

THE FEMPIROR CHRONICLES

Episode 1x02

"Loose Ends"

by

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TEASER

INT. SMITH HOUSE - CARLA'S ROOM - DAY

Carla Smith wakes up. Groggy, she sits up in bed and looks around. She rubs her eyes and sits on the edge of her bed. She stands and walks out of her room.

INT. SMITH HOUSE - DAY

A toilet flushes. Carla exits the bathroom and walks groggily through the house.

CARLA

Mom? Dad?

She walks to their room and looks in. The room is tidy, but they are not there. She looks around curious.

She walks through the house to Alex's room. On the door of his room is a written sign:

"Carla,  
Wake me when you get up.  
DO NOT open the curtains."

Carla looks at it curiously for a moment. As if the solution dawns on her, her eyes open wide and she opens the door.

The room is really dark. Alex has placed blankets over the windows to keep out even more light. Carla turns on the light. Alex opens his eyes, and shields his face. He looks at Carla.

ALEX

Hi.

CARLA

Hi.

ALEX

How are you feeling?

CARLA

I had forgotten all about it until I saw your note. Is there more?

ALEX

Yes. There's more.

CARLA

What are we going to do?

Alex begins to answer, but she continues.

CARLA

I mean, they're dead, right? Who is going to take care of us? We don't have any money. They never told us about accounts or anything. We're going to lose the house. What is going to happen to us?

ALEX

Well-

CARLA

And what about you? You've got some kind of skin condition where you can't go outside or something. What are you going to do?

ALEX

Carla-

CARLA

Alex, I'm scared.

ALEX

I am too. I'm scared, tired, angry, sad, pissed, disenchanted, and any number of other conflicting emotions. I'm not feeling anything because I'm so numb about the whole thing. It'll take me forever to sort this out.

CARLA

What are we going to do?

Alex looks away from her, as if afraid of her reaction. He looks back to her.

ALEX

The people who helped me last night will take us in. They have a special city. You can live there until you can take care of yourself.

CARLA

What about you?

ALEX

I will probably remain with them for the rest of my life. You don't have to.

CARLA

When?

ALEX

I told them to give us a day to tell our friends.

CARLA

Can we see them again?

ALEX

We are free to leave the city whenever we wish. You can probably continue with Micah, but I can't continue my relationship with Isabel.

CARLA

Why not?

ALEX

I don't understand everything. But I know that...you know...sex can change someone into what I am. I understand that it would be as immoral as giving someone AIDS.

CARLA

Oh.

ALEX

My life as I know it is over.

Carla hugs him. They sit silently on his bed together.

END OF TEASER

ACT ONE

EXT. FEMPIROR CITY - DAY

Under the ocean on the seabed rests the massive American Atlantic Fempiror City. Bathed in the filtered light from above, it is a beautiful sight in its protective bubble.

INT. FEMPIROR CITY - KAPLIN'S OFFICE - DAY

David and Childress sit before Henry Kaplin, the city's mayor and controller. Kaltesh sits with them.

DAVID

The information was really sketchy. Something is going on at that warehouse next week. Whatever it is is big. They are planning for ten times their normal security.

KAPLIN

But why?

DAVID

Erech mentioned an agenda and plans on using force if not agreed to.

CHILDRESS

Whatever was discussed we missed. It happened earlier that evening. By the time we got there, everyone was gone.

KAPLIN

And this Underground Railway?

DAVID

Some sort of monorail system running under the city. Almost like a specialized subway. The driver passed through a station of sorts on our way to the warehouse.

KAPLIN

How is all this possible? They have been growing right under our noses.

KALTESH

We are only able to scan the surface, sir. If they were working underground, we would miss it.

KAPLIN

But supplies, workers, all of that?

CHILDRESS

If the work were hired out to a human company, no one would notice.

KAPLIN

Do we know how many Tepish are involved?

DAVID

No, sir.

Kaplin looks stressed by all this. Finally, he looks at them again.

KAPLIN

What are the chances that they will actually use the warehouse to meet next week?

David and Childress look at each other. Childress shrugs.

KALTESH

The Tepish are remarkably cocky, Henry. I don't believe they will move their meeting just because a couple of Rastem know about it. They may even anticipate that we will check it out, but we don't know when it will occur. To be honest, unless we stake it out every single night from now till the meeting, we won't know. I don't see a reason for them to move their meeting place.

KAPLIN

Then we will stake it out. I also want more information on this underground monorail transport. I want to send a team to that house to check it out. We need to stop this Tepish growth before it starts.

DAVID

Agreed.

The others apparently agree too, as they nod their heads.

KAPLIN

Ok, on another note, we have two new Fempiror to deal with. This boy Alex, and you, Mr. Taylor.

DAVID

Me?

KAPLIN

You may be one of the oldest Fempiror here, and a well-trained Rastem, but to us and our ways, you are new. I want to know what you want to do.

DAVID

If it's all the same to you, sir, I would like to just keep doing as I have been. But instead of working alone, work as one of your agents.

KAPLIN

What do you think, 46?

CHILDRESS

He held his own very well, sir. I even learned a thing or two by watching him. I think he would be an asset.

KAPLIN

Kaltesh?



KALTESH

I known David almost from the day he was transmuted. I watched him grow from impetuosity into a formidable warrior. My master Tiberius trusted him. I would too.

KAPLIN

Very well, David. I'll go ahead and put the order in to have you made an agent. It will be your responsibility to learn our procedures for doing things. We have been doing them for over a hundred years, and our ways work for us. Are we agreed?

DAVID

Yes, sir. Thank you.

KAPLIN

Now, as for this boy, Alex... Thoughts?

DAVID

If I may suggest, if he agrees to stay with us in the city, perhaps he might also agree to partnering with me.

KAPLIN

I don't think so.

DAVID

Why?

KAPLIN

Because, Mr. Taylor, he is brand new. He doesn't know his upside from downside, and he sure won't work as an agent during his first few years.

DAVID

He trusts me. And he's got to do something.

KAPLIN

There is a big difference between you and him. You have been a Fempiror for over two centuries. You probably know things about the history I don't. He knows nothing.

DAVID

I'll teach him.

KAPLIN

I said no.

DAVID

Think about it. We don't know if he'll even want to. He might aspire to be a chef, for all we know.

Kaplin almost says something, but Kaltesh interrupts.

KALTESH

Sir, if anyone would be qualified to handle a new recruit, I would think David could.

Kaplin looks extremely angry that Kaltesh is stepping in again. He sighs deeply.

KAPLIN

I'll consider it. No promises.

DAVID

Thank you.

KAPLIN

Dismissed.

The three get up and leave the office. Kaplin smashes his hand down on the desk in fury.

INT. FEMPIROR CITY - HALLWAY - DAY

David, Kaltesh, and Childress walk through the city which continues to bustle with life.

CHILDRRESS

Kaltesh, you know that Kaplin already thinks you'll usurp his position.

KALTESH

He can keep his position. He is just afraid to relinquish any authority. He's a rule guy. Always has been.

CHILDRRESS

Still, he had that "stepped on" look.

KALTESH

He doesn't scare me.

CHILDRRESS

I'll see you two later. Welcome aboard, David.

DAVID

Thanks, Childress.

Childress walks away from them. Kaltesh turns to David.

KALTESH

David, I have stuck my neck out for you twice so far, and for the life of me, I can't think why.

DAVID

What do you mean?

KALTESH

Only this: you disappeared in 1819. Completely and without a trace. Yori was heartbroken for years. We thought you were dead.

DAVID

I ended up in the service of Voivode for many years until his death. From there, I followed some Tepish across the ocean and have been in America ever since. I never abandoned my position, but after Voivode, I couldn't find anyone.

KALTESH

When did he die?

DAVID

1889. It's a long story. I wouldn't give Bram Stoker's account too much weight.

KALTESH

I never did. Were you the driver?

DAVID

That would be me.

A sound filters over the internal speakers of the city.

SPEAKER VOICE

David Taylor and 46, report to launch bay.

KALTESH

That would be your cue to go.

DAVID

I guess so.

KALTESH

I want the whole story later.

DAVID

You'll have it.

They part company.

INT. FEMPIROR CITY - LAUNCH BAY - DAY

David and Childress meet up as they enter the room.

DAVID

Does this happen often?

CHILDRESS

No, and I'm at a loss as to why  
I'm with you and not Vera.

DAVID

Couldn't tell you.

They approach TRIEGA JAGAROM, the day time launch bay lead. She is a sharp-eyed lead who appears to have been doing this job for quite some time. She smiles at the approach of Childress, almost ignoring David.

TRIEGA

Well hello, Childress. Fancy seeing  
you this time of night.

CHILDRESS

I'm a little stumped myself. Do you  
have any info?

TRIEGA

A little.

She punches a few buttons on her screen.

TRIEGA

Apparently, there is a blue out  
there, and you're to give flying  
lessons to the new guy on the way.

CHILDRESS

Well, ok then.

DAVID

I hope you have a day worthy Levi-  
cart.

Triega looks over to David. She changes to all business.

TRIEGA

Yes. The windows on all the Levi-carts are treated to prevent the passage of ultra-violet radiation. We have a few day ones that also tint the windows, so passers-by can't be too curious about the inside.

DAVID

Sounds good.

A vehicle comes out of the hold with heavily tinted windows and parks near them. A mechanic gets out. Triega smiles at Childress.

TRIEGA

There you go. Have fun.

CHILDRESS

Thanks.

(to David)

Come on. You're in the hot seat.

David gets into the driver's side. Childress takes shot gun.

IN THE VEHICLE

David looks at the controls.

DAVID

It's been awhile, and the controls have changed a little.

CHILDRESS

Since 1819? I would think so.

DAVID

I don't know when it was made. It was old in 1775 when I got it from my first mentor.

CHILDRESS

Dear God...

DAVID

It's ok. I was always quite good.

CHILDRESS

Ok. Procedure. Ease into the tube first. Here's how.

IN THE LAUNCH BAY

Childress points out a few things to David. The vehicle slowly inches forward into the tube.

IN THE VEHICLE

Childress continues to indicate controls.

CHILDRESS

This will extend the side stabilizers for the tube travel, and once you're out, you'll need to engage the Levi-controls here.

DAVID

All right.

David presses a switch.

IN THE TUBE

The side stabilizers extend within inches of the sides of the tube. They light up as power goes to them.

IN THE VEHICLE

Childress sits back in the seat.

CHILDRESS

Now the fun part. No need to ease into this. Just punch it and go.

DAVID

All right.

IN THE TUBE

The vehicle blasts off down the tube, running fast to the surface.

IN THE VEHICLE

David holds the wheel, smiling. Childress seems to be enjoying the ride as well.

EXT. OCEAN - DAY

The Levi-cart flies out of the tube, which quickly dips below the surface. The cart drops for a moment before the Levitation engines kick in and it speeds towards land.

INT. VEHICLE - DAY

Childress looks out over the ocean.

CHILDRESS

Sometimes I like having day jobs. Times like these I remember everything I miss about being human. The sun is such a healing influence in so many ways that you don't really notice it until it's gone.

DAVID

How old are you, anyway?

Childress looks at him.

CHILDRESS

110. Born in 1894. A policeman promoted to detective about 3 weeks before I was attacked by a Tepish in 1926. I'd been out at night for years before then. First time to ever run up against a Fempiror. I was taken in by agents from the city shortly thereafter. They dispatched the Tepish.



DAVID

I'm sorry.

CHILDRESS

It's old news. If it weren't for that incident, I'd've died of old age by now. It has some advantages, I guess. For a perennial bachelor.

DAVID

So, what's going on?

CHILDRESS

First, our daytime procedures are a little different from night time. We land as soon as we come upon a road and drive the rest of the way.

DAVID

Understood.

CHILDRESS

Second, we call back to find out. I'll greet him.

Childress points to the appropriate button. David presses it.

CHILDRESS

(to communicator)

Hey, Al, this is Childress. What's going on?

AL

Hey Childress. We have some blue movement.

CHILDRESS

(to David)

Probably a mutation.

David nods.

CHILDRESS  
(to communicator)  
Where are we going?

AL  
8<sup>th</sup> and Landry. He's just ducked  
into an alley. I don't know if he  
has attacked anyone yet.

CHILDRESS  
(to communicator)  
Let's hope he doesn't.  
(to David)  
See how well you can bring us down  
up there.

David nods.

EXT. OCEAN / LAND - DAY

The Levi-Cart passes from the ocean to flying over land. A road  
becomes quickly visible. The vehicle lowers itself to being just  
above the ground, and then touches down on the road.

INT. VEHICLE - DAY

Childress nods and looks to David, smiling.

CHILDRESS  
Very nice. I'm impressed.

DAVID  
We may not have had wheels, but  
the controls aren't that different.  
Just like dying a shirt.

Childress gives him an odd look. He shakes his head.

CHILDRESS  
Into the city. You know 8<sup>th</sup> and  
Landry?

DAVID  
Yes.

EXT. OPEN ROAD - DAY

The Levi-Cart speeds towards the city looming ahead of them.

EXT. CITY STREET - DAY

People walk back and forth past an alley. In the alley is a Fempiror wearing a dark cloak, which she has her hands tucked into. She stays in the shadows of the alley, watching the people.

END OF ACT ONE

ACT TWO

EXT. SMITH HOUSE - DAY

Two cars drive up outside. Out of them step Micah Griffin and Isabel Fuentes. They meet each other on the sidewalk.

ISABEL

You got called too?

MICAH

Yup. You know what's going on?

ISABEL

Alex called and said it was important to come over today.

MICAH

That's what Carla said. I hope everything's okay.

ISABEL

Me too.

They approach the door.

INT. SMITH HOUSE - LIVING ROOM - DAY

Alex and Carla sit on the couch. The room has been picked up from the previous evening's ordeal.

CARLA

I don't know what to tell him.

ALEX

You have hope of still seeing him.  
What am I going to tell Isabel?  
This is so unfair.

There is a knock at the door. Carla breathes deeply.

CARLA

I guess I need to answer it.

ALEX

I can't. Too dangerous for me.

Alex gets up and stands in the hallway. Carla goes to the door. She takes a deep breath and opens the door.

Before her stand Micah and Isabel. Upon seeing her, their expressions turn to worry.

MICAH  
Carla, what's wrong?

Carla begins crying profusely.

CARLA  
(with difficulty)  
Come in.

They enter. Carla closes the door behind them. Alex steps out of the hall.

ALEX  
Please. Have a seat.

Micah and Isabel sit on the couch.

ISABEL  
Alex? You don't look so well either.

ALEX  
We had a long night.

MICAH  
What happened?

Alex and Carla look at each other. Carla sits down next to Micah and cuddles into him, as if needing comfort. He puts his arm around her.

ALEX  
It's a really long story.

ISABEL  
We have all day.

Alex takes a deep breath.

ALEX

Last night, our parents were  
killed.

Micah and Isabel gasp together.

EXT. CITY STREET - DAY

The Levi-Cart pulls up near the alley where the cloaked Fempiror  
was hiding.

INT. VEHICLE - DAY

David and Childress look into the alley. David presses the  
communication button.

DAVID

Al, is he still in the alley?

AL

(over speaker)

Affirmative.

David releases the speaker.

DAVID

Do you still use Day Travel Cloaks?

Childress reaches behind the seat. Pulls out two very dark,  
hooded cloaks.

CHILDRESS

Why change a classic?

EXT. CITY STREET - DAY

David and Childress exit the vehicle. The cloaks cover their  
entire body, the hood covers their faces, and they have gloves  
for their hands. They look very conspicuous. They walk into the  
alley and look around.

Childress accesses his communicator.

CHILDRESS

Al, where is it?

AL  
(over speaker)  
Probably 5 yards down the alley.

David and Childress look all around them for the UIF. Suddenly, a cloaked form springs up and runs down the alley away from them.

DAVID  
There!

David and Childress take off after her.

She runs through the alley until faced with a dead end. SEVERAL MEMBERS OF A LOCAL GANG emerge out of hiding in the dead end.

GANG MEMBER 1  
What have we here?

She backs away from them, but runs into another member.

GANG MEMBER 2  
Someone wandering into our territory.

He pulls down her hood, exposing her head. Light rays stream over them, currently out of harm's way.

GANG MEMBER 2  
Well, well, well. It's a little sprite.

GANG MEMBER 3  
What's she hiding under that cloak?

GANG MEMBER 1  
Maybe she's a stripper.

Without warning, she flips Gang Member 2 over her head, slamming him into Gang Member 3.

GANG MEMBER 1  
Oh, that was a bad idea. Come on, let's waste her.

David and Childress runs around the corner and sees the danger. Childress makes to help, but David holds him back.

DAVID

Hold on. If she's a blue, she should be able to handle it. Let's see how she does.

The Gang Members attack her in force. She blocks, kicks, punches, and parries with unreal speed and accuracy. Member after member is knocked out by her, until the last one finally just runs off.

She turns around to find David and Childress walking toward her.

She runs to a nearby building. She tries the door. It is locked. David and Childress continue their approach.

CHILDRESS

Wait, we're here to help you.

She reels back and kicks in the door. It splinters under her force. She disappears into the building.

David takes off after her. He stands in the doorway, looking around. He takes out a communicator.

DAVID

Beth, can you see if someone's running in this building.

BETH (V.O.)

Yeah, but I won't know if they're Fempiror or not.

DAVID

That's fine. Check quickly.

Childress stands behind him.

CHILDRESS

You think there's a chance here?

DAVID

She's running. I doubt she's stopped.



BETH (V.O.)

David.

DAVID

Yes.

BETH (V.O.)

Someone moving fast on the stairs.

DAVID

Thanks.

David pockets the communicator and charges through the nearby stairwell door followed closely by Childress.

INT. SMITH HOUSE - DAY

Isabel and Micah look stunned. Carla is still curled up next to Micah.

ISABEL

Oh, Días mío. I don't understand this. You don't look any different.

Alex looks at Isabel sadly.

ALEX

But I am. We have to go away. With our parents gone, we can't live here alone. They had no money or savings. We don't even own the house.

Isabel is beginning to tear up. Micah looks at Carla, who is crying on his shoulder.

MICAH

Is this true?

She nods.

MICAH

What about you? Are you okay?

She nods again.

CARLA

(broken)

Because I snuck out to be with  
you, I'm ok.

ISABEL

I don't understand this. Where  
are you going?

ALEX

There is a special city on the edge  
of town where I can live. Others  
who are like me live there.

MICAH

What is this, some kind of disease?

ALEX

I don't know fully. I cannot handle  
sunlight. I will live much, much  
longer than anyone here. I don't  
remember everything.

Isabel is still is tears.

ISABEL

Alex, if you just want to break  
up with me, this is a cruel way to  
do it.

Alex walks over to her. He holds out his hand.

ALEX

Isabel, feel my hand.

She touches it and winces.

ISABEL

You're cold!

She touches his hand again and then holds it.

ISABEL

Oh Alex, why are you so cold?

ALEX

It's part of this condition: some kind of incurable disease that can only be passed on like AIDS.

ISABEL

This is insane. You may feel cold, but you still look fine. How do you know you can't handle sunlight?

Alex looks a little stunned, as if the thought had never really occurred to him.

ALEX

You know, other than the cold part, I only took their word for it. I mean, they have this whole city and a lot of wild technology and stuff. I really don't know. Shoot, I might be fine, for all I know.

Alex walks over to a window. He pulls back the curtain to let the light stream in. No one moves. They just watch. Alex thrusts his hand into the sunlight.

Instantly, smoke rises from his hand. He screams, but seems unable to move. Micah rushes over to him and pulls him away from the window. The curtain falls shut.

Everyone else rushes over to his side. Isabel takes his hand. Second degree burns are all over it.

ISABEL

Oh, Días mío. It's true.

Alex looks at her sadly. She holds him.

END OF ACT TWO

ACT THREE

INT. CITY BUILDING - STAIRWELL - DAY

The woman charges up the stairs. She glances down to see two caped figures hot on her trail. She charges to the outside roof door.

She takes a deep breath, pulls her cloak around her, and runs outside into the sunlight.

David and Childress stop fast at the sight of the sunlight.

CHILDRESS

She ran outside?

DAVID

She was wearing a cloak.

David pulls his cloak over his head and secures it. Childress does the same. They run out the door.

EXT. BUILDING ROOF - DAY

Childress and David squint through the bright light. Off to one side, the woman is running away from them. They give chase.

She runs to the edge of the roof and leaps to the next building. David follows her without thinking. Childress stops short of jumping.

CHILDRESS

Dear Lord, that man has no fear.

Childress walks back a few paces. Takes a deep breath. Runs and leaps to the next building.

EXT. ROOFTOPS - DAY

The woman leads David on a chase across the roofs of the city. Childress follows behind him.

Finally, the woman comes up on the end of her rooftops. There is no next building to leap to. She turns to face David who lands softly behind her.

DAVID

Well done.

She assumes a defensive stance.

WOMAN

Get away from me.

Childress lands on the final rooftop. He walks to David and stands.

DAVID

We aren't going to hurt you.

WOMAN

How do I know that? Who are you?

David looks at Childress. He nods.

DAVID

My name is David. This is Childress. We want to help.

WOMAN

Why?

CHILDRESS

How long have you been different?

WOMAN

What?

CHILDRESS

A Fempiror. Cold body temperature, unnatural speed and strength, aversion to sunlight.

The woman looks confused.

DAVID

You know what we're talking about.

WOMAN

Yeah.

CHILDRESS

How long have you been like this?

WOMAN

Two weeks. I was minding my own business trying to sleep out here when some prick snuck up on me, and stuck something in my neck. When I woke up, I felt different. I only got burned once.

DAVID

What's your name?

MINDY

Mindy Prater.

CHILDRESS

And how old are you?

MINDY

Seventeen.

Childress reaches into his pocket. Pulls out a small transmitter. Hands it to her.

CHILDRESS

We have a city. You can clearly take care of yourself, but we may be able to help still. We can't make you come, but it would get you out of the sun and into a home.

Mindy takes the transmitter.

MINDY

I'll think about it.

CHILDRESS

Call us anytime. Day or night.

MINDY

Ok.

CHILDRRESS

Come on, David.

Childress turns and walks away. David follows, confused. Mindy turns away from them, looking over the city from her final perch, not watching them go.

DAVID

So it isn't standard procedure to take a UIF in?

CHILDRRESS

No. However, UIF's don't know this, and judgment calls are always made. You, I made come because of your prowess. She is a homeless child. She wouldn't trust us. I don't blame her. However, I can almost guarantee she'll call us in a day or two. They always do.

DAVID

What about the Rastem code?

CHILDRRESS

That device I gave her will track her if she keeps it on her. If she doesn't, we'll find her again on another night or another day. If you had ultimately refused to come, I would have given you a transmitter, too.

DAVID

I see.

Childress stands at the edge of the building.

CHILDRRESS

Now that you have us up here, how do you propose we get down?

David laughs. He points to a fire escape ladder. Childress shakes his head and walks to it.

EXT. SMITH HOUSE - DAY

Carla and Micah sit outside on the porch. Micah is relatively shell-shocked. Carla is tearful.

MICAH

I don't know what to say.

CARLA

I don't either. It's all happening so fast.

MICAH

Why do you have to go? You're not different.

CARLA

I know, but where would I stay? Here? How? With whom? If he is going, I have to go with him.

MICAH

So where is this place? Do you know?

CARLA

No. I don't know everything. In fact, I don't know anything. Maybe we can stay together. Maybe I can keep seeing you.

MICAH

When will you know?

CARLA

Well, the guy from the city is supposed to come back tonight. I guess we can ask him.

MICAH

Yeah, we'll do that.

CARLA

Why are you so worried? Your life isn't changing.



MICAH

It might be.

Carla looks at him, touched. She smiles weakly.

CARLA

Ah, you don't care about that.  
You'll replace me next week.

MICAH

I couldn't ever replace you.

CARLA

Really?

MICAH

Really. In fact, I think I might  
be getting a little attached to  
you.

CARLA

You're just saying that.

MICAH

It's true.

CARLA

Then why didn't you say anything  
before?

MICAH

Because, I didn't think I was  
going to lose you before.

Carla looks at him, on the verge of tears. He looks about as sincere as a boy can get. She leans over to him and they kiss gently. As the embrace is broken, he holds her in silence.

INT. SMITH HOUSE - DAY

Alex sits in his room. Isabel bandages his hand. The silence is deafening, but not tense. They both look like they don't know what to say. Alex swallows hard.

Isabel finishes the bandage. She stands and steps away from him, walking to the blanket-covered window.

ALEX

I'm sorry.

Isabel shakes her head, fighting back the tears.

ISABEL

It's not your fault.

ALEX

If I could change it-

ISABEL

I know.

The silence continues.

ALEX

I wish-

ISABEL

I know, but there isn't.

More silence.

ISABEL

Alex, I don't know where we would have ended up. Maybe college would have done us in. Maybe we would not have been compatible as we grew up. Maybe-

She stops, recovering herself. Alex stands and walks over to her. Gently, he places his hands on her shoulders.

ALEX

I know. But-

She shakes him off and turns around confrontationally.

ISABEL

But it's over! It's over, and there's nothing you or me or-

ALEX

-anyone could have done to stop it.

More silence. She turns from him, tears welling up.

ISABEL

I'm sorry. I'm just-

Alex walks up behind her again, this time wrapping his arms around her.

ALEX

I know.

She relaxes her head on his shoulder behind her, staring at the ceiling. Slowly, she turns to him, still within his embrace. She looks deep into his eyes. He looks into hers.

ISABEL

I loved you. I still do. Is there no way?

ALEX

I don't know. I don't think so. Could you live with someone who had AIDS?

ISABEL

If I loved him enough, I could.

They kiss.

INT. FEMPIROR CITY - CONTROL ROOM - DAY

David strolls into the control room. Beth is already sitting at the dispatch panel. She looks up at him as he enters and smiles.

BETH

Good evening.

DAVID

Good evening.

He sits in a chair near her control panel.

BETH

What's up?

DAVID

I have to go out after sunset and get the new kid. I thought I'd drop in here and visit with you for a little while before I had to go.

BETH

Well, that's nice. Most people just tip their hat and walk on by, and just acknowledge me as the girl behind the voice.

DAVID

Does that make you feel neglected?

BETH

No. I've been sitting here for a long time. I get my share of conversation occasionally.

DAVID

I see.

Beth looks at him for a moment.

BETH

Ok, out with it.

DAVID

What?

BETH

(laughs)

Now, do you expect me to believe that a 246 year old man is naïve? He must take me for the same.

DAVID

Oh no, I wouldn't dream of it.

BETH

You have something on your mind. Out with it.

DAVID

To be honest, I was curious about you.

BETH

I'm not looking for a date, if you're asking.

DAVID

No, not that. You said you'd been here since this city got the WFTS. I know that was in 1897, so you're over a hundred.

BETH

(smiling)

A woman does not discuss her age.

DAVID

Seriously.

Beth looks at him for a moment. She shakes her head, smiling.

BETH

All right. You want to know me? I was born in 1862 in Europe. My accent is completely gone. How old does that make me?

(thinks for a moment)

29.

David laughs.

BETH

(smiling)

I ran into a Tepish in 1885 who made me what I am. I got into the European Atlantic Fempiror City the year before the WFTS satellite was placed in orbit. I came across the sea in 1896 to launch the WFTS in this city in 1897. Now, your turn.

DAVID

My turn?

BETH

Fair is fair, buster. I gave you my story. You give me yours.

David reacts uncomfortably, but settles.

DAVID

Okay, I was born in 1758 in a little burg called Hauginstown...

Beth reacts.

BETH

Hauginstown? 1758?

She backs away from him, as if in a daze.

DAVID

Beth? Are you okay?

She acts like she is going to have a panic attack. She waves him off.

BETH

(almost hyperventilating)  
I'll be fine. Just- I'm fine.  
You're off the hook.

DAVID

What?

BETH

We can talk later. Please. Just go.

David looks curious. He finally nods and leaves her. She watches him go. She recovers slowly from herself, standing, and finally walking to her seat again. She sits, or rather flops, into her chair.

BETH

Oh my God. David Taylor. How did I miss that?

INT. FEMPIROR CITY - LAUNCH BAY - NIGHT

David walks into the launch bay. He nods to Gamling.

GAMLING

Evening, David. Your cart is all ready.

DAVID

Thanks, Gamling. I'll be back shortly with Alex Smith and his sister, Carla.

GAMLING

I'll be looking for you.

David gets in the Levi-Cart. Starts it up. Drives into the tube. Punches the acceleration.

INT. TUBE - NIGHT

The Levi-Cart blasts through the tube until...

EXT. OCEAN - NIGHT

...it emerges above the calm night time ocean. The sun has just dipped beyond the horizon.

INT. VEHICLE - NIGHT

David flies calmly over the ocean toward land. A voice comes over the speaker.

BETH  
(over speaker)  
David.

DAVID  
Yes, Beth? Are you okay?

INTERCUT VEHICLE / FEMPIROR CITY - CONTROL ROOM

BETH  
I'm fine. I just thought I owed  
you an explanation.

DAVID  
No, you're fine.

As Beth relates the story, David sheds a tear or two.

BETH  
There's a story in my family. It  
goes back to when they lived in  
a forgotten town called Hauginstown.  
There was a girl called Beth who  
disappeared one night. No one knew  
what happened to her. She showed up  
ten years later for one night to  
say goodbye to her parents, then no  
one ever saw her again. Her brother  
- my great-great grandfather -  
made the tradition to name their  
first born daughter after their  
lost sister. That tradition  
carried on for generations. I  
checked and the latest Beth was  
born in 1999. What's that to do with  
you? Her two friends also disappeared.  
Abraham Barber was gone the same  
night, and David Taylor two nights  
before. She was also born in 1758.  
I never thought I would ever meet  
someone who was part of my family  
history and tradition. It was a  
shock. I'm sorry.



DAVID

I understand. You look just like  
her. Imagine my surprise as well.

BETH

Yes. I haven't forgotten what you  
said about her ... We'll talk later.

DAVID

Okay.

END INTERCUT

IN THE VEHICLE

David flies along in silence. His eyes are distant. He smiles.

END OF ACT THREE

ACT FOUR

EXT. SMITH HOUSE - NIGHT

Another car pulls up in front of the Smith house. Out of it steps Frances Studebaker (aka James Bond). He walks to the door of the house and knocks.

INT. SMITH HOUSE - NIGHT

Alex walks to the door and opens it.

ALEX

Hello, James.

JAMES

I'm surprised to see you here, Alex. I thought you'd be gone by now.

ISABEL

(to James)

You know about him?

JAMES

I found out last night when he and two of his new friends woke me up.

ALEX

We were desperate. Sorry about that.

JAMES

Forget it.

MICAH

So, when is this guy going to be here?

CARLA

You're not trying to get rid of me already are you?

MICAH

No, but the waiting for you to go is killing me.

ALEX

It'll be soon. I'm sure of it.

Isabel walks over to Alex. She puts her arm around him. He holds her.

ISABEL

You'll ask him, won't you?

ALEX

As soon as he gets here.

ISABEL

Thank you.

There is a knock at the door. Everyone starts and looks to it. Alex takes a deep breath and opens the door. David stands there, looking well composed.

DAVID

Good evening.

ALEX

Hi, David. Come in.

David enters. Alex closes the door behind him. David looks around at the room.

DAVID

Going away party?

No one laughs at this remark. In fact, it appears to be quite the solemn occasion. He looks at Alex.

DAVID

How are you doing?

ALEX

Not that great. This stinks.

DAVID

(nodding)

Yes, it does. However, experience has shown us that leaving a new Fempiror in the world of humanity is a bad idea.

ALEX

We did have some questions.

DAVID

I thought you might.

ALEX

Are we allowed to keep the relationships we have?

DAVID

Be more specific.

ALEX

Well, Carla and Micah for example.

DAVID

Their relationship is fine. In fact, we have already discussed keeping her life as uninterrupted as possible. We can get her to the same school she currently attends, and if she wants to continue with Micah as her beau, she may do so. We have no say in that.

Carla squeals and hugs Micah.

CARLA

Oh, I'm so happy.

She kisses him.

MICAH

Me too.

DAVID

But I don't think their  
relationship was your question,  
was it?

ALEX

That's right.

DAVID

I'm sorry, it's not possible.

ALEX

But-

DAVID

Trust me on this. I've made  
mistakes too. Trying to hold a  
relationship between a human  
and a Fempiror is a bad idea. It  
is destined to fail.

ISABEL

But we can be committed to each  
other. I know the risks.

DAVID

You can't possibly know the risks.  
The analogy of AIDS tells you how  
the condition is spread, but there  
are other complications.

ALEX

What?

DAVID

(to Isabel)

Do you want to have children?

ISABEL

(taken aback)

Well...

DAVID

More to the point, do your parents  
want grandchildren?

ISABEL

Well, yes.

DAVID

Do you want a family?

ISABEL

We could adopt!

DAVID

Yes, you could. But would that  
fulfill you?

Isabel founders on the question.

ISABEL

I would make it work.

Alex shakes his head.

ALEX

No. No, I can't do that to you.

ISABEL

What?

ALEX

Isabel...

ISABEL

Alex, don't.

ALEX

I love you too much.

ISABEL

Please, don't do this.

ALEX

I want you to be happy.

ISABEL

I will be!

ALEX

No, you won't. Not completely. Not with me as I am now.

ISABEL

Alex, I can be.

She sobs, burying her face in his shirt. He holds her, fighting back tears.

ALEX

Isabel, this is hard for me, too.

ISABEL

No, it isn't! What's wrong with me?

ALEX

Nothing. You're beautiful, and you deserve beautiful children of your own.

She sniffles. He looks into her eyes.

ISABEL

Alex, I love you.

ALEX

And I love you, Isabel. That's why I have to leave you.

ISABEL

No!

ALEX

So, you can live your life the way it should be lived.

Alex leads her over to James. She breaks from Alex and cries on James. He is thrown off by this, not knowing how to react. Finally, he gently pats her back in a quasi-hug as she sobs. Alex looks at David.

DAVID

I'm sorry.

ALEX  
(shaking his head)  
It's not your fault. It's not my  
fault. I know whose fault it is.  
And we'll find him.

David nods.

DAVID  
Yes, we will.

ALEX  
Come on, Carla.

Carla hugs Micah one last time.

CARLA  
I guess I'll see you Monday.

MICAH  
Ok.

They kiss again before Carla walks out the door. Alex walks up to James. James frees a hand for Alex to shake.

JAMES  
Keep in touch Alex. If you ever  
need anything, don't hesitate to  
call me.

ALEX  
Okay. We won't.

DAVID  
I promise you that.

Alex passes out the door. David stands before James. He shakes James hand as well.

DAVID  
We'll definitely keep in touch.

JAMES  
I look forward to it.

David walks out.



EXT. SMITH HOUSE - NIGHT

Carla and Alex stand at the Levi-Cart, parked by the curb. David walks out to them. James, Micah, and Isabel stand on the porch.

ALEX  
(calling out)  
Hey, James. Mind locking up?

JAMES  
No problem.

Alex and Carla get in the Levi-Cart. David waves at them a final time before getting in.

INT. VEHICLE - NIGHT

Carla sits in the backseat. Alex is shotgun.

CARLA  
This is a pretty nice car. So  
Where're we going?

DAVID  
Someplace interesting.

ALEX  
(looking at Isabel)  
David, is there any chance of  
coming back to her?

David regards him for a moment.

DAVID  
Make it her decision. Give  
yourselves time to grow. See  
what happens. It's not impossible.  
Just difficult.

Alex nods and looks at them. David powers up the car.

CARLA  
This is a funny sounding car.

DAVID  
You wanna make them believers?

Alex smiles. David presses the Levi-controls. The car begins to move forward and lift upwards.

CARLA

Oh my God! What's happening?

ALEX

Just enjoy the ride!

EXT. SMITH HOUSE - NIGHT

James, Micah, and Isabel all look on in awe as the Levi-Cart lifts off the ground and flies over their heads off to the east. They stand in awe for just a moment before turning to each other.

ISABEL

Mi abuela is never going to believe this.

THE END