

THE FEMPIROR CHRONICLES

Episode 1x10

"Playing With Fire"

by

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TEASER

EXT. COLLEGE CAMPUS - NIGHT

LARRY DAWES and CORY SPENCER, both 20, hide behind some bushes next to a building looking out over an open grassy knoll. It's a very quiet evening.

CORY

Man, Larry, this is crazy.

LARRY

No, it's worth it.

CORY

Why is it worth it?

LARRY

You just have to see.

CORY

We've been sitting here for an hour. I help you with this stupid cage in our apartment, taking up an ungodly amount of room, I might add, and you keep me in the dark? You tell me, or I'm out.

Larry sighs.

LARRY

Fine. You know how part of my classes are in the campus clinic?

CORY

Yeah.

LARRY

Well, one day, we took a tour of the morgue area, and saw someone who had died here. They had these marks on their neck.

CORY

Oh no, you're not going to say-

LARRY

They looked just like teeth marks.

CORY

Oh my God, are we waiting on a freakin' vampire? I thought it was some kind of animal.

LARRY

No, I asked around and people have some freakish guy out in this area, so I checked it out. The other night, this guy showed up here. He attacked someone and dragged them off.

Cory looks down at the ground beside them. There is a net and some rope.

CORY

So we're going to catch him and put him in that cage?

LARRY

That's the idea.

CORY

This is crazy. It's kidnapping. He's probably some poor old drun-

LARRY

Sh! Look.

Out across the field, a man emerges from the shadows. He moves like an animal, moving across the open knoll in an almost jerky fashion, occasionally even running on all fours, the best a human form can. It's a MUTATION.

CORY

What the-

LARRY

Sh, take this.

Larry hands Cory the net.

CORY

Larry, I was with you before,  
but I think I'm getting cold-

LARRY

Just wait for my signal.

Cory nods. His face shows quite a bit of fright at this point, as if he is not entirely pleased with what he's gotten into.

The Mutation comes near to their hiding place by the building. It seems to know they're there.

LARRY

Now!

Cory and Larry burst from hiding. Cory throws the net over the Mutation, but it grabs the fibers and tears the net off.

The Mutation grabs Cory by his shirt collar and pulls him close. The Mutation opens his mouth to bite, showing his elongated canines.

Suddenly, both the Mutation and Cory convulse. The Mutation drops Cory, who rolls away. Larry has a TASER jabbed into the Mutation's side. The Mutation collapses. Larry shuts off the taser.

BLACK OUT.

INT. HOSPITAL - DAY

Doors smash open. Nurses push a gurney into a room and hook up a series of tubes and sensors to Larry, who is lying on it.

DOCTOR MARK WILLIAMS, 45, enters the room followed by Cory.

DOCTOR WILLIAMS

How long has he been like this?

CORY

He's been looking pretty bad for a week, but he didn't want to come in. He finally passed out yesterday.

DOCTOR WILLIAMS

Well, we'll try to figure out what's-

NURSE

Doctor!

The doctor walks to the nurse, who is holding an ear thermometer.

NURSE

Look at this guy's temperature.

The doctor takes the ear thermometer and looks at it. He resets the device and places the thermometer into Larry's ear. It beeps. He looks at it.

He hands it to the nurse.

DOCTOR WILLIAMS

Get me another one. I want to be sure it isn't the unit.

The doctor looks at Cory, now more suspiciously.

DOCTOR WILLIAMS

When did your friend start feeling ill?

Cory shrugs.

CORY

About a week ago.

DOCTOR WILLIAMS

Were you two doing anything unusual at the time?

Cory looks away. He finally shrugs.

CORY  
(uncertain)

No.

The doctor looks at him suspiciously. The nurse returns with another thermometer. The doctor takes Larry's temperature again. The thermometer beeps. He looks at it.

The small screen shows: 48 degrees Fahrenheit. The doctor hands the thermometer to the nurse. He looks at Larry's mouth.

He glances at Cory. Cory shuffles uncomfortably. The doctor walks to a phone on the wall.

Larry lies on the gurney, now on oxygen with an IV in his arm and sensors stuck on his abdomen.

DOCTOR WILLIAMS (O.S.)  
Hi, this is Doctor Williams. I  
need the USDFR ... yes, it's  
an emergency.

On Larry's wrist are two puncture wounds, about as wide as canine teeth marks.

DOCTOR WILLIAMS (O.S.)  
Hello, Mr. Rider? This is Doctor  
Mark Williams at St. Thomas  
Hospital ... yeah, I don't think  
you're crazy anymore.

Larry's mouth hangs open just a little bit... enough to see the ends of two canines sticking out.

END OF TEASER

ACT ONE

EXT. AMERICAN ATLANTIC FEMPIROR CITY - DAY

The light from the city illuminates the dark deep of the ocean floor. Inside the protective bubble, DAVID TAYLOR and BETH CARPENTER sit at a table looking out.

INT. FEMPIROR CITY - CAFÉ - DAY

David laughs and takes a sip of his drink.

BETH

Now, don't make me regret  
telling you.

DAVID

No, it just makes more sense now.  
I thought that surely you couldn't  
have been here for over a hundred  
years, and never been involved  
with anyone. I was beginning to  
think the place was advocating  
celibacy.

BETH

You just haven't gotten together  
with anyone outside of work before.  
You gotta get away once in awhile.

DAVID

Sure, but you and Philip Hadran.  
He's just so... I dunno.

BETH

Workaholic is a good term.

DAVID

Stuck up.

BETH

He's been here a long time. He  
knows about tracking these things.

DAVID

So, ok. What happened? He sure doesn't acknowledge you now.

BETH

Oh no, we're friends ... professionally. He just had a few jealous fits, and thought I might talk to everyone over the communicators like I talked to him.

DAVID

Oh, and how was that?

BETH

Use your imagination.

David leans back and smiles, his eyes gazing off at nothing in particular. Beth rolls her eyes.

BETH

Okay, not that much imagination. Anyway, I got tired of the attitude, and he moved on. I was okay with it, and we don't talk about it. Besides, that was, like, 60 years ago.

DAVID

So you've had time to get over him.

Beth scoffs.

BETH

Yeah, a little. It's weird. When you're young, you think you can't make it on your own, but you grow up, and it's not so bad.

DAVID

Either that, or that Fempiror historically have a low sex drive, which is what drives humanity together a lot of the time.



Beth chuckles.

BETH

I suppose that could factor into it.

DAVID

So are you interested at all in seeing me somewhere else?

BETH

Like where?

DAVID

In the real world?

BETH

I'm interested.

DAVID

When can you get away?

BETH

You know, for a historically low sex drive, you're remarkably persistent.

David laughs. Beth smiles.

DAVID

I hope that's okay.

BETH

Yeah, it's fine.

Kaltesh's voice comes over the P.A. system.

KALTESH (V.O.)

David Taylor and Alex Smith, please report to Mayor Kaplin's office. David and Alex to Kaplin's office.

David looks up, confused.

DAVID

Was that Kaltesh?

Beth nods, disappointment very clear on her face.

BETH

You better go.

DAVID

I'm sorry.

Beth shrugs.

BETH

It's all part of the job. We'll talk later.

David nods. He stands and walks away. Beth watches him go.

INT. FEMPIROR CITY - KAPLIN'S OFFICE - DAY

David and Alex sit in front of the desk of Henry Kaplin, but KALTESH, an older Fempiror appearing in his 60's, sits behind the desk.

KALTESH

A college student brought his friend into a hospital today with a body temperature of forty-eight degrees. Anytime someone is alive with a temperature that low, the hospital immediately calls the Department of Fempiror Relations for us to look into it. We occasionally get calls with someone transmuted, but this one is in a coma, has bite marks on his wrist, and long canines.

DAVID

Mutation. That's why you called me.

Kaltesh nods.

KALTESH

We've run into so few Mutations recently that you're Kaplin's golden child to go against them. I need you to confirm that this is a Mutation and then take care of it.

ALEX

So are we always going to be the Mutation squad?

KALTESH

Of course not. There's bound to be a time when you two are already out and something like this comes up. Childress and Vera have already dealt with Mutations.

DAVID

True, but we ended up going out there as well.

KALTESH

Along with myself, Philip, Lucas, and Rod. Surely, you're not questioning the need in that situation.

DAVID

Of course not, but for the sake of argum-

KALTESH

We're not arguing.

Kaltesh sits back and looks at David.

KALTESH

You know, of course, that you don't need to be the  
(finger quotes)  
"Mutation Squad" as you call it. This position is voluntary. Alex can remain in the city until he is aware of what he should and shouldn't do - something he has not fully learned yet.

ALEX

I'm getting there.

DAVID

He is.

KALTESH

I know. And David, you're free to go whenever you wish and do whatever you've been doing all these years.

David nods.

KALTESH

But I like to think we've got a good thing here, and you know what we're up against more than anyone else here - especially now.

DAVID

I know. I wasn't trying to sound ungrateful.

KALTESH

All right.

DAVID

And not to sound like trouble, but where's Kaplin? I can't help but notice you're sitting behind his desk.

KALTESH

Henry always takes today to leave the city. We just know it's going to happen.

DAVID

So you being the oldest-

KALTESH

I go ahead and sit in. Believe me when I say I don't want this full time.

ALEX

I would.

DAVID

You would. Where does he go?

KALTESH

We don't know. He's never wanted to discuss it, so we've stopped asking.

INT. FEMPIROR CITY - LEVI-CART BAY - DAY

HENRY KAPLIN, the 50-ish mayor of the city, strolls into the garage of the city. A Levi-Cart awaits him. TRIEGA JAGAROM, who controls the bay during the day, waves to him.

TRIEGA

Good afternoon, Mayor Kaplin.

KAPLIN

Hello, Triega. I'm all ready?

TRIEGA

Shouldn't have any problems at all.

KAPLIN

I'll see you tomorrow.

TRIEGA

Have a safe trip.

Kaplin walks to the cart and opens the door. He tosses a small suitcase into the vehicle and gets in. Triega presses a button which opens the side door to the city. Kaplin drives into the tube.

EXT. OCEAN - DAY

The tube emerges above the ocean surface. The Levi-Cart flies out of it and turns along the coastline, heading north.

EXT. SUBURBAN NEIGHBORHOOD - DAY

A man walks down the sidewalk in front of a large two story house with a third story attic window. He is CRUSHER, a very large, well-built Mutation who appears to be 28.

He turns up the sidewalk towards the front door of the house.

INT. MUTATION HOUSE - DAY

The house is very minimalistically decorated from the inside, with its main feature being curtains to give the house a good appearance on the outside.

Mutations sleep on the floor, curled up like animals. Others sit restlessly on the floor and the few pieces of furniture.

There is a clear division between the Mutations that are mindless and those that retain their intelligence, as some Mutations sit at a table, idly talking.

Crusher enters. One of the intelligent Mutations, JENNIFER, who appears to be 21 and is the same that Frankie had transmuted in 1x04, gets up and runs to him.

JENNIFER

Did you find him?

CRUSHER

Yes.

Crusher walks past her towards the stairs. Jennifer stops him.

JENNIFER

Well?

CRUSHER

We asked around and found out that these guys claimed they'd caught something at the college where Gage liked to feed.

JENNIFER

So where is he? Is he alive?

Crusher sighs, as if annoyed.

CRUSHER

Yes, he's alive. Yes, we'll have to go get him. No, we won't be happy about it.

Crusher reaches the stairs and walks up. Jennifer follows. Crusher stops and turns to her.

CRUSHER

Don't follow me.

JENNIFER

But I need to-

CRUSHER

No, you don't. He's one of the dumb ones anyway. Why are you so interested?

Jennifer shrugs.

JENNIFER

I knew him from before. He's like a link to my past.

CRUSHER

So let me get this straight: a girl with a genius I.Q. was good friends with someone with less?

JENNIFER

Brains aren't everything.

CRUSHER

They are to us. Without that intellect, you'd be just like him. Why even care?

JENNIFER

I just do. You act like you enjoy this. Like it doesn't make you gag.

Crusher laughs.

CRUSHER

I've seen you take down a full grown man and drain him, and you're talking about gagging?

JENNIFER

I mean thinking about it.

CRUSHER

I'm sure your dummy Gage just loves to listen to your yap, but I don't. So shut up and leave me alone.

Crusher turns and walks up the stairs. Jennifer takes a few steps back. She turns and walks back to the table where the intelligent Mutations continue their chat.

IN OSCAR'S OFFICE

OSCAR FRINTONA, an imposing Mutation who appears 38, has food on his desk along with a red wine glass of blood. He takes a drink.

IN THE SECOND FLOOR HALL

Crusher walks past several rooms where Mutations actively drink the blood of bodies both dead and alive, but bound and gagged.



IN OSCAR'S OFFICE

KNOCK, KNOCK.

OSCAR

Enter.

Crusher enters the office and stands before Oscar's desk.  
Oscar looks at him.

CRUSHER

We've located Gage, sir. He's in the Hedgerose apartments based on information we gained on the college campus.

OSCAR

How large is the building?

CRUSHER

Several stories with internal entry apartments. Each unit appears to have windows looking out. Our hope is that if we canvass the building, we should be able to find him.

OSCAR

I don't want to be a news spectacle, and I don't want anyone followed. Take whoever you need to get him out and back before any cameras can show up. No one feeds.

CRUSHER

I can tell them, but you know some will anyway.

OSCAR

Of course I know this, but maybe the ones who retain a shred of their sanity will listen and get the job done. The rest-

Oscar sighs.

OSCAR

-whatever happens, happens.

CRUSHER

Yes, sir.

END OF ACT ONE

ACT TWO

EXT. HOSPITAL - NIGHT

A Levi-Cart pulls through the parking lot and parks. David and Alex get out of the vehicle and walk in the front door.

INT. HOSPITAL - NIGHT

MAX RIDER, the 37 year old USDFR agent, stands just inside the hospital doors, waiting. David and Alex walk in. He steps forward, hand extended.

MAX

Good evening. Thanks for coming.

He shakes David's and Alex's hands.

MAX

I assume you were briefed on the situation.

DAVID

We need to take care of a Mutation.

MAX

A what?

DAVID

Ah, you've never run into one.

Max looks confused.

MAX

No, how long have they been around?

DAVID

About two hundred twenty five years.

MAX

Seriously? I've never heard of them.

DAVID

Well, I hear they've been quiet lately.

MAX

I see. That's disturbing.

INT. HOSPITAL - LARRY'S ROOM - NIGHT

Cory half dozes in a chair near the bed. Larry remains hooked up to a variety of medical devices. Max, David, and Alex enter the room.

Cory rouses. He looks at the visitors, curious.

David looks at Larry for a moment. He walks to the head of the bed and pulls back Larry's upper lip. Elongated canines are revealed.

Max points out Cory.

MAX

This is his roommate, Cory. He brought Larry, here, in earlier today.

David turns to Cory. Cory looks very intimidated by David's suddenly humorless presence.

ALEX

So what are we-

David hold a hand up to silence Alex.

DAVID

(to Cory)

How long has your friend been out?

CORY

About two days.

David appears very worried. He turns to Max in a lowered voice.

DAVID

Mr. Rider, I know you barely know me, but this person is going to wake up any time now, and when he does, he's going to be one of the most dangerous creatures on the planet.

Max appears immediately skeptical.

MAX

Really.

DAVID

He has to be euthanized to minimize the risk.

MAX

Excuse me?

DAVID

If we don't, he'll escape into this facility, and you don't want that.

MAX

I don't care who you are, you don't have that kind of authority.

DAVID

This is a Fempiror problem, and that is how we handle this. If he were in our hospital, we would have already-

MAX

Well, he isn't, Mr. Taylor. And on this side of the waterline, you abide by the laws of the United States. We don't kill someone because we think they might be a threat.

DAVID

This isn't an idle thought-

CORY (O.S.)

You want to kill him?

David and Max turn to find a horrified Cory standing behind them. David glances back to Max for a moment, before he turns his attention to Cory.

DAVID

So this is your friend?

CORY

Yes.

David sits with Cory. Max stands with Alex, who is quietly standing off to one side.

MAX

You're quiet.

Alex shrugs.

ALEX

I'm new. What can I say?

MAX

He's rather intense.

ALEX

Yeah, but he knows what he's talking about.

Max scoffs.

MAX

Not this time, I'm afraid. It all sounds like nonsense to me.

ALEX

Oh, it's not.

David appears to be in thought, sitting next to Cory as Cory talks.

CORY

...and we just carried him home.

DAVID

Ok. Then what?

EXT. HEDGEROSE APARTMENTS - NIGHT - FLASHBACK

A six story apartment building sits in a row with several others of the same design.

INT. HEDGEROSE APARTMENTS - NUMBER 462 - NIGHT - FLASHBACK

A cage door clanks shut. Larry and Cory step back and look at the Mutation, GAGE, who is stirring inside the cage.

LARRY

Check it out. I told you. It's  
a vampire. Look at those teeth.

Gage's eyes flash open. He leaps at the bars in the cage. Larry and Cory jump back.

CORY

Will that hold him?

Gage grabs the bars and pulls them. They give under his strength. Cory looked panicked.

CORY

Dude.

Larry smiles.

LARRY

Don't worry. I got this covered.

Larry plugs in a cord attached to the bars with electrical tape. The bars flash with sparks of electricity. Gage is thrown back away from the bars. Larry laughs. Cory doesn't look too sure of this.

LARRY

I read this blog awhile back where  
this guy kept something like this  
in his house with garlic.

CORY

That's where you came up with  
this?

LARRY

Sort of. He didn't mention  
anything about the teeth though.

END FLASHBACK

INT. HOSPITAL - LARRY'S ROOM - NIGHT

Cory sits next to David.

DAVID

A blog. Did he mention a name  
of the blogger?

CORY

Yeah, but I don't remember it.  
Greg, Gary-

DAVID

Gordon?

CORY

Yeah, that was it.

David looks at Max, who rolls his eyes.

MAX

Gordon Welcher. Will we ever hear  
the end of that?

CORY

You know him?

DAVID

He's in prison.

Cory drops his head in his hands, now visibly distressed  
again.



CORY

Man, this wasn't my idea. I wasn't trying to hurt anyone. Am I in trouble?

DAVID

Just tell us the rest of what happened. I doubt Gordon blogged half of what he actually did.

Max shakes his head.

MAX

We discovered it recently. I've motioned to have it removed, but as you can imagine, my supernatural fantasy requests rank kind of low.

DAVID

Like having a blog about experiments on vampires removed?

MAX

Yeah, the jokes never end.

DAVID

Perfect.

MAX

But no, he didn't go into a great deal of detail.

David nods.

DAVID

Still enough to inspire followers apparently, though.

He looks at Cory.

DAVID

So, tell us how the Mutation was able to get blood into your friend.

Cory's eyes grow wide. He drops his head again, and shakes it.

CORY

Oh God, how I remember that.

INT. HEDGEROSE APARTMENTS - ROOM 462 - DAY - FLASHBACK

Larry inches toward the cage and Gage swipes at him, just out of reach. Larry laughs.

LARRY

Cory, man, check this out. It's funny.

Larry inches close again, and Gage swipes, but just out of reach again.

CORY

I wouldn't do that, dude, he looks pretty mad.

LARRY

Of course he's mad. Wouldn't you be if you got locked up?

CORY

Yeah, but don't provoke him.

Larry is still just out of reach of Gage. Gage takes a few steps back and lunges for Larry's arm. He gets a shock, but grabs Larry's hand and drags it through the bars!

Larry screams and tries to pull away, but Gage's grip is too strong. Gage bites into Larry's wrist and drinks blood from it! Larry yells again.

Cory pulls on Larry, but to no avail. Larry tries to push against the cage, but it zaps him.

LARRY

Unplug the cage!

Cory unplugs the cord. Larry pushes against the bars of the cage to pull away from Gage. Gage looks at him and smiles a bloody smile.

LARRY

Come on, man, help me!

Gage bites his own tongue. Blood flows from the wound. He licks the bite marks on Larry's wrist, allowing his blood to flow from his tongue into Larry's wrist.

LARRY

Oh God! Cory, come on!

Larry and Cory work together to pull on Larry, but Gage's grip is still too strong.

Finally, Gage smiles and releases him. Larry and Cory fly into the room. Larry curls up and holds his wrist. Gage jumps against the bars and tries to muscle them apart again.

LARRY

The plug...

Cory jumps and runs for the plug. Gage watches him. Cory plugs it in. Gage jumps back just before he does it.

Gage smiles, blood still on his lips and teeth. Cory stares at his bloody visage, horror on his face.

END FLASHBACK

INT. HOSPITAL - LARRY'S ROOM - NIGHT

David nods.

DAVID

That would be it. How long ago was it?

CORY

Couple weeks.

DAVID

No, I need an exact date.

CORY

Twelve days, I think.

David nods.

DAVID

So, any time now.

CORY

Any time now what?

DAVID

Any time now your friend is going to wake up hungry. He'll want blood to replenish what he's lost. It's a side effect of the Mutation condition.

Cory shakes his head.

CORY

I'm sorry, but that sounds crazy.

DAVID

You're telling me a sane person would believe what you just told me?

Cory chuckles. His head drops back into his hands. He shakes his head. David looks at Max.

DAVID

Max, have you seen Alien?

Max smirks and cocks his head.

MAX

Um, yeah.

DAVID

You ever wanted to live that movie?

MAX

No, and I know where this is going, and no, we can't kill him before something happens.

DAVID

By the time something happens,  
we'll be in the same situation  
as the movie, Max.

David turns back to Cory.

EXT. CEMETERY - NIGHT

SUPER: "Wilmington, DE"

A Levi-Cart drives down the one lane pathways leading among the tombstones. It finally stops and Kaplin steps out of the car holding several flowers.

He walks past some very ancient tombstones up to a tombstone that appears better maintained than any around it. He kneels in front of it and places a flower at its base.

The tombstone reads: "REBEKAH KAPLIN QUINTIN. 1794-1868. Beloved wife and mother."

Kaplin sighs.

KAPLIN

Happy anniversary, Rebekah. What can I tell you this year? Out of no where, one of the older Fempiror has come into our city. He seems to be a lot like Kaltesh, though, so I'm not too worried. I'm honestly grateful for his experience and knowledge. It's a great help considering what else has gone on. That little Tepish freak, Erech, has gone and renewed the Tepish Order. I don't really know what that means, but it concerns me. Kaltesh and this other one I told you about, David, seem to know what this is about, and they're worried.

Kaplin sighs.

KAPLIN

I miss you. I've missed you ever since I was taken away from you back when even Jacob was too young to know me. You don't know how often I wanted to come home to you. To support you. To just... hold you.

Kaplin sighs and stares at the ground. Footfalls sound from behind him. Kaplin doesn't respond to them. Someone stands next to him.

MAN

Hi, grandpa.

KAPLIN

Hi, Jesse.

INT. FEMPIROR CITY - CONTROL ROOM - NIGHT

Beth writes something on a piece of paper.

BETH

All right, David, I'll get this to Kaltesh who'll get someone over there to take care of it.

DAVID (V.O.)

Thanks Beth.

Beth presses a couple of buttons.

BETH

Kaltesh, we have the address of where those guys have the Mutation.

KALTESH (V.O.)

Ok, I think we'll send Philip and Lucas this time. Vera's still recovering.

BETH

All right, Kaltesh.

INT. HOSPITAL - LARRY'S ROOM - NIGHT

David puts away his communicator. He turns to Cory.

DAVID

Ok, we're going to take care of the Mutation in your apartment.

CORY

Why haven't I ever heard of you guys before?

DAVID

You probably have, but you just never thought you were hearing anything true.

CORY

Yeah, I could see that. We thought we'd caught a vampire.

DAVID

Well, you did, but that term is based on our general name of Fempiror. The Mutation is a sort of subspecies that didn't come about until about four hundred years after the Fempiror were created.

Cory shakes his head.

CORY

This is too much.

MAX

Don't feel bad, kid. This is kind of news to me, too.

Larry stirs. Everyone jumps. David rests his hand on his sword.

MAX

David, don't do anything.

DAVID

You have no idea what you're  
dealing with.

Larry's eyes flutter open. He looks around. Slowly, he sits up. He removes the oxygen from his face. Max approaches him.

MAX

Hello, Larry? I'm Max Rider. How  
are you feeling?

Larry turns to him. Larry's eyes seem to zero in on Max's throat. He breathes more heavily.

CORY

Larry, dude, are you ok?

Larry whips his head around to Cory. He checks out the room in a darting, erratic manner. David draws his sword.

DAVID

He's getting ready to strike.

CORY

Dude, what the hell? Is that a  
sword?

MAX

Not all Fempiror trust guns  
entirely, Cory. It's ok.

(to Larry)

Larry, tell me how you feel.

Larry whips his head back to Max. He bares his teeth with an animal hiss. He leaps onto Max, knocking him to the ground.

David leaps over the bed. He kicks Larry off of Max. He brings the sword across to decapitate Larry, but Larry avoids the blow.

DAVID

Block the door, Alex!



Alex draws his sword and stands in front of the door - the only exit to the rest of the hospital. David takes several swings, but Larry avoids them with apparent ease.

A nurse walks into room, pushing Alex aside. He moves instinctively.

NURSE

What is going on in here?

Larry snaps his head toward the door with the nurse. He leaps for the door, slapping the nurse out of the way. Alex drops his nurse and catches the nurse.

Crashing is heard outside the room followed by a series of screams. David follows quickly.

David stops for a moment next to Max.

DAVID

Anyone gets hurt; it's on your head.

(to Alex)

Come on, Alex.

David runs out. Alex picks up his sword and follows. Max pulls out his phone.

MAX

We have a problem.

END OF ACT TWO

ACT THREE

INT. HOSPITAL - NIGHT

Larry, the Mutation, crashing through the hallway running on all fours. He knocks over everything in his path. David and Alex run after him.

They run around a last corner and stop. It is a long hallway with multiple rooms and hallways branching off of it, but no sign of the Mutation or crashing evidence of its presence.

They walk slowly down the hall looking in open doors and listening for any sounds.

Max leads FOUR ARMED MEN into the hall behind David. David turns and looks at the small detachment.

DAVID

What's all this?

MAX

I thought I'd get you some help.

DAVID

That's not a good idea.

MAX

If you're going to hold me responsible, I'm not going to sit idly by and take it. If these things have speed like normal Fempiror, then maybe he won't be able to evade all of the bullets.

David looks over the stoic faces waiting to march to their deaths. He doesn't look happy.

DAVID

All right, but stay behind me. The Mutation has disappeared for the moment. He's probably in a room right now killing someone. Let's go.

David leads on. Max signals the Security men to follow.

A RATTLING sound permeates the air. David turns to it. He leads the group to a room with the door closed. He opens the door.

Larry is on a hospital bed, his lips on a patient's neck, sucking the blood out of their jugular. David runs in followed by Alex. Larry looks up.

David swings parallel to the bed. Larry leaps straight up and out of the way, attaching himself to the ceiling. Max and the detachment stare in shock.

David swings toward the ceiling. Larry sidesteps his swing. The ceiling bows under Larry's weight as Larry crawls quickly across it.

DAVID

So shoot him!

Max pulls his side arm and aims for Larry. They all fire at the ceiling. Larry dodges the bullets. He leaps down in the center of the security detail, batting them out of the way.

He leaps out of the room and runs down the halls on not only the floor, but the walls and ceiling as well. Max leans up and watches it as it disappears.

MAX

Jesus, Mary and Joseph!

DAVID

Are we understanding it a little better now?

Max nods, mouth open.

DAVID

Come on!

David runs down the hall with Alex in close tow. Max stands along with his Security Detail. Max looks at them.

MAX

Gentlemen, I think you can count on hazard pay at this point.

They nod. He runs after David, his men close behind.

EXT. CEMETERY - NIGHT

Kaplin walks through the cemetery with JESSE KAPLIN, who is built fit and appears to be 39. They remain in the old part of the cemetery, surrounded by eroded tombstones.

KAPLIN

So how are things in the Great  
Lakes City?

JESSE

Going pretty well. A lot has  
picked up recently. We're running  
into this new drug that's taking  
over the drug market. Has  
Fempiror blood in it?

Kaplin nods.

KAPLIN

Hm. Empegen.

JESSE

That's it. We also know that the  
former overlord of this region,  
Pintir Jorin, is now called a  
Triver Shradna Tiyo.

KAPLIN

Erech, that little twit who came  
out of no where on the East Coast,  
took over, and declared himself  
Elrod Malnak of the Tepish Order.  
He single-handedly made the  
Tepish more than the nuisance  
they've been all these years. He's  
also behind the Empegen.

JESSE

The Tepish were dangerous enough  
without this Erech's help. They  
were always planning something.

KAPLIN

But they weren't executing. They just planned.

Jesse looks away for a moment, as if thinking.

JESSE

Huh... That's true.

KAPLIN

Erech lit a fire under them, and now they're dangerous. They're not only planning anymore, they're carrying out some of the strangest things I've ever seen. The problem is that they mostly work if we don't stop them.

Henry and Jesse stop at another tombstone. Like the last one, this is a newer stone among a series of weathered ones. They look at it.

JESSE

What do you think dad would have thought of all this?

KAPLIN

I don't know, Jesse. He was only six when I was taken from him. I knew him from a distance.

JESSE

Believe it or not, he was a lot like you.

KAPLIN

So you've said.

They look at the tombstone which reads: JACOB KAPLIN, 1819-1875.

JESSE

I wish I hadn't missed his funeral.

KAPLIN

I'm glad I didn't.

Henry puts his arm around his grandson as they stand there looking at the genealogical link between.

EXT. CITY SKY - NIGHT

A Levi-Cart flies over the night lit city.

INT. LEVI-CART - NIGHT

PHILIP HADRAN drives the Cart as Childress rides shotgun. Beth talks over the communicator.

BETH (V.O.)

It should be an easy in and out.

PHILIP

Do we kill it there or bring it back first?

BETH (V.O.)

Mutations are too dangerous to bring in. Code says to destroy it.

PHILIP

Understood.

Philip looks at Childress.

PHILIP

Well, this should be easy.

CHILDRESS

Yeah, I think we've said that before. You've probably just jinxed us.

INT. FEMPIROR CITY - CONTROL ROOM - NIGHT

Beth sits idly at her panel. Suddenly, a blue alarm goes off. She looks at her screen, and her mouth drops. A huge influx of blue dots converge on one part of the screen.

She presses a button.

BETH

Um... Guys?

INT. LEVI-CART - NIGHT

Philip rolls his eyes.

PHILIP

What is it Beth?

BETH (V.O.)

That place you're going to just  
flooded with blue readings.

Philip looks worried all of a sudden. He looks at  
Childress, who looks about the same way.

PHILIP

Then send backup.

He looks at Childress, who rolls his eyes.

EXT. HEDGEROSE APARTMENTS - NIGHT

The Levi-Cart comes to a landing on the street across from  
the building. Philip and Childress get out of the Cart and  
stare at the building, mouths wide open.

Philip takes out his communicator and speaks into it,  
deadpan.

PHILIP

Um, Beth?

BETH (V.O.)

Go ahead, Philip.

PHILIP

We're going to need a cleanup  
crew.

BETH (V.O.)

What are they?

PHILIP

A building full of Mutations.

BETH (V.O.)

Oh, my God.

PHILIP

Something like that.

He puts away the communicator and takes out his gun in one hand and a short sword in the other.

PHILIP

(to Childress)

You ready?

Childress draws his gun and sword.

CHILDRRESS

As I'll ever be.

PHILIP

Easy in and out, my ass.

Philip and Childress charge to the main entry to the building. Mutations crawl on the outside of the building, looking in windows the whole way up, like a huge group of insects swarming a hive.

Several Mutations see Philip and Childress run inside the building and follow them. Other Mutations break in windows. Screams are heard.

END OF ACT THREE



ACT FOUR

EXT. HEDGEROSE APARTMENTS - NIGHT

Mutations swarm all over the outside of the building.  
Sirens sound in the distance.

INT. APARTMENT STAIRWELL - NIGHT

Philip and Childress charge up the stairs. Mutations come from behind and above to attack them. They fire at the Mutations, mostly missing their targets who leap out of the way of the bullets.

PHILIP

Where are we?

CHILDRESS

Second floor. Two to go.

A scream comes from the next landing. Philip swings his sword at a Mutation behind him, who predictably evades the blade, but in doing so, loses its balance on the stairs.

It stumbles down before leaping onto the wall, and then back to the floor and chasing them again.

A Mutation has a woman, CLARISSA, pinned, sucking blood from her neck. Another Mutation approaches Clarissa.

Philip and Childress emerge onto the landing. The Mutation releases its victim, who sinks to the floor. The two Mutations who were on her face off with Childress and Philip.

In the close quarters, The Mutations aren't able to move as swiftly. Two more emerge from the stairs leading down, making it four on two. Philip and Childress stick to their swords and run through two of the Mutations through.

This allows the remaining two the room to avoid Philip and Childress' blows.

Philip and Childress stand back to back. They ready their swords in one hand and their guns in the other. Together, they swing their swords vertically to one side of their Mutation opponents, making the Mutations evade the blow.

As soon as they evade the blows, Philip and Childress immediately fire their guns at the points the Mutations jump into. The bullets find their marks and the other pair goes down.

Philip and Childress run to Clarissa, who is curled up in a corner of the stairwell.

PHILIP

Are you all right?

Clarissa jumps to Philip, holding his neck.

CLARISSA

Oh my God, what was that?

Philip appears a bit stunned. He looks at Childress who shrugs. He detaches her grip.

PHILIP

Can you walk?

She nods.

PHILIP

Keep your hand over those marks.

She puts her hand over the bites on her neck. The three of them run up the stairs.

INT. HOSPITAL - NIGHT

Larry moves through the halls running on walls and the ceiling to avoid beds, carts, and everything else a hospital has to block one's path.

David, Alex, Max, and the Security Detail run after him, dodging the beds, carts, etc.

Larry zips around another corner. David and company are some distance behind him. They pass around the corner, and he's gone again.

David looks down the hall and shakes his head.

DAVID

This is getting us no where.

He looks at the ceiling. A camera catches his attention. He turns to Max.

DAVID

Hey, Max, can you get in touch with whoever is looking through those cameras?

Max looks up at the camera on the ceiling. He nods.

MAX

Just a moment.

Max takes out his cell phone and dials a number.

MAX

Yeah, this is Max Rider, are you viewing the cameras? ... All right, we have been trailing a perp on the eighth floor, and we lost him. Can you possibly locate him? ... Yeah, I'll wait.

Max looks at David.

MAX

You heard?

DAVID

I heard.

Alex walks down the hallway, listening as David had done earlier. He pauses at the door to the stairwell. He pushes the door open. Loud, rapid thumping sounds through the well. He leans back.

ALEX

Hey, David.

David walks over to him. The thumping in the stairwell stops. It is followed by a loud crash like a door was ripped off its hinges somewhere in the depths of the well.

DAVID

I'll bet that's him.

Max walks up behind them.

MAX

Security said someone just got into the basement and is heading to the morgue. Said he tore the door off its hinges.

DAVID

Then that would be what we heard. Let's go.

MAX

We're not taking the elevator?

DAVID

No. Come on.

David leaps into the stairwell and runs down the stairs. Alex follows. Max looks at the stairs before him. He looks back at his detail.

He sighs and runs into the stairwell, running down the stairs.

INT. HEDGEROSE APARTMENTS - ROOM 462 - NIGHT

Two Mutations crawl into the room holding Gage's cage. Gage stirs and looks at the new visitors. They grunt in conversation.

Gage points at the bars and the wall plug.

A Mutation touches the bars and is thrown back from them, blue sparks flying.

Gage shakes his head. He points at the plug.

The other Mutation looks at the plug and then back at Gage with a confused look. He walks to the window and leans out, waving.

EXT. HEDGEROSE APARTMENTS - NIGHT

Crusher stands on the ground watching the building. He sees the Mutation waiving out the window.

CRUSHER

Finally.

Crusher runs across the street and leaps onto the side of the building, scaling it to the room on the fourth floor.

INT. HEDGEROSE APARTMENTS - ROOM 462 - NIGHT

The door is kicked open. Philip and Childress enter the room, followed by Clarissa, who stays back near the door.

Crusher smiles.

CRUSHER

Take them out.

The two Mutations who were in the room already move against Philip and Childress, keeping them busy.

Crusher looks at the cage. Gage points at the plug. Crusher looks down and smiles.

CRUSHER

You're not as dumb as you look.

Gage smiles. Crusher reaches down and unplugs the cage. He and Gage hold the same bars and pull them apart. They separate easily.

Philip and Childress alternately fire their guns and swipe with their swords, but the Mutations move incredibly fast and seem to anticipate their every move.

CRUSHER

Let's go!

Crusher and Gage crawl out the window. As soon as the Mutations turn for the window, Philip and Childress shoot them in the back.

It's quiet except for the whimpering of the victim.

PHILIP

They really aren't that bright,  
are they?

CHILDRRESS

It's part of what makes them  
dangerous.

Philip nods.

PHILIP

Are you clean?

Childress looks at his hands and arms. He nods.

CHILDRRESS

I'll get a wet wash cloth for her.

Childress runs to the kitchen. Philip kneels next to Clarissa. He looks at his hands and arms quickly. There is some blood on them. He doesn't touch her.

PHILIP

We're going to take you to a  
hospital. A special hospital  
where we can make sure these  
things didn't hurt you, ok?

She nods. Childress returns with a washcloth. Philip looks at him.

PHILIP

Did you wash up?

CHILDRRESS

Yeah, go ahead.

Childress kneels as Philip leaves. He dabs her bite wound gingerly with the cloth.

INT. HOSPITAL - BASEMENT - NIGHT

The hallway is empty except for the door to the stairwell lying on the ground, torn off its hinges. David peeks out of the doorway, looking both ways.

DAVID

Where'd he go, Max?

Alex exits the doorway followed by Max and his detail.

MAX

I lost my signal in the stairwell,  
but he said he was probably  
going to the morgue.

DAVID

That makes sense.

David looks at the wall where a sign points them to the morgue. They run in that direction.

INT. HOSPITAL - MORGUE - NIGHT

The morgue is a large rectangular room with a door at the far end and a wall of square doors presumably to store bodies on ice. In the center of the room is a steel cabinet and sink and a table surrounding by mortician accessories.

A mortician lies on the ground, blood trickling from his neck. Larry is next to a table with a fresh body on it, drinking from the neck.

He looks up suddenly.

MOMENTS LATER

David and company walk through the doors to the morgue. It is empty. David spots the dead mortician as well as the body on the table with blood running out its neck.

DAVID

Well, he's been here.

He walks in, sword drawn, followed by Alex, Max, and his Detail. All weapons are at the ready. They are all looking different directions in the seemingly empty room.

Above them on the ceiling, Larry smiles. A drop of blood falls from his chin. It falls onto David's sword. David stops and looks up.

Larry drops down on top of David, knocking his sword away from him. Alex tries to swing at Larry, but Larry kicks him away knocking over the table with the body.

David and Larry engage in a quick brawl, throwing, blocking, and parrying swings.

Max and the Detail watch the battle. Their weapons are ready to fire, but...

MAX

David, we need a shot.

DAVID

I'm doing what I can here.

Alex pushes the body off of him. He stands and looks around, frantically.

One of the Security Detail tries to get around side Larry so he won't hit David by a shot. He tries several times to get a shot, but Larry notices him and keeps moving.

David ducks out of the way. The Security Guy fires. Larry dodges the bullet. He leaps on the wall, the ceiling, and then on top of the Security Guy. He kicks him out of the way, and then pounces back on David.

Alex notices the sink. It has a hose attached to it used for cleanup. He looks at Larry with his full attention on David.

Alex turns on the faucet. The water runs through the hose into the sink. He picks up the hose and places his thumb over the end of it.

He sprays it in Larry's direction. Larry doesn't even pay attention to Alex until the drops hit him.



He looks at the little steam spots where the water eats away at his skin. He looks at Alex. Anger crosses his face and he leaps for him. Alex changes the position of his thumb and sprays Larry full on.

Larry weakens in the stream. His skin melts off his body and he drops in a heap on the ground. His blood and matter spread across the floor. David points to the downed Security Guy.

DAVID

Pick him up.

Alex lifts the man up easily. David pulls out his communicator.

DAVID

We need a cleanup crew at my location. A Mutation was hosed and he's all over the place. We'll need to remain until we're clean as well.

BETH (V.O.)

Understood.

INT. FEMPIROR CITY - MEDICAL FACILITY - NIGHT

Cory sits on a bench, waiting. He stares at the floor. Clarissa, her neck bandaged, sits next to him.

CLARISSA

So, what are you doing here?

CORY

They're just making sure I wasn't infected.

CLARISSA

Me too.

He nods. She looks at him for a long moment.

CLARISSA

You live at the Hedgerose apartments, right?

He nods again.

CLARISSA

I knew I'd seen you before.

Cory looks at her.

CORY

What happened to you?

CLARISSA

Some weird thing attacked me.  
Like a vampire or something.

CORY

Are you going to be ok?

CLARISSA

Yeah, they said it didn't get  
any blood in me or something.  
I don't understand it.

CORY

I'm sorry.

CLARISSA

For what?

CORY

My friend and I caught one, and  
that's why you got hurt. And  
that's why he's dead.

CLARISSA

Oh, my God.

CORY

We never meant to hurt anyone. We  
just wanted to see what it was.

He drops his head in his hands.

CORY

I swear, we never meant to hurt  
anyone.

Max Rider enters the waiting area. Cory looks up at him.

MAX

No charges are going to be filed against you, Mr. Spencer, but in the future, you need to be careful with the unknown or you'll find yourself playing with fire again.

Cory nods.

MAX

Are you two ready to go?

They nod and stand. Max leads them out the door and into the city.

CLARISSA

So can we tell anyone what happened or is it top secret?

MAX

You can tell anyone anything you want, but no one would believe you.

END OF EPISODE