MANIMALS

Written by Mel Crow

EPISODE 1 THE GOLDEN RULE This is a computer animated drama/comedy series, With computer animated animal characters mixed in with real people and real scenes and a fictional story line.

LOGLINE:

An African elephant, after an unexpected and unexplained accelerated learning and evolution growth, travels to New York City to live amongst humans, and deals with the issues of being different.

SYNOPOSIS:

Mayaka, an African elephant that is one of many animals in Africa that has recently experienced a sudden evolutionary change comes to New York.

Meanwhile, a small clan of animals, led by a black panther and a varvet monkey, are fighting for equal rights among people and are causing a political and a public disturbance. This is only adding to the gray area and bringing up more contention along with additional unanswered questions.

The government isn't sure exactly how to handle this Manimal Evolution Situation (MES). And a congressman named Kyle Stapley is just one of many members on a newly organized committee trying to assess the situation and establish a form of control, and order.

Along with Mayaka, and other prominent characters we learn of a new wave of society that exists, as animals co-exist with people. They experience a growing and changing personality, where and how they fit in, survive and adapt, what they can and cannot do, what they are allowed to do, and how they are accepted. CAST OF CHARACTERS:

MAYAKA: Whose name means "good and truthful" in Swahili in the East African region, is a Savanna Elephant immigrant from Africa.

HASHIM: which means "honor" in Swahili used in the East African region. A Jackal, that tags along with Mayaka from Africa.

GINA: Clint's attractive maid.

BOB: An African ranger that finds Mayaka, and raises him.

CALVIN: A nerdy 36 year old human roommate to Mayaka.

BAKARI: A Cheetah, Mayaka's roommate, that is a cool, thrill seeking, flirting ladies man.

THE MONKEY: Hyper and always wanting to be involved in some kind of activity. Roommate of Mayaka's.

CLINT JESSOP: The rich hotel owner.

SALLY: Daughter of Clint, and great friend of Mayaka.

WAIYAKI: Named after a famous leader of the Agikuyu. A varvet monkey. A prominent member of the black panther movement.

SEFU: Meaning sword, a black panther, leader of the Black Panther movement.

DEVON: Clint's snobby butler.

KYLE STAPLEY: An annoying congressman, that is striving to set laws to make animal immigrants illegal.

DOCTOR JEAN HALBERT: Therapy Counselor to Mayaka

SABASTIAN STAPLEY: 16 year old Son of Kyle Stapley, lives across the street from Mayaka's warehouse. Good friends with Mayaka.

OPENING

EXT. CENTRAL PARK - MORNING

A fast paced montage as the sun starts to rise over the park. The shadows cast by the trees grow shorter and shorter. Joggers, children, people on roller blades and bikes come out to enjoy the park. A couple is roller skating along an asphalt path hand in hand enjoying the morning, not aware of the yellow eyes looking through the trees at them. A soft purring growl is heard. Suddenly, a Zebra burst out of the bushes right in front of them and breaks into a run. Both skaters are startled and step out of the way. Seconds later, a black panther, wearing a black beret and a trench coat, burst out of the bushes just up the bike path and begins running after the fleeing zebra. The two, as well as others, watch with their jaw dropped.

The zebra cuts around pedestrians and across a street jumping over a cab, which skids to a stop and honks. Other cars do the same to avoid an accident. The panther, close behind, darts with graceful movement around the cab and continues after the zebra with his long trench coat flapping in the breeze.

The zebra cuts sharp right into some trees, and then comes out the other side to run straight through a playground where children watch in amazement. The zebra runs jumps over playground equipment kicking up sand as it does so.

POV SHOT of panther as he follows close behind the zebra through the playground, around objects, jumping over children in order to keep hot on the zebra's trail. The zebra is cutting right and left trying to loose its predator.

Dashing across another asphalt path the zebra causes two bikers to crash. SLOW MOTION SHOT as the panther jumps over them, then cuts to the right and dashes around some large rocks surrounded by trees. The panther jumps over the entry gates to a Japanese garden exhibit and continues on.

The zebra enters a large clearing where teenagers are playing soccer. Looking over it's right shoulder doesn't see the panther in sight and begins to slow to a jog. Over his left solder we see the panther enter the clearing at full speed, running between the soccer players toward the zebra, which notices the approaching panther a moment too late. The zebra tries to take off in a run, but the panther dives through the air.

SLOW MOTION SHOT as the panther tackles the zebra taking it to the ground. Clumps of dirt and grass fly into the air as the two wrestle to the ground. The two roll to a stop and the panther

stands on his hind legs and growls down at the fallen Zebra in triumph.

SEFU: Ha! Your not getting away from me this time! Huh? (Giggling and doing the pride dance.) ZEBRA: It's these stupid hooves. (Clumsily getting back up on all fours.) There is no traction for them on the pavement. SEFU: Sorry pal. Only paws get fingers. (Wiggling and showing off his clawed fingers.) And quit with the excuses. The hooves didn't slow you in the jungle. Admit it, I'm getting faster! Ha ha!

ZEBRA:

(Grinning and slightly chuckeling, while brushing off dirt.) Yeah yeah. You got me. Your getting faster, either that, or I'm getting slower.

A police man walks up to the two Manimals, everyone is standing watching the rude display of interference.

POLICEMAN: Hey! You two wanna take it easy! Before someone gets hurt?

SEFU:

I appologize officer, I just got swept up in the call of the wild. (Puts his arm around the zebra and the two laugh like children.)

POLICEMAN: Just cool it will you? I can't have you running through here like a couple wild animals. What are you two thinking?

SEFU: We'll be more careful.

POLICEMAN: Good. Cause I'm not going to warn you again. (Points at them sternly.)

The two Manimals nod in agreement trying not to laugh, but doinga poor job of holding it in. The policeman turns and walks away. Everyone else goes on about his or her business. Sefu giggling picks up his beret and brushes off the grass, as he puts it gently on his head he notices a business dressed individual, holding a brief case, standing on the path watching. As soon as the panther notices the man, the man turns and walks into a tunnel that leads underneath the street above.

> SEFU: Hey, I've got some business to take care of. Meet you later?

ZEBRA: Ummm. Yeah sure. No problem.

SEFU:

Cool.

The panther, turns and drops on all fours and begins running toward the tunnel. The zebra watches for a moment, then turns to leave himself.

EXT. IN A TUNNEL IN CENTRAL PARK - MORNING

KYLE STAPLEY wearing a business suit and carrying a briefcase stands in tunnel waiting. The panther enters the tunnel and again stands on two feet staring at STAPLEY.

> SEFU: What are you doing here?

STAPLEY:

I was told you'd be here. I have a proposition for you.

SEFU:

What do you want?

STAPLEY:

Well, I'm sure you are starting to understand the concept of the golden rule. He, who has the gold, makes the rules? If you had money, it could be quite persuasive in your cause.

SEFU:

What's your point?

STAPLEY:

I'm willing to offer you \$10,000 to do a little chore for me.

SEFU:

You are against the cause, why should I trust you?

STAPLEY:

I need something done that only a Manimal, of high respect and reputation, can do. And of course, with this, you can buy anything you want. Power. People. Money can be very persuasive.

SEFU:

I'm not interested.

STAPLEY puts the suitcase on the ground and opens it revealing hundred dollar bills.

STAPLEY:

Don't you at least want to listen to what I have to offer?

The large 6' black panther Looks into the briefcase at the money. CLOSEUP SHOT on his dark, furry face with long whiskers and yellow glowing eyes, pointing ears and sharp fangs.

SEFU: Okay, I'm listening.

END OF OPENER

SCENE 1

INT. RECEPTIONIST AREA - DAY

LOW SHOT - Elevator doors open to reveal two large elephant feet, they step forward toward the camera leaving the elevator. A dark shadow falls slowly over the attractive receptionist sitting in a waiting room, she looks up at the large figure, slightly intimidated. MAYAKA approaches wearing a trench coat, a dress hat and a tie, and he look's down to her.

MAYAKA:

Hi, I'm here to see Dr. Halbert please.

STEPHANIE:

Ummmm. D-d-do you have an appointment?

MAYAKA:

Yes, I do, 4:30.

STEPHANIE:

(Typing for a moment on her keyboard looking at her monitor, then back to Mayaka.) You are Mayaka?

MAYAKA:

Yes, that's me. (Nodding politely)

STEPHANIE:

But, you are, ahem, you are a elephant.

MAYAKA:

(looking at his big round hands and trunk and jumping in surprise.) Was it the trunk? That gave it away huh? Maybe my huge ears? I try to hid them, but they are just impossible.

STEPHANIE:

Ummmm, let me page him. (Picks up the phone and dials an extension not taking her eyes off of Mayaka.) Uhh. Yes. Dr. Halbert, I have a Mr. Mayaka here to see you? (Watching Mayaka out of the corner of her eye.) I will send him right in sir. (Hangs up phone.) Dr. Halbert will see you now Mr. Mayaka.

MAYAKA: Oh, please, just call me Mayaka.

STEPHANIE: You need to sign in please.

Mayaka, with his trunk, reaches to a cup of pens on Stephanie's desk, then grabs one and signs the clipboard sitting on her desk. He returns the pen to the cup, again, with is trunk, straightens his tie and turns toward the door into DR. HALBERTS office. STEPHANIE just stares not knowing exactly what to think. Mayaka grabs the door knob with the end of his trunk and opens the door and enters.

INT. DR. HALBERT OFFICE - DAY

MAYAKA enters DR. HALBERT's office to find him pouring two cups of tea at his desk.

DR. HALBERT: Welcome Mayaka! Come on in. Please, have a seat. (With his free hand gestures toward a soft, expensive looking leather seat.)

Reluctantly, and a little nervous, MAYAKA takes a seat. The sofa

creeks under his massive weight. MAYAKA loosens his tie with the finger of his trunk and then pulls a hankie out of his pocket and dabs at his forehead.

DR. HALBERT: (Looking at Mayaka.)

Tea?

MAYAKA:

Oh, no thank you sir.

DR. HALBERT: I insist, this tea is lemon Chiffon Rooibos. (Picks up the two freshly poured cups of tea and approaches Mayaka.) Blended with lemongrass, this rooibos has a creamy, lemony flavor without a citrus bite. You'll simply love it.

Mayaka nods and takes the tea in his trunk, puts the tea cup to his lips and sips it.

DR. HALBERT: Huh? Not bad. (Puts down his tea on a small table that is sitting in the center of the room between the Doctors chair, and the sofa where Mayaka sits.) One of my favorite gourmet teas.

MAYAKA: It's very good sir. Thank you.

MAYAKA sets the tea on a table at the end of the sofa. He watches DR. HALBERT for a few moments. DR. HALBERT returns to his desk and takes out a small notebook and a sharpie marker, then returns to his chair and takes a seat. Meanwhile, MAYAKA takes out a small file from his pocket and begins working on rounding the stubs of his cut off tusks that are no more than a couple inches long. It is clear that he does this often, because his tusk ends are fairly round and smooth. DR. HALBERT watches with a questioned look on face. Dr. Halbert, once seated, looks at Mayaka puzzled.

> MAYAKA: Oh, they keep growing. So I do

this to keep them short and manageable.

DR. HALBERT: I see. Now, just a few rules before we begin. (Takes a sip of his tea, then returns it to the end table.) First, I want to know about you, and only you. We are here to fix you, that's my prime concern. Our first session will be for two hours, just to build a solid foundation and relationship. After that, sessions will be one hour a week. Does that work for you?

MAYAKA: That should be fine.

DR. HALBERT: Good. Second, I don't want you placing any blame on anyone else but yourself. You are the reason you are here.

MAYAKA:

Okay?

DR. HALBERT:

Third, details are important. I want every little tiny detail even if you feel they are irrelevant. Sometimes these details can tell me a lot about you. Understand?

MAYAKA:

Sure.

DR. HALBERT: And fourth, speak to me as if I

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have heard nothing of this whole Manimal movement, you, or anything else regarding this situation. Assume I haven't been reading the papers or watching the news. You are filling me in on everything that pertains to you, and your place as a Manimal in this situation. Okay?

MAYAKA:

They seem like kind of strange rules.

(Slips the file back into his coat pocket.)

DR. HALBERT: You'll understand at the end of our sessions, trust me.

MAYAKA: Okay doc, I'll do my best.

DR. HALBERT writes MAYAKA's name on the outside of the notebook with the Sharpie marker, opens the note book and sets it on the table next to the tea. Then takes out a pen from his shirt pocket, an expensive one from the looks of it, and sets it gently next to the notebook. Then reaches into his inside suit jacket pocket and brings out a small digital recorder.

> DR. HALBERT: I hope that you do not mind if I record our sessions. I... I just don't want to miss anything. (Sets the recorder next to the pen and pad of paper waiting for Mayaka to respond.)

MAYAKA:

Ummm, sure, I guess that would be okay.

DR. HALBERT: Wonderful. (Starts the recorder.) Now, we are going to start with a time out. Sit back in the sofa, relax, close your eyes and take a deep breath.

DR. HALBERT does the actions as he explains them to MAYAKA, who, uncomfortably, looks around for anyone watching or camera's or things of the sort, then, finally, closes his eyes and follows the Doctor.

> DR. HALBERT: Yes, that's nice. Think of a quiet peaceful place. Breathe in, Breath out. That's it. Deep breathes. Now I'm going to count back from 5.

After a few moments, MAYAKA opens his left eye, looks around, then opens his other eye, rolls them and shakes his head. He looks around the office as the doctor counts back from 5. He sees photos, collectables, college diploma's, and observes the things around the room. He notices the doctor has a family of 5, three boys and two girls. He assumed the photos of children may possibly be DR. HALBERT's nieces or nephews. He notices that the doctor likes big game fishing and sailing, lighthouses, and a couple other things. Then hurries and closes them as the Doctor counts down to 1 and opens his eyes.

DR. HALBERT:

Good. Now, are we all relaxed and ready to begin?

MAYAKA:

Yes,

(trying to convince the doctor that the time out worked well and was very much needed) we are all relaxed.

DR. HALBERT: Fantastic! What would you like to tell me for starters?

MAYAKA:

What would you would like to hear?

DR. HALBERT: Why don't you start by telling me a little about yourself?

MAYAKA:

I thought I was here because ...

DR. HALBERT:

Getting to know one another on a more personal note helps with your treatment.

MAYAKA:

Getting to know one another? Or you getting to know me?

DR. HALBERT:

(Points at Mayaka.) You are a clever one.

Hummmm.

MAYAKA:

Ummm, I like peanut butter, I love swimming, I enjoy flying kites, I enjoy walks in central parks. The squirrels are really cute and I like that...

DR. HALBERT:

(Inturrupting) Ahem, that isn't exactly what I had in mind. Tell me how you feel about having to come see me.

MAYAKA:

Coming to see you? Well, these sessions are very expensive for me and I don't make a lot of money. Enough to get by, but I certainly can't afford this. I don't think I deserve to be here. It's not my fault I'm a Manamal and just because the system looks down on my kind doesn't mean that... DR. HALBERT: Now, now, Mayaka. Remember rule number 2.

MAYAKA:

(Sarcastically) Right, blame. I'm the only one to blame. Gotcha.

DR. HALBERT: Correct. Why don't you start with where you come from? Where you grew up? Tell me about your parents? Family?

DR. HALBERT picks up the notepad and pen and starts making a few notes. Occasionally looking back up at MAYAKA.

MAYAKA:

(Scratching his head with his trunk.) I'm not sure what that has to do with why I'm here.

DR. HALBERT:

(Shaking his finger and picking up his tea.) Ah ah ah! Rule number 3. Your background and upbringing could tell me a lot of why you are here.

MAYAKA:

(sarcastic tone)
Yes, of course.
The rules. Let's see, where do I
begin. Hummm.
 (Putting the finger of his trunk to his
 temple.)
Okay, well, I'm an elephant,
clearly,
 (giggling)
as if you didn't notice. I'm
sure, the trunk gave me away.
DR. HALBERT:
 (Smiling)

DR. HALBERT: You're a little nervous?

MAYAKA:

Yes, a little.

DR. HALBERT: Lye back, relax if you would like. Talk to me. Just start from the beginning, as early as you can remember.

MAYAKA:

Okay, (Lies back slowly, trying to get comfortable on the sofa. Stares at the ceiling. Eyes darting around slightly paranoid.) Let's see, where do I start. The beginning. I was a very young elephant at the time. I wasn't not a Manamal then.

DR. HALBERT:

You mean you were not born a Manamal?

MAYAKA:

With all due respect Doctor, it's tough to tell the story if you keep interrupting me.

DR. HALBERT:

Of course, it's just that this is a little different session for me. I've never counseled a Manamal before. It's very exciting for me.

MAYAKA:

Yes, well, then this is new for both of us. A lot of things are. And this is... ahh... exciting for me as well.

(Rolls eyes slightly.)

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DR. HALBERT: Okay, my apologies, please continue.

MAYAKA:

Something strange has happened to me that I can't explain. (Waiting for the doctor to interrupt.) Why it happened? I'm not sure. How it happened? I can't tell you that either. I am an elephant. I was born an only calf in the pastures about 11 miles outside of Niafounkě in the country of Mali. My mother was the matriarch of the elephant herd that I grew up in.

DR. HALBERT: (Scribbling notes in his notepad.) Yes, please continue.

MAYAKA:

A group of poachers had been killing a lot of the wild life in the area where I grew up. A ranger named Bob had been trying to stop them for months. But they kept slipping out of his grasp.

SCENE 2

EXT. AFRICAN JUNGLE - MORNING

ARIAL SHOT of a thicket of trees somewhere in Africa. CLOSE UP of a lizard siting basking in the sun. It scurries off just before a jeep tire skids to a stop right where the lizard was sitting. Dust and dirt fly everywhere. A dirty boot steps to the ground. An ugly tall scruffy wirery man steps out of the jeep and is holding a very large rifle with him. Two more scoundrels jump out of the jeep with him, one from the back, and one from the passenger seat.

VIPER:

All right boys, let's go see what we've got. Hopefully, a big cat of some sort. A phoenix this time? Wouldn't that be nice? Now, stay behind me. You know the rules. I getta see 'im first.

TICK:

You got it boss.

The three approach the thicket. A small tiger is caught in a trap hanging from a tree, squirming around trying to get loose. VIPER slowly approaches pointing his big rifle to the little cat. Walks up slowly and pokes the cat with the barrel of his gun sending it swinging.

VIPER:

VIPER walks up to the kitten and grabs it. The kitten bites and claws at the gloves as he growls and hisses. There is an evil and angry look in the mans eyes. Then, off screen you hear a crack and the kitten is silent. The two other mongrels smile in satisfaction. VIPER unties the lifeless corps of the dead cat and throws it to the ground into the brush.

VIPER:

Reset the trap. Let's go check the north valley. Maybe we got something there.

CAMERA ZOOM in on the eye of the dead tiger, which slowly looses color and turns to a flat gray deathly color. Then a shadow falls over it and some hands reach down to gently pick it up.

> BOB: Do these men have no hearts at all?

CHAUSIKU:

I'm sorry Bob. Let me take care of him properly.

CHAUSIKU gently takes the dead cub and places it in a sack. BOB's cell phone rings and he answers it.

BOB:

Bob here.

EXT. GROVE OF TREES - DAY

SABURI: Bob! I think you are in luck. I got the Mongrels approaching the north valley.

EXT. AFRICAN JUNGLE - DAY

BOB:

Are you sure?

EXT. GROVE OF TREES - DAY

SABURI: Positive sir. It's their jeep all right. And there is a small family of elephants in the thicket.

EXT. AFRICAN JUNGLE - DAY

BOB: Great! Just watch! We must catch them in the act! Do you copy?

EXT. GROVE OF TREES - DAY

SABURI: Copy that Bob. I'll contact the others.

EXT. AFRICAN JUNGLE - DAY

BOB:

I'm on my way, do not move in until they have poached more than one. Document everything!

EXT. GROVE OF TREES - DAY

SABURI:

You got it.

EXT. AFRICAN JUNGLE - DAY

BOB hangs up the phone and turns to CHAUSIKU

BOB:

This has to stop, today.

BOB and CHAUSIKU run to their brown Toyota FJ Cruiser. CHAUSIKU lies the sack with the tigers body gently in the back, then runs and gets into the passenger side while BOB climbs into the driver side and the SUV speeds off.

EXT. OUTSIDE THICKET - DAY

The Mongrels jeep suddenly slows down to a quiet crawl as they approach the thicket.

The jeep comes to a stop. And VIPER grows a big ugly grin exposing his nasty yellow teeth.

VIPER:

(Turning to the one in the passenger seat.) You flank left, (looking in rear view mirror) Tick, you keep an eye out for the warden from the hillside.

TICK: (With a determined expression.) You got it man.

VIPER: Let's go.

EXT. INNER THICKET - DAY

CLOSEUP SHOT of a giant pile of peanut butter on the ground in the grass surrounded by trees. A very large elephant trunk picks up a hunk and puts it into his mouth, then another, then another. Finally, a cute little baby elephant comes to join the party eating it like candy. Behind the elephants, in the background, VIPER approaches with his gun. A mount of grass, that is actually a ranger in camouflage, whispers into an earpiece hooked to his phone.

KEVIN:

We got hostiles approaching critters to the north and the northwest.

EXT. FJ CRUISER DRIVING THROUGH OPEN PLAINS - DAY CLOSEUP OF BOB IN DRIVERS SEAT

BOB:

(Touching his ear to hear better and speaks into his mouthpiece) I'm on my way.

Keep me posted. Just observe and nobody makes a move until I get there.

The jeep speeds on leaving a giant dust trail behind. VIPER approaches slowly, his filthy dirty boots stepping gently into the grass, as he passes, a shrub moves and turns toward VIPER, a small pair of lenses become visible out of the shrub.

EXT. INNER THICKET - DAY

KEVIN: (Whispers quietly in earpiece) We are running out of time sir.

EXT. FJ CRUISER DRIVING THROUGH OPEN PLAINS - DAY CLOSEUP OF BOB IN DRIVERS SEAT

> BOB: I'm moving as fast as I dare. I don't want them to know I'm on my way. Call for backup.

EXT. INNER THICKET - DAY

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KEVIN:

(Whispers) Already did that sir. They are on their way. Awaiting your orders.

EXT. FJ CRUISER DRIVING THROUGH OPEN PLAINS - DAY

The jeep is driving recklessly over shrubs and rocks as it goes cross country as fast as it can.

EXT. TOP OF HILL OVERLOOKING THICKET - DAY

CLOSEUP on TICK looking through binoculars. He sees the FJ Cruiser in the distance. He pulls out his phone and begins inputting a text message.

TICK:

Oh, this is not good.

EXT. INNER THICKET - DAY

VIPER is creeping through the woods. He feels his phone vibrate and cautiously takes it out of his pocket.

VIPER:

(Mumbling quietly under his breath) "What!"

VIPER flips open his phone. CLOSEUP OF PHONE: It reads: "Bob is coming fast, about 8 minutes away. Abort? Or proceed?" VIPER quickly with one hand sends a text back. "Keep eye out. We proceed." Puts the phone away and keeps creeping forward.

SABURI:

(Whispers into earpiece) Any minute now boss. They are in position.

EXT. FJ CRUISER DRIVING THROUGH OPEN PLAINS - DAY CLOSEUP OF BOB IN DRIVERS SEAT

BOB: Let them take the shots. Then move in and take them! I'm almost there. (Turns to Chausiku and says in a concerned

tone) We're not going to make it.

EXT. INNER THICKET - DAY

VIPER looks at the other two mongrels moving in, nods, and then takes aim at one of the huge elephants feasting on the peanut butter. Then pulls the trigger. TICK hears it from the top of the hill and grins. One of the bulls flies off its feet and lands violently on it's side, not moving. The two other mongrels begin shooting.

TAKATA:

(Whispers) One bull down!

A giant bull sees VIPER and charges directly at him. VIPER, unafraid steps up and walks back about 3 paces as the bull comes closer. With the butt of his gun he strikes a tree branch at a near by tree and a cable springs up about 3 feet in the air between two trees. The giant elephant runs right into it and it trips the bull bringing it down sliding to VIPERs feet. VIPER then shoots the bull in the forehead from only a couple feet way. Another shot rings out and the other mongrel brings down another giant bull. The rest of the elephants scurry in all directions, the baby elephant is kicked and knocked around by the other stampeding elephants. One running past KEVIN not seeing his camouflage and almost tramples him.

TAKATA:

Three bulls down! I repeat, three bulls down!

EXT. FJ CRUISER DRIVING THROUGH OPEN PLAINS - DAY CLOSEUP OF BOB IN DRIVERS SEAT

> BOB: Move in! Move in! Before they shoot any more! Arrest them all!

EXT. INNER THICKET - DAY

VIPER walks up to the wounded baby elephant and puts the barrel of the rifle to his head.

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The three rangers jump up throwing off their camouflage covering.

KEVIN: Hold it right there gentlemen! Put down the rifle! One move and your dead!

The other mongrel turns toward Kevin when the barrel of a very large handgun touches the back of his ear.

SABURI: Your thinking about it, already a bad idea! Drop it.

Both mongrels, with an angry expression on their face, drop their rifles.

KEVIN:

Good job.

KEVIN hits VIPER with the back of his rifle butt knocking him to the ground.

TICK, on top of the hill behind some rocks, sees the rangers escorting the two mongrels out of the thicket with their hands bound.

EXT. TOP OF HILL OVERLOOKING THICKET - DAY

TICK:

Definitely not good!

TICK picks up his equipment, and keeping low, craws backwards down the hill, then when low enough, stands and sprints into a run away from the thicket.

EXT. JUST OUTSIDE THICKET - DAY

The FJ Cruiser skids to a stop and in one motion Bob is out of the vehicle, with his gun in hand running towards the others. He sees his rangers walking out of the trees with the mongrels in cuffs. He slows his run to a pace. Walks right up to VIPER

VIPER:

Well how ya doing Warden? We gotta meet on better circumstances sometime.

BOB:

Where is Tick?

VIPER:

He's on vacation.

BOB knocks him to the ground with a fierce punch. SUBURI just picks him back up. VIPER spits blood in despite.

BOB:

(Not taking his eyes off Viper) How many?

TAKATA:

Just the 3 of them.

BOB:

Yeah? Well, We've got you now. (Getting right in VIPERS face) You will never kill another animal again.

VIPER:

You aint got nuthin, just like before. I'll beat the wrap and be back out here in a week, business as usual. What makes you think it's over this time?

BOB:

(Pointing to the left.) Cause we got it all on camera!

VIPER turns to the left to see three more rangers coming out of the trees with video cameras. He looks back at Bob with a rage in his eyes.

BOB:

Put them in the cruiser. Don't worry if they are uncomfortable.

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Saburi, drive their heap back to the compound. The rest of you pan out, find Tick. He can't be too far off.

SABURI:

Yes sir.

The wounded baby elephant lays barely conscious in the grass. Blood slowly oozing from his forehead. BOB approaches, takes out a cloth and begins to wipe the calf's head. It moves slowly, so weak it's only able to grown. CHANSIKU and TAKATA approach.

> BOB: It has a badly broken leg.

CHANSIKU: Should we put it down?

BOB: I think I may be able to place it and fix it.

CHANSIKU:

Even if you do, it won't survive in the wild without its parents. (Turns to look at the two fallen elephants.)

BOB:

Not likely.

TAKATA:

Come-on Bob, what are you going to do for it?

BOB:

(Speaking in a very tired manner.) I'm not sure, just yet, please, just help get him into the Cruiser.

The jeep is speeding across the dirt slowly heading back to the compound. TAKATA is in the passenger seat holding the little calf on his lap. His leg has a splint and his head is bandaged. It's was

barely conscious, squirming and moaning on occasion. The two mongrels are sitting in the back with cuffs on.

> VIPER: What are you keeping the little rat alive for huh? Going to nurse it back to health, raise it, and then set it free? You boy scouts! So that when I get outta this mess I can find the little runt and finish what I've begun? I have to thank you two chums. I'd love another chance at that fleabag, and you creeps are giving it to me! (Giggles)

TAKATA:

(Looking over his shoulder through the cage into the back seat.) Open your mouth again, and I'll nail it shut!

VIPER sits back in his seat mumbling something looking out the window.

SCENE 3

INT. DR. HALBERT OFFICE - DAY

MAYAKA:

That was the last thing I ever heard Viper say. I don't know why I remember those words, I was barely conscious, but they stuck. That's a very unique talent that I have acquired. I have very keen hearing and I never forget a voice. Every voice I hear, if I hear it again later, I immediately remember the time and place and circumstances that I've heard it before.

DR. HALBERT: Kind of.... an elephant never forgets kind of thing?

MAYAKA:

No. That foolish theory doesn't work for me. People joke with me all the time about that, as if it's a cliché, but it's never funny. I forget things all the time. The only thing I really remember well, is voices. I'm not sure why. Maybe it's a skill I gained when the whole evolution thing took place. More like a Horton Hears A Who sort of thing, I guess. (Chuckles) It's hard to explain.

It's hard to explain.

DR. HALBERT:

Well, we'll get into that a little more later on. Tell me what you remember about this Bob fella.

MAYAKA:

For a long time I didn't understand Bob.

DR. HALBERT: Understand Bob?

MAYAKA:

Understand why did he had to let my parents die? Couldn't Bob have stopped the mongrels before they killed my parents? It wasn't until a few years later I realize that he'd tried that, many times. And with the laws now days, and the loop holes in the system, the mongrels would walk each time on a technicality. A stiff fine, or a slap on the wrist. Lack of evidence. It was the video footage of my parents getting murdered that was presented in court that actually put the mongrels away for good. They never did find Tick.

DR. HALBERT:

Poached.

MAYAKA:

I'm sorry?

DR. HALBERT:

Poached. Your parents were poached. You said murdered.

MAYAKA:

(slightly sarcastic)
Right, I'm a Manimal, I can't
use the term murdered.
Right? Why?
Because I'm not a person?

DR. HALBERT: I suppose.

MAYAKA:

(Turning to look at the doctor.) How much like a person do I have to be before I can claim my parents were murdered? I mean, I walk, I talk, I have feelings, and I learn, I have a job, I pay rent. I have to come visit you as a court mandate? But yet, I'm still an elephant. Right?

DR. HALBERT: After your parents were killed, what happened to you?

MAYAKA:

I was badly wounded and Bob decided to take care of me. He

saved my life. Had he not shown up I would have been killed, along with my parents. That set my life on a completely new path.

DR. HALBERT:

But you said that you didn't understand why he let your parents be killed?

MAYAKA:

I realize now. He needed to catch Viper with his hand in the cookie jar. Yes, it did take me a while to accept that. But now I know, he did what was best, otherwise Viper would be out killing other animals. A lot of people that deserve to be behind bars are out walking the streets, and many people who do not deserve to be behind bars are.

DR. HALBERT: How do you mean?

MAYAKA:

Well, I'm here aren't I? Apparently, I did something wrong in the eyes of the court, but I'm not behind bars. Instead, I'm here, in therapy, trying to rehabilitate myself. And what about all the animals in the zoo? What did they do wrong? Why are they behind bars?

DR. HALBERT:

Those animals are probably happier in the zoo than in the wild.

MAYAKA: What makes you so sure? I think

that's just what everyone keeps telling themselves, so they don't have to consider that they might not be happy in the zoo. How would we know if they are happy? It's not like we can just ask them. And if they told us they were miserable, would we simply set them free?

DR. HALBERT: So, you work as a Limo driver for Mr. Jessop, is that correct?

MAYAKA:

Yes.

DR. HALBERT: I've heard about how you were able to get Mr. Jessops daughter back to him, but can you tell me, in your own words exactly how that happened?

MAYAKA: Well, that is a long story.

DR. HALBERT: Well, we have a little while. Please include all details.

SCENE 4

EXT. NEW YORK ALLY - MORNING

MAYAKA wakes up lying in some trash in a dank, dirty, damp ally way. He looks around trying to remember where he is or what happened the night before. He stumbles to his feet, and walks out onto the street.

MAYAKA is walking up the street, depressed, looking at the ground, wondering what to do next. He goes to cross the street when a car horn catches his attention. He steps back just as a stretch limousine nearly runs over him. It drives past him to the end of the street to a very large, fancy, expensive hotel. MAYAKA: Wow! Look at that car! (Then his eyes follow the hotel up to the top.) Wow! Look at that hotel!

MAYAKA jogs across the street toward the hotel, this time watching closely for traffic. As a rich, older man and his 6 year old daughter step out of the limousine. MAYAKA walks up to toward the old man and some bellhops stand in front of him, blocking his path as MAYAKA tries to get the old guys attention.

MAYAKA:

Sir. Excuse me sir! Could I speak with you for a moment? Please?

MR. JESSOP: What is it? What do you want?

MAYAKA:

Look sir, I'm sorry to bother you, I was hoping you could help me out. I don't know where else to go. I'm looking for a job. Surely, there must be something I can do in your beautiful hotel. Anything?

MR. JESSOP leans down and whispers something to his daughter and then, standing, takes a few steps toward MAYAKA. He motions to the bellhops to let up and they step back.

MR. JESSOP: You need a job huh? And you think this is the way to find one? Coming up to me like this? (Before MAYAKA can answer.) And just what do you think makes this hotel so beautiful? (Again, MAYAKA tries to answer but the old man cuts him off.) Why would people come from all over the world to stay in my hotel? Rhetorical question my friend. It's because it's run by competent, clean, intelligent, people, who actually have five fingers and do not handle food with their noses. It's because it isn't staffed with a bunch of animals with fleas and rabies, or that bathe in their own filth. So is there a job for you here at my hotel? If there were, then it wouldn't be the beautiful hotel that it is right? Now, get off my property before I call the animal control. 33

MR. JESSOP turns his back on MAYAKA and starts walking back to his daughter. The Bellhops shove MAYAKA toward the street. MAYAKA turns and starts to walk away. The bellhops on guard preventing him from coming any closer to the hotel.

As MAYAKA turns to look back as he's walking away a large black SUV truck with dark tinted windows and a cast iron grill on the front comes zooming up, and smashes right into the limousine. Everyone hits the ground and runs for cover. Pieces of the limousine fly and the car is turned into a twisted wreck. Three men, dressed in black, wearing ski mask's jump out of the SUV. They surround the old men and his daughter and pull out guns. One gunman yells out:

MARCUS:

Nobody move and nobody will get hurt! You, old man, on your feet! Now!

The gunman puts the gun to the old mans head, but the old man does nothing but remains on the ground covering his daughter in protection. The gunman hits him over the head and he ends up lying on the ground. The other gunmen point there guns and make sure nobody gets any closer. Then, the gun man that assaulted the old man grabs the little girl and kicking and screaming they load her into the SUV, aiming to shoot anyone who interfered. The gunman yells to the bellhops and people watching.

MARCUS:

Make sure no one follows us, or the old man will get his daughter back piece at a time.

The other two men in masks jump into the SUV and it speeds off. People run to the old man's side to see if he's okay, and people are already on the phones, calling the police. MAYAKAs eyes are wide with the sight that he has just seen. The SUV drives toward the freeway, and pulls off under an overpass. Two men, not wearing masks at this point, climb out. One has a tank of water with a hose connected to it and begins spraying the SUV. The water washes off the black color, revealing the true yellow color of the SUV. The other begins to unhook the cast-iron grill on the front of the vehicle and it clangs loudly as it falls to the ground. He then puts license plates with magnets on the front and rear of the vehicle. By now, the other gunman is finished washing the black color off the yellow SUV, they jump back inside and continue their getaway, driving on their way. Police cars with sirens and lights on speed past them and a helicopter in the air fly over not suspecting them in the least.

INT. DR. HIBBERTS OFFICE - DAY

DR. HIBBERT: That was all over the news for weeks. Offered 1 million dollars for her return.

MAYAKA:

Yes.

DR. HIBBERT: So you actually saw the kidnappers take Mr. Jessop's daughter huh?

MAYAKA:

Yes.

DR. HIBBERT:

How does this story somehow lead to you becoming a chauffer to Mr. Jessop?

MAYAKA:

Well at first working for Mr. Jessop no longer seemed an option. I didn't think there was anything I could do about the kidnapping of his daughter. I had other things to worry about. Where I would sleep that night, for example. Things were not working out exactly as I had planned.

SCENE 5

EXT. CITY PARK - EARLY MORNING MONTAGE SCENE

MYAYAKA is sitting on a park bench with a notepad and a pen. He starts to wire a letter to Bob in Africa, while a montage shows the real true events of what has been happening in MAYAKA's life and how he is mingling with other animals. As he writes the letter, he sugar-coats the success, that he hasn't really had. MAYAKA tries several jobs that he has gotten, some seem to work well, others do not, however, he is eventually dismissed from them all for one reason or another. Some jobs he is passed up by other animals. But one after another he walks away, apparently unable to perform the task at hand. One of the big problems is that MAYAKA has no fingers, only a trunk.

MAYAKA:

(Narrating while writing.) Ranger Bob. The world is much more different here, and it is good to know that I am not the only animal that has migrated from Africa to be here. I have made several friends and my life in this society has begun. I have not been able to find a job yet, just because there are so many too choose from. I'm just trying to find the one that will suit me best and that I will most enjoy. I am learning a lot of new things everyday. There is so much to see here I often do not know where to look next. I miss you and want to thank you again for supporting me on my quest to find my destiny. Love Mayaka.

INT. CROWDED SUBWAY - LATE MORNING

MAYAKA is on the crowded tram. People are looking at him awkwardly. He turns around to grab onto something as his starts to loose his balance, when his right tusk jabs a rough looking gentleman in the eye. He makes a scowl and shakes his clenched fist at the elephant. Seeing, that it was clearly an accident, the big guy brushes it off. Then MAYAKA turns his head and his tusk knocks the hat off of an older man. Politely MAYAKA bends over to pick up the hat and his tusk catches onto the skirt of an attractive young woman. As he goes to stand, his tusk hikes up the woman's skirt revealing her underwear. The woman shrikes and slaps MAYAKA out of reaction. Then the train goes silent and everyone's eyes grow big waiting to see what is going to happen next. The elephant, awkwardly hands the hat to the old man.

> OLD MAN: I think you had better do something with those tusks. Before somebody gets hurt.

INT. SUBWAY STOP - LATE MORNING

The train stops and people shuffle off. The woman turns her back to him, sticks her nose in the air and exits the train.

INT. DEPARTMENT STORE - LATE MORNING

MAYAKA enters a department store and walks to the back where there is a photo center. CALVIN is working behind the desk and notices MAYAKA walking up.

CALVIN:

I know why your here man, and my boss says he can't help you.

MAYAKA:

What? Come on Calvin. I'm out of options here.

CALVIN:

I'm sorry man, we have been slow. Everyone is going digital now. Nobody wants to develop prints anymore, they just throw them all on a thumb drive. In a few months, even I may be out of a job. There is talk of shutting this booth down. Then I'll be out on the street like you.

MAYAKA:

Yeah, right.

CALVIN:

Employers pay Manimals under the table with no taxes. You kind are taking all of our jobs.

MAYAKA:

Yeah, that's why we are so liked here right? Come on man, there must be something you can do.

CALVIN:

I would if I could man. Really. Besides, you don't wanna work here. It's slow, boring, the pay sucks, the customers are moody. The only advantage is you get to see some pretty interesting photos. In fact, check this out!

CALVIN flips through some photos and throws some on the counter of 4 men on a big fancy sail boat holding up a giant sailfish. It takes all four of them to hold it up.

CALVIN:

Look at the size of that fish! Wouldn't it be awesome to sail out to sea and catch a fish like that?

MAYAKA takes a good look at the photo and is actually surprised at the size of the fish.

MAYAKA:

Wow! That is a big fish. Look at these guys! As happy as they are. That would be the life wouldn't it? (Staring at the photo.) Look Calvin, I gotta go. If I don't find a job by the end of today, I'm gonna be sleeping on the streets again. (Tosses photos back on the counter.)

CALVIN:

I'm sorry man. I'd have you come stay at my place but it's a tiny condo! I don't even have room for myself.

MAYAKA:

I know man. Thanks. If you hear anything let me know.

CALVIN:

Hey Mayaka. If you don't find something by tomorrow, come let me know. We'll find room for you at my place. Somewhere. Okay?

MAYAKA:

Okay. Thanks man. (Turns to leave.)

SCENE6

EXT. ALLYWAY - EVENING

MAYAKA settles down in an ally while it's raining. He has a cardboard box over his head and is soaking wet, cold, depressed and miserable. Just then, his phone rings. It's the Jackal.

INT. STUDIO APARTMENT - NIGHT

HASHIM: Hey buddy! How are things going? I haven't seen you all week. Find a job and a place to live yet?

EXT. ALLYWAY - EVENING

MAYAKA:

Oh, things are going well. No job yet, but I found a swell place to stay for a little while. They treat me like royalty! I'm telling you! I have the possibility of working at a really nice hotel, looks promising, but I haven't heard back yet.

INT. STUDIO APARTMENT - NIGHT

HASHIM:

Oh yeah? Well, I just found this nice little studio apartment on the east side. It's small, but hey, it's just me. Should be great! My own little pad! This city has all kinds of opportunities huh? And I got a job driving a little pickup truck for a landscaping company. Got a drivers permit today. Can you believe they let Manimals drive? It's cool! I start my job tomorrow. I'm going to be planting tree's at great big rich houses!

EXT. ALLYWAY - EVENING

MAYAKA: Yeah! It's great here.

INT. STUDIO APARTMENT - NIGHT

HASHIM:

Listen buddy, if you don't find a place soon, you can crash here with me, okay?

EXT. ALLYWAY - EVENING

MAYAKA:

Thanks pal, but I'll be okay. It's just deciding on which one I want to settle with, that's all. So many options ya know?

INT. STUDIO APARTMENT - NIGHT

HASHIM:

I hear ya. Look, Mayaka, I wanna thank you for letting me tag along and getting to know you. I owe you, big time. You are my

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best friend you know. And if I can help you out, just let me know.

EXT. ALLYWAY - EVENING

MAYAKA: I appreciate that. And I will. But I'll be fine.

INT. STUDIO APARTMENT - NIGHT

HASHIM:

Okay! Well, you have a good night's sleep and let's hook up sometime tomorrow. Okay? I'll take you for a ride in my little truck. It's so fun to ride in! You'll love it. And you will fit perfectly in the back.

EXT. ALLYWAY - EVENING

MAYAKA:

Yeah. Call me tomorrow. Let's get together.

INT. STUDIO APARTMENT - NIGHT

HASHIM:

All right. Well, I'm out. Don't be a stranger. You're the only one I really know in New York. Let's check out this city together sometime.

EXT. ALLYWAY - EVENING

MAYAKA:

You got it. Have a good night.

Sadly MAYAKA hangs up the phone and hangs his head. He rolls over and tries to sleep as he shivers from the cold. Soon, his tears blend in with the rain hitting his face. And he closes his eyes.

INT. DINER - NIGHT

A lion sits in a booth at a restaurant when the waitress approaches him.

WAITRESS:

What will it be today?

LION:

Are you kidding me? Give me a nice big juicy steak. Zebra if you've got it.

The waitress jots it down and turns to walk away. The lion turns to look at the zebra sitting at in the booth across from him.

LION:

What?

(Shrugging his shoulders.) Quit looking at me and eat your salad.

The Lion turns to look at the TV in the diner and catch on the latest news.

REPORTER:

What to do with the MES? That is the question.

CITIZEN1:

Hey man, if they want to live among us, that's fine. They are more than mere animals, that is clear. I have a couple friends that are Manimals, they are okay with me.

CITIZEN2:

I think it could open a whole new door of possibilities. I'm excited to see what changes they bring to the world. To us, the government, laws, taxes, rules etc. Maybe everyone will lighten up a little bit, and realize, we all have the same problems.

CITIZEN3:

As long as they don't give me any <bleeeep> about occasionally eating a cheeseburger or a delicious steak, they can live among us. No problem. I just get enough <bleeeeeep> from the <bleeep bleeep> vegitarians and environmentalist.

CITIZEN4:

We should slaughter them all and feed the hungry with 'em! Brains or no, they are still animals, and you can get a lot of meat off the rump of some of these perversions of nature! Should put a whole new twist on hunting season! This morning I sat next to a mangy gazelle while riding the bus? It just aint right man.

EXT. SIDE OF THE FREEWAY - NIGHT

A detective named MARSHALL walks up to the abandoned cast iron grill that was left behind by the kidnappers. He looks around, then kneels to look at the ground. He notices the black flakey residue on the ground. He leans over and picks up a couple flakes in his fingers. Then pulls a tiny plastic bag out of his pocket and puts the residue into it. He pulls out a digital camera, and starts to take photos of the grill, other flakes on the ground and the tire tracks, etc.

SCENE 7

EXT. A RUNDOWN NEIGHBORHOOD UNDER THE OVERPASS - MORNING

MAYAKA walks down a neighborhood, he is wet, tired, cold and hungry. Suddenly a Chinese man runs up to him. MAYAKA turns toward the man quickly and defensively, holding up his flat feet and making a fist with his trunk.

> CHINESE MAN: Hey! Whoa! No trouble. No trouble.

> MAYAKA: What do you want old man?

> CHINESE MAN: (Broken English.) How much for tusks?

MAYAKA:

Excuse me?

CHINESE MAN:

Tusks. (Takes money out of his pocket.) Ivory worth a lot you know. It's illegal, but if elephant

actually sell to me, is okay?

MAYAKA:

You want my tusks?

CHINESE MAN: (nods) I give you \$100 for each. Yes?

MAYAKA looks at his tusks thinking hard. Then rubs one gently with his trunk. MAYAKA had never ever cut his tusks before. They had been growing since he was born. But he was hungry, and completely out of money. He didn't need his tusks now, they only got in the way and caused trouble.

FLASHBACK:

MAYAKA remembers the incidents on the subway.

OLD MAN: I think you had better do something with those tusks. Before somebody gets hurt.

EXT. A RUNDOWN NEIGHBORHOOD UNDER THE OVERPASS - MORNING

MAYAKA:

\$150 for each one.

CHINESE MAN: You got it! I have shop with a saw in back. Come. Follow.

The CHINESE MAN Turns and begins walking away, motioning to follow.

EXT. BEHIND SMALL HOUSE TO MACHINE SHOP - MORNING

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CHINESE MAN is pressing MAYAKA's face down to a table saw. Then the blade stars spinning.

CHINESE MAN: Now, no move! I no want to take off something else. (Giggles.)

MAYAKA squeezes his eyes tight as the high pitching saw starts cutting into his right tusk inches away from his face.

EXT. FRONT OF HOUSE - MORNING

CHINESE MAN is paying MAYAKA \$300. MAYAKA turns and walks off He doesn't make it very far when he notices a couple rough dark men, in the house across the street watching from the window.

INT. DR. HALBERTS OFFICE - DAY

MAYAKA:

It was a very sad moment for me. Tusks, for us elephants, are a tribal sign. The size and perfect shape of the tusks were something to be proud of, to show off, and exhibit. It showed the maturity of elephants to others. They had grown since my birth. I was very heart broken when I gave them up. I was having a rough time, getting a job, and the depression and discouragement began to weigh upon me.

DR. HALBERT: So, what did you do with the money?

MAYAKA: The money didn't come in quite as useful as I had hoped.

EXT. A RUNDOWN NEIGHBORHOOD UNDER THE OVERPASS - MORNING

MAYAKA turns to cross the tracks underneath the freeway overpass,

CREEP1:

Hey big fellow. You lost?

MAYAKA turns to walk to the left, away from the guy, when another one jumps out, this one holding a motorcycle chain.

CREEP2:

What's your hurry? Comeon, stay a little while.

MAYAKA turns to go back the way he came, when he sees three more thugs coming up to him. Two of them with big knives and one with a large tire iron. His head darts from one creep to the other. Fear begins to grow inside him as the creep's close in around him.

CREEP1:

We saw Jianzhong give you some money. And since you are in our turf, that money, was supposed to go to us.

MAYAKA tries to bolt, but every direction he goes, one of the creeps jump in front of him.

CREEP3:

You can either give up the money, and we let you go, or we can beat you unconscious and take it.

MAYAKA kicks back with one hind leg sending one of the creeps flying up against a parked car, then swings his trunk to knock another away. But then, he sees a baseball bat coming at him and everything goes dark.

EXT. A RUNDOWN NEIGHBORHOOD UNDER THE OVERPASS - LATE AFTERNOON

MAYAKA wakes up, as the hot sun is shining in his eyes. He is lying in a large mud puddle. His eye is badly swollen and black. His head has an open gash about 2 inches long. Blood is running into his eye and down his trunk. His arm feels like it has been broken, but it is not. MAYAKA sits up and groans. He sees his cell phone in the mud about 4 feet from him. He checks his pockets and the money is gone. He checks a hidden pocket on the inside of his coat and finds only one 5 dollar bill. He stands up, picks up his phone and brushes it off, and half walks, half stumbles, to the bar across the street.

INT. BAR - DAY

MAYAKA sits at a bar, with very tired and sickly eyes. Then a Zebra walks in.

BARTENDER:

Hey, Zebra, why the long face? (Busts out laughing.) I've always wanted to say that! (Seeing that nobody is laughing, he shrugs it off and goes back to work.) Looks like your out of money big guy. I can't have you just hanging out here. I have customers to attend to.

MAYAKA:

(Slaps the \$5 bill on the counter.) Just give me a glass of milk will you?

BARTENDER: You want milk, you go to a dairy farm. Here we serve alcohol. Now what will it be.

MAYAKA:

(Sarcastically.) Surprise me. v

The BARTENDER nods, wipes up the counter in front of MAYAKA, takes the \$5 and walks off. MAYAKA listens to a conversation between several thugs going on at a table behind him.

MARCUS:

I'm telling you man, you gotta bet on number 4. I heard it from a reliable source.

THUG2:

You know, every time I listen to you, you ask me to trust you and every time I lose money. If I made you pay me back the money I'd lost, listening to your nonsense, I'd be rich! Do you hear me? Rich! Your stupid schemes never work out.

THUG 1:

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This one is different man. A friend of mine has won 6 times in a row betting on this dog!

THUG2:

Fine, you win on that stupid mutt, and whatever you win, you can give me, and we'll call it even.

MAYAKA's eyes grow wide as memories race through his head. The voice. He knows it in an instance. He remembers the masked men, that kidnapped the rich hotel owner's daughter.

FLASHBACK

MARCUS:

Nobody move and nobody will get hurt! You, old man, on your feet! Make sure no one follows us, or the old man will get his daughter back piece at a time!

FLASHBACK

INT. DR. HALBERT OFFICE - DAY

MAYAKA:

Every voice I hear, if I hear it again later, I immediately remember the time and place and circumstances that I've heard it before.

INT. BAR - DAY

MAYAKA glances subtly over his shoulder at the two men sitting at the table.

FLASHBACK

INT. ULTRA FAST FOTO HUT - DAY

MAYAKA remembers looking at the photo CALVIN showed him, of the men

holding the big sail fish. It was him, sitting at the table, that matched the voice of the thug's that took the rich mans daughter. Memories and thoughts race through MAYAKAs head.

INT. BAR - DAY

A news broadcast comes on the television in the bar. MAYAKA glances up to notice it's about MR. JESSOP's daughter.

REPORTER:

Still no information about the disappearance of Clint Jessop's daughter that was kidnapped yesterday in front of the Colossal Hotel. However, police have found what appears to be a cast iron shield that may have been placed on the front of the SUV that was used in the kidnapping. Police believe the perpetrators put this on the SUV to make it into a make shift battering ram. It was used to ram into the limousine that JESSOP and his daughter approached the hotel in as seen in this surveillance video.

Surveillance video shows the truck smashing into the limousine on the television.

MAYAKA turns to glance at the thugs at the table and sense their uneasiness.

MARCUS: Let's get out of here.

MARCUS drops some money on the table and the three men leave the diner without noticing MAYAKA watching.

MAYAKA: (to himself quietly.) What are the chances?

The BARTENDER turns around to see MAYAKA dashing out of the bar.

SCENE 8

MAYAKA slips into a dirty ally way just around the corner from the bar and dials on his cell phone to get CALVIN, who answers the phone.

INT. ULTRA FAST FOTO HUT - DAY

CALVIN: Ultra fast foto, where we have your photos finished in one hour.

EXT. ALLY ENTRY WAY - DAY

MAYAKA:

Calvin, this is Mayaka. Hey, those photos you showed me yesterday, of the huge fish. Do you still have them?

INT. ULTRA FAST FOTO HUT - DAY

CALVIN:

Yeah. They are supposed to be picked up sometime today. Why?

EXT. ALLY ENTRY WAY - DAY

MAYAKA:

Good. If anyone comes to pick them up, you call me! You got it!

INT. ULTRA FAST FOTO HUT - DAY

CALVIN:

What? Why?

EXT. ALLY ENTRY WAY - DAY

MAYAKA: I'll explain later. I'm on my way over there.

INT. ULTRA FAST FOTO HUT - DAY

CALVIN: What are you up to Mayaka?

EXT. ALLY ENTRY WAY - DAY

MAYAKA:

Just do it okay? This is important. I'll talk to you when I get there. (Hangs up the phone, and starts dialing another number.)

EXT. DOWNTOWN IN HASHIMS TRUCK - DAY

HASHIM is driving through the city in his little landscape pick up truck, when the phone rings, he answers it.

HASHIM: Hey pal! How is your morning going?

EXT. ALLY ENTRY WAY - DAY

MAYAKA:

Hashim! I need your help! I'll explain later. Where are you?

EXT. DOWNTOWN IN HASHIMS TRUCK - DAY

HASHIM:

I'm on my way to pick up some sod that I'm going to lay at the golf course, why? What's up?

EXT. ALLY ENTRY WAY - DAY

MAYAKA:

I need you to meet me on W 34th St. and 7th Ave. The Ultra Fast Photo Hut. Right now! This is important!

EXT. DOWNTOWN IN HASHIMS TRUCK - DAY

HASHIM: Whoa! What's up? You sound seriously stressed my friend.

EXT. ALLY ENTRY WAY - DAY

MAYAKA: (Yelling.) When can you get here?

EXT. DOWNTOWN IN HASHIMS TRUCK - DAY

HASHIM: I can't just up and leave! I got a job to do!

EXT. ALLY ENTRY WAY - DAY

MAYAKA: Be there, in 10 minutes! Do you understand?

EXT. DOWNTOWN IN HASHIMS TRUCK - DAY

HASHIM:

I don't think I could make it there in 10 minutes even if I could. And I can't, I have to stop by and...

EXT. ALLY ENTRY WAY - DAY

MAYAKA:

10 minutes! (Hangs up the phone.)

HASHIM puts away his phone and stops at a stop sign. Then, punching the passenger seat with his fist, flips a U-turn and speeds off in the direction he just came from, pedestrians jumping out of the way and cursing him as he does so.

INT. ULTRA FAST FOTO HUT - DAY

MAYAKA runs into the store and back to the photo hut where CALVIN is working on a new set of photo prints.

MAYAKA: Where are they Calvin?

CALVIN:

(standing and appearing from behind the counter.) Whoa my friend. You sounded half scared out of your mind on the phone. What's up?

MAYAKA:

The photo's, has anyone picked them up.

CALVIN:

No. They will probably be picked up any minute. Calm down friend. What's going on?

MAYAKA:

Let me see them again. Please.

CALVIN:

(reaching under the counter.) Okay, yeah, sure. Just relax man, your drawing attention.

CALVIN pulls out a photo envelope and takes out the photos and drops them on the counter, MAYAKA swoops them up and looks closely at them.

MAYAKA:

(whispering.) Unbelievable. It's him. It's him!

CALVIN:

(taking the photos back trying to quiet MAYAKA.)

Okay, enough. Give me those. You better tell me what's going on or I'm gonna have you thrown out of here. I'm working here man!

MAYAKA:

Yesterday, I approached the Colossal hotel, tried to talk to the owner Clint Jessop, when some thugs drove up and kidnapped his daughter. Right in front of me!

CALVIN:

The girl that was on the news last night?

MAYAKA:

Yes! And this guy... (pointing to the photo) ...it's him. This is probably all of them!

CALVIN:

How do you know?

MAYAKA:

I saw this guy, at the bar, about 20 minutes ago this exact guy.

CALVIN:

So you saw this guy at the bar, what makes you think he and his friends are the ones that took Jessop's daughter? Those guys were wearing black ski masks?

MAYAKA:

I heard them talking.

CALVIN:

About Jessop's daughter?

MAYAKA:

No. Not exactly. They were talking about betting on some race.

People in the store begin looking at the commotion and wondering what's going on. CALVIN grabs MAYAKA's trunk and pulling it toward him to get MAYAKA's attention.

guy is the guy that took Jessop's daughter?

MAYAKA:

I recognized his voice. I was there, when they took her. It's the same voice as the guy in the bar.

CALVIN:

(Shaking his head.) Are you serious?

MAYAKA:

Look, I can't explain right now. Do you think you could make some copies of those photos really quick? I have to wait until this guy comes to get his photo's. He may lead me right to Jessop's daughter.

CALVIN:

These pictures may not even belong to this guy? There are three guys in the photo.

MAYAKA:

Maybe all three took part in the kidnapping?

CALVIN:

What if a friend or the wife of one of these guys picks up these photos?

MAYAKA:

Look Calvin, it's all I have to go on. Okay? I'm sure, that is the guy that took his daughter. I'm sure of it. Now I need you to help me. This little girl's life may depend on it.

CALVIN:

(Hesitating.) Okay man. I'll make some copies. But you are gonna owe me. Big time!

MAYAKA:

Thank you.

MAYAKA pulls out his phone and HASHIM's number. HASHIM answers the phone.

MAYAKA:

Where are you!

EXT. SOMEWHERE IN DOWNTOWN TRAFFIC - DAY

HASHIM: I'm almost there, I'm on 34th and 11th. Traffic is crazy! Will you tell me what this is all about?

INT. ULTRA FAST PHOTO HUT - DAY

MAYAKA: Later, just get here as fast as you can. (Hangs up phone.)

EXT. SOMEWHERE IN DOWNTOWN TRAFFIC - DAY

HASHIM: If he hangs up on me one more time, I swear I'm gonna... (Tosses phone on the passenger seat and speeds off.)

SCENE 9

EXT. INSIDE HASHIMS TRUCK OUTSIDE STORE - NIGHT

MAYAKA sits in the back of HASHIM's pick up truck. HASHIM is in the drivers seat looking at the reprints of the photo's.

HASHIM:

You think this is the guy just from the sound of his voice?

MAYAKA:

Yes! I'm positive. Do we have to go through this again?

HASHIM:

It's been 4 hours, they may not show up for days.

MAYAKA:

Look Hashim. I'm making this up as I go along. All I know is that guy took that little girl. I have to try. And I can't do this without you.

HASHIM:

Okay man. I'll play along. If your right, we will both be rich, that's for sure.

MAYAKA:

It's not about the money.

Just then, a black Dodge charger pulls up to the store and a guy gets out and walks into the store.

HASHIM:

INT. INSIDE STORE ULTRA FAST PHOTO STORE - NIGHT

The guy walks up to the counter where CALVIN is on the other side.

HOGAN: I'm here to pick up some photos under the name of Hogan Pastora please?

CALVIN:

Of course.

CALVIN ducks for a moment and then puts an envelope on the table. The guy opens them and starts flipping through them. CALVIN begins punching up the price on the register.

> HOGAN: Check out that fish! Isn't that impressive? Caught that off of Key Biscayne last weekend. 80 lbs that thing was.

CALVIN tears off the receipt and hands it to HOGAN.

CALVIN: That's a really impressive fish for sure.

HOGAN looks at CALVIN then pauses. Watching him closely.

HOGAN: You okay kid? You look a little... nervous.

CALVIN: Oh, I'm fine. Just not feeling very well. Been a long day.

HOGAN:

(Hesitating, then grabbing his receipt.) Well, you get home and get some sleep okay buddy?

CALVIN:

Sure thing.

HOGAN turns and heads toward the door. As soon as he's out of sight, CALVIN grabs his cell phone and started dialing.

EXT. HASHIMS TRUCK OUTSIDE STORE - NIGHT

MAYAKA's phone rings and he fumbles to answer it.

MAYAKA:

Yeah. What's up.

INT. INSIDE STORE ULTRA FAST PHOTO STORE - NIGHT

CALVIN:

(into phone.) He picked up the photos. Not the guy you thought it would be, but he's one of the guys in the photo all right.

EXT. HASHIMS TRUCK OUTSIDE STORE - NIGHT

MAYAKA: Good work. We'll follow him.

INT. INSIDE STORE ULTRA FAST PHOTO STORE - NIGHT

CALVIN: Okay man. Be careful. Tell me what happens.

EXT. HASHIMS TRUCK OUTSIDE STORE - NIGHT

MAYAKA:

Will do. Thanks again.

MAYAKA hangs up the phone and thumps HASHIM on the shoulder with his fisted trunk. He watches the guy walk out to his Charger, get in and drive off.

> MAYAKA: This is it buddy. Let's go.

HASHIM:

(under his breath.) Were gonna get ourselves shot.

HASHIM starts up the engine and starts to follow the Charger.

EXT. CHELSEA PIER - NIGHT

The Charger turns and drive down one of the piers. HASHIM, seeing there is nowhere else for the Charger to drive, parks his truck across the street from the pier entrance. MAYAKA is huddled down in the back with a tarp over him, his eyes looking out, trying his best to remain unseen.

MAKAYA:

Okay. Let's just watch.

The Charger come to a stop and a man gets out of the car. He walks down the pier to a large fancy sailboat. Another guy comes out of the boat to meet the driver on the pier. They begin arguing about something. Then they both enter the boat.

MAYAKA:

(Whispering) Is that the boat in the photo?

HASHIM:

No, this one is much larger.

They wait for a few moments. Then they see the guy come out of the boat again and walk back to his car. They watch the guy get in his car and drive off. They both try and stay low as the car passes them and disappears into the night.

MAYAKA:

We need to go check out that boat.

HASHIM:

What? You saw only one guy come back, that means there is at least one more there. Maybe more!

MAYAKA:

Fine, you stay here and watch the truck, I'll go by myself. It maybe nothing, it maybe something. But I have to find out.

MAYAKA jumps out of the truck and begins to walk quickly and quietly toward the dock, keeping low. HASHIM watches for a few minutes as MAYAKA gets further away.

HASHIM:

For crying out loud! (He climbs out of the truck and on four legs, runs to catch up with his buddy.)

HASHIM: (To MAYAKA) I'm not leaving your side.

MAYAKA:

(not turning to look at Hashium waves his
 trunk, keeping his eye on the boat at the
 end of the dock.)
Shhhhhh!

EXT. OUTSIDE DOCKED BOAT - NIGHT

A scruffy, muscular man, sitting inside a boat watching a game on a flat screen TV. Suddenly, he hears someone outside the boat. MAYAKA and HASHIM are on the dock outside the boat talking.

MAYAKA:

I'm telling you, he said he would meet us here. Maybe we should just take the boat without him.

HASHIM:

Yeah right. You don't know how to sail.

MAYAKA:

How hard could it be? I mean, these things come with an engine right? So if we can't control the boat or there is no wind, we just start up the engine.

HASHIM:

I think this boat is a little more complicated than that.

MAYAKA:

Okay, so a few more buttons. But it's got a steering wheel right?

The thug comes out of the boat to interrupt the conversation between the two.

MARCUS:

Ahem! Can I help you two?

HASHIM:

Oh, hi there! Are you Curtis? I was under the impression that we were supposed to meet you here. We didn't think you would be here.

MARCUS:

No, I'm not Curtis. Your kind isn't allowed in this area, Didn't you see the sign? Your interrupting my Nicks game!

HASHIM:

Nicks? Cool! Who they playing?

MAYAKA:

(To HASHIM.) Will you give it a rest? (Back to MARCUS) Your not Curtis? Well, we have rented this boat for the night, what are you doing in it watching a game. We are going to be setting sail here, in that boat, very soon, and would like you, to be on your way.

MARCUS:

Excuse me? Nobody is renting this boat. You see, I own it, it's mine, now get out of here!

HASHIM:

How rude! We have a receipt right here. We rented this boat. It says doc 13A. Is this 13A?

MARCUS:

Yes, this is dock 13A, but this boat is not for rent. Someone screwed up. Now be off with you.

HASHIM:

We are not going anywhere, and if you do not get out of our boat, we will be forced to call the authorities and have you arrested.

MARCUS:

(Now, getting irritated.) Listen you, this is the last time I'm going to tell you. I own this boat and it's not for rent. You either get out of here, right now, or I'll come up there and beat you the way you animals should be beaten.

HASHIM: I think we'd better call someone.

MAYAKA:

You, my friend, will be the one leaving. (Pulls out his phone and begins dialing.) And we did warn you.

MARCUS:

You are not calling anyone!

MARCUS Climbs up out of the boat and starts to approach. MAYAKA turns away as if he is talking on the phone.

MARCUS:

I am sick of this city getting polluted my mongrel animals that don't belong...

MAYAKA swings around suddenly with his trunk at full force hitting the thug right in the jaw knocking him off the dock and stumbling back into the boat. He falls back smacking his head on a cabinet. He lies unconscious on the deck of the boat.

HASHIM:

(Surprised.) What are you doing? Are you crazy? What if you are wrong and this is his boat and he's just some guy enjoying his evening?

MAYAKA:

It's him! I'm telling you! Look at the photo!

HASHIM: (Pulling the photo out of his pocket and looking at it.) Okay, clearly it's the guy in the photo, but you still don't know if this is the guy who nabbed Jessop's daughter!

MAYAKA:

It's him!

INT. DOCKED BOAT - NIGHT

MAYAKA folds up his phone and puts it into his pocket and climbs onto the deck of the boat. HASHIM, reluctantly follows. Suddenly, the doors of a dark closet open and MAYAKA looks in. His eyes grow wide with surprise, and then instantly soften with compassion and sadness.

MAYAKA:

Hey! It's okay, don't be afraid. I'm not going to hurt you. I'm here to help.

A little girl tied up and gagged and slightly beaten sits in the corner of the tiny closet. She moves away in fear at the sight of the large elephant looking down at her. HASHIM looks over MAYAKA's shoulder.

HASHIM: Oh my! You were right! Look at the poor thing.

MAYAKA:

(To HASHIM) Careful, you are scaring her. MAYAKA tries to reach for the gag in her mouth, but she starts to squirm and tries to scream, even though, the gag muffles it.

MAYAKA:

Okay! Okay... Okay.

MAYAKA reaches into his pocket and pulls out a small packet of peanut butter.

MAYAKA: Are you hungry? Huh? You have to be. Here. (Tears open the package and offers it to the little girl.) There, eat some. It's good stuff.

The little girl looks at the peanut butter, then back up to the elephant. MAYAKA moves his trunk slowly to her and brushes her hair, then, slowly takes the gag out of her mouth. She doesn't scream. Then quickly snatches the peanut butter packet and starts sucking on it.

MAYAKA:

There, it's okay. (Stroking her hair and gently touching her cheek.) Do you remember me? I was at the Hotel, the day those bad men took you? I'm going to take you back, to you daddy. Okay? Can you come with me?

The girl looks at the elephant for a moment, then jumps up and runs to him hug him, crying. He wraps his trunk around her and holds her tight as she is sobbing and trembling uncontrollably.

> HUSHIM: We have to go. The other bad men may be on their way back right now.

> > MAYAKA:

There there, it's okay, you are going to be okay. Let's take you home. EXT. ALONG THE PIER - NIGHT

MAYAKA holds the little girl in his truck, close to him, as he runs along the dock, HUSHIM following close behind. They get to the pickup and jump in and quickly zoom off.

The little girl sits in the passenger seat next to HUSHIM, who is driving, and she is eating other peanut butter pouches as if they are candy. Squeezing it into her mouth.

HUSHIM: I sure hope she doesn't have a peanut allergy.

MAYAKA grins in agreement.

SCENE 10

INT. MR. JESSOPS HOTEL OFFICE - NIGHT

MARSHALL:

(Putting a briefcase on his office desk.) Now, you have to realize that they may ask for more money right? Usually in a ransom situation, it's never enough.

MR. JESSOP: I don't care. If there is one thing I have plenty of, it's money.

MARSHALL:

You can't give in. And you can't get emotional. I know it's difficult, but that will be your down fall.

MR. JESSOP:

I can get emotional and I will. I don't need money, I need my daughter. If anything happens to her, I will never forgive myself.

MARSHALL:

Let us try to find them first. You can stall them, we have some leads. They may still kill her after you give them the money.

MR. JESSOP:

I have to take that chance. If I give them the money, in good faith, they may keep their end of the bargain.

MARSHALL: Don't count on it.

MR. JESSOP:

Enough! It's all I have right now! No, they can't be trusted, but what choice do I have? I will make the drop and your people will be nowhere around, just as he instructed! Do you understand?

MARSHALL:

Mr. Jessop, if we don't catch these men, they will just abduct another and it will continue.

MR. JESSOP:

(Grabbing the suit case handle) I don't care, as long as it's not my daughter.

MARSHALL:

(Grabbing the suitcase to so that Mr. Jessop can not move it.) So it's okay if it's someone else's daughter right? Perhaps someone who can't pay the ransom they ask for.

MR. JESSOP:

That's right! (Upset, and trying to calm down.) This isn't the time Detective. All I can think about is my daughter's life. I can't reason right now. Please, let's just play by their rules, for now. If it doesn't work, we will try it your way.

MR. JESSOP grabs jerks the briefcase of money out from under MARSHALL and heads for the door.

EXT. MR. JESSOPS HOTEL ENTRY WAY - NIGHT

The white pickup truck pulls up to the front of JESSOP's estate screeching to a stop right behind the black stretch limousine and MAYAKA jumps out of the back. Just as MR. JESSOP is coming out the front door, He sees MAYAKA and stops.)

> MR. JESSOP: You. What are you doing back here?

MAYAKA: Mr Jessop, I have information on your daughter.

MR. JESSOP: (Caught off guard and stepping back.) My what? You took her. You were there, the day she was taken! You were there! (Mr. Jessop drops the suitcase and runs up to MAYAKA swinging his fist. MAYAKA does his best to hold him off.) Where is she!

MARSHALL runs up and grabs MR. JESSOP trying to stop him.

MARSHALL:

Wait sir! He may know something that may help! If he had taken your daughter why would he come to see you just before the drop?

MR. JESSOP doesn't listen and continues hitting MAYAKA knocking him to the ground then kicking him.

SALLY:

Daddy! Please stop!

Instantly MR. JESSOP stops and turns to see HUSHIM and his daughter, standing by the truck.

SALLY: He's my friend! Please stop!

MR. JESSOP runs to his daughter and swoops her up and holds her tight, with tears coming to his eyes.

MR. JESSOP: Your all right! Oh thank God! Your all right! My baby, I was so worried.

SALLY: The elephant got me away from the bad men.

MARSHALL helps MAYAKA to his feet.

MARSHALL: Take the elephant into custody.

MAYAKA:

What?

The other police offers look at MARSHALL confused.

MARSHALL:

You heard me. Cuff him! Take him down town for questioning. The Jackal too.

The police officers shove MAYAKA up against the truck.

SALLY:

No! Stop!

MR. JESSOP: Marshall, you stop right there!

MARSHALL: Sorry Mr. Jessop. This is out of your hands.

MAYAKA:

(To Marshall.) The southern pier, off of Chelsea, dock #13A. That's where we found her! There is one of the kidnappers tied up still in the boat! I don't know if the others have returned. You may be able to apprehend them there.

The police stop arresting MAYAKA and wait for a response from MARSHALL.

MARSHALL: (Shaking his head.) Take the cuffs off. Let's go.

MARSHALL pulls out his cell phone and starts running to his car. The officers follow.

MR. JESSOP turns to MAYAKA.

MR. JESSOP: I am so sorry that I thought you were... Thank you so much,

MR. JESSOP goes to take MAYAKA's hand and shake it, but notices he doesn't have a hand. So he grabs his trunk, and begins shaking. Then, embraces the elephant.

MR. JESSOP: How can I repay you? Whatever you want, it's yours.

MAYAKA: I was just trying to help.

MR. JESSOP: (Steps back.) The ransom, it's all yours, you can have it!

MAYAKA: Please, I didn't do it for a reward.

HUSHIM:

Are you crazy? Take the reward!

MAYAKA holds up his trunk silencing HUSHIM.

MR. JESSOP:

Please, there must be something I can do to show you how grateful I am for bringing my daughter back safely to me.

MAKAYA:

With all due respect sir, I don't want your money.

MR. JESSOP: Surely there must be something I can do for you?

MAYAKA:

(Thinking and scratching his head with the fingers of his trunk.) Well, actually, I really could use a good job. I'm a Manimal, and I only have my trunk and I've been having a hard time...

MR. JESSOP:

(Interrupting.) You got it, whatever you would like to do. Your hired.

MAYAKA:

Okay, ummmm.

MAYAKA turns and looks at the stretch limousine. And a big grin grows on his face. He turns back to Mr. Jessop.

MAYAKA:

Can you teach me to drive that?

MR. JESSOP looks at the elephant, then at the car, then back to the elephant. Suddenly he nods and a big grin grows across his tear soaked face.

MR. JESSOP: Come to dinner, tonight at my house. Let's get you cleaned up and something to eat and we'll talk about it. You can start by riding in it.

EXT. CHELSEA PIER - NIGHT

The black charger screeches to a stop as the two thugs get out and start walking down the dock.

THUG3:

I say we do exactly what we told the old man we would do, chop up his little girl and send him piece at a time until he pays up. Teach him not to take us seriously.

THUG2:

I wanna know why Marcus isn't answering his phone! We are waiting for the drop and he's probably drunk passed out. I'm gonna knock his block off.

THUG3:

I told you not to leave him there alone.

INT. DOCKED BOAT - NIGHT

The two thugs enter the boat to find MARCUS handcuffed and gaged inside. They quickly un-gag him.

THUG2: Where is the girl!

MARCUS:

Get out, get out of here! The cops! They have this place surrounded!

A spot light turns on and shins on the boat.

OFFICER1:

(From Megaphone) Come out with your hands where we can see them. You are surrounded and under arrest.

Then voices are heard outside the boat on the dock.

OFFICER 2:

It's over gentleman. Come on out, we are waiting here for you.

THUG2:

I asked you a question, where is the girl.

MARCUS:

She's gone! An elephant and a jackel came for her. They took her.

THUG2:

What? Animals? The girl was
taken by a couple animals?
 (Turns to THUG3.)
Start the engine; let's make a
run for it.

MARCUS:

No, they have the coast guard waiting outside too. They will catch us.

THUG2: We have to try. We have to try!

THUG3:

(Grabbing THUG2 by the shoulders.) No, Marcus is right. They have us. If we try and run they may shoot us. Think of your family. It's over man. It's over.

EXT. CHELSEA PIER - NIGHT

The three men come out of the boat with their hands held high. Six

officers, guns drawn, watch their every move. A coast guard boat with it's spotlight aimed at them wait for anything unexpected to happen. A couple officers rush them and throw them on their stomachs.

OFFICER2:

Hands behind your head!

They slap the handcuffs on them and pull them to their feet.

CUT TO NEWS FOOTAGE

REPORTER:

Sally Jessop, abducted Friday night, was returned safely to her father this evening with the help of some unexpected friends, two Manimals, an elephant and a jackal. What impact will this have on the effects of the MES? More, tonight at 7.

EXT. PARKING LOT WITH CONES SPREAD ABOUT - DAY

MAYAKA is driving around a parking lot in the limousine. The roof of the drivers seat has been removed so that MAYAKA could sit in it, with his head is sticking out of the top wearing a chauffeur's cap. He looks like he's driving at the front of a very long bumper car. He does his best to swerve in between orange traffic cones running over a few of them here and there. One is stuck underneath the car and one is stuck in the wheel well. SALLY, and MR. JESSOP laugh as they watch this comical display.

INT. DR. HALBERT'S OFFICE - DAY

MAYAKA: And that is how I became Mr. Jessops Limo driver. (Grins to himself.)

> DR. HALBERT: Well, that is a remarkable experience. But I still wonder, why did you not take the reward money?

MAYAKA: Why is it so difficult for people to understand that I helped that girl for no other reason than it was the right thing to do?

DR. HALBERT:

What I think is difficult to understand is how you can not realize, as intelligent as you are, that this whole world is operated on money. You can get anything you want with money.

MAYAKA:

That may be how you see it Doctor, But not me. I look at the way the world worships money and it makes little sense to me. I ask myself why that is. Perhaps I am naive and not as learned as other people. Perhaps there are details that I do not see or understand. But I look at all the major problems of the world and the solutions do not seem that difficult or complicated to me.

DR. HALBERT:

How is that?

MAYAKA slowly stands from the couch and walks to the window and looks at the vast city 40 stories below. The brilliant view as the living world goes through another day.

MAYAKA:

The world looks so peaceful from way up here. We don't see all the bad things people do from up here. We don't see the evil and darkness in people's hearts.

DR. HALBERT: The evil and darkness in people's hearts?

MAYAKA:

When I came across the ocean from Africa, I was stored in the belly of a barge with many different people. They did not treat each other with respect or kindness. I suffer from some unpleasant memories crossing that ocean. But everyone had the same destination. We were all trying to get to America. If people would just realize that we are all in the same boat together, and treat each other with kindness, and would share with one another and be compassionate with one another, everyone would be happier. Why can't we all help each other?

DR. HALBERT:

Well Mayaka, it's a little more complicated than that.

MAYAKA:

But why? It doesn't have to be complicated. People make it complicated. It's like everyone is climbing a mountain and all they are concerned about is getting to the top. People pay no attention to the others that are trying to reach the top and only the strong actually make it while the weak are pushed to the bottom. There are poor starving people, and then rich people that have more money than they know what to do with. Some billionaires are actually looking for ways to spend money because they have so much of it.

DR. HALBERT:

But if you had money, things would be much more different for you. It would have changed your traveling conditions. It would change your living conditions. You wouldn't have to humiliate yourself as a driver. People would respect you. People would be working for you.

MAYAKA:

(Turning away from the window toward the Doctor.) Maybe, but I want to know that things are different because of my decisions, how I treat others, my accomplishments and my hard work. I don't want things to be different because I was given a lot of money doing the right thing to help someone else. That is what all of mankind should be learning to do anyway. There are a lot of good people out there that are doing good things and are not getting money for it. Then again, there are a lot of people out there that are doing evil things, and they make a lot of money for it.

MAYAKA turns back to the window to watch the city, putting his arms behind his back. Hanging his head just a little.

MAYAKA:

My parents were killed because a group of poachers wanted money. They took my parents life, and tried to take mine, just because they wanted their tusks. I sold my tusks to survive, and that money didn't last an hour, because someone else wanted my money. Whatever happened to The Golden Rule?

DR. HALBERT The Golden Rule?

MAYAKA:

Yes, The Golden Rule. Do unto others, as you would like them

DR. HALBERT sits back and really starts to listen. Realizing that MAYAKA is getting more comfortable with expressing himself. Realizing that progress is really starting to be made with their sessions.

MAYAKA:

I don't want to worship money like the rest of the world. As an elephant in Africa, we didn't need money to survive. Life was simple and our heard was only concerned about keeping each other protected from predators, well fed, warm, together and healthy. That made us happy. Money changes people. Mr. Jessop had lots of money, and it nearly cost him what was most precious to him, because someone else wanted his money. Now that his daughter has been returned to him, he treats me like his own son. He has an entire new perspective on our kind. He's had a complete change of heart. Money couldn't have done that. Because mankind has put such a value in money, they will hurt each other, lie, manipulate one another, even steal and murder one another. To me, that makes little if no sense at all.

DR. HALBERT:

(After a moment of silence, Dr. Halbert decides to change the subject.) Let's talk about something else for a moment. Tell me about this... (waving hand)

IAR Act that was passed last year.

MAYAKA:

Come on Doc, you know about the

IAR act. Why do you want me to tell you about it?

DR. HALBERT:

Remember rule number 4? Pretend I am bias to the whole situation, that I know nothing of this entire situation.

MAYAKA:

Right, rule number 4. Of course.

(Hits forehead with his trunk.)

DR. HALBERT:

Sometimes when you explain the situation to me, I can pick up certain emotions or thoughts concerning the matter from your tone, body language, and things of the like. These details are extremely helpful. I want it straight from the horse's mouth. (Pauses.)

Oh, I'm sorry, that was a poor choice of words. My bad. Humor me. What exactly is the Intelligent Animal Rights Act anyway?

MAYAKA:

I thought I was to assume you didn't know anything, therefore, how would you know that IAR meant Intelligent Animal Rights Act? Hummm?

DR. HALBERT: Very cleaver, and good catch, but please continue.

MAYAKA:

Okay, let me see if I can explain this, (slightly sarcastically) ...as if you do not know anything about it.

SCENE 11

INT. CONFERENCE ROOM - DAY

A very large board room with a very large conference table with 15 men sitting around it speaking softly to each other. Windows on one side of the room reveal the city landscape indicating they are on the 30+ floor of a large building. The large front doors open and two men enter the room, KYLE STAPLEY and his assistant. STAPLEY sets his brief case on the table and a couple large filled folders.

STAPLEY:

Okay gentleman, settle down and let's get started. (He sits at the head of the table and the room becomes quiet.) I will brief you and then open the subject to questions and comments. As you all know, I've been in San Francisco for the last couple days in an important conference speaking with the City Mayor and the Governor of California and the Governor of Florida, on how to handle this whole Manimal Evolution Situation. Although I disagree, we came to the conclusion that these animals are, in fact, more than just animals. Due to the fact that they are capable of what they are, we must consider them to be, to a certain degree, intelligent beings. (There is some quiet disagreement and discussion in the room as comments are made.) I know, it's ridiculous, but unfortunately, it's not up to me alone. So, the subject came up that we need a screening process. How do we determine which of these Manimals are intelligent to the point that they can function properly in society? Are they capable of functioning properly in an

employed situation? Should they be required to have an education? What are the liabilities? And it has been decided that we need kind of an aptitude test or IQ test, if you will.

MEMBER01:

Mr. Stapley sir, with all due respect, are you serious?

MEMBER02:

An IQ test for animals, is that what you are suggesting?

STAPLEY:

Please, let me continue. After weeks or research and study we have come to realize that some of these Manimals are capable of learning in 6 months, what may take a normal person 2 decades to learn. How this is happening and why, we are not certain.

MEMBER08:

What about the revolution party?

STAPLEY:

Gentleman, we will take questions when I'm finished. I'm pressed for time. Unfortunately we were not able to discuss the revolution party, which will take place at a later time.

So, let me give you the information that I have. The decision has been made to create the Intelligent Animal Rights Act, or the IAR Act, and a committee will be selected. I will be the head of the committee and it will contain 9 others; 3 from San Francisco, 3 from Miami, and 3 from New York. Since these are the only three major cities that Manimals have migrated to. Within the next month, all Manimal's will be required to take an IAR Act test to determine if they are capable and competent to remain living among the people of these cities. If they do not pass this test, they will be shipped back to Africa to their place of origin and set free in the wild and that is the end of that. All Manimal's remaining on the continent of Africa at the end of these 30 days will be considered as nothing more than animals in the wild. If they pass this test, they will be required to have this brand upon their left shoulder that proves they are legal.

STAPLEY holds up a piece of paper with a printed round seal about 4 inches in diameter.

STAPLEY:

Kind of like a social security card, if you will.

A couple hands shoot up again.

MEMBER11:

A brand sir? I thought we were trying to treat these Manimal's in a civilized, humane manner. A brand seems a little too much as if we are treating them as common farm animals don't you think?

STAPLEY:

For now, a brand seems appropriate, reasonable, and the best solution. And again, please hold all questions.

STAPLEY:

This Act has already been voted on, and passed and is in effect immediately. We will publish this information in all local papers and on all local news stations periodically during that time period. Testing will begin in one week, as it is still being assembled, and it will contain 40 questions. The same situation will take place in San Francisco and Miami. You may submit your questions to the Governor, the Mayor, or myself and they will be voted on and decided by the committee. I don't like this decision either gentleman. But it's a committee vote. However, I'm not giving up until all of these mutants of nature are sent back to where they came from and we are able to get our city and way of life back to the way it's meant to be.

(Bangs table with his fist.) Now, are there any questions?

Everyone's hands suddenly shoot up.

CUT TO NEWS REEL:

NEWSMAN:

Are Manimals intelligent enough to live among people? The new IAR Act has been created to determine the answer, tonight at 9 MAL News.

SCENE 12

EXT. CITY PARK - DAY

A large crowd of Manimals gather and line up outside Jefferson Park

where several large white tents are set up. Security guards, Police barricades, cars, SWAT teams are all trying to control the chaos. Picketer that are for and against the IAR act are carrying signs, and protesting. Tables, tents, pavilions, and booths are set up as Manimals from all across the city come to take the IAR test and receive their brand. They are shuffled through as if at the airport. MAYAKA shows up with HUSHIM to join the chaos.

HUSHIM:

Look at this madness. Are you sure you want to be part of this?

MAYAKA:

What choice do we have? You want to be shipped back to Africa? If we don't get this brand, we loose our jobs. I didn't come this far, to be forced back now.

There is a montage as HUSHIM and MAYAKA go through the process. They are led through security, given a test and guided into small booths. Thumped with clubs on the back and knees. Blood is drawn and their ears and eyes are checked by people wearing breathing masks and white coats. MAYAKA realizes how closely it resembles the herding of cattle. He realizes that Manimals, are not much different, than humans after all.

The test, MAYAKA notices, is fairly easy and almost degrading and condescending. The questions are borderline ridiculous.

Question Examples:

What is the name of the President of the United States? Who was the first President of the United States? Do you have fingers? Do you have wings? Can you fly? Are you a mammal, reptile, or bird? Do you have feathers, skin, or fur? Can you operate a calculator with small buttons? Do you feel you are capable of driving a motor vehicle? Which color light on a traffic light indicates that it is okay to GO?

INT. LARGE TENT - DAY

MAYAKA is then taken into a large tent where chairs are set up and all the animals shuffle in. A man on a loudspeaker with a microphone begins to fill them in on the rules that Manimals must follow. Things that Manimals could and could not do in society.

> ANNOUNCER (CONT'D): Come on in, fill in the empty seats, we have a lot of people, ahem, Manimals that have to fit in here. Now, you should have all passed the IAR test. I will fill you in on the policies of the MES and then you will receive your brand. First of all, none of you are allowed to have a checking, or saving's account. You are not eligible for unemployment, any government assistance, any kind of health, dental, vision, retirement Social Security or life insurance. You are not allowed in public libraries, city buildings, government buildings, museums, zoos, or laboratories of any kind or where signs are posted prohibiting Manimals. You are not allowed to work around food or in kitchens of anv kind. You are not allowed to reside on a ground floor or basement living space unless in a warehouse consisting of over 5,000 square feet and you will be subject to removal, without explanation, for any reason, by the government. You can be admitted into bars, clubs, hotels, shopping malls and into sports events, and conventions, as permitted by the management.

MAYAKA feels humiliated listening to the announcer. Row by row, the

Manimals stand and form a long line that leads into a large white circus tent; HUSHIM is nowhere to be found, somehow they had been separated. MAYAKA occasionally hear cries of pain coming from the tent. The smell in the air was foul, that of burning flesh and hair. MAYAKA enters to see stables, and workers standing next to pits of hot coals, heating up the round brands and burning the insignia into the left shoulders of each Manimal one at a time. Mayaka suddenly felt sick, as if he were going to vomit. The inhuman nature of the sight, looked like a version of the holocaust.

SCENE 13

INT. DR. HALBERTS OFFICE - DAY

MAYAKA: It was a nightmare. (Tears well up in his eyes.)

DR. HALBERT: (Changing the subject.) Tell me more about when you first noticed you were a Manimal.

MAYAKA:

EXT. HOUSE IN THE AFRICAN SAFARI - DAY

BOB parks the jeep and is getting out when he notices a silhouette of something moving through the window inside his house. He can't quite make it out. As he walks into the front door, carrying a bag he unloaded from the Cruiser, he drops the bag as quickly as his jab drops. He is in complete amazement at what he is seeing. MAYAKA is walking around on his hind legs with a can of soda pop in his trunk drinking it.

MAYAKA:

After that, in a matter of weeks, I was talking, and reading. Learning fascinated me. It was delicious to my mind, if you will. I couldn't get enough.

INT. BOBS LIVING ROOM - AFTERNOON

MAYAKA:

(NARARATING) I started with some comic books, and some funnies from the newspapers. I picked up every book that Bob had in the place. Every day he would come home, I was more intelligent. I'd read until I fell asleep from exhaustion. Some of the books Bob wouldn't let me read, I think it was because he saw how quickly I was learning. Those books must have contained information he didn't want me to know. I still wonder which books they were.

INT. DR. HALBERTS OFFICE - DAY

DR. HALBERT scribbles notes as quickly as he can to keep up.

MAYAKA: I don't understand what all this information has to do with why I'm here.

DR. HALBERT: You will, eventually. We are building a foundation to work from. Please, continue.

MAYAKA:

I tried to go back to living in the wild when I was completely healed. I knew I was still an elephant, and tried to go on acting accordingly. But I couldn't do it for very long. It seemed so, trivial, humiliating, boring.

EXT. GRASSLAND - EVENING

MAYAKA grazes on all four legs with a rhino, that gives him a dumb mindless look, then goes back to chewing his grass. The rhino turns and suddenly, without warning, drops a giant pile of feces' right on MAYAKA's foot. He looks down at his foot with a disgusted expression.

MAYAKA:

(Standing up on his hind legs screaming with frustration.) I can't do this anymore!

INT: DR. HALBERT OFFICE - DAY

MAYAKA:

I wanted more, I was motivated, and wanted to learn. I went back to Bob, and asked if I could remain living with him. Of course, he welcomed me with open arms.

DR. HALBERT:

I see.

(After a moment of silence.)
Well Mayaka. You make a lot of
good sense.
 (Closes his notebook.)
How about we call it a day.
Let's end a few minutes early
today.

MAYAKA: Okay, sounds good to me. Thanks Doc.

MAYAKA:

Omigosh! (Sits up from the sofa looking at the clock on the wall.) Is that what time it is? Wow! I can't believe how fast the hour has gone by. I have to pick up Sally from her violin lessons.

DR. HALBERT: Good session, your participation really helps. Let's talk next week.

SCENE 14

EXT. EXIT TO BUILDING UNDERGROUND PARKING LOT - DAY

MAYAKA walks toward his limo and notices a group of people around the car. News crews, cameramen and reporters. They suddenly rush up to him as soon as he is noticed.

> REPORTER01: Mr. Mayaka, how do you feel about having to attend anger management sessions?

REPORTER02: Do you feel the courts treated you fairly?

REPORTER03: Do you feel this will change the way the court systems deal with Manimal related crimes in the future?

MAYAKA works his way through the crowd and into his limo. He pulls away and drives his limousine out of the parking lot. Clearly he is too big for the car. The roof has been removed so that MAYAKA's head and shoulders are sticking out of the top. It looks as if MAYAKA is driving a limousine bumper car. MAYAKA is wearing his little chauffeurs hat.

MAYAKA drives through the city and the scene reveals the current situation. We see camera shots of animals doing odd jobs, mingling in with people. MAYAKA stops at a red stoplight. A group of people and animals cross the street. The light turns green and everyone is waiting for a very large, very slow, tortoise to cross. Cars are honking and people are yelling from their cars. A mangy zebra walks up to his car and offers MAYAKA a flyer and asks him to make a stand as a Manimal. A news reporter, and a news crew are speaking to varvet monkey on the street corner. The varvet monkey is a member of the black panther clan. MAYAKA watches the excitement. Manimals are picketing with signs and protesting. Signs that say: "Join the panthers!" "Man's time has passed!" "We are the future!" "Sefu for President!")

ZEBRA:

You are one of us! Join us! Help us! Make a stand my African brother!

A pedestrian picks up the large tortoise and helps him across the street MAYAKA waves the zebra away and drives away. He watches the excitement in his side mirror as distance grows between them.

EXT. STREET CORNER - DAY

A reporter puts a microphone up to the varvet monkey dressed in black cloths passing out fliers on the street and he begins giving his interview.

WAIYAKI:

We are the new generation! We are not animals and we never were. We have always been Manimals are proud of that title! We have been degraded for centuries. But something has happened that has progressed us faster than the humans! We are the movement of the future! It's only a matter of time before everyone accepts the truth.

REPORTER:

Waiyaki, a prominent member of the newly organized Manimal group calling themselves the Black Panther Clan is on the streets expressing his position in the Manimal Evolution Situation. We are all a little confused and caught up in wonder as to why this intelligent wave in the African animals has suddenly come to an unexpected end. Is the MES a temporary incident? Scientist are now realizing that there are no more animals, gaining sudden intelligence ...

INT. A MEDICAL TESTING LAB- DAY

SCIENTIST:

It's true. For a period of 6 months and 11 days, from what we can calculate, the MES period took place, but for some reason, it has abruptly ended. We have not found a single sign of the MES taking place in any African animals in the last 6 weeks. We are as curious as to it's end, as we are to it's beginning.

EXT. STREET CORNER - DAY

REPORTER:

Many scientists, politicians, and city folk feel they just need to remain patient with the MES until it passes. If there are no apparent new Manimals surfacing, then the Manimals may just live out their lives and then eventually die and everything will go back to the way it once was. But how long, will these Manimals live? Has their life span changed with their thought patterns, personality, and everything else? Will they exist for 5 years, or 20 years? These, as well as dozens of other questions, are waiting to be answered.

SCENE 15

EXT. GOLF COURSE - DAY

HASHIM is on his hands and knees, working in a flowerbed on the golf course planting a flower and packing the dirt around it. Then a large shadow towers over him. He looks up to see a large gorilla in a black suit and wearing black sunglasses. His arms folded, looking down at HASHIM.

GORILLA:

Is your name Hashim?

HASHIM:

(nervously.)

Yes.

The GORILLA then reaches down grabbing him by the collar and begins dragging him through the flowerbed damaging the flowers he had just planted. HASHIM grabs the GORILLA's wrist trying to pull himself to his feet.

HASHIM:

Hey! Easy man! Watch the flowers will ya!

INT. LINCOLN TOWN CAR BACK SEAT - DAY

The door of the large black car is opened and HASHIM is thrown in by the GORILLA who closes the door, walks around the car and get's into the drivers seat. HASHIM notices SEFU sitting quietly in the seat next to him. He jumps at the sight of him and SEFU doesn't even seem to notice.

> HASHIM: Whoa! What is this? What do you want? Are you kidnapping me?

SEFU: I'm going to be direct with you. I want yes or no answers. If you do not give me the information that I need, you will wish you had.

HASHIM:

What are you talking about? You are supposed to be our friend.

SEFU:

(turning to HASHIM.) I am your friend. Now, do you know the elephant Mayaka?

HASHIM: Mayaka? Why do you want to know?

SEFU: That, my friend, is not a yes or no answer. (With a smile opens his paw to reveal his large claws.)

HASHIM: (Swallowing and cowering, barely able to answer.) Yes.

SEFU: Do you know where he is, right now?

HASHIM:

Yes.

SEFU pulls out a cell phone and offers it to HASHIM.

SEFU: I want you to call him, and bring him to me.

HASHIM: What are you going to do to him?

SEFU: I'm asking the questions here, not you.

HASHIM:

No. I know who you are. You can do whatever you want to me, but I am not going to lead my best friend into a trap that could get him hurt.

SEFU:

What makes you think I'm going to hurt him?

HASHIM:

What do you need him for?

SEFU reaches over and grabs HASHIM by the throat squeezing slightly, pushing his head back into the car seat.

SEFU:

You will bring the elephant to me. Do you understand?

INT. MAYAKA IN HIS LIMO DRIVING THROUGH THE CITY - DAY

MAYAKA's phone headset beeps, and he touches to answer.

MAYAKA:

Mayaka here. How can I help you?

HASHIM:

(from earpiece) Mayaka. This is Hashim. I need your help. What are you doing right now?

MAYAKA:

On my way home. Just got finished talking to the Doctor. Why? What's up?

EXT. MORNINGSIDE PARK BENCH - DAY

HASHIM is sitting on a park bench surrounded by trees and bushes. He is talking to MAYAKA on the phone. The big GORILLA sitting to his left and SEFU standing on his right watching his every move.

HASHIM:

I need you to come meet me. I'm at Morning Side Park. Just off of West 116th Street.

INT. MAYAKA IN HIS LIMO DRIVING THROUGH THE CITY - DAY

MAYAKA:

What's going on? Can't you just tell me over the phone? I have to pick up Sally in half an hour.

HASHIM:

(from earpiece.) You need to come right now. It's important.

MAYAKA:

Okay, let me get Sally, then we'll both come there. Okay?

EXT. MORNINGSIDE PARK BENCH - DAY

HASHIM: You don't understand. I am here with Sefu. He would like to speak to you right now.

INT. MAYAKA IN HIS LIMO DRIVING THROUGH THE CITY - DAY

MAYAKA: Are you kidding me? What does he want with me?

EXT. MORNINGSIDE PARK BENCH - DAY

HASHIM: Please Mayaka. I think you want to hear what he has to say.

INT. MAYAKA IN HIS LIMO DRIVING THROUGH THE CITY - DAY

MAYAKA:

Has he hurt you?

EXT. MORNINGSIDE PARK BENCH - DAY

HASHIM: Not yet. Just get here as soon as you can.

INT. MAYAKA IN HIS LIMO DRIVING THROUGH THE CITY - DAY

MAYAKA: I'll be there in 10 minutes.

EXT. MORNINGSIDE PARK BENCH - DAY

MAYAKA pulls up his limo to the curb and comes to a stop. He looks over the park and sees the three waiting for him. He gets out of the car, not taking his eyes off of HASHIM and approaches them. SEFU looks intimidating as he watches MAYAKA come closer.

SEFU:

Mayaka. You have attracted a lot of attention to yourself.

SEFU pops his knuckles in his hand, and then turns his neck, giving off a cracking sound. The GORILLA slowly stands, and the two start to approach MAYAKA who defensively steps backwards.

SCENE 16

EXT. ENTRENCE ELEMENTRY SCHOOL - DAY

SALLY sits on the curb in front of her school, waiting for MAYAKA to arrive. A teacher waits with her.

TEACHER: I don't think your friend is coming. Shall we go inside and call your father?

SALLY: No, he'll be here. Mayaka always comes for me.

TEACHER: Perhaps something happened. Maybe he is caught in traffic? SALLY: Please, let's just wait. He will be here.

SALLY looks at his watch again. The TEACHER has a concerned look on her face, then sits on the steps next to SALLY and puts her arm around her.

INT. CITY BUILDING. STAPLEYS OFFICE - MID DAY

STAPLEY is quietly at work sitting at his desk going over some important documents, adding signatures where they are required. Giant windows behind his desk show the city from the 40th floor or above. STAPLEY's secretary knocks quietly on the door and then enters.

SECRETARY: I'm sorry to bother you sir. But there is a... (ahem) ...Manimal here, to see you by the name of Sefu. He insists that you will want to see him immediately under any circumstances.

STAPLEY looks up caught off guard.

STAPLEY: Sefu, he's here?

SECRETARY: Yes sir. Should I admit him?

STAPLEY, hesitates, then stops what he is doing, throws down his pen and sits back in his chair.

STAPLEY: Yes, go ahead, let him come in.

SECRETARY:

Yes sir.

She turns to leave and soon SEFU enters the room.

STAPLEY:

(Clearly upset and annoyed.) You've got a lot of nerve coming to see me unannounced. This is my office! I can't let people see me associating myself with you.

SEFU completely ignores what STAPLEY has just said and begins looking around the office. He walks over to a mantle with a large painting of a man in a business suit hanging above it.

> SEFU: Who is thisa painting of?

STAPLEY: That, is my father. He was a successful politician before me.

SEFU: How proud he must be.

STAPLEY: What are you doing here?

STAPLEY doesn't notice SEFU setting his palm pilot on the mantle and start recording video. Then turns to approach STAPLEY's desk. He takes some photos and drops them on the desk. The photos are of MAYAKA lying in the mud, covered in blood.

> SEFU: I have brought you what you wanted, now, give me my money.

STAPLEY: Did you take photos like we discussed?

SEFU:

I did.

SEFU walks over to STAPLEY and hands him an SD Ram card. STAPLEY quickly sits at his desk and puts the SD card into his laptop. 97

STAPLEY:

You didn't follow my instructions.

SEFU: What are you talking about?

STAPLEY:

(Raising his voice.) I told you to contact me once it was done! Not come marching into my office exposing me to a conspiracy.

SEFU:

Yeah, yeah. Tell it to someone who cares.

STAPLEY:

I can't let you walk out of here with any money. You know what it would look like if I were conspiring with the leader of a Manimal revolution Clan! I told you I would deliver the elephant to you tomorrow night at the location we spoke about.

SEFU:

You also told me that nobody would know it was I who killed the elephant. I wasn't going to meet you somewhere so a photographer could document the whole crime and insinuate me. Wouldn't you love to have some photos of me committing a murder in case I ever got in your way.

STAPLEY looks at the photos on his laptop. 5 of them showing MAYAKA lying in a pile of garbage under a shipping dock. Lying in a pool of blood with blood all over his neck and chest and cloths. office.

SEFU: Arn't you forgetting your part of the bargain?

STAPLEY: I'll arrange for the money to be brought to you.

SEFU:

(Relaxing slightly.) You still underestimate the knowledge that we Manimals have gained with this special gift. You knew that just seeing the elephant, being a panther, I would react to my native instinct and kill him. Then your photos, could be given to the press. Oh, the media would have a carnival if the leader of a revolution party killed a Manimal. Then you could convince the IAR committee that we were still, merely animals.

STAPLEY:

If you do not leave my office, now, I will have you arrested.

SEFU:

(Banging on the desk.) You, do not want me as your enemy Stapley.

STAPLEY:

You are already my enemy. I will not rest until you and all the rest of these perversions of nature are either killed or taken back to where they came from. And if it takes a bribe, or murder, then so be it! You don't belong here! None of your kind does.

SEFU:

(Beginning to relax.) You know, we are not that different, you and I. I am a panther, and in the jungle where I came from, I was a predator. I would slip through the jungles quietly, and approach my prey unnoticed, using the jungle to disappear. I was feared and respected by all the other animals. This city, is just another jungle and you too are a predator, like me. You prey on the weak to get what you need. And you have learned the art of greed, manipulation, and blackmail. Wouldn't you agree?

STAPLEY:

No, I wouldn't agree. You and I are not alike at all.

SEFU:

Oh, but we are. Coming to your jungle, I have had to learn how you do things. I have had to adapt to your jungle and play by your rules. You tried to trap me, and get evidence to blackmail me with. (Walking up to STAPLEY, near the windows

and looking at the city below.) You see there is a big city out there. We see many building in front of us. Who knows how many people are looking into these windows, watching us right now.

STAPLEY:

What are you getting at?

SEFU:

Smile, I have my own
photographers watching you.
 (Starts waving to the watching city.)
My friend could be anywhere out
there, in any one of those

SHOT THROUGH CAMERA LENS SHOT A camera clicks and zooms on SEFU, STAPLEY and the laptop exposing the bloody photos.

> STAPLEY: (Looking out the window with concern.) You set me up!

STAPLEY turns and slams the laptop closed, then runs to the blinds of the window and tries to close them as quickly as he can.

SEFU:

(LAUGING)
Yes, it appears that it is I who
have trapped you.
 (Turns and approaches the mantle again and
 picks up his un-noticed palm pilot.)
I too have learned how to play
by your rules.

SEFU turns the palm pilot to STAPLEY and plays back the video of the conversation they have just had.

SEFU:

Now, you will give me my money, just as I have given you your photos and I will walk out of here, and hopefully, we will never do business again.

STAPLEY:

You show anyone that video and you will be discriminating yourself as well. The prominent member of the Black Panther Clan conspiring with a politician! And murdering one of your own kind. You will be shut down! All of you!

SEFU:

And you will accomplish what you originally set out to do, so what are you worried about?

However, are you willing to go down as well? I'm sure the media would like to know that you, a member of the IAR Act, has gone over the heads of the other committee members and brought down the Black Panther Clan with a petty bribe. I've taken what I've learned from you a step further. Not only do I photos of you conspiring with the enemy,

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(looking through the closed blinds to the buildings outside the window) I have discriminating video as well.

(Watching the video again.) But you have nothing to worry about. All you politicians look the same. Your expensive suits, your corner offices with a great view. I'm sure nobody will even notice this is you. It's the very beautiful secretary outside that has witnessed you, allowing me to come into your personal office, to speak to you personally, that I would worry about.

SEFU puts the palm pilot in the pocket of his trench coat and leans on his desk, the claws from his large black paws make a clicking sound on the smooth surface.

> SEFU: Now, give me my money, and I'll be on my way.

STAPLEY looks at SEFU, the anger welling inside him, as he realizes he's been tricked in his own game, and has little choice at all. He had been outsmarted by a panther.

SCENE 17

EXT. ENTRENCE ELEMENTRY SCHOOL - DAY

MAYAKA pulls up to a building where Sally and the teacher are sitting. SALLY jumps up and grabs her violin case then runs toward MAYAKA. MAYAKA steps out of the runs up grabbing her in his arms.

TEACHER:

You are two hours late! What kind of a responsible person are you? Who leaves a child waiting for two hours?

MAYAKA:

Yes, I am so sorry. I ran into some problems.

TEACHER:

I would have called her father a long time ago, but she insisted that she wait for you.

MAYAKA:

Thank you, for not calling her father. I've had enough trouble for one day.

The TEACHER has a disgusted look on her face, which then turns to a relieved look.

TEACHER:

Yes, well, you had better get her home before her father gets home.

MAYAKA:

Yes ma'am.

The TEACHER turns and walks back into the school.

MAYAKA:

(Looking at Sally.) Hey Peanut! How was school?

SALLY:

(Staring at the pavement.) Fine, I guess. Where have you been?

MAYAKA:

Yes, I'm so sorry. I wanted to be here.

SALLY:

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(Looking up at Mayaka.) What kind of trouble did you run into?

MAYAKA: Nothing that I couldn't handle.

SALLY: You are filthy dirty. Omigosh! Is that blood on your shirt?

FLASHBACK:

EXT. TRASH YARD - DAY

SEFU:

This has to look convincing in order to get the leverage on Stapley that we need. So, lye down in the dirt, get filthy.

MAYAKA lies on his back in a large pile of garbage and rolls around getting all dirty. The GORILLA and HASHIM watch. Then SEFU takes a knife and cuts a deep wound on his forearm and blood begins to flow freely. He lets it drip on MAYAKA's neck.

MAYAKA:

What the heck? Are you completely insane?

SEFU:

This needs to be done, Now, lye still.

MAYAKA lies back while the blood runs across his chest and down his neck and forms a puddle underneath him. The GORILLA steps up taking out a digital camera and starts taking some photos.

EXT. ENTRENCE ELEMENTRY SCHOOL - DAY

MAYAKA: Oh, it's not my blood. It's okay. Hashim and I were just playing a game.

SALLY: What kind of strange game gets 104 blood all over you?

MAYAKA: Never mind. Now, tell me about your day.

SALLY looks at the ground sadly.

MAYAKA: Wanna talk about it?

SALLY:

Not really. I just wanna go home.

MAYAKA:

You got it.

MAYAKA opens the door for her and she climbs in. MAYAKA has sad eyes, as he closes the door and drives off. Occasionally he looks over his shoulder to look through the sun room at SALLY sitting quietly on the back seat of the limousine. MAYAKA starts taking off his filthy dirty over coat, then he reaches over to the glove box and opens it, then takes out a new white shirt and starts ripping the packaging open.

INT. ENTRANCE WAY OF JESSOP'S HOME - DAY

The front door of a very large house opens and MAYAKA and SALLY enter, she runs upstairs to her room. MAYAKA looks up to see DEVON, the butler, doing some cleaning. He is just finishing buttoning up the new white shirt that he has just put on.

> DEVON: Is everything all right?

MAYAKA:

I'm not sure. She was quiet all the way home. She didn't want to talk it seems. I'm afraid her violin lesson didn't go so well. Maybe I can cheer her up this weekend.

DEVON:

I assume you and your (ahem) friends, will be coming by for a swim again this evening?

MAYAKA:

Is that okay?

DEVON:

(In a snooty manner.) Not with me it's not, but as you know, I'm only the butler. I just do what I'm told and clean up after you and your filthy friends. It's my lot in life.

MAYAKA:

I'm glad you are so fond of me and my friends. Tell Mr. Jessop that I'm heading home, I'll see him in the morning.

DEVON:

I am Mr. Jessop's butler, not yours. Tell him yourself. However, he instructed me to inform you that he would like to speak with you before you go home for the evening.

DEVON does an about face and walks out of the room.

MAYAKA walks down a long hall and opens a large door into a massive office, to which MR. JESSOP is sitting at the opposite end behind a large oak desk speaking with two gentleman wearing overalls.

MAYAKA:

Mr. Jessop. Sorry to interrupt. Devon told me you'd like to speak with me? MR. JESSOP: Yes, Mayaka my friend. Come on in. Please stand here. (Stands from his desk chair and turns to the two men.) Here he is. You may proceed.

The men approach MAYAKA and begin to measure him with measuring tape. Asking him to put out his arms, spread his legs, they even measure his trunk.

MR. JESSOP: We will be making some modifications to the car that you are driving.

MAYAKA:

The limo sir?

MR. JESSOP: Yes, the limo. You see, Sally came to me a couple days ago and expressed her concerns that she could not talk to you while you drove her from place to place. Couldn't even see your face. You know, with your head sticking out of the roof and all. Also, she would like to be able to ride home with some of her friends on occasion. You don't mind, giving a couple of her school mates a ride home now and then do you?

MAYAKA: Of course not sir.

MR. JESSOP:

I thought not. And if you warm up to her friends like you have with my daughter, I think it will make her feel better. She's been melancholy as of late. So, these men are just taking a few measurements for your new custom vehicle.

MAYAKA:

Custom huh! Cool.

MR. JESSOP:

Yes. And, I also realized that my daughter was not very protected in that limo any more, and wanted to make something a little more safe. Especially since you are the only one with her, and should something happen again, to her, or you... Well...

MAYAKA:

I understand sir. Besides, I've missed having conversations with Sally myself.

MR. JESSOP:

Well, you two seem to be such good friends, and with me being as busy as I am, you are the only one she really gets to talk to. It's, therapeutic, if you will. I've noticed her spirits have been lingering lately.

The two men mention that they have everything they need and that the new vehicle should be ready in two weeks. MR. JESSOP dismisses them.

MR. JESSOP: So, that's all I wanted to say. Thank you for your time. You are dismissed.

MAYAKA:

Thank you.

(Turns and starts to leave.)

MR. JESSOP: Oh, one more thing, you are still planning to come this evening and swim with your friends are you not?

MAYAKA:

(Stopping for a moment, and turning back to MR. JESSOP.) Well, ummm, I don't know if Devon would like it much.

MR. JESSOP:

That matters little, this is not his home, and it always makes Sally so happy.

MAYAKA:

With your permission, may I bring Hashim along with me?

MR. JESSOP:

I would rather you didn't. He's such a.... (waving hand) filthy thing.

MAYAKA:

Mr. Jessop, I know you do not like Hashim much. And I'm sure you have your reasons. But please, understand, he is my best friend. I owe him so much. I wouldn't be here, if it wasn't for him.

MR. JESSOP: Oh, if you insist. Bring him along.

MAYAKA: Thank you sir. MR. JESSOP: And I'm sure Gina would love the company of Bakari. (Grins slightly.)

MAYAKA:

We'll be here Mr. Jessop, and we look forward to it. You may want to go talk with Sally for a moment, I think she may have had a rough time at class today.

MR. JESSOP:

Will do my good man. I will see you this evening. And, since Devon is so anxiously awaiting your arrival, I'll have him prepare dinner for you.

MAYAKA:

Sounds great. (Turns and leaves.)

SCENE 18

EXT. A STREET UNDER AN OVERPASS - DAY

Mayaka's limosine drives through a rough neighborhood on the east side of town under an over pass and toward a warehouse district. Suddenly a teen age boy runs out into the street. MAYAKA slams on his breaks and the car skids to a stop. The boy rolls across the hood up on the windshield and off the other side of the car and hits the street and doesn't move. MAYAKA jumps out of the car and runs to the boy in complete panic.

MAYAKA:

Omigosh! Please do not be dead! Please!

When MAYAKA touches the boy he rolls over laughing.

MAYAKA:

(Yelling) Sabastian! Next time you do that, you had better be dead or

SABASTIAN:

I got you! Just wondered what it would be like for an animal to actually hit a human with his car for a change!

MAYAKA:

Oh, you think that's funny huh!

SABASTIAN:

(Laughing uncontrollably) Not at all! Look, I'm road kill!

MAYAKA:

Get up! And quit messing around! You trying to give me a hear attack? What if you had dented the hood! You know who this car belongs to?

SABASTIAN:

(standing up and brushes himself off) I'm sorry man, I just saw you driving along and did the first thing that came to my mind.

MAYAKA:

What if I hadn't stopped fast enough! Huh? What if you hadn't jumped at the right time?

SABASTIAN:

Relax man, just playing with you.

MAYAKA:

That's all your father needs. A reason to bring down the guillotine down on us Manimals.

SABASTIAN:

What's my father gonna do?

MAYAKA:

We are having a hard enough time avoiding any unnecessary attention. What if someone had saw this?

SABASTIAN: It's all good, see, no harm done.

MAYAKA:

(Shaking his head, then starts giggling. Points to SABASTIAN) I'm gonna get you good bro! When you leaste expect it!

STAPLEY: Sabastian! What are you doing?

SABASTIAN turns to see his father on the street corner in a suit and overcoat, carrying his briefcase. He is staring at MAYAKA with the look of complete surprise and rage on his face.

STAPLEY:

Get upstairs now!

SABASTIAN:

What? Why? I didn't do anything?

> STAPLEY: (Pointing a stern finger) Now!

SABASTIAN turns to MAYAKA and then back to STAPLEY. Then heads toward the apartment building where he lives and heads in and up to his condo on the 18th floor.

MAYAKA:

What's the matter sir? Surprised to see me?

Alive?

FLASHBACK

EXT. TRASH YARD - DAY

MAYAKA:

So in order to catch a poacher you have to catch him with his hand in the cookie jar.

INT. DR. HALBERT OFFICE - DAY

MAYAKA:

I realize now. He needed to catch Viper with his hand in the cookie jar.

EXT. TRASH YARD - DAY

MAYAKA:

All we need is the proof that Stapley hired you to kill me right? Then I won't have to disappear in order to convince him that you have killed me.

SEFU:

I'm not sure I understand.

MAYAKA:

We need to document Stapley admitting that he hired you to kill me, with video.

FLASHBACK

EXT. AFRICAN JUNGLE - MORNING

VIPER:

You aint got nuthin, just like before. I'll beat the wrap and be back out here in a week, business as usual. What makes you think it's over this time? BOB:

(Pointing to the left.) Cause we got it all on camera!

VIPER turns to the left to see three more rangers coming out of the trees with video cameras. He looks back at Bob with a rage in his eyes.

EXT. TRASH YARD - DAY

SEFU: And how exactly do you propose we do that?

MAYAKA:

We have to prove to Mr. Stapley, that you have killed me.

FLASHBACK

INT. DR. HALBERT OFFICE - DAY

MAYAKA:

...why did he have to let my parents die? Couldn't Bob have stopped the mongrels before they killed my parents?

EXT. TRASH YARD - DAY

MAYAKA grins at SEFU as he begins to understand what MAYAKA has in mind.

EXT. A STREET UNDER AN OVERPASS - DAY

STAPLEY: I don't know what you are talking about, but if I ever see you near my son again....

MAYAKA: You'll what? Have me killed?

STAPLEY:

(Shaking his head.) And to think people are saying that your kind is intelligent?

MAYAKA:

Your son doesn't know what you are. Sefu and the Clan now have all the evidence they need to bury you.

STAPLEY:

I suggest you stay out of the spotlight, or more danger will come to you and your friends.

MAYAKA:

I don't want to be in the spotlight! I never wanted any of this attention. I just want to live my life in peace! I don't want any trouble, not from you, not from the media, not from the clan, not from the council. You, stay out of my way and leave me alone. And as for your son? He's my friend.

STAPLEY:

(interrupting) Save it. My son will have nothing to do with your kind. Do you understand!?

When MAYAKA doesn't answer STAPLEY turns and walks toward his building. MAYAKA walks back to the limo and gets in, slamming the door and driving off.

INT. STAPLEY PENTHOUSE DOORWAY - DAY

STAPLEY enters the penthouse through the front door. He walks into the living room where Sabastian is playing a skateboard video game on his game system. MRS. STAPLEY is in the kitchen to the left preparing dinner.

STAPLEY:

I don't want to have to tell you again. You stay away from that animal!

SABASTIAN:

Oh, give it a rest will you Dad? And he's not an animal.

STAPLEY:

He is! And my career could be compromised with you fraternizing with it! My job is to rid this country of these abominations. To send them back where they belong.

SABASTIAN:

Is that your job Dad? Or is it personal?

STAPLEY:

If I hear you have been hanging out with that thing again or if I see you...

SABASTIAN:

He has a name Dad! (Standing and facing STAPLEY) He's the only good friend I have here. Don't tell me about compromising your career! I came here, with Mom, to support you and your so-called career. I don't like it here! But I am still here, and I'm trying to work through things. I love you Dad, and I'll stay away from Mayaka, because you have asked me to and because I respect you. But this is wrong.

SABASTIAN tosses the game controller on the sofa and storms out of the living room, leaving the game playing. The sound of his door slamming is heard off screen. STAPLEY looks at his wife in the kitchen, who gives him a compassionate glare, keeps silent and continues preparing dinner.

SCENE 19

EXT. GARAGE ENTRANCE - DAY

MAYAKA pull the limo into a garage, next to a warehouse. MAYAKA climbs out of the car and starts walking towards the warehouse. He hears some noise.

INT. WAREHOUSE ENTRY WAY - DAY

MAYAKA enters the warehouse where we see the other characters. BAKARI, the Cheetah, and MONKEY sitting on the sofa in a living room area in the far corner of the warehouse. The two characters are playing a car racing game on the XM2100 game system. They stare at the 60" flat screen sitting on a TV stand made of cinderblocks and wooden boards. They are jumping up and down on an old the sofa in excitement. MAYAKA puts his keys on a small table, then turns and pulls a chain closing the warehouse bay door separating him from the rain outside. He looks around the warehouse noticing a few buckets on the floor catching rain from the leaking roof. The rain can be heard hitting the tin roof of the top of the warehouse. There is a lot of open space and some office space with walls in the back.

BAKARI:

(Speaking into wireless earpiece) Yeah! That's right buddy! Where you going, I'm right on your tail!

MONKEY: (Making monkey sounds) OOOh! EEEEE! EEEEEEEE!

MAYAKA:

(Quietly) Hey Bakari. Playing with the guys?

Bakari:

(looking over shoulder quickly, then back to the TV screen.) Oh! Hey MAYAKA! Yeah, the guys want you to join in. Wanted me to ask as soon as you walked into the door. (Into wireless earpiece) Oh, that was close baby! Huh? But not close enough. Time to dust you with a nitro!

MAYAKA: I have two fingers! You guys win me every time.
 (Wiggling his finger on his trunk.)
Hey, you up for swimming at
Jessop's house tonight?

BAKAIR:

(Keeping his eyes on the screen.) Seriously? I'm always into swimming at the rich guys estate!

MAYAKA:

Okay, let's head over there in a couple hours. I'm gonna call Hashim and see if he's in.

BAKAIR: Hey, will Gina be there?

MAYAKA:

I assume so.

BAKAIR:

Double score! (into earpiece) Yeah, MAYAKA just got home. You can call him later man! Were in the middle of a race. Important? Me dusting you and rub'n it in yo face is what's important. I put it on a private chat bro and I can't talk with the guys! This aint the time. (After a few seconds.) Okay, hold on. One second. (To other players) Sorry guys, just pausing the game for a second.

BAKAIR pauses the game and puts down the controller. Monkey starts jumping around and throwing a fit. BAKAIR jumps over the sofa and on all fours dashes to the kitchen where MAYAKA is pulling out a green salad from the refrigerator. BAKAIR takes off his earpiece and offers it to MAYAKA.

BAKAIR:

Calvin wants to talk to you. He says it's important. Told me to put it on private chat. But hurry up man, I'm in the middle of an awesome race here!

MAYAKA:

Bakari, I just walked in the door. Can I eat something first? Huh? Have him just call me later, on an actual phone.

BAKAIR:

I say yes, but Calvin, won't shut up until you talk to him. Just take care of it so I can get back to racing the guys. Comeon, they are all waiting for me. (Thrusts the wireless earpiece to MAYAKA again.)

Comeon!

MAYAKA shakes his head and takes the earpiece in his trunk. BAKAIR rushes back to the sofa where monkey is freaking out and continues the game. MAYAKA clips the earpiece on his huge ear as best he can.

MAYAKA:

Calvin, what's up.

CALVIN:

(sound from earpiece) Mayaka, good your home. Listen, you remember when you said that if I ever needed help you'd be there for me.

MAYAKA:

Yeah. I do.

CALVIN:

(sound from earpiece) Well, I need your help bro. I wasn't able to pay the rent again this month, and my landlord says if he's not paid up in full by the end of the week I'm out on the street!

MAYAKA:

Okay?

INT. CALVINS APARTMENT - DAY

CLOSE UP shot of unpaid bills and an eviction notice sitting on a table. CAMERA PANS to the right to see CALVIN playing his console game and talking into his ear piece with MAYAKA. The place is very small. The bedroom and living room are the same room. It's cluttered with stuff. Comic books and cool action figures and card board superhero stands ups decorate the room. The elevated train speeds by outside a cracked window.

CALVIN:

INT. WAREHOUSE KITCHEN - DAY

On the game BAKAIR swerves in front of CALVIN's car forcing him into an oncoming car causing him to crash. His car flips in the air and lands again.

BAKAIR:

Ah ha! Take that. Huh? Where you at now? You're in my rear view! (Laughing)

MAYAKA:

Look Calvin, you know I don't have any money. Just like when you've asked me before.

INT. CALVINS APARTMENT - DAY

CALVIN:

NO NO NO NO! I'm not asking for money. Let me move in with you man!

INT. WAREHOUSE KITCHEN - DAY

MAYAKA:

(Shocked) Are you serious?

INT. CALVINS APARTMENT - DAY

CALVIN hears a disturbance outside the window and goes to check it out.

CALVIN:

Yeah. I mean, I'll help you pay utilities, Internet, phone plan, etc. We can combine our expenses.

CALVIN opens the window to look down onto the street 4 stories below. He sees a group of 4 guys beating down one guy, kicking him and throwing punches.

THUG #1 Where is my money bro! Huh! I want all of it today!

One of the THUGS look up to see CALVIN watching and gives him a look that says: "You want a part of this?" CALVIN turns from the window closing it and continues his conversation with MAYAKA.

MAYAKA: (coming from earpiece) You're a human Calvin. I'm a Manimal!

CALVIN: You think I don't know that?

INT. WAREHOUSE KITCHEN - DAY

MAYAKA:

Have you considered that? They won't let you rent here. Manimals only.

INT. CALVINS APARTMENT - DAY

CALVIN:

No one has to know man! I'm telling you, I can't afford anything else. With taxes taking nearly 60% of my pathetic paycheck. Rent is going through the roof! Unless you're a CEO executive, there's no way to make ends meet anymore. You Manimals don't pay taxes and get cheap rent. How fair is that?

INT. WAREHOUSE KITCHEN - DAY

MAYAKA:

And if my renter finds out, we are all out on the street.

INT. CALVINS APARTMENT - DAY

CALVIN:

It's a warehouse. You have three extra office spaces, which are plenty big. Your renter wouldn't even know. (Yelling at the tv screen.) You want a piece of me huh! Get out of my way!

INT. WAREHOUSE LIVING ROOM - DAY

CALVIN's car, on the game, clips BAKARI's and sends him spinning and crashing into passengers on the side of the street.

> BAKARI: Oh! You did not just do that! You did NOT just do that!

INT. CALVINS APARTMENT - DAY

CALVIN:

Ha ha! You aint so tough now are you!

INT. WAREHOUSE KITCHEN - DAY

MAYAKA: Calvin, let's talk about this later, okay. You seem a little... (pauses) preoccupied.

INT. CALVINS APARTMENT - DAY

CALVIN:

Man, I'm running out of time. I've been looking for another place, but they are going to want security deposit, damage deposit, visitor deposit, 2 months up front, furniture fee, electricity fee, internet fee, television fee, contract fee, clothing fee....

INT. WAREHOUSE KITCHEN - DAY

MAYAKA:

I just don't think it's a good idea. I'm not sure Bakari would feel comfortable with it.

Just then BAKARI crosses the finish line, drops the controller and stands up doing the victory dance. Monkey is jumping around on the sofa dancing with him, occasionally slapping BAKARI five.

> BAKARI: There it is man! Whose got it? Whose got it? Whose got it?

INT. CALVINS APARTMENT - DAY

CALVIN:

(tossing controller on the sofa) Look man, it will be fun! We'll all hang together! And who knows, maybe I'll have a little extra money I can actually save for a change. Work my way onto something better. Get myself out of this filthy city. Come on man, you're my last hope. Help me out bro.

INT. WAREHOUSE KITCHEN - DAY

MAYAKA shakes his head and rubs his forehead with his trunk, then leans against the counter to think.

FLASHBACK:

INT. NIAFOUNKĚ MOUNTAIN - EVENING

BOB and MAYAKA drive to the highest point in the Niafounkě area where Bob stops and turns off the engine. He gets out and looks over the vast valley at the beautiful view of Africa. MAYAKA, gets out and stands by his side.

BOB:

(Staring into sunset) I know you must go. But I'm having a hard time dealing with this. Everyday I try and explain to myself what has happened and I can't. Maybe one day, the answers will come. But in the meantime, you must do what your heart tells you. This growth that has happened to you, is for a reason. I love you Mayaka and I am going to miss you. Write often, and come back and visit me when you can.

MAYAKA:

I will Bob. I promise.

BOB pulls out an envelope and hands it to MAYAKA. He looks inside and sees a couple dozens of hundred dollar bills.

BOB:

There is \$5,000 in there. Its all the money that I could get together. It will go fast Mayaka, so be careful with it.

MAYAKA:

Thank you for everything you've done for me Bob. You have no idea.

BOB:

Become something of yourself. Use this gift you have been given, and that will be payment enough for me. New York is a very long ways away. Tonight, I will feed you the biggest meal of your life. Then, tomorrowearly morning we will head out. I can drive you as far as Bamako. There, you will be on your own. Make your way to Dakar. I hear Manimals have been meeting there for the migration on a regular occasion, and you can arrange passage across the

Atlantic.

MAYAKA:

(nodding.)

Okay.

BOB:

You are not like others. You don't fit in this world, anywhere, and that's something that will work against you, so always remember this, you must get people to help you, by helping them.

MAYAKA nods. He hugs BOB tightly and wipes away his tears with his trunk.

INT. WAREHOUSE KITCHEN - DAY

MAYAKA:

Okay CALVIN. I could use your help on the rent. You can have the back office. My renter never goes in there. But he must not know you are living here!

INT. CALVINS APARTMENT - DAY

CALVIN:

He won't know, I promise. And I'll help with the rent, of course! See! It's a win win! You rock pal. And I owe you, big!

INT. WAREHOUSE KITCHEN - DAY

MAYAKA:

Yeah,

(sighs)
..you do. And I want you to come
swimming with us tonight at
Jessop's house.

INT. CALVINS APARTMENT - DAY

CALVIN: Awesome! Sounds fun! Pick me up on your way over there. I'll move my stuff over tomorrow night. Make sure and tell Bakari and Monkey the news!

INT. WAREHOUSE KITCHEN - DAY

MAYAKA: No way. You take care of that.

MAYAKA takes off the earpiece and tosses it back to BAKARI who quickly puts it on and starts talking trash to CALVIN. MAYAKA grabs the bowl of green salad, a garbage bag sitting on the floor full of lawn trimmings and slips into his room closing the door behind him.

SCENE 20

INT. MR. JESSOPS SWIMMING POOL - EVENING

MAYAKA:

(Yelling) Cannon ball!

MAYAKA jumps curling up into a ball into the swimming pool. A huge splash rises from the pool, soaking DEVON, who has just entered carrying a tray with four Ocean cocktails on it. As he is drenched he barely flinches, except for an angry expression on his face. BAKARI is soaked as he flirts and giggles with GINA, who steps back suddenly just enough to avoid the giant splash. GINA giggles as she looks at BAKARI who is now soaked. SALLY giggles as a huge wave pushes her to the other end of the pool. BAKARI shakes water all over GINA, as she puts up her hands playfully to protect herself from the mist.

DEVON:

Thank you master Mayaka. I appreciate that.

DEVON shakes off his free arm and sets the tray of drinks on a table, and turns and walks back into the house leaving wet footprints behind him. MAYAKA is tossing Sally into the air and spaying her with his trunk.

EXT. STREET CORNER DOWNTOWN -RAINING - DAY

DR. HALBERT is at a hot dog stand outside in the city streets when

THEOPHILE: (Deep French accent) Those polish dogs are the best aren't they?

DR. HALBERT: Yes, they are.

DR. HALBERT turns toward the voice, and is suddenly surprised to see who was speaking to him.

THEOPHILE:

Can we talk?

DR. HALBERT: Théophile Amaury. Nice to see you again. Sure, let's step over here.

The two men walk a couple paces away from the hot dog stand under a tree to avoid the rain.

THEOPHILE:

So, I understand you started your sessions today with the Manimal?

DR. HALBERT:

Yes, and I am getting to know a little about where he came from, but this can't be rushed.

THEOPHILE:

Take your time, but realize, events are moving fast and the press are all over the Manimal movement. We want Nixon and Sam Publishing to be the first with the story.

DR. HALBERT: This is doctor/patient confidentiality I'm disclosing here.

THEOPHILE:

We've been through this before; a Manimal is not susceptible to regular laws. There are all kinds of gray areas. He isn't bound by doctor/patient confidentiality. Manimals don't even have the privilege of therapy and counseling. That is why this situation is so fragile. This is the first time a Manimal has had a court order to go through counseling.

DR. HALBERT:

But it could completely destroy Mayaka's reputation. It could even put him in real physical danger. You know how fragile the MES situation is. This could spark all kinds of controversy.

THEOPHILE:

Controversy is what we want! It will sell this book and make us all rich. Besides, what do you care what happens to this elephant? I assure you, my lawyer has cleared any allegations against you, and you're in the clear. Just keep getting the story on the Manimal as planned.

DR. HALBERT: takes a bite of his hotdog.

THEOPHILE: How did the first session go?

DR. HALBERT:

Well, I think we are off to a good start. I learned that he hasn't always been a Manimal since birth and

THEOPHILE:

Wow! Really? How did he get to the states? How did he get so smart? Where did he learn what he has learned?

DR. HALBERT: We haven't gotten there yet. I don't want him to suspect anything. We have to take it slow. I have to convince him that I am merely his court-mandated counselor, and have no other motive. He is very smart. I'm already pushing for information more than I should.

THEOPHILE: For crying out loud Doc! How smart could he be? He's an elephant!

DR. HALBERT: An animal that can walk, and talk, and read, and think for himself!

THEOPHILE:

You're a doctor with a PhD. You think this mammal can outsmart you?

DR. HALBERT:

(Reluctantly sighing.) Let's just see what we learn from the next session okay? THEOPHILE: (Relaxing and backing down.) Sounds good. Call me with anything you hear. Don't get cold feet on me now.

THEOPHILE slaps the doc on the shoulder and takes a big bite of his polish dog, then points at him in confidence while he walks away.

THEOPHILE: We are going to make a lot of money on this thing. I guarantee it.

INT. BASEMENT - PANTHER CLAN DEN - DAY

About 12 different Manimals are hanging out in a spacious, low ceiling basement with dim lighting. WAIYAKI and others are surrounding a pool table playing the game, others are sitting in soft sofa's and chairs drinking beer, flirting and groping female Manimals sitting on their laps while watching tv. Rock music is playing in the background. Some are in the far corner around a table gambling. SEFU and his GORILLA bodyguard come down the stairs into view.

SEFU:

My brothers of the clan! Today has been a good day in the events of the Manimal revolution. I have an arrangement with Kyle Stapley, and he will no longer be a threat or an impediment to our purpose.

All stop what they are doing, as SEFU gets their attention mentioning STAPLEY.

SEFU:

And we will now move to the next phase of our operation.

WAIYAKI: And how do you propose we do? SEFU digs into his suit coat jacket pocket and pulls out a paper bag and dumps out \$10,000 cash on the pool table. The animals all stare in surprise.

> SEFU: Of course, this is only the beginning. (Smiles revealing his evil fangs.)

EXT. MR. JESSOP'S ESTATE FRONT ENTRY - EVENING

A small trashy pickup truck pulls up to the front door of MR. JESSOP's estate. A logo of a landscaping company is printed on the side of the pickup. The pickup door opens and HASHIM steps out in his swim suit with a towel thrown over his left shoulder. HASHIM approaches the very large front door. He rings the doorbell over and over again. Finally, the soaking wet butler opens the door.

DEVON:

Oh, Master Hashim. (In a snooty manner.) Now the party can really begin.

HASHIM:

Look at this place! It's huge! I've never seen a house quite like this.

DEVON: The outside is all you will ever see.

HASHIM: Oh, well, actually, I'm here to join the others at the pool.

DEVON: I'm sorry sir, but Mr. Jessop has instructed me not to admit you.

HASHIM: Wait, What?

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DEVON:

Which makes me happy, one less mongrel to clean up after.

HASHIM:

But why?

DEVON:

He didn't say. Now, please leave.

HASHIM:

Wait a minute. You tell Mayaka that I am here and that I want to speak with him.

DEVON:

Master Mayaka is not available right now.

HASHIM:

Master Mayaka. (Laughs) Oh, he's a "Master now" huh? (Making quotes with his fingers.)

DEVON tries to close the door but HASHIM sticks his head in and the door closes painfully on it!

HASHIM:

Ouch! Stop! What's the matter with you?

HASHIM see's MR. JESSOP walking through the house behind Devon.

HASHIM: Mr. Jessop! Mr. Jessop! Can I speak with you?

MR. JESSOP, hesitating, walks to the door.

MR. JESSOP (to Devon) I will handle this. DEVON turns and walks down the hall about 10 paces, then turns to watch the conversation between MR. JESSOP and HASHIM

MR. JESSOP: You are not invited here.

HASHIM:

What have I done?

MR. JESSOP: I do not want you in my house. Now please, leave. (Tries again, to close the door.)

HASHIM:

(Blurting out.) But sir, what about the Golden Rule?

MR. JESSOP pauses, and then slowly opens the door again to look at HASHIM.

HASHIM:

(Sympathetically) I'm sorry sir, that you do not like me. But it wasn't just Mayaka that saved your daughter you know. And we didn't even insist on the reward that you offered. We did it because it's what we would like others to do for us. People should care for one another more and try and treat one another, as they would like to be treated. Just tell me sir, if this situation were reversed, and I were standing inside that door and you had rescued my daughter and brought her home safely to me, how would you like me to react to you?

Finally giving in, HASHIM turns from the door and begins to walk away. DEVON watches MR. JESSOP and awaits his response.

MR. JESSOP: You are right. (Pauses.) I have never thought of it quite like that. Please, come in.

HASHIM stops and slowly turns back to MR. JESSOP.

HASHIM:

Excues me?

MR. JESSOP: Mayaka has been waiting for you. (Motions for HASHIM to enter the house.) Follow me.

HASHIM slowly walks in, follows MR. JESSOP down the hall, walking past the disapproving butler who just gives him a humiliating stare.

INT. MR. JESSOPS PRIVATE SWIMMING POOL - EVENING

MR. JESSOP and HASHIM enter the pool area.

HASHIM:

Wow! Look at this place! This is so awesome!

MAYAKA: Hey pal, where have you been?

HASHIM:

Oh, (looking at Mr. Jessop.) Traffic was crazy. (He tosses his towel onto a lounge chair.) Coming in!

HASHIM jumps into the pool with the others. MAYAKA notices an upset stare on MR. JESSOPS face as he turns and leaves.

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