THE FEMPIROR CHRONICLES

Episode 1x05

“A Science Experiment”

by

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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
Kaltetsh?
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 falls 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 transmutated 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
Understood—

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

Whoever 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 appraised 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 you 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 sound 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. FEMPJOR 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, Kaltetsh?

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.

Kaltetsh 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 Kaltetsh.

ALEX
So, can anyone get a car like that?

Gamling laughs.

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

Alex looks at Kaltetsh, 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 parkjs 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 Femperor. Sometimes that involves going through the government, but that’s usually only the Agency for Femperor 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 Fempior 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 transmute others. It
doesn’t make sense.

DAVID
Then he has his own Fempior 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 shakes hands. Kaltesh approaches them.

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

They shakes 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 transmutated 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?

Kaltsh 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
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...

Kaltenš’s communicator beeps. Alex looks at him.

KALTESH
Go on. Give me just a moment.

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

KALTESH
Kaltenš here.

BETH (V.O.)
Kaltenš, 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.

Kaltetsh 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...

Katesh 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
Kaltetsh?

David shrugs.

DAVID
We’d better get ready for our friend to come back.
CHILDRESS
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?

CHILDRESS
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.

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

MAN
FBI?

CHILDRESS
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