.

David presses the communication button.

DAVID

(to communicator)

Beth, have you learned anything about Whitehead yet?

BETH (V.O.)

I've checked news articles, yellow pages, and even asked around here. I've got nothing. Sorry. I'll keep checking though.

DAVID

(to communicator)

All right. Thanks.

David turns to Childress.

DAVID

So, do you know anyone who keeps
their ear to the ground?

CHILDRRESS

Beth can usually come up with it.

ALEX

I know someone.

David and Childress turn to him.

CHILDRRESS

You do? Who?

ALEX

I have a friend, James Bond. Well,
his name is really Frances, but he
doesn't like it much.

DAVID

I could see that.

ALEX

Anyway, he knows a lot of stuff.
Maybe he has heard of it.

CHILDRRESS

No. We can't risk contact.

DAVID

We're out of options.

CHILDRRESS

Regular contact between humans and
Fempiror is dangerous. What if
something happens?

DAVID

Our condition spreads exactly like
the modern AIDS. With that in mind,
I think we can have a chat with
this "James Bond" character. Despite
his delusions of grandeur, he might
know something.

Childress sighs deeply over this.

CHILDRESS

All right, but let my protest be on record.

DAVID

Agreed. Alex, which way.

EXT. CITY STREETS - NIGHT

They drive on through the darkened streets.

EXT. STUDEBAKER HOUSE - NIGHT

The figures walk around the outside of the two-story home. Alex, leads David and Childress to the side of the house and points to the second floor.

ALEX

That's his room.

DAVID

So, we need to get his attention.

CHILDRESS

Discreetly.

ALEX

Do you have a phone?

David looks at Childress. Childress takes out his communicator, rotates the top half revealing a numerical keypad underneath. David smiles.

DAVID

That's useful.

CHILDRESS

We don't use it much, but it's handy when it's needed.

INT. STUDEBAKER HOUSE - JAMES' ROOM - NIGHT

James cell phone rings. Appropriately, it plays the James Bond theme. James rolls over and looks at the phone, currently plugged into a charger. The caller ID displays an unknown number. He picks up the phone and answers it.

JAMES
(groggily)
Hello?

EXT. STUDEBAKER HOUSE - NIGHT

Alex stands with David and Childress, communicator in hand.

ALEX
James, this is Alex.

INT. STUDEBAKER HOUSE - JAMES' ROOM - NIGHT

James sits up, a confused look on his face.

JAMES
Alex?

He looks at his clock.

JAMES
Why are you calling me at 4 o'clock
in the morning?

ALEX (V.O.)
It's an emergency. Can you come
outside?

JAMES
Outside?

James gets up and walks to his window. Outside his window, he sees Alex on the phone with two men.

JAMES
What's going on? Who's with you?

ALEX (V.O.)

Friends. It's a long story. Can you come out?

James considers this for a moment.

JAMES

Okay.

EXT. STUDEBAKER HOUSE - NIGHT

James stands with Alex. Childress and David wait near him, but not to invade their space. James has his arms crossed, deep in thought.

JAMES

That's quite a story.

ALEX

I know. It's hard to believe.

JAMES

Hard, yes, but it makes some weird occurrences I've read about make a lot more sense.

ALEX

Really?

JAMES

Yeah. So, with all they have, what do you need me for?

ALEX

Their enemies, the Tepish, have my sister. David overheard that their leader is going to Whitehead. Do you have any idea what that is?

JAMES

I didn't. I've heard the name before, along with some other things surrounding it, but once again, it didn't make any sense. But now...

ALEX

Do you know what it is?

JAMES

Yes. If I understand it correctly, it's a slang term for a hotel on the North side of town where your friends, the Tepish, take hookers off the street to "transmutate" them, as you call it. It's called the Whitehead because the owner is older than dirt and has white hair. The real name is "The Lonely Traveler."

Childress gets out his communicator.

CHILDRESS

Beth, find me The Lonely Traveler hotel. Should be Northside.

BETH (V.O.)

All right.

ALEX

Thanks James. I won't forget you.

JAMES

Please don't. I guess I won't be seeing you on Monday, huh?

Alex looks downcast. He glances to David. David mournfully shakes his head. Alex looks at James.

ALEX

I guess not.

James reaches out and gives Alex a hug. Alex returns the gesture.

JAMES

Take care of yourself.

ALEX

I will. You too.

JAMES

Don't be a stranger.

ALEX

I'll try.

Alex walks to Childress and David. James watches them go with his hands in his pockets. Finally, he turns and walks back inside.

INT. VEHICLE - NIGHT

The crew gets in. Childress presses a few buttons.

CHILDRESS

We're running out of time. We're going the fast way.

EXT. VEHICLE - NIGHT

The Levi-Carts lifts off the ground and blasts over the city to its destination.

EXT. THE LONELY TRAVELER - NIGHT

The Lonely Traveler is almost a stereotypical hotel one might find on the bad side of town. It is very old with neon lights running down a vertical sign, some of them broken giving an effect of "THE LON_LY TR_VE_ER."

With two floors, it is squashed between two other, equally old buildings, and likely has only a handful of rooms within.

Erech's car pulls up outside the hotel. He gets out and walks in accompanied by the Guardmaster. The car drives away and parks.

Down the street, Childress sets the Levi-cart down on the road and pulls up to the hotel.

INT. VEHICLE - NIGHT

The three look at the hotel out their window.

CHILDRESS

What a dump.

DAVID

I'll go on in. You park and follow.
Hopefully, I'll have the room
figured out.

CHILDRESS

What if the guy at the desk won't
tell you?

DAVID

Then, I'll look for the one with
the guard posted outside. It
won't take long.

David gets out. Childress pulls around the building.

INT. THE LONELY TRAVELER - NIGHT

Davi walks across the used-to-be-grand lobby to the desk, behind
which, and old man rests. David rings the bell. The man stirs
and hobbles to the counter.

WHITEHEAD

Yes? How may I help you?

DAVID

I am wondering if a particular
person is at your hotel tonight.
Do you have a guest registry?

WHITEHEAD

My guests value their privacy.

DAVID

It's okay. I'm a friend.

WHITEHEAD

Then you surely know their room
number already.

DAVID

Of course. I was just trying to
verify it. Sorry to bother you.

David turns around right into two burly Tepish. One of whom is
the other Swordsman from the Smith house.

SWORDSMAN

Is there someone we can help you find?

DAVID

No, I'm good.

David tries to walk past them. The Swordsman grabs his arm.

SWORDSMAN

We insist.

David breaks the Swordsman's grip. They draw their swords as David draws his. A quick battle ensues: two against one. They are no match for David's speed and accuracy. They are unable to lay a blow on him, and he quickly cuts them down.

Whitehead hobbles to the counter and squints across the lobby.

WHITEHEAD

You better not be fighting. I don't like guns.

DAVID

I agree completely sir. Sorry about the mess.

Whitehead continues to squint, apparently unable to see the mess David left. David walks to the first floor hall. Seeing nothing, he goes up the stairs.

INT. LONELY TRAVELER - SECOND FLOOR - NIGHT

On the second floor, David spots the Guardmaster standing outside one of the doors. He turns and sees David.

GUARDMASTER

You again.

DAVID

Yeah. It's me.

The Guardmaster pulls a silenced pistol from his belt.

DAVID

You know, Whitehead doesn't like guns.

GUARDMASTER

That's why we silence them.

DAVID

I see.

The Guardmaster fires several shots. David blocks each one with his sword, all the while walking towards him. The Guardmaster stops shooting, in awe of David's skill.

David gets in his face.

DAVID

You know, I don't like them either.

He twirls his swords around and plunges it into the Guardmaster's gut, felling him. David removes his sword. He cleans it with a cloth in his pocket and replaces it in his sheath.

He walks to the door Guardmaster was in front of and listens.

INT. LONELY TRAVELER - ERECH'S ROOM - NIGHT

Erech stands in his skivvies in front of a bed. The woman's face remains obscured. She is dressed only in bra and panties.

ERECH

Now, my dear. I've been waiting
all night to have you.

He kisses her neck and stomach.

ERECH

I've been so hungry.

He kisses her mouth.

ERECH

Get ready for the time of your life.
After tonight, you'll never be the
same.

The door bursts open behind him. The woman shrieks briefly. David stands there, sword drawn.

DAVID
Get away from her.

Erech turns to him, annoyed.

ERECH
You again. I know you.

DAVID
Get away from her.

ERECH
Why?

David swings his sword Erech leaps away from the swing. David holds him at bay.

Childress and Alex run into the doorway. They stand behind David. Childress is locked on Erech. Alex, on the other hand, is oogling the half-naked woman on the bed.

DAVID
Talk to me, Alex.

ERECH
The little Smith boy. Do you want revenge?

DAVID
We want the girl.

ERECH
Why?

DAVID
Alex!

Alex shakes his head.

ALEX
That's not her.

The woman looks out fearfully from behind Erech. While attractive, she is not Alex's 16-year-old sister.

ERECH

Why would it be? The house was empty. We killed the traitors, transmuted you and left. No one else was there.

CHILDRESS

Then who is that?

ERECH

A hooker. I do it all the time.

He laughs.

DAVID

(to woman)

You. Pick up your clothes and go.

The woman quickly complies, grabbing her skimpy clothes from the floor and running past them to the hall. As she runs past them, Erech flings the bed covers up at the trio.

He crashes out the window before they can recover. They run to the window, but he is running to his car, still in his skivvies, laughing all the way.

ERECH

(calling out)

Better luck next time!

David pounds the window sill.

DAVID

If she wasn't with Erech, where is she?

Alex thinks for a moment. And then it dawns on him.

EXT. SMITH HOUSE - NIGHT

The Levi-cart is parked on the opposite side of the street from the house. A car pulls up in front of the Smith house. It stops and no one gets out.

INT. CAR - NIGHT

Carla makes out in the car with Micah, her boyfriend. They break the embrace.

CARLA

Mmm, thanks for tonight. I had a great time at your party.

MICAH

Me too. See you Monday?

CARLA

Sure. You want to walk me to my window.

MICAH

Yeah.

They get out of the car and walk around the house, hand in hand. At her window, she opens the pane. She turns to Micah. They kiss again at length. He helps her up into her room. She turns back to him.

CARLA

Bye.

MICAH

See ya.

He walks away.

INT. SMITH HOUSE - CARLA'S ROOM - NIGHT

Carla closes the window. The light flicks on. Alex stands in her room.

ALEX

You were out with Micah. At his party, weren't you?

CARLA

What's it to you?

Alex walks across the room and hugs her tightly. She is notably confused, but hugs him back.

ALEX

I'm so glad.

CARLA

Um, ok. Why are you so cold?
Are you feeling ok?

ALEX

I am so much better now.

CARLA

Mom and dad didn't find out, did
they?

Alex looks downcast.

ALEX

Carla, there's something I need to
tell you. This isn't going to be
easy.

Alex sits down with Carla. Alex begins to tell her of the evening. As he talks, she covers her mouth. He talks a little more, and she finally breaks down and falls against him, bawling. He holds her.

END OF ACT SIX

EPILOGUE

INT. WILLIAM AND KAREN'S BEDROOM - SMITH HOUSE - NIGHT

Alex sits on the bed. In one hand, he holds a letter. On the bed next to him is an envelope with his name written on it. David comes to the door.

DAVID

How are you doing?

ALEX

Okay, I guess. Carla is sleeping. I don't know how much longer we have though.

DAVID

The sun will be up in about an hour. We need to be back at the city before then.

Alex nods.

ALEX

This is hard for me. I don't know how Carla will take it.

DAVID

She was lucky. Her disobedience paid off, and she was spared.

ALEX

Good for her, but what about me?

David sits next to Alex on the bed.

DAVID

You can't survive in a world of sunlight. We also do not allow new Fempiror to remain in the human world for any length of time due to a number of other dangers. Not only to yourself, but to others as well. I don't know how long your parents were Fempiror, but-

ALEX

140 years.

DAVID

What?

ALEX

They were married in 1861 and
transmuted on their honeymoon.

David looks at him, curious. Alex smiles weakly.

ALEX

I was going through their things
in here to see if I could find out
anything, and I found this.

DAVID

A letter?

ALEX

My Dad wrote it yesterday.
I guess he did it while we were
at school. Just in case, you
know...

DAVID

What did he say?

Alex looks at the letter and hands it to David.

WILLIAM (V.O.)

Alex, I know you have a lot of
questions, and in case the worst
happens, I will try to provide the
answers you need here. I was born in
1842 and your mother in 1841. We were
married in 1861 and on our honeymoon,
a person called a Tepish caught us,
and changed us into a race called
Fempiror. We followed the Tepish for
many years, until on September 23,
1989, we were charged to destroy the
small hamlet where your biological
parents lived. We did as we were told.

(MORE)

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

We destroyed everyone and everything. Everyone except you and your sister. We couldn't do it. Something clicked in us. We took you and ran. We settled in this house in 1990, and never looked back. This morning, I was seen by a member of my former group. I pray he did not identify me, but I fear he did. The Tepish do not allow their people to desert, and if he knows where to find us, he will kill us both.

David looks at Alex.

DAVID

How are you handling this?

ALEX

I don't know. I don't know how to handle it. I don't even know how I'm handling myself right now. So much has happened to me, it's almost too much. I just feel...numb.

Childress appears at the door.

CHILDRESS

David, we've got to get going.

DAVID

All right.

He turns to Alex.

DAVID

I hate to force a decision, but time is short. We have our own laws and one of those does not permit you to stay until you know exactly who you are now.

Alex thinks for a moment. He turns to David.

ALEX

Give me a day. I will come with you tomorrow. I just need time to say good-bye. Carla needs some time to adjust too.

DAVID

Okay.

ALEX

I'll see you tomorrow evening. Or, tonight, I guess it would be.

DAVID

We'll be here.

David leaves with Childress. Alex looks back at the letter.

WILLIAM (V.O.)

We can't ask for your forgiveness for our deeds. I did some horrible things during my time with the Tepish, and God will have his way with me. I only hope they spare you, so you and your sister can live a long and happy life.

FADE OUT.

THE END