

THE FEMPIROR CHRONICLES

Episode 1x04

"Club Mutation"

by

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TEASER

EXT. FEMPIROR CITY - STREETS

BETH CARPENTER walks through the Fempiror City to a building labeled "Training Area". She opens the door and enters.

INT. FEMPIROR CITY - TRAINING AREA

Inside, David has Alex sitting down. Beth walks in and sits, listening.

DAVID

They're more dangerous than any Tepish. Not because they are skilled, but because they are fast and mindless.

ALEX

I don't get it. Why would they willingly come up with something like this?

DAVID

Their mission is to transmutate and destroy. These creatures do it perfectly. They were supposed to be the perfect Tepish.

BETH

Until they turned on their creators.

David turns and smiles.

DAVID

Good evening, Beth.

BETH

Hello, David. Discussing the Mutation, are we?

ALEX

This stuff was interesting for awhile, but it's nothing but boring now.

DAVID

If we ever come across a Mutation,  
you'll thank me.

ALEX

Really? Beth, when was the last  
time you ran across a Mutation?

BETH

We find very few of them in recent  
days. They are out there, but  
they finish their work so quickly  
that we never see them. Only what's  
left.

ALEX

What's left?

DAVID

If they left anything, it is  
probably a blood-drained corpse.

EXT. THE FINAL COUNTDOWN CLUB - NIGHT

A large nightclub with flashing neon lights and loud music  
thumping from within.

Out of the doors of the club stumble two individuals, apparently  
drunk and in each other's arms. They stumble around the corner  
of the club into the adjoining alley.

The girl, JENNIFER, is laughing and clearly intoxicated. The  
guy, FRANKIE, does not appear to be as inebriated. They kiss  
repeatedly in the alleyway.

He kisses her neck and behind her ears. She vocalizes  
approvingly.

JENNIFER

Mmm, you're so cold. I may have  
to warm you up.

FRANKIE

Really?

JENNIFER

MmHm.

He continues kissing her neck.

FRANKIE

What if I don't want to warm up?

She laughs.

JENNIFER

What are you talking about?

Frankie opens his mouth revealing abnormally long canines, which he sinks into her neck. Jennifer's eyes open wide, totally sober now. She beats Frankie's back, but his lips are settled over the open wound on her neck, drinking.

He raises up and looks her in the face. He smiles a toothy, bloody smile. Horrified, she screams, but no one answers...

END OF TEASER

ACT ONE

INT. FEMPIROR CITY - CONTROL ROOM - NIGHT

Beth sits at the controls. Her eyes are distant. She smiles. Suddenly, the Blue Alarm sounds. She leans forward to look at the display.

For a moment, a blue dot appears on the large wall screen in a sea of red dots. Then, it is gone.

BETH

Not again.

Beth punches a few buttons. She nods. She presses the communication button.

BETH

Beth to Mayor Kaplin.

KAPLIN

What is it, Beth?

BETH

I've had another blue come up.  
It disappeared quickly, though.

KAPLIN

Where?

BETH

Our favorite location.

INT. FEMPIROR CITY - KAPLIN'S OFFICE - NIGHT

HENRY KAPLIN sits back in his chair for a moment. He leans forward and presses the communication button.

KAPLIN

I don't want to waste anyone  
on this one. Send David and  
Alex.

BETH

Yes, sir.

EXT. OCEAN - NIGHT

The pipe raises above the ocean surface. A LEVI-CART bursts out of it into the night sky.

INT. LEVI-CART

Alex stares forward, unmoving.

DAVID

Well, this is exciting, isn't it?  
Our first mission together.

ALEX

Sure. Exciting.

David presses the communication button.

DAVID

(to communicator)  
Beth, what's going on?

BETH (V.O.)

For quite some time, we have had momentary UIF signs from the same place, but they are never around long enough to send anyone out. Kaplin wants you to see if you can figure out where the UIF's are coming from, if you can.

DAVID

(to communicator)  
He didn't want to waste his tenured agents, so he sent us?

BETH (V.O.)

That's pretty much it. Sorry, David.

DAVID

(to communicator)  
Don't apologize. It gives us a chance to prove ourselves. Right, Alex?

ALEX

Sure. Exciting.

DAVID

(to communicator)

He is beside himself with anticipation.

BETH (V.O.)

I can tell.

EXT. OCEAN/LAND - NIGHT

The Levi-Cart speeds over the earth towards the city lights.

INT. FINAL COUNTDOWN CLUB - NIGHT

The Club is still rocking hard. The dance floors flashes in brilliant multi-colors. Strobes from the ceiling dart across the floor.

Unnoticed by the patrons, Frankie carries Jennifer on his shoulder. He walks to a set of stairs which lead from the floor to an upper level.

INT. FINAL COUNTDOWN CLUB - OFFICE - NIGHT

OSCAR FRINTONA, a man appearing to be in his late 30's, sits behind an ornate desk. His door swings open. Frankie walks in. He sets Jennifer down on the floor.

Oscar walks around his desk and kneels next to her. He stands before Frankie.

OSCAR

You must learn to knock, Frankie.  
It is rude to enter without doing so.

FRANKIE

I am sorry, Mr. Frintona.

OSCAR

You've brought in a pretty one tonight.

FRANKIE

I thought she might please you.

OSCAR

You've had your fill?

FRANKIE

Yes.

OSCAR

Very nice.

Jennifer stirs weakly. Oscar smiles. Long canines dominate his visage.

OSCAR

Very nice, indeed.

Jennifer turns her head, and looks at Oscar.

JENNIFER

Oh, who are you? Where am I?

OSCAR

Take heart. Close your eyes.  
Lie back.

JENNIFER

I've gotta meet someone.

OSCAR

Not anymore.

Oscar uses a Nilrof to withdraw blood from his arm.

JENNIFER

What are you doing?

OSCAR

Changing your life.

He jabs the Nilrof into her neck. Frankie smiles.

JENNIFER

What are you do-



She collapses.

OSCAR

Draining first has saved us  
a lot of time. Take her to the  
others.

Frankie nods. He picks up Jennifer and leaves the office. Oscar  
closes the door behind them. He smiles.

EXT. CITY STREETS - NIGHT

David and Alex walk down the sidewalk near The Final Countdown  
Club. People pass them, paying no notice.

DAVID

But it's your first time out.

ALEX

What's the point? We still haven't  
started even sparring.

DAVID

Patience. In due time. Besides,  
this mission probably won't  
involve running up against anything  
serious.

ALEX

How much longer till you teach  
me to actually fight? I'm ready.

DAVID

Soon.

ALEX

So where are we going?

DAVID

I believe we're close.

The stop near the line in front of the club. David pulls out his  
communicator.

DAVID  
(to communicator)  
Beth. How close are we to the sightings?

BETH (V.O.)  
You're there. Whatever building is there may be suspect.

DAVID  
(to communicator)  
Understood.

David puts away the communicator and looks at the club.

DAVID  
They all came from around here. If I had to guess, I'd guess the club, but I'd like to get a second opinion.

ALEX  
Second opinion?

DAVID  
Yes.

David pulls out his communicator again. He opens it to reveal the telephone keypad.

ALEX  
You're calling him?

DAVID  
It's not everyday you can talk to a guy named Frances Studebaker.

ALEX  
Please don't call him that. He hates that.

DAVID  
I know.

JAMES (V.O.)  
Bond here.

DAVID  
Evening, Frances.

JAMES (V.O.)  
(flat)  
David, please don't call me  
Frances.

EXT. CITY STREETS - NIGHT

David, Alex, and JAMES BOND stand across the street from the club, looking at it. James' 1989 BENTLEY CONTINENTAL is parked on the curb near them.

JAMES  
If I had to pick somewhere along  
this strip with something to hide,  
it would be the Final Countdown.

DAVID  
Beth says there have been several  
Fempiror indications from around  
here, but nothing they can pinpoint.

JAMES  
I don't know about that, but the  
Final Countdown has had its share  
of potentially negative publicity.  
Apparently, there have been a  
large number of people disappearing  
that were reported to have gone to  
that club. You'd think that would  
hurt the club, but if anything, it  
has drawn more people into it. I  
guess the risk of abduction adds to  
the thrill factor or something.

DAVID  
Well, that sort of fits. Most of  
the time, the Tepish leave their  
victims, though. The last time they  
were taking them upon transmutation,  
they were building an army.

JAMES  
Do you believe that's what's going  
on now?

DAVID

I think they're working towards a major comeback. Everything is pointing that direction. They're very patient.

JAMES

They can afford to be.

ALEX

So, are we checking out the club?

DAVID

Looks that way. Thank you, Mr. Bond.

JAMES

Anytime, David. So Alex, how are you holding up? I've been seeing Carla at school. Everyone is asking about you.

ALEX

It's all right. David has been wearing me out with this whole sword practice thing.

DAVID

He's actually getting pretty good. I'm just not allowed to tell him yet.

ALEX

I am?

DAVID

Oops, said too much.

JAMES

It's really like you're gone. You should call me more often.

ALEX

We have nights when we're not called up, and we can let the mayor know if we want to be last on the list. We can find some time.

JAMES

Good. I'm always up for adding to my personal network. You're not only a friend, but now, you're a resource.

ALEX

I'm honored...I think.

JAMES

Seriously, man, I miss you.

ALEX

Thanks. I have been missing you and my whole old life. How's Isabel?

JAMES

She's quiet, but ok.

DAVID

Alex, we should go.

ALEX

Ok. See you, James.

JAMES

Take care, Alex.

David and Alex walk away from James. He watches them as they cross the street and walk through the doors to the club.

INT. FINAL COUNTDOWN CLUB - NIGHT

David walks up to a cashier with Alex right behind him. The cashier, TOOTIE, a 20-ish girl with an outdated 80's punk hairdo and chewing gum, looks at them suspiciously.

TOOTIE

You got some ID?

DAVID

Yes, ma'am.

David produces an ID and shows it to her.

INSERT DAVID'S ID

It looks like a Driver's License and David's birthdate reads:

4-17-63

END INSERT

She hands the ID back to David. She points to Alex.

TOOTIE

Hey, cutie. Let me see your  
ID.

Alex gulps and hands over his ID. She looks at it.

INSERT ALEX'S ID

It looks also like a Driver's License. his birthdate reads:

8-30-81

END INSERT

Tootie looks at Alex suspiciously. She turns the ID over in her hands and examines it carefully. Finally, she shrugs.

TOOTIE

All right. I wouldn't put your  
baby face at a day over eighteen,  
but if you're twenty-three,  
whatever. That'll be twenty bucks.

David steps over and hands her a twenty.

DAVID

Thanks.

They walk into the club. Tootie watches them walk past. She shakes her head and acknowledges the next customer.

IN THE DANCE CLUB PROPER

David and Alex skirt the side of the dance floor to sit in the bar section and watch. David scans the entire club. Alex looks around briefly, and then looks at David. They shout over the music.

ALEX

What are we doing?

DAVID

Seeing what we can see. It looks like a dance club, though.

David glances to the center of the table where there is a small display containing salt, pepper, sugar, cream, and matchbooks. David picks up a matchbook. He tosses it to Alex.

DAVID

Here you go. Souvenir from your first outing.

Alex catches it and looks at it.

ALEX

Great. It's just what I always wanted.

He puts the matchbook in his pocket.

IN OSCAR'S OFFICE

Tootie stands before his desk. He leans forward.

OSCAR

Then why did you let them in?

TOOTIE

The ID looked legit. I couldn't turn them away.

OSCAR

It is your job to make these judgments. I don't want this escalating.

Oscar walks to the blinds separating his office from the dance floor below.

OSCAR

Show me.

Tootie looks out the window and points to David and Alex in the bar area.

TOOTIE

There.

Oscar looks at them closely. He nods his head.

OSCAR

Thank you. You may go.

TOOTIE

Thank you, sir.

Oscar looks back at David and Alex for a moment.

OSCAR

Very interesting.

END OF ACT ONE



ACT TWO

INT. FEMPIROR CITY - CONTROL ROOM - NIGHT

Beth sits at her station. She appears very distracted. She smiles. Kaplin's voice comes over the speaker.

KAPLIN (V.O.)

Beth.

Beth snaps out of her reverie.

BETH

(to communicator)

Yes, mayor Kaplin?

KAPLIN (V.O.)

Update, please.

BETH

Yes, sir.

She presses a few buttons. The screen before her changes to a series of white dots.

BETH

Agents 46 & 68 report no activity on 47<sup>th</sup>. It looks like we missed them.

Kaplin sighs.

KAPLIN (V.O.)

That's disappointing.

BETH

I know. David and Alex appear to be inside a structure right next to the blue sightings in that area.

KAPLIN (V.O.)

Find out his status and remind him that he has an obligation to keep us up to date on his activities.

BETH

Yes, sir. Do you think he'll be able to figure out what is going on over there?

KAPLIN (V.O.)

Beth, I suspect that if he comes up empty-handed, no one will ever find anything over there.

BETH

I'll contact him.

KAPLIN (V.O.)

Very good. Let me know.

Beth presses another button.

INT. FINAL COUNTDOWN CLUB - NIGHT

David's communicator beeps. He presses a button the communication button.

DAVID

This is David.

BETH (V.O.)

David, Mayor Kaplin wished to remind you that you need to check in periodically to keep us informed.

DAVID

I really don't have anything to report yet. I'm inside a club called The Final Countdown. Beyond what our informant, James, has told us, we are empty-handed right now.

David looks over to find a few bouncers staring at him.

DAVID

Nothing besides some attention. I'll let you know when I know something.

BETH (V.O.)

All right. Believe it or not,  
Kaplin has confidence that you  
can crack this for us.

DAVID

Really? Isn't that interesting?

BETH (V.O.)

Consider it your trial before  
his official acceptance.

DAVID

Then I won't come home empty-  
handed.

BETH (V.O.)

Ok. Talk at you later.

DAVID

Bye.

David puts away the communicator. He flags down a WAITRESS near  
them.

ALEX

What are you doing?

DAVID

I forgot the rules of a club.

The waitress stands by their table.

WAITRESS

Yes?

DAVID

I would like a coke, and my  
friend would like...

ALEX

Um...you have soda?

DAVID

I just ordered a coke.

ALEX

Do you have mountain dew?

David shakes his head at Alex.

WAITRESS

A coke and a mountain dew?

ALEX

No, I'll take a...

He looks at David.

ALEX

A coke, too, I guess.

WAITRESS

I'll be back with two cokes, then.

The waitress leaves.

ALEX

Why?

DAVID

Clubs will not let you sit in them unless you dance or buy something.

ALEX

What's the deal with Mountain Dew, I mean?

DAVID

Oh, it has citric acid.

ALEX

It does?

DAVID

Anything with citric acid causes an unpleasant reaction. It won't kill you, but you wouldn't be any use to me for awhile. Better to avoid it along with garlic and white oak.

ALEX

Ok.

The waitress returns with their drinks. David pulls some cash and pays her.

DAVID

Thank you.

WAITRESS

Sure.

She walks away.

DAVID

Now, we're good for awhile. Drink slowly.

IN OSCAR'S OFFICE

A very large, burly Bouncer named CRUSHER stands next to Oscar. He looks like he not only went to Bouncer School, but probably founded it too.

CRUSHER

They've done nothing but sit there and look around. They just ordered drinks.

OSCAR

They remind me of Rastem. But how did they find us?

CRUSHER

What do we do?

OSCAR

Just watch them. If they try to move into certain restricted areas, bring them to me. I will want to speak to them.

CRUSHER

Yes, sir.

IN THE BAR AREA

David takes a sip of his drink. He looks off beyond the dance floor. A door is hidden in the shadows under the offices above.

DAVID

Ah-ha!

ALEX

Ah-huh?

DAVID

Look there. Let's find out where that door goes, shall we?

ALEX

What about our drinks?

DAVID

I doubt we'll be back for them.

David walks away. Alex takes a final drink before following him.

ALEX

How can a drink taste warm and cold at the same time?

DAVID

When your body temperature is 50 degrees colder than it used to be, it happens. Then again, when I was young, we didn't have cold drinks.

ALEX

Oh.

David and Alex skirt the side of the dance floor and move towards the door. Crusher and several bouncers follow them at a distance.

David reaches for the door handle.

CRUSHER (O.S.)

Hold it!

David looks at him. Crusher is much bigger than David. David smiles.

DAVID

I'm sorry. What happened?

CRUSHER

This is a restricted area. Patrons are not permitted in there.

DAVID

My apologies, sir. I didn't know. I was looking for the restroom.

CRUSHER

We don't take excuses. The boss wants to see you.

DAVID

Really? Why?

CRUSHER

When the boss wants to see you, you don't ask questions.

DAVID

If you say so.

IN OSCAR'S OFFICE

Oscar stands at his window. He watches below as Crusher leads David and Alex to the staircase.

He turns from the window and sits at his desk. There is a knock at the door.

OSCAR

Come in.

Crusher enters. He meets eyes with Oscar for just a moment.

OSCAR

Show them in.

Crusher steps aside. David and Alex enter and stand before Oscar's desk. The bouncers stand behind them.

OSCAR

Who are you?

DAVID

Who are you?

Oscar smiles revealing his teeth. David smirks.

OSCAR

You are very confident, but this is my establishment, and you crossed into a restricted area.

DAVID

You speak to everyone who breaks this rule?

OSCAR

That is no concern of yours. Again, who are you?

DAVID

I'm David; this is Alex. We were just checking out the club.

OSCAR

Looking for anything in particular?

DAVID

Just a nice place, good music, good drinks, and a friendly atmosphere. What more could a guy want?

Oscar walks around his desk and stands before them.

OSCAR

You want a friendly atmosphere, but if I am not mistaken, you carry a sword on your back.

The bouncers look at him, surprised. Crusher looks at David's back.



OSCAR

Weapons of any kind are not permitted in my club.

DAVID

With teeth like that, why fear a sword?

OSCAR

I know who you are.

DAVID

Then we are on level ground. But such intelligence is rare.

OSCAR

Not as rare as you might think. We have evolved.

DAVID

All of you?

OSCAR

Enough to make a difference. Now, you will have to leave.

DAVID

I'm sure we'll meet again.

OSCAR

I'm sure it will be for the last time. Take them outside.

David walks past the bouncers. Alex follows him. The bouncers follow him out.

Oscar walks to his overlook and watches David and Alex exit the club.

CRUSHER

You know him?

OSCAR

I know his kind, Crusher. Send a reception out to meet him.

Crusher smiles big, revealing that he also has elongated canines.

END OF ACT TWO

ACT THREE

EXT. FINAL COUNTDOWN CLUB - NIGHT

David and Alex stand on the sidewalk outside the club. David has his communicator out.

DAVID

You heard me. The manager of the club is a mutation. He says intelligence among the mutations is growing common.

BETH (V.O.)

It is against their nature. There have been few of significant intelligence.

DAVID

The last I knew of was killed over a hundred years ago. He says they have evolved.

BETH (V.O.)

So what are you doing now?

DAVID

I'm going to check out the outside of the place and see if there's another way in. We got kicked out.

BETH (V.O.)

Do you need any help?

DAVID

Not right now.

BETH (V.O.)

All right. Good luck.

DAVID

Thanks.

David walks to the side of the building where a small alley passes between this building and the one beside it. Alex follows along. He looks into the alley.

ALEX

We're not going back there  
are we?

DAVID

We have to. Come on.

They pass into the alley.

ALEX

I've never really liked dark,  
creepy places like this.

DAVID

Relax. You could handle most  
anything you meet back here.

ALEX

If you say so...

Above them, climbing on the side of the Club, are TWO MUTATIONS, one of which is FRANKIE.

David and Alex reach the back side of the building. There is a door to the back of the club, but there is only a deadbolt; no handle.

DAVID

Well, this won't work.

He turns to Alex. The Mutation climb down the wall behind him.

DAVID

We'll have to keep-

ALEX

David, look-

The Mutations leap off the wall. In one swift move, David draws his sword, swings around and hacks the one who isn't Frankie in two. Frankie lands near Alex. Alex backs away from him.

Frankie lunges for Alex, but David kicks him, throwing him off to the side. Frankie leaps to his feet. David makes several swings for him, but Frankie avoids every swing.

DAVID

God, these things annoy me.

David runs toward a wall. Frankie follows him. David takes a step off the side of the building, flips over Frankie as Frankie runs under him, and runs the sword through Frankie's back. He falls to the ground.

Alex approaches the body.

DAVID

Stay back!

Alex stops.

ALEX

What?

DAVID

Mutation blood can change us.  
This is a true Mutation - an  
unthinking monster.

David pulls out his communicator.

DAVID

(to communicator)

Beth, come in.

INT. FEMPIROR CITY - CONTROL ROOM - NIGHT

Beth presses a button on her console.

BETH

What is it David?

DAVID (V.O.)

I need a cleanup crew over here.

BETH

What happened?

DAVID (V.O.)  
I was attacked...

INTERCUT FINAL COUNTDOWN ALLEY

DAVID  
...by Mutations.

INTERCUT FEMPIROR CITY - CONTROL ROOM

Beth sits in shock, her mouth open.

DAVID (V.O.)  
Beth?

BETH  
Are you sure?

DAVID (V.O.)  
Yes. Cleanup requires extreme  
caution.

BETH  
Understood. How are you doing?

DAVID (V.O.)  
I'm going back in to find out  
the truth around here.

BETH  
Ok.

Beth turns off the communicator. Worry spreads across her face.  
She presses another button.

BETH  
Mayor Kaplin.

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

BETH  
We need cleanup at David's  
location...for Mutations.

KAPLIN (V.O.)

Are you sure?

BETH

Yes, sir.

KAPLIN (V.O.)

I'll get a team together  
personally.

EXT. FINAL COUNTDOWN CLUB - NIGHT

David puts away his communicator. He walks a little further around the building. He spots an opaqued window, such as for a bathroom.

DAVID

Come on, Alex.

ALEX

What if there are more of them?

DAVID

I'm sure there will be.

David tries the window and it opens.

DAVID

In you go.

David helps Alex in the window.

INT. FINAL COUNTDOWN CLUB - WOMEN'S BATHROOM - NIGHT

Alex comes down on the floor. David climbs in behind him. David looks around. It's very pretty.

DAVID

That figures. Women's bathroom.

ALEX

How can you tell?

DAVID

Men's bathrooms aren't decorated.  
They're institutional.

A toilet flushes. Alex and David duck into the closest stall. A WOMAN exits another stall. She looks around warily.

WOMAN

Hello?

She shrugs and leaves. David and Alex open the door and look around.

ALEX

She didn't even wash her hands...

DAVID

We're not here for hygienic concerns.

ALEX

Still...

DAVID

Come on.

IN THE MAIN DANCE HALL

David and Alex come out of the bathroom and sidle along the wall towards the forbidden door.

Upon reaching the door, David looks at it.

DAVID

You know, how are people supposed to know it's restricted if you don't mark it?

He tries the handle. It is locked.

DAVID

Oh. Wait for a moment...

David bobs his head to the music for a moment and along with a downbeat, he hits the door frame particularly hard. It cracks the lock, and the door swings open. He looks at Alex and smiles.



DAVID

Come on.

David and Alex enter the room. David closes the door behind him.

IN THE BASEMENT

David walks down a flight of stairs leading to an open room under the building. Beds line the room. Some are empty, but others are not. Alex is in awe.

ALEX

What is all this?

DAVID

Either sleeping quarters for the staff-

David walks to one of the people sleeping in a bed - Jennifer. He touches her forehead.

DAVID

-or a transmutation chamber for Mutations.

They look beyond Jennifer and find most of the beds are full.

DAVID

They've been busy.

ALEX

Why are they asleep?

DAVID

Transmutation for the Mutation involves two phases. Draining takes about ten days for a healthy human. After that, the victim goes comatose for another three, after which, they wake up hungry.

A clink of chains draws their attention. They walk over to a victim, Johnny, chained to the wall in a row of shackles. He regards David and Alex fearfully.

David places his hand on the side of Johnny's face. Johnny cringes. David shakes his head.

JOHNNY

Who are you?

DAVID

My name is David. I wish I could help you.

JOHNNY

I'm Johnny. What's going to happen to me?

DAVID

You become like them.

He turns to the others who are sleeping.

DAVID

Did you know them?

JOHNNY

No, I just came here to party. I don't want to be like them. Please, just kill me. I've seen what they do.

Suddenly, Johnny lurches and passes out. David steps back.

ALEX

What are we going to do?

DAVID

Get out your sword.

Alex's eyes grow wide.

IN OSCAR'S OFFICE

Crusher runs in.

OSCAR

When will you all learn to knock?

CRUSHER

I'm sorry, Mr. Frintona, sir, but the Mutations you sent outside are dead.

OSCAR

What?

CRUSHER

There are people out there, taking away the bodies right now!

OSCAR

That means this Rastem must have bested them.

CRUSHER

Do you think he came back inside?

OSCAR

I think we know exactly where he is. Round up your team.

Crusher runs out. Oscar calmly follows him.

IN THE BASEMENT

Alex draws his sword from his sheath. David holds his at his side, still looking at the unconscious Johnny in chains.

ALEX

What are we going to do?

DAVID

This is the worst part of our job. The part where the protection of humanity comes at a painful price.

ALEX

I don't understand.

DAVID

These people will awaken to a life of hell, always hunting, always killing. What makes them humans no longer exists. Even as they sleep, they are what we seek to destroy.

David runs his sword into the gut of Johnny. Alex flinches.

DAVID

We have to put them out of their misery before their misery begins.

He withdraws his sword.

OSCAR (O.S.)

Oh, how typical.

David and Alex turn to find Oscar standing in the doorway with Crusher and a host of Mutations. David walks to the center of the room, tailed by Alex. The Mutations form a circle around them.

OSCAR

Passing snap judgments and killing innocent people.

DAVID

You killed them when you changed them into a Mutation like yourself.

OSCAR

Nonsense, I was giving them a better life.

DAVID

Humanity deserves its life as it is, not to be changed into anything like you or me.

ALEX

David, this isn't good...

OSCAR

I would never think of making  
anyone like you. Like me, on the  
other hand, that's an improvement.  
Grab him!

The Mutations around the room converge, grabbing both David and  
Alex, and quickly overpowering them. Oscar walks right up to  
them.

DAVID

When we don't report in, they'll  
come for us.

OSCAR

My doors have two ton pressure  
locks on them. Enough to stop  
any Fempiror from entering if  
I don't want them to.

David's communicator sounds off. Oscar takes it.

OSCAR

Hello?

BETH (V.O.)

David, is that you?

OSCAR

No, this is Oscar Frintona. I'm  
afraid David is dead.

INT. FEMPIROR CITY - CONTROL ROOM - NIGHT

Beth sits at her panel, her mouth hanging open in shock.

OSCAR (V.O.)

You'll have to try again some  
other time. I'm sure I'll run  
up against your people again.

The line goes dead. Slowly, Beth presses another button on her  
panel.

BETH

(still in shock)  
Mayor Kaplin.

KAPLIN (V.O.)

Beth, are you all right?

BETH

Sir, David has been compromised.

INT. FINAL COUNTDOWN CLUB - BASEMENT - NIGHT

Oscar throws the communicator to the floor, smashing it.

OSCAR

And now, you will join us.

END OF ACT THREE

ACT FOUR

EXT. CITY - NIGHT

A Levi-Cart flies over the city.

INT. LEVI-CART - NIGHT

Childress MacCullum and Vera Saraje ride in the vehicle.

BETH (V.O.)

Hey, Childress.

CHILDRESS

What is it, Beth?

BETH (V.O.)

David is at a club called the  
Final Countdown.

CHILDRESS

I know the place.

BETH (V.O.)

I just tried to contact him, and  
someone else answered and said he  
is dead. Kaplin is sending some  
others, but you're closer right  
now.

CHILDRESS

We're on our way.

Childress makes a hard turn on the wheel.

EXT. CITY - NIGHT

The Levi-Cart turns completely around and blasts towards the  
city.

INT. FINAL COUNTDOWN - BASEMENT - NIGHT

Oscar stands before David and Alex. The Mutations behind them  
look at them hungrily.

OSCAR

Take your fill of them, but don't  
kill them.

A Mutation leans down to David's neck, teeth bared. David grabs him by the head and swings the Mutation over his head, tossing him into Oscar and the group around him.

Alex punches his Mutation in the nose. David clobbers the side of the Mutation's head.

DAVID

Well done.

ALEX

Thanks.

OSCAR

Grab them.

The Mutations run for David, but he draws his sword and swings at several. With no room to maneuver, he cuts them down.

Oscar turns around to Crusher and those behind him.

OSCAR

(low)

Lock the front doors. Make the  
people scream. Come right back.

Crusher nods and takes a few Mutations with him up the stairs.

Oscar turns to those working on David.

OSCAR

Go above and take your fill  
of the people in the club. Now  
is your hour!

They break from going after David and charge past Oscar. Oscar steps aside and hides under a bed. David runs after the Mutations, paying Oscar no mind. Alex, as always, follows.

IN THE DANCE FLOOR AREA

Crusher walks with his posse to the front door. He turns to Tootie as he passes.



CRUSHER

Get ready for some fun.

Tootie nods. Crusher walks to the front doors. He closes the door, and bolts it.

CRUSHER

It's dinner time.

The music stops. People get impatient. Mutations flood out of the basement area and start attacking the people.

David blasts out of the basement and looks at the carnage. He scans the room.

DAVID

Alex, try to set off the sprinklers.

ALEX

The what?

DAVID

On the pipes up there.

ALEX

They have sprinklers?

DAVID

Don't ask questions, just get up there.

ALEX

Do you think the matches will work?

DAVID

I said don't ask questions. Just go!

He turns to the Mutations.

DAVID

I just hope I don't have any open wounds.

David runs into the throng, cutting down Mutations, and deftly missing the people.

The humans are backing into a corner. Mutations try to pick them off. David gets himself between the humans and Mutations, fighting them off before they can touch the group.

IN THE BASEMENT

Oscar stands. Crusher walks back down the stairs followed by a half dozen other Mutations.

CRUSHER

He is occupied.

OSCAR

Good. Load these up before his friends arrive. It's time to move.

CRUSHER

Yes, sir.

Crusher turns to the other Mutation who separate.

EXT. FINAL COUNTDOWN CLUB - NIGHT

Childress and Vera pull up outside the club. Angry patrons line the sidewalk. Childress walks over to one them named HARRY.

CHILDRESS

What's going on?

HARRY

Man, they shut down the club.

CHILDRESS

Really?

VERA

Why would they do that?

HARRY

I dunno. There's still people in there. Probably paid them off for a private party and didn't even post it. Sounds like they're having fun.

Childress places his ear against the door. Screams permeate his hearing.

CHILDRESS

Yeah, loads of fun.

He pulls on one of the doors. The metal bends under his strength, but the door remains closed.

HARRY

Man, you really want in there, don't you?

CHILDRESS

You better believe it.

Childress takes out his communicator.

CHILDRESS

Beth, the doors are locked, and I can't break it. We're definitely going to need some assistance.

BETH (V.O.)

They're on their way.

EXT. OPEN LAND - NIGHT

Three Levi-Carts race through the skies over the open terrain in the night sky.

INT. FINAL COUNTDOWN CLUB - NIGHT

David continues to hold off the Mutations from the surviving humans. The Mutations are more interested in the humans than defense, and many get cut down as a result.

When a Mutation sets himself on David, another breaks through and grabs someone. Others try to hold the victim as best they can.

David gets rid of his Mutation and cuts off the hand of the grabbing Mutation. The victim is taken back into the throng.

Alex runs up the steps to Oscar's Office. He stops next to Oscar's door. He tries the door, but it is locked. He steps back. The roof of the office is close to the pipes on the ceiling.

Alex jumps to try and grab the roof. He misses. He squats down for a really big jump. He springs and surprises himself by clearing the distance from floor to roof and splat-landing on the top of the office.

He raises his head and sputters from the dust.

ALEX

I wish he'd mentioned that that was possible.

Tootie looks back to see Alex standing on the roof of Oscar's office reaching for the overhead pipes. She runs to the nearest wall and scales it.

Alex grabs a pipe and travels hand over hand to the nearest sprinkler head. He stops at it and hanging one handed, he takes the matches out of his pocket. He places the book in his mouth and tear out a match.

He looks forward to find Tootie crawling upside down on the ceiling straight towards him! His eyes widen.

TOOTIE

Hey, cutie.

He holds the match in his hand and while holding the match, readjusts the matchbook so that the striking side is out.

He strikes it once. Nothing. He strikes again. Nothing. Tootie draws closer.

David looks up at him for a moment.

DAVID  
(to himself)  
What are you doing?

He is forced back to the battle.

EXT. FINAL COUNTDOWN CLUB - NIGHT

Three other Levi-Carts pull up behind Childress' vehicle. The agents get out.

HARRY  
What are you? Some kind of FBI  
people?

They ignore him.

CHILDRESS  
Come on. We gotta break this  
lock.

One of the agents, Philip places a magnetic device against the door. He presses a couple of buttons. The lights flash for a moment and then stop.

PHILIP  
It's a pressure lock. Probably  
designed to keep us out.

CHILDRESS  
Did you bring it?

PHILIP  
Of course.

Philip removes the first device and places another one over the keyhole. He presses a button. A large clunk sounds.

PHILIP  
Now, we give it a couple seconds.

Harry watches them intently.

HARRY  
Hey, where can I get me one of  
those?

PHILIP

You can't.

HARRY

Stupid FBI people.

INT. FINAL COUNTDOWN CLUB - NIGHT

Alex strikes the match. He holds it under the sprinkler head.

ALEX

Come on. Come on.

Tootie reaches Alex. She bats the match out of his hand. It goes out as it flutters to the floor. Alex fights to maintain himself on the pipes and loses his matchbook as well.

Tootie laughs. She grabs him by the shoulder. He grabs the sprinkler end and jerks it out of the ceiling. Water sprays everywhere. Tootie falls from the ceiling, writhing, screaming and melting.

Some of the Mutations look to the ceiling. Alex climbs hand over hand across the ceiling to the next head. And the next. And the next. Water sprays everywhere.

The Mutations fighting David stop in their tracks and fall apart. David looks up.

Alex hangs from the ceiling one-handed. He smiles and waves.

The doors burst open. Childress, Philip, and the other 4 agents come into the scene.

DAVID

It's about time.

They look around at the melting Mutations. The humans take advantage of the open door and run out.

CHILDRESS

What happened?

DAVID

We got 'em.

CHILDRESS

We?

Alex drops down from the ceiling. He walks up and stands next to David.

ALEX

Yeah. We.

IN THE BASEMENT

Alex leads the agents into the basement, but it is empty. The beds remain, but all of the sleeping Mutations are gone.

David's shoulders slump as he looks around.

INT. FEMPIROR CITY - KAPLIN'S OFFICE - NIGHT

David and Alex stand before Kaplin's desk. He sits behind his desk and just looks at them.

KAPLIN

So you actually had beaten an army of Mutations before help arrived?

DAVID

Yes, sir.

ALEX

Actually, he did most of it. I just...

Kaplin stares Alex down.

ALEX

Um...yeah.

KAPLIN

You managed to get to the bottom of a mystery plaguing us for years, but at the same time you also lost the mastermind behind the Mutations. So, I am left with a puzzle: did you succeed or fail? What do you think?

DAVID

Both.

Kaplin looks at them both.

DAVID

Are we excused? Or do you wish  
to criticize tonight some more?  
We solved your mystery, and shut  
down a Mutation hideout. I admit  
it is incomplete, but I did as I  
was told...sir.

Kaplin waves them off.

KAPLIN

David, Alex will remain by your  
side for any mission you have with  
us. I put in the order earlier  
today. Say your thanks and get out  
of my office.

DAVID

Thank you, sir.

ALEX

Thank you.

David and Alex smile at each other as they leave Kaplin's  
office.

THE END