

THE FEMPIROR CHRONICLES

Episode 1x05

"A Science Experiment"

by

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TEASER

EXT. AMERICAN ATLANTIC FEMPIROR CITY - DUSK

The lights of the city glisten beneath the waves of the ocean. A school of fish swims by. Sea plants near the base of the city wave as the water current moves them.

INT. FEMPIROR CITY - ALEX'S HOUSE

CARLA SMITH sits on the couch with an open communicator to her ear. She smiles as she talks.

CARLA

Oh, I know, we should totally get together tonight ... yeah, I figured it out ... anytime you're ready.

ALEX SMITH walks in and stares at her.

ALEX

What are you doing?

Carla holds a finger up.

CARLA

Okay, eight o'clock ... yes, on the beach ... I love you, too.

She presses a button on the communicator and folds it.

ALEX

Micah?

CARLA

Yup. I'm finally, finally going out with him again.

ALEX

How'd you get a communicator?

CARLA

Beth got me one.

ALEX

When are you leaving?

CARLA

You heard me. I know you were eavesdropping. Isn't it cool? It feels like it's been forever.

Alex rolls his eyes. He sits on the couch.

CARLA

So what are you doing tonight?

ALEX

I don't know. David just got a call into the launch bay. No training for now, so that's good. My arms are in pain...

KALTESH (V.O.)

Alex Smith, please report to Kaltesh in the training domicile.

Alex groans. He buries his face in his hands.

CARLA

So, I guess you know what you're doing now...

Alex nods, not looking up.

INT. FEMPIROR CITY - LAUNCH BAY

David enters. Childress stands next to a waiting Levi-Cart.

CHILDRESS

Good evening.

DAVID

What's going on, Childress?

CHILDRESS

Remember Mindy Prater?

DAVID

Oh sure. How can I forget my first outing in the daytime, expecting a mutation, and finding a young girl? She took for quite a run.

CHILDRESS

She finally made contact. Took longer than I thought it would.

DAVID

Sounds like it. What do you need me for?

CHILDRESS

You want to come along?

DAVID

Sure.

CHILDRESS

Get in.

Childress drives with David in shotgun. They drive into the tube.

EXT. OCEAN - DUSK

The Tube emerges above the ocean surface. The Levi-Cart flies out of it and towards land.

END OF TEASER

ACT ONE

EXT. OPEN ROAD - DUSK

The Levi-Cart lands on the road. Childress drives it onward.

CHILDRESS

Well done on that Mutation problem, by the way. Top notch work. I know Kaplin won't tell you to your face, but he loves you now.

DAVID

I missed the leader. That means they'll be back.

CHILDRESS

Don't worry about it. How is your new one?

DAVID

Oh, he's settling well. Seeing a lot more than I did in my early days. He's a quick study too, but like all new ones, he still tries to cling to his old life.

CHILDRESS

We all did.

DAVID

Some of us overdid it.

CHILDRESS

I'm glad he's doing well.

DAVID

He is with me, but tonight, I asked Kaltesh to work with him.

CHILDRESS

Kaltesh?

DAVID

I never trained with him,
personally, but I saw him fight
two hundred years ago, and he
was good then. I hope Alex
survives him.

They smile and drive on.

INT. FEMPIROR CITY - TRAINING AREA

Alex walks in, pensively.

KALTESH (O.S.)

Welcome, Alex.

Alex spins his head. Kaltesh stands next to the door behind him.

KALTESH

It looks like you need to work
on paying attention.

ALEX

I didn't expect an enemy here.

KALTESH

Why not?

ALEX

This place is protected, right?

KALTESH

No more than any other. David
said you are doing some basic
sparring moves.

Alex chuckles.

ALEX

I'm trying anyway.

Kaltesh tosses him a wooden practice sword.

KALTESH

Let me see how you're doing.

Alex holds the sword before him. Kaltesh makes the first move. Alex defends well against him. Kaltesh looks very at ease in these movements. He stops after several moves.

KALTESH

Not bad. Now, while you're defending, try and hit me. It changes the whole direction of the battle.

Alex shrugs. They hold their swords at the ready. Kaltesh starts again. Alex makes several attempts to strike at Kaltesh, but Kaltesh defends easily. Finally, Kaltesh touches Alex with the sword.

KALTESH

Good.

Alex sits down on the side.

ALEX

This is insane. How am I supposed to beat you guys?

KALTESH

No one said that was the immediate goal.

ALEX

Can I ask you something?

KALTESH

Go ahead.

ALEX

How easy is it to get a Levi-Cart out of the city?

KALTESH

Why would you want to do that?

ALEX

I just need to talk to someone my age.

KALTESH

Such as...?

ALEX

Well, I know you won't let me talk to Isabel right now.

KALTESH

You aren't "not allowed" to talk to her, but right now, we recommend against it. Who did you have in mind?

ALEX

My friend, James Bond.

KALTESH

Ah yes, the Francis Studebaker informant.

ALEX

He hates that name.

KALTESH

So I hear.

ALEX

Do you think we could meet with him, if he's free?

Kaltesh looks at Alex for a moment. He nods.

KALTESH

Yes, I believe I could arrange that.

ALEX

Really?

KALTESH

As soon as we finish training.

ALEX

Ah!

Alex slumps back to his seat.

KALTESH

Come on. The sooner you get up,
the sooner we can get going.

ALEX

All right!

Alex walks over to Kaltesh. They face off again.

EXT. ALLEY - NIGHT

The Levi-Cart stops in front of the alley where Mindy was hiding
before. Childress takes out his communicator.

CHILDRESS

Hey Beth, is she in there?

BETH (V.O.)

Probably listening to you
right now.

Childress puts away his communicator. He and David walk into the
alley.

CHILDRESS

Mindy? Where are you?

MINDY PRATER emerges from the shadows.

MINDY

Thank you for coming. I'm
sorry I took so long to decide.

CHILDRESS

Don't worry about it. It's
your decision.

MINDY

I just got tired of being burned,
so I thought if you guys had a
better place to go, I would be
smart to go there.

DAVID

How did you become a Fempiror?

MINDY

Well, I was kicked out of my parents' house, and then two or three boyfriends' houses - once they were done with me, of course - and I ended up living here.

She indicates the alley.

DAVID

And you're only seventeen?

Mindy nods.

MINDY

It was a few weeks ago...

EXT. ALLEY - NIGHT - FLASHBACK

Mindy digs through trash and boxes on the side of the alley. Someone shadowed walks up behind her. She doesn't notice him.

He grabs her and sticks a needle into her neck. The syringe is full of a dark, red liquid. After a few moments, she screams and fall to the ground.

Through her eyes, the shadow leans over her before all goes black.

EXT. ALLEY - DAY - FLASHBACK

Mindy awakens. She lay in the place she was working on the night before. Her clothes are a disheveled mess with buttons and zippers not completely fastened.

She stands and wanders toward the street. As her hand passes out of the shadows into the light, she gasps and jerks backward. She looks at her hand. A deep sunburn appears on her hand.

She looks up confused. She hesitantly reaches back to the light. It burns her again. She jerks the hand back. She backs away from the light and sits in her jumble of boxes and papers, knees drawn up to her chest.

END FLASHBACK

EXT. ALLEY - NIGHT

Mindy sits on a box. Childress and David stand near her.

MINDY

I thought I was a vampire or something, but when I didn't want blood, I wasn't sure. I knew I was stronger and faster than before. When you guys showed up, I freaked out. When you seemed to know what I was, I was curious, but scared. It took me this long to work up the courage to contact you.

DAVID

You're welcome to accompany us back to our city. It is safe from the sunlight, so you have nothing to worry about.

MINDY

Thank you.

CHILDRESS

David, if you wouldn't mind making sure she has whatever she needs from here...

MINDY

I don't have much.

CHILDRESS

Excuse me for a moment.

Childress walks out of the alley. He takes his communicator.

CHILDRESS

Come in, Beth.

BETH (V.O.)

What's up, Childress?

CHILDRESS

We are here with Mindy Prater,
and she told us she was
transmuted in this alley a
few weeks ago. Does this area
have a history of blue activity?

INT. FEMPIROR CITY - CONTROL ROOM

BETH CARPENTER sits with a pondering expression.

BETH

Not that I'm aware of. I'll
check real quick.

She types quickly on her computer. She reads some results that
scroll on her screen.

BETH

Nothing conclusive. There have
been some isolated sightings
there, but that's it.

CHILDRESS (V.O.)

Anything here now?

Beth presses another button. On the screen in front of her are
three white dots, each designated with the names of Childress,
David, and Mindy. Near them are two red dots.

She presses her communication button.

EXT. ALLEY - NIGHT

Behind Childress, David walks Mindy to the Levi-Cart. The "red"
couple walks past them into the alley.

BETH (V.O.)

You have a pair of reds who
walked past you just now, but
no blues besides yourselves.

CHILDRESS

Understoo-

A scream permeates the air. Childress and David both react.

BETH (V.O.)
Childress, there's something
going on.

CHILDRESS
What is it?

BETH (V.O.)
One of the reds just turned
blue!

Childress puts away his communicator and runs to the alley.

CHILDRESS
David!

David follows him. They slow down to find a man leaning over a woman in the alley. He appears to be feeling her head and pulse. He leans over, apparently intending to pick her up.

David runs toward him. He looks up, face shadowed in the dim light. He leaves the girl and runs around a corner.

David runs around the corner. It is a dead end. He sees a door closing. He runs through it and looks around. Down the hall, a man runs through another door.

INT. APARTMENT BUILDING - NIGHT

David runs down the hall and goes through the door. There is another door which exits back onto the street.

EXT. APARTMENT BUILDING - NIGHT

David looks left and right. A few people walk here and there, but the runner is gone.

INT. APARTMENT BUILDING - NIGHT

David enters the building. To one side is a stairwell. To the other is a laundry room. David pulls out his communicator.

DAVID
Beth, any significant movement
in this building?

BETH (V.O.)

Hang on.

David looks over to the laundry room. He opens the door and puts his head in. A low rumble sounds from the machines. A man in an undershirt and bare feet sleeps in one chair with his feet up on another.

David shakes his head. He returns to the foyer of the building.

BETH (V.O.)

David.

DAVID

Anything?

BETH (V.O.)

Sorry. Nothing this time.

David appears frustrated.

DAVID

Thanks, Beth.

David walks back through the building to its back door entrance.

Behind him, the man who appeared to be sleeping opens the door and looks after him.

EXT. ALLEY - NIGHT

Childress kneels over the girl. Mindy stands by his side.

DAVID

How is she?

CHILDRESS

Alive, but now a Fempiror.
Whoever that was changed her.

DAVID

Who ever that was was human.

CHILDRESS

Why would a human change
someone? More to the point:
how?

DAVID

I don't know. This woman was
with him. Maybe she can shed
some light on it.

David turns to Mindy.

DAVID

Well, Mindy, it looks like your
first trip is sharing the back
seat.

MINDY

It's better than the street. I'll
still take it.

Childress picks up the girl. The three head towards the Levi-
Cart.

END OF ACT ONE

ACT TWO

EXT. FEMPIROR CITY - NIGHT

The lights of the city glisten in the darkened deep.

INT. FEMPIROR CITY - KAPLIN'S OFFICE - NIGHT

David and Childress sit before HENRY KAPLIN's desk. He appears to have taken in quite a story and is now pondering it.

He breathes in a deep sigh.

KAPLIN

Where is she?

CHILDRESS

She's with Dr. Fenrik right now. He expects her to wake up shortly.

KAPLIN

I want to know why and how we have a human performing Fempiror transmutations. This will be your priority for this evening.

DAVID

Both of us?

KAPLIN

You started it together. No need to reassign it. I'm sure your partners won't have a problem. Find out what you can from the girl, and then get yourself back out there.

CHILDRESS

Yes, sir.

KAPLIN

I presume, also, that this Mindy Prater is also with Dr. Fenrik.

DAVID

He is checking her over.

KAPLIN

Ok. Keep me apprised of your progress on this.

DAVID & CHILDRESS

Yes, sir.

They exit.

INT. GORDON'S APARTMENT - NIGHT

The man from the laundry room, GORDON WELCHER, walks through a light colored door into his apartment. The entry way of the apartment is illuminated by a dark light placed directly over the doorway.

The rest of the apartment remains dark. Gordon walks through the apartment and turns on a lamp at a desk. He sits, holding his head in his hands for a moment before pounding the desk once in anger.

GORDON

How the hell did they find me so fast?

EDWARD (O.S.)

Maybe you're getting careless.

Gordon turns to the darkness behind him.

GORDON

Nonsense. They just happened to be there.

EDWARD (O.S.)

Who?

GORDON

I don't know. But anytime I leave one outside, those people come around and pick them up.

EDWARD (O.S.)

So no replacement for the one
in your room?

GORDON

No.

Gordon gets up and walks through his darkened apartment. He opens a door into a bedroom with a steel table. On the table is a woman strapped down. Her face is burned in several places. Her breathing is shallow.

Her legs and arms are bare and deeply scarred. She looks to be on the brink of death.

Gordon stands over her.

WOMAN

Please. Let me go.

GORDON

You have no where to go.

The woman cries.

GORDON

You're almost dead anyway. Maybe
I will.

She looks to him, hopeful. He smiles.

GORDON

In a bag out the window. You're
a freak now. No one will care
about you.

She cries again.

GORDON

Now, now. You know what I told
you about crying.

WOMAN

No, I'm sorry. Please.

GORDON

You get the light.

Gordon flips a switch. A dark light comes on over her. She screams. Her skin sizzles under its light. He turns it off.

GORDON

Weird, isn't it? That it affects you so much. I wonder why.

Gordon takes a light-colored wooden rod. He opens the woman's shirt at her stomach, which is unaffected by the light.

GORDON

Do you know what this is?

She shakes her head, her eyes betraying fear.

GORDON

It's wood. White oak. It had an odd effect on your predecessors.

He traces a line lightly on her stomach with the rod. She winces, and a deep red welt appears on her stomach, like he whipped her.

GORDON

See? Isn't that weird? This is weirder.

Gordon rests the rod on her stomach. She screams in pain as a patch of red spreads around the rod on her stomach. She stops screaming and breathes heavily. Gordon lifts the rod.

A thin patch of skin where the rod lay is completely clean and free of scarring. Gordon touches the line with the rod. Nothing happens!

GORDON

You see, I want to know why that is. Too much of this UV light will kill you, but too much of this white oak rod won't. Isn't that strange?

Slowly, the clean line on her stomach grows red again.

GORDON

Very strange.

INT. FEMPIROR CITY - MEDICAL BAY - NIGHT

DR. MORGAN FENRIK shines a light inside Mindy's mouth. He turns it off and notes something on a medical chart.

MINDY

So?

Dr. Fenrik looks at her.

FENRIK

Hm?

MINDY

Am I ok?

FENRIK

Ah, well, you are rather dehydrated, that's easy enough to fix, and malnourished as well. Again, easy to fix. You'll have a dietary regimen for a few weeks until I'm satisfied.

He scans his chart and looks at her again.

FENRIK

The burns on your hands and body will heal. I want you to stay in the city until they do. Other than that, you are in remarkably good shape.

MINDY

Thank you.

Mindy nods in the direction of the unconscious girl.

MINDY

What about her?

FENRIK

Hm? Ah, well, she underwent a normal transmutation. It's initially painful, but no lasting effects beyond the obvious. Unconsciousness usually last an hour or so. She'll be disoriented for a variety of reasons once she wakes up, which should be any time.

Mindy nods. She looks at Dr. Fenrik who busies himself with scribbling notes on another chart.

MINDY

So how did you end up here?

Fenrik looks up.

FENRIK

Hm?

MINDY

What's your story?

FENRIK

I was a doctor as far back as World War Two, and one evening, long story short, I ended up here. I am the only medically trained Fempiror here, I maintain my human world medical license, and even discreetly help out in the local ER, careful, of course, not to infect anyone with my own condition.

He goes back to writing, as if he'd said nothing.

MINDY

Oh, I see.

INT. FEMPIROR CITY - CONTROL ROOM - NIGHT

A beeping sounds from Beth's panel. She presses a button and sees a red dot moving away from the side of the city.

She smiles.

EXT. BEACH - NIGHT

MICAH GRIFFIN stands by his car watching the ocean when the bubble emerges above the surface of the ocean. He stands upright and looks to it.

The Bubble settles on the beach. The door slides open. Carla emerges and jumps into Micah's arms. They kiss. He puts her down.

CARLA

Hi.

MICAH

Hi. Welcome back to the
overworld.

CARLA

I don't live in an underworld.
Stop calling it that.

MICAH

Seriously, picking you up from
the beach is strange. People
will think you live out here.

CARLA

I do.

MICAH

Not exactly.

CARLA

Anyway...

Carla reaches over and presses the recall button on the bubble. The door closes and the bubble settles back underwater.

Carla places the bubble communicator in her purse.

CARLA

Where are we going tonight?

MICAH

I dunno. I figured we'd stop at my house for a minute and then walk over to the movies and dinner.

CARLA

Sounds good.

They walk to his car. He opens the door for her.

CARLA

You're sure you don't mind coming all the way out here?

Micah leans in through the open door.

MICAH

I don't care where I have to go, I'll still pick you up.

He closes the door. Carla settles into her seat with a smile. Micah gets in the driver's seat. They back out of the beach parking lot and drive away.

INT. FEMPIROR CITY - LAUNCH BAY - NIGHT

Kaltesh enters with Alex at his heels. GAMLING looks up and smiles.

GAMLING

Good evening, Kaltesh.

KALTESH

Good evening, Gamling. I just need a cart for the evening. Taking Alex, here, for a ride.

Gamling steps away from his panel and gestures to it. Kaltesh smiles and steps into Gamling's place. He presses a button.

KALTESH

Good evening, Henry.

KAPLIN (V.O.)
What is it, Kaltesh?

KALTESH
Just down here with Gamling,
wanting a cart for a little
bit.

KAPLIN (V.O.)
(annoyed)
All right, but stay in touch in
case we need you to come back
before you're ready.

KALTESH
Of course, Henry. No problem.

Kaltesh steps away. Gamling gives him a smirk. He steps next to his panel and presses a button.

GAMLING
Tyrik, bring a Levi-Cart around.

Alex looks between Gamling and Kaltesh.

ALEX
So, can anyone get a car like
that?

Gamling laughs.

GAMLING
No one can get a Levi-cart like
that...except Kaltesh. Levi-cart
use must be approved a day in
advance. But this guy can get one
approved whenever he wants one.

Alex looks at Kaltesh, who shrugs.

KALTESH

Call it a perk of being as old as I am and just being around here longer than Kaplin himself has. I knew the last mayor, Timothy Porter. He was a good man. Not as high strung as Kaplin.

Gamling rolls his eyes with a smile and a shake of his head. Alex looks at him.

GAMLING

I'm not saying a word.

Kaltesh smiles. A Levi-Cart drives out of the hold and parks next to them. Tyrik gets out of the driver's seat. Kaltesh walks to it, followed by Alex.

KALTESH

Thanks, Tyrik.

TYRIK

Anytime.

Kaltesh and Alex get in. They pull up to the tube and take off.

EXT. OCEAN - NIGHT

The Levi-Cart bursts out the tube above the surface and flies toward land.

INT. FEMPIROR CITY - MEDICAL BAY - NIGHT

David, Childress, and Kaplin enter. Fenrik meets them at the door.

FENRIK

Thank you for coming. She is confused, as you can expect. I've given her the standard run-down on what happened to her, and what she has to look forward to. Go easy on her. I know you have a lot of questions.

KAPLIN

Thank you, doctor. Nothing to worry about. She's not the culprit we want anyway.

CHILDRESS

We'll be gentle. What do you know so far?

FENRIK

I just asked her name for my records. It's Amanda Wells. She's over here.

Fenrik leads them to AMANDA WELLS, who appears to be in her early twenties with medium length brunette hair, and traces of a light makeup, some of it streaked with tears. Her legs are drawn up to her chest in a manner of a fetal position.

She looks up as the group of old men approach her. Kaplin looks over to Mindy, sitting off to one side.

KAPLIN

Has she been released?

MINDY

Yes, sir, but I wanted to hear her story when you asked it.

KAPLIN

Why?

MINDY

I was there. And I got changed in that alley too.

AMANDA

If it's all the same to you, sir, I'd like her to stay. She has been very comforting. This whole thing is weird for me.

KAPLIN

Very well. Miss Wells, my name is Henry Kaplin; I'm the mayor of this city. These are the agents who found you, Childress MacCullum and David Taylor.

David and Childress nod. She looks at them for a moment before shifting her attention back to Kaplin.

KAPLIN

We have some questions about how this happened to you. Are you okay to answer them?

AMANDA

Yes. I guess.

KAPLIN

Good. Gentlemen?

Kaplin steps back. David and Childress looks at each other. Childress nods for David to have a go. David steps forward.

DAVID

I'm David, and we just need an idea of what you were doing before this happened.

AMANDA

Well, I was on a date with this guy I just met. Is he okay?

CHILDRESS

When we found you, a man was leaning over you. He ran off when we approached.

DAVID

What is his name?

AMANDA

Gordon something. I wonder what happened to him.

DAVID

We can look into it.

AMANDA

Are you guys with the police or something?

DAVID

Not exactly.

CHILDRESS

We handle affairs that primarily concern Fempiror. Sometimes that involves going through the government, but that's usually only the Agency for Fempiror Relations.

AMANDA

I've never heard of that.

KAPLIN

No reason you should have.

DAVID

Please, continue.

AMANDA

Well, we were going back to his place for a little bit. We were going to use the back door, he said, so we walked into this alley. That's when I felt a sting in my back. The next thing I knew, I was here.

DAVID

And you didn't see anyone else coming when you felt the sting?

AMANDA

No.

CHILDRESS

No footfalls or other sounds besides yourselves?

AMANDA

No, nothing.

Childress, David, and Kaplin step away from her. They huddle.

KAPLIN

What do you think?

CHILDRESS

Beth said she saw two reds, and then one of them changed to a blue. This girl's date has to be our guy.

DAVID

And that means that our guy is human, and in order to change Mindy, Amanda, and God only knows how many others, he would need to have a Fempiror accessible for blood.

CHILDRESS

The blood injection in the back is unusual. Tepish usually use the neck to maintain the vampire myth.

DAVID

Yes, but the injection can occur anywhere on the body. All the serum needs in to enter the blood stream.

CHILDRESS

She said they were going to his place. He even acted like he was going to move her.

KAPLIN

You think he lives near there?

DAVID

I'm certain of it. He eluded me very quickly. He knows the area.

KAPLIN

Then you're going back out there.
Are you done with her?

CHILDRESS

I believe so.

DAVID

Well, based on what Beth provided,
we know our guy is human. We
know he lives around there, and
he has access to Fempiror blood.

KAPLIN

How?

DAVID

I don't know yet. Could be in
league with the Tepish.

CHILDRESS

They don't make a habit of using
humans to transmutate others. It
doesn't make sense.

DAVID

Then he has his own Fempiror who
is providing him with a supply
of blood. We need to find where
he lives to know for sure.

CHILDRESS

Then let's go.

They exit.

END OF ACT TWO

ACT THREE

EXT. ALLEY - NIGHT

A Levi-Cart lands near the alley where they found Mindy earlier. David and Childress exit the vehicle and walk into the alley.

CHILDRESS

So, what do you think we're looking for?

DAVID

I want to know if he's out here for one. If he wants a victim tonight, he failed at getting one for himself. I suspect he will try for another one.

CHILDRESS

Well, there doesn't appear to be anyone in this alley.

Childress takes out his communicator.

CHILDRESS

Hey, Beth, has there been any activity in this alley since earlier?

INT. FEMPIROR CITY - CONTROL ROOM - NIGHT

Beth presses a button on her panel.

BETH

Let me check.

Beth presses a few buttons on her panel. The screen changes to a fast play of the evening. She stops it and watches a red dot emerge from the back of the structure on screen, walk down the alley and out onto the sidewalk.

She presses the communication button.

BETH

It looks like your guy left about an hour ago.

EXT. ALLEY - NIGHT

David stands next to Childress, listening.

BETH (V.O.)

He headed South for a little ways, but went into a building with a large crowd around it. No way of tracking him from there.

CHILDRESS

Ok, thanks Beth.

Childress puts his communicator away. He looks at David. David points to the building he was in earlier.

DAVID

I'll bet he lives in this building here. He ran in there when he was caught.

CHILDRESS

And yet, we are powerless to check it out.

David looks at the building for a moment, and then rolls his eyes.

DAVID

We might be able to.

CHILDRESS

How?

David takes out his communicator.

CHILDRESS

The WFTS can't track Fempiror inside structures if they aren't registered. Your movement trick before was plain luck. What can she possibly find?

DAVID

Never know till you ask.

David opens a channel.

DAVID

Hey Beth?

BETH (V.O.)

Go ahead, David.

DAVID

Do you think you can use the WFTS to see inside the two buildings next to us, and maybe figure out if someone is trapped in a room?

BETH (V.O.)

I can see what I can figure out, but it will take me awhile to do an in-depth scan of each room to see what I can find in there. Even then, it would only be a lead.

DAVID

It's more than we have now.

BETH (V.O.)

I'll get back to you.

DAVID

Thanks.

Childress folds his arms and looks at him.

DAVID

What?

CHILDRESS

While we wait, why don't we at least check inside the building your guy ran into earlier. Better than standing out here and letting Beth do all the work.

DAVID

Agreed.

Childress and David enter the North building.

EXT. COFFEE SHOP - NIGHT

JAMES BOND stands next to his 1989 Bentley Continental, waiting. The Levi-Cart driven by Kaltesh drives up and parks near him. Alex bounds out of the cart.

ALEX

Good evening, James.

JAMES

Hello, Alex.

They shake hands. Kaltesh approaches them.

ALEX

James, this is Kaltesh. One of the oldest Fempiror there is.

They shake hands.

JAMES

A pleasure to meet you, sir.

KALTESH

The pleasure is mine. Do you prefer Mr. Studebaker or Mr. Bond?

JAMES

For now, James is good enough. No need to resort to Mr. Bond. I should be calling you "Mister".

ALEX

You know, Micah showed me this place right after he and Carla started going out. He lives pretty close to here.

KALTESH

Shall we go in?

The trio enters the coffee shop.

INT. COFFEE SHOP - NIGHT

They sit at a table, each with a cup of java in front of them.

ALEX

How is she?

JAMES

She's coming out of her shell a little. Finally. This whole thing tore her up.

ALEX

It didn't do much for me either.

JAMES

I know. Isabel is strong, though. She'll get through it.

Alex looks at him, disappointed.

JAMES

Sorry, Alex. I know in some way you want her to always long for you, but realistically, you know she shouldn't. You would agree with this, Mr. Kaltesh, right?

KALTESH

It's just Kaltesh, and yes, it is important to let go of that part of your life. No one said it would be easy.

ALEX

Yeah, but I still think about her.

KALTESH

That's your humanity still showing through.

Alex chuckles. He looks at Kaltesh, who relaxes in his chair.

ALEX

You know, I've never had a chance to talk to you?

KALTESH

No, I don't suppose you have.

ALEX

How old are you anyway?

Kaltesh looks to the ceiling, apparently adding the numbers in his head. He looks at Alex.

KALTESH

I am four hundred twenty nine. Born in 1575, I was transmuted at 20, and have been in the service of the Rastem ever since. I met David Taylor right after he was changed in 1775-

JAMES

1775!

ALEX

I had no idea he was that old. I mean, I knew he was pretty old, but he never mentioned that.

KALTESH

Oh yes. David is the second oldest Fempiror in the city. We still can't figure out how he eluded us for so long.

JAMES

I'm sorry, Kaltesh. Go on. How was life in the 16th century?

KALTESH

Oh, good heavens, that was four hundred years ago. Europe has gone through so many country shifts in the past four hundred years, I'm lucky to find anything on the modern maps. Then again, I haven't had a need to.

JAMES

Do you like being a Fempiror?

Kaltesh smiles. He nods.

KALTESH

It has its ups and downs. I like seeing how the world has changed in all these years. Then again, when death comes, I will welcome it. A long life gives you some measure of appreciation to the welcome sleep of the end.

James and Alex just stare at him, listening intently.

INT. APARTMENT BUILDING - NIGHT

David and Childress walk through the halls of the building. David looks at each door as they pass. Childress does the same for the other side of the hall.

DAVID

Anything?

CHILDRESS

Nothing out of the ordinary. Nothing even mildly interesting.

DAVID

Same here.

BETH (V.O.)

David.

David takes his communicator out.

 DAVID
What is it, Beth?

 BETH
I have something. It might be
nothing, but I thought it
might help.

 DAVID
Go on.

INT. FEMPIROR CITY - CONTROL ROOM

On the screen in front of her, there is a large diagram of a building. Markers for David and Childress show on the third floor. Movement comes from several apartment blocks.

Two floors above them, one of the blocks shows movement within a confined area. Parts of the image are whitened.

 BETH
Well, it's about two floors
up. Limited movement, and when
I change the scan type, I get
a high concentration of metal
as opposed to sheetrock, wood,
or brick.

 DAVID (V.O.)
Two floors?

INT. APARTMENT BUILDING

David and Childress make their way quickly to the end of the hall.

 BETH (V.O.)
Right. Third room from the
street end of the hall on
the South side.

 DAVID
Understood. Thanks a lot.
You're wonderful.

BETH (V.O.)

You're welcome.

INT. FEMPIROR CITY - CONTROL ROOM

Beth pushes the communicator switch off. She smiles.

BETH

And thank you.

INT. APARTMENT BUILDING

David and Childress run up the stairs and emerge on the fifth floor. They walk briskly down the hall to the room Beth specified.

Childress looks at the door and frame. Instead of a brown door, this door is a shade of off white and appears to be unfinished wood.

CHILDRESS

That's out of the ordinary.

DAVID

And look at this.

David points to a few points on the door jamb where the paint is darker.

DAVID

And here.

David points to the knob, near the backside. Childress looks at him.

CHILDRESS

Blood?

DAVID

He's playing with fire, whoever he is.

David knocks, and suddenly recoils.

DAVID

What the-?

They look at the door. David reaches out with his hand and touches it. He recoils again. Childress stares at him.

CHILDRESS

What is it?

DAVID

It can't be.

Childress touches the door, and also recoils.

CHILDRESS

Whoa!

DAVID

What kind of person has a door
made of unfinished white oak?

CHILDRESS

Someone who doesn't want
visitors.

David and Childress remove gloves from their pockets and put them on.

He looks to Childress. Childress nods. David grabs the knob and pushes the door. The inner frame splinters under the strain.

A light above the doorway shines down on David as he passes in. He yells and backs out of the apartment, holding his face.

Childress looks at David, surprised. He inches close to the door and looks up, careful to stay out of the light. A shaft of it falls on his face. He jerks back.

CHILDRESS

An ultra-violet light?

David nods.

DAVID

At this point, I'd say he is
expecting us.

David draws his sword. He reaches into the apartment and stabs upward, his sleeve and glove protecting his hand and arm. The sword shatters the UV bulb.

David sheathes his sword.

DAVID

Watch your step.

CHILDRESS

Absolutely.

They walk

INTO THE APARTMENT

and find a MAN sitting in a cage with his nose plugged and a respirator tube in his mouth. He stares at the pair in wonder and curiosity. Something hangs between several of the bars of the cage.

Childress crosses the room. He looks at the bars and steps back wiping tears from his eyes. Bulbs of garlic hangs on strings attached to the ceiling between every other bar.

CHILDRESS

The bars are covered in garlic.
We need to get it off of there.

DAVID

Hold your breath.

The pair yanks the garlic strands and tosses them into a corner of the room. They look at the man in the cage. His eyes are watering and his face looks like it is enduring an allergic reaction.

Childress reaches through the bars and touches the man's neck. He looks at David and nods. David looks at the man, who only looks back to them in fear.

END OF ACT THREE

ACT FOUR

INT. COFFEE SHOP - NIGHT

James stares at Alex, mystified. Alex speaks quickly with excitement.

ALEX

...and there was a whole army of these things and he told me to climb onto these sprinkler pipes...

Kaltesh's communicator beeps. Alex looks at him.

KALTESH

Go on. Give me just a moment.

Kaltesh walks away from the table as Alex continues relating 1x04. He presses the communicator button.

KALTESH

Kaltesh here.

BETH (V.O.)

Kaltesh, this is Beth. David and Childress had asked me to watch for red movement near their location, and I want to know if you can help out on this.

KALTESH

Sure, what can I do?

BETH (V.O.)

You are two blocks south of where they are, and I was wondering if you had a few moments to watch the front side of this building from the street.

KALTESH

Absolutely, Beth. No problem.

BETH (V.O.)

Thanks.

Kaltesh puts away his communicator and steps back to the table. Alex and James looks at him.

ALEX

We don't have to go, do we?

KALTESH

It's only a short little stakeout. Sorry, James, we must go.

JAMES

You mind if I come along?

KALTESH

It really isn't proper.

JAMES

Come on. Please? I'll be quiet.

KALTESH

I really don't wish to take responsibility for you. It may be dangerous.

JAMES

I know my place, and I've helped you guys out. I'd love to see a little bit of action. I was completely left out of that Mutation job.

ALEX

Be grateful.

KALTESH

I'm sorry, James. We appreciate what you've done, but this is Rastem work, and I can't allow it.

JAMES

Your code doesn't prohibit it.

KALTESH

You know the Rastem code?

JAMES

Alex tells me stuff.

Kaltesh looks at Alex who shrugs. Kaltesh sighs.

KALTESH

I really shouldn't...

Kaltesh looks at James again. James looks very eager.

KALTESH

Come on, but do exactly as you're told.

JAMES

Yes, sir!

INT. APARTMENT - NIGHT

The man, Edward, sits down in one of the chairs. David and Childress sit as well.

CHILDRESS

What can you tell us?

EDWARD

Well, my name is EDWARD, and I've been here for about six months, I think.

DAVID

What do you remember?

EDWARD

I was walking home one night...

EXT. STREET - NIGHT (FLASHBACK)

Edward walks down the street. ERECH and a large FEMPIROR emerge from the alley. The Fempiror holds Edward still.

ERECH

Hold him!

Erech pulls out a NILROF from a fanny pack. He draws blood from his own wrist.

ERECH

I'd say this won't hurt a bit,
but why lie to you?

EDWARD

What are you doing?

ERECH

Welcome to the family.

Erech plunges the Nilrof into Edward's neck. Erech steps back. The Large Fempiror lets Edward go. Edward sinks to his knee.

He hyperventilates and then screams.

INT. APARTMENT - NIGHT

The three are as they were.

EDWARD

I woke up here.

CHILDRESS

Did this person change you?

EDWARD

No, I didn't recognize him. I know he is normal and I'm not. He has been taking blood from me ever since, and just keeping me alive.

DAVID

Do you know why he takes your blood?

EDWARD

I'm guessing to make people like me. He has brought a few of them in here. He experiments on them. Sometimes, he kills them, and cuts them open. I don't watch, but I know. He notes everything he does in a book on the desk over there.

Edward points to a modest desk off to one side of the room. David walks over and picks up a journal. As he flips pages, his brows furrow.

The pages are filled with perfectly legible printed handwriting. David looks to Childress.

DAVID

Not only has he done experiments here, but he has allowed several to burn in the sun. Looks like he keeps Edward here on hand to supply the blood.

CHILDRESS

Sounds like this guy could be employed by the Tepish.

DAVID

I know.

David flips a few more pages. He stops.

DAVID

This is interesting.

CHILDRESS

What is it?

DAVID

He wonders whether the condition can be cured.

EDWARD

Can it?

DAVID

Yes, it can, but I don't know
the full process used in making
the cure.

CHILDRESS

It can be cured?

DAVID

I've seen it done, but only once.

CHILDRESS

How?

The communicators sound off.

BETH (V.O.)

Beth to Childress and David.

David nods to Childress who removes his communicator.

CHILDRESS

Childress here.

BETH (V.O.)

I have Kaltesh outside the
building watching it. I have
noted some red activity.
Thought I'd let you know, just
in case.

CHILDRESS

Thanks.

Childress looks at David.

CHILDRESS

Kaltesh?

David shrugs.

DAVID

We'd better get ready for our
friend to come back.

CHILDRRESS

All right, but I want to talk to you later about this cure thing.

DAVID

I'll tell you what I know, but if I knew how to do it, I wouldn't be here.

Childress nods.

EXT. STREET - NIGHT

Kaltesh's Levi-Cart sits behind Childress's across the street from the Apartment building.

INT. LEVI-CART

They all watch the building.

ALEX

So what are we looking for?

KALTESH

Just movement.

JAMES

Interesting.

ALEX

I guess.

BETH (V.O.)

Kaltesh.

Kaltesh presses the communication button.

KALTESH

I'm here, Beth.

BETH (V.O.)

I have two reds coming your way, and I think there is one in the alley across from you as well.

KALTESH

You think?

BETH (V.O.)

Those buildings must have some wide overhangs or he is under the fire escape or something. Could be nothing, too. Just letting you know.

KALTESH

Thank you.

Alex looks out the back window.

ALEX

Hey, that's Carla and Micah.

KALTESH

Why would they be out here?

ALEX

Micah lives right down the street. They sometimes park at his parents' and walk to the theatre or whatever.

Kaltesh nods.

EXT. STREET - NIGHT

Carla and Micah walk down the sidewalk.

CARLA

Thank you again for another wonderful evening.

MICAH

My pleasure. I'm just glad we were able to make this work. I was worried for awhile.

CARLA

Me too. But we're fine now, right?

MICAH

Absolutely.

He leans over and they kiss momentarily. As they near the alley, someone moves within it, drawing close to the sidewalk.

INT. FEMPIROR CITY - CONTROL ROOM

Beth watches the screen with the dots focused on Kaltesh's location. A red dot becomes visible near the two red dots who would be Carla and Micah.

She presses the communication button.

BETH

Kaltesh, this is Beth.

INT. KALTESH'S LEVI-CART

BETH (V.O.)

I've got a red moving in on the two reds passing you.

KALTESH

We're ready.

Kaltesh grabs the door handle.

KALTESH

(to Alex)

Get ready to move. Your sister may be in danger.

EXT. STREET

Gordon bursts from the alley and clubs Micah. Micah collapses to the ground. Gordon grabs Carla and pulls her into the alley.

Across the street, Kaltesh bursts from the car, followed closely by James and Alex. He runs to Gordon.

Gordon pulls out a syringe full of a dark red liquid when he looks up. He drops the syringe and makes a break for the back of the building.

Kaltesh leans down to Carla. Alex stands over her as well as James stops to look at Micah.

KALTESH

Are you hurt?

CARLA

No. I'm ok. Why were you all here?

ALEX

Are you complaining?

CARLA

Not yet...

Kaltesh takes out his communicator.

KALTESH

Beth, where'd he go?

BETH (V.O.)

Right into David and Childress's hands.

INT. APARTMENT BUILDING - NIGHT

Gordon charges up the stairs, looking behind him. No sounds come from the stairs. He continues up and emerges on his floor. He calmly walks down the hall and looks at the door. The frame is damaged, and the UV light is not on behind it.

He pulls a flashlight out of his pocket. He swings the door open and walks

INTO HIS APARTMENT

where Edward sits with David, waiting for him. He holds up the light.

GORDON

What is-

The door closes behind him. Childress stands in front of it. Gordon steps back to where he can keep David and Childress in sight.

GORDON

What is going on here?

CHILDRRESS

What are you doing with Edward here?

GORDON

He was hurt. I helped him.

DAVID

And the woman in the bedroom? She's hurt pretty bad. Did you help her too?

GORDON

Are you some kind of police? I know my rights.

CHILDRRESS

You might say that, but we're not with the local department.

MAN

FBI?

CHILDRRESS

Fempiror City.

GORDON

Is that what you're called...

David walks over to him. Gordon flashes the light at him. The light is dark, like the one over the door. David shrinks back. Gordon keeps the light ahead of him.

GORDON

You can stay over there. If you know anything, I think you've figured out that I know quite a bit about you people.

DAVID

Yes, we've been talking to Edward here and we've read your journal. We know about the transmutations.

GORDON

The what?

David grimaces at Childress for a moment. He blocks his face for a moment to rush Gordon. Gordon turns the light on him to no effect. David grabs him and slams him to the floor.

DAVID

Don't play dumb with me! You know you can use Edward's blood to change people, don't you?

GORDON

Yes! Yes, I know! So what?

DAVID

There's an entire race of people just like us, and we don't want our numbers growing like you're making them grow.

GORDON

What are you talking about?

DAVID

Transmutation is a capital offense in our society.

The man's eyes grow wide. He smiles. He pulls a small white rod from his pocket. He touches it against David's neck. David reels back in pain, releasing him. Gordon sits up with a grin.

GORDON

I'm not part of your society, though, am I? And I know how to beat you.

DAVID

I don't think you know as much as you think you do.

GORDON

Don't I?

Gordon grabs strands of the garlic from the corner and wraps them around him. David smirks, amused.

GORDON

I'm part of this society. Your rules don't apply here, I imagine. I'm an American citizen, and that means I have rights.

Gordon takes a few steps towards his desk. David draws his sword and with a swipe, cuts the garlic strand from Gordon's neck. He looks stunned.

CHILDRESS

Sure, you have rights. But under the laws provided by the United States Agency for Fempiror Relations, a transmutation is equivalent to murder under United States law.

Gordon's eyes grow wide again. His mouth drops.

GORDON

You can't admit the journal without a warrant.

Childress pulls out his communicator.

CHILDRESS

Beth, how are we doing with that warrant?

BETH (V.O.)

It was in the system before you walked in...as always.

CHILDRESS

Authorities?

BETH (V.O.)

Just waiting for my signal.

CHILDRESS

Please give it.

BETH (V.O.)

Will do.

Gordon grabs his garlic strand and swings it. He breaks for his desk.

GORDON

No!

He grabs his garlic and tries to run through David. David grabs Gordon's hand and stops the garlic from touching anything.

DAVID

You might as well stop.

GORDON

I'll get the journal thrown out.

CHILDRESS

If a lawyer throws out the journal, Edward can tell his stories, and we've got two more of your victims who would also be willing to share. Not to mention the one in your bedroom.

There is a knock at the door. Childress opens it. A man named MAX RIDER dressed in a dark suit enters. Behind him are two uniformed officers.

CHILDRESS

Good evening, Max.

MAX

Childress.

Max looks at David. He holds out a hand.

MAX

I don't believe we've met. Max Rider, local USAFR advocate.

David shakes his hand.

DAVID

David Taylor.

Max looks to Gordon and frowns.

MAX

How many?

David hands him the journal.

DAVID

A lot, and that one there has witnessed a lot having been locked in that cage. There is also one in the bedroom we need to fix up.

Max shakes his head.

MAX

Damn, there are days when this job really sucks.

CHILDRESS

I know.

MAX

(to the officers)

Take him away.

The officers move in and cuff Gordon. David and Childress move to stand by Edward as Gordon is led out. Edward looks at them.

EDWARD

What happens to me now?

CHILDRESS

You're with us until they need you for the trial. Should be quick.

Edward nods.

END OF EPISODE