

Earth's End

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BLACK SCREEN

MALE VOICE

(v.o)

I have seen the end of the earth.
Unless the forces of good rise to
stop the forces of evil, nothing can
be done to stop it.

FADE IN:

P.O.V. A THICK, BLACK, FOREBODING MIST. SLOWLY PARTS TO
REVEAL A CITY LURKING BELOW.

SUPERIMPOSE- London East End. December 6,1888

CUT TO:

INT. ALLEY-NIGHT

SOUNDS of a man and woman finishing sex. We only see feet.
The man begins to walk off, some coins are thrown on the
ground. The woman, a prostitute, picks them up.

PROSTITUTE

Alright dear girl, you've earned
your pint and rent.

She begins to walk down the alley. Suddenly, a HAND reaches
out from O.S. and grabs her by the throat and pulls her O.S.

CUT TO:

INT. ALLEY. NIGHT

A RAIN has begun to fall. The prostitute's body is lying by
the curb. Two POLICEMEN, a DETECTIVE and a DOCTOR are looking
over her body.

Two of the policemen hold their bull's eye lanterns on the
body.

1ST POLICEMAN

(to the other policeman)

Rose Mylett- always knew she'd come
to a bad end.

2ND POLICEMEN

Didn't know you were so well
acquainted with the whores 'round
here. Best not let the missus find
out, or we'll be plucking your body
out of the gutter.

DETECTIVE

(to policemen)
Bugger up lads!
(to doctor)
Is it Jack?

DOCTOR

(to the policemen)
Give me a little more light!
(to detective)
She was strangled. Like the one the
other night. Not his work.
(he sees something on
her neck. He looks
at detective)

CUT TO:

C.U PROSTITUTE'S NECK.

Two small punctures on her neck with dried blood around it.

CUT TO:

INT. ALLEY. NIGHT

DETECTIVE

Exactly like the other night. Let's
get her body on the wagon and get
her out of here. Tell the morgue
boys to keep a better eye on this
one.
(to policemen)
You two get back on your beat...and
keep sharp.

CUT TO:

CLOSE UP: Prostitute's body.

A trickle of blood drops off her fingers and into a small
stream of rain water that is heading for a sewer grate.

CUT TO:

ANGLE ON

The stream of water as it flows into the grate

CUT TO:

INT. SEWER. NIGHT.

The inside of the sewer system looks like something out of a
nightmare. A large, black tunnel, mist rising.

The SOUND of water dripping.

CUT TO:

ANGLE ON

The stream of water as it hits the sewer water. The drop creates an eerie blue glow and a tiny blue mist rises.

1ST TALLIS

(o.s)

Ah, what have we here?

From O.S., a white hand with long, spear-like fingernails reaches down and stirs the water. The finger is raised upwards O.S

CUT TO:

INT. SEWER. NIGHT. - CONTINUOUS

1ST TALLIS

(tasting the water)

Female.

The three other members of the TALLIS, high priestesses of Sub-Orbis, gather around the mist with the fourth. They have a the heads of women, but snakelike eyes. They are all wearing identical outfits which consist of black habit, white wimples and veil, a Ravenclaw diadem with a carnelian in the middle. Underneath, they have half- human half- snake-like bodies. The second Tallis pulls a tiny glass orb out from under her robe. The orb is glowing green.

They all speak in reptilian-like voices.

1ST TALLIS (CONT'D)

Come my sisters, taste.

The three other members move towards the sewer grate. They tilt their heads back and open their mouths, revealing two rows of shark-like teeth. Long forked tongues emerge from their mouths and taste the drops of water dripping down.

2ND TALLIS

(to 1st Tallis)

You tease us sister, the water is dry.

4TH TALLIS

We must feast upon this nectar, it's been denied us too long.

3RD TALLIS

Let us go out and feast...an abundance
of this divine nectar awaits above.

1ST TALLIS

And perhaps we will find the two
sent by the Danaan. Theirs is even
sweeter.

4TH TALLIS

Occidendum?

(in unison)

Occidendum.

CUT TO:

EXT. MALCOLM TRAVIS' BOOK SHOP. - NIGHT

It is a small, but inviting book shop. The strong glow of
lights through the window. The face of MALCOLM TRAVIS, 60
looks nervously out onto the street.

CUT TO:

INT. MALCOLM TRAVIS' BOOK SHOP. - CONTINUOUS

Malcolm's movements show nerves and impatience. He takes
his pocket watch out of his breast pocket of his worn tweed
coat and looks at it. It is after nine o'clock.

MALCOLM

Come on Katie, you should've been
home an hour ago.

He finally gives up and walks to a stool behind the counter
and sits. There is a book on the counter and an envelope
tucked inside it. He pulls it out. On the front of the
envelope reads:

My Dearest Katherine.

DISSOLVE TO:

INT. MALCOLM TRAVIS' BOOK SHOP- SEVERAL YEARS EARLIER.

A younger Malcolm and another MAN, are talking.

MAN

I know I'm asking you to make a huge
sacrifice. Malcolm there's nobody I
trust more than you to take care of
Katherine.

MALCOLM

It's more than just taking care and raising her. You're asking me to safeguard one hell of a secret.

MAN

She's not ready to know. I'm leaving it at your discretion to tell her.

(hands him the envelope)

When she's twenty-six, give her this. It'll hopefully help ease some of the shock.

MALCOLM

Why tell me it's at my discretion if you then give me the deadline of her twenty-sixth birthday. Christ, I-

MAN

Look- you know what I've lost...my wife, my-our-real d-...please, she's so dear to me.

Malcolm takes the envelope.

MALCOLM

I'll do it. But damn you for asking me. And damn me for saying yes.

CUT TO:

INT. MALCOLM TRAVIS' BOOK SHOP.PRESENT - EVENING

Malcolm stares at the envelope.

MALCOLM

She is a dear. God help me when she reads this.

CUT TO:

INT. STREET. - EVENING

The streets are crowded with an assortment of people and activity. Through this walks JEAN CHARLES LAMARTINE, a young, handsome, aristocratic man. He is wearing a purple hoodless cloak and a white renaissance tunic, murrey colored pants and a purple Edwardian tie. Some of the crowd cast him odd looks, he seems indifferent to them. He suddenly looks across the narrow street and stops.

CUT TO:

P.O.V. STREET. NIGHT-CONTINUOUS

KATHERINE BALDWIN, 26 and a FEMALE FRIEND are walking together. They both wear nurse's uniforms. It is clear from their body language that the friend is trying to convince Katherine to go somewhere. Katherine takes a watch out of her pocket and shows it to the friend, emphasizing the time. We see the friend pleading with her and Katherine finally relents. They quicken their pace.

CUT TO:

INT. STREET. NIGHT-CONTINUOUS

Jean stays on his side of the street but he follows them. They enter into a tavern that reads :KENT ROAD TAVERN.

CUT TO:

EXT. KENT ROAD TAVERN- NIGHT

It is a small but raucous drinking hole. As Jean tries to enter, several drunk PATRONS spill out. Jean pushes them aside and enters.

CUT TO:

INT. KENT ROAD TAVERN- CONTINUOUS

Jean enters and scours the tavern. She sees Katherine and her friend already at a table. His breathing quickens as he is obviously transfixed by her. He weaves his way through the crowd and reaches the bar. He pounds his fist on the bar trying to attract the attention of the BARTENDER, who has his back to Jean. Realizing the noise is overpowering, he reaches out and tugs on the bartender's shirt.

JEAN
 (with a slight French
 accent)
 I need a drink!

The bartender turns towards him, scoffs and turns back to finish pouring a drink. He walks O.S for a moment then returns.

JEAN (CONT'D)
 (more forcefully)
 A drink, now!

BARTENDER
 Christ you froggies are a bit pushy,
 ain't ya?

JEAN

Whiskey.

BARTENDER

Thought you people only drank wine.

JEAN

Whiskey, without the comedy please.

His speech and manner slightly unnerves the bartender who turns and pours Jean a small glass of whiskey. He hands it to Jean who drinks it quickly. Jean nods, indicating he wants another. The bartender pours another. Jean slaps down some change and turns away from the bar to find a seat.

CUT TO:

INT. KENT ROAD TAVERN- CONTINUOUS

Jean looks for and then spots an open table. He moves towards it. As he goes to sit a male PATRON tries to beat him to it. Jean grabs the man.

CUT TO:

P.O.V. PATRON'S FACE- CONTINUOUS

A look of fear forms quickly on the patron's face.

PATRON

S-sorry old man, all yours.

CUT TO:

INT. KENT ROAD TAVERN- CONTINUOUS

Jean lets go of the patron, who rushes off. He quickly looks around but the interaction hasn't attracted much attention. He sits down. He takes a few deep breaths then a few sips of his drink. Moments later, a PROSTITUTE saunters up to him.

PROSTITUTE

Hello handsome, care for a threepenny upright?

JEAN

I'm fine right now.

PROSTITUTE

Your face is hungry. Tells me some part of you needs attention

JEAN

I've satiated that need.

PROSTITUTE
Not talking about alcohol.

JEAN
Nor am I.

PROSTITUTE
Maybe later then. A little nibble
before you turn in for the night?

Jean looks at her. A tiny smile forms on his face.

JEAN
Perhaps.

PROSTITUTE
That's the spirit. I'll be cruising
Batty street. Should I look for
you?

JEAN
(nodding slowly)
I'll find you.

She smiles and walks off.

DISSOLVE TO:

INT. KENT ROAD TAVERN- LATER

Jean is still sitting alone. The crowd has thinned out
somewhat. He is still staring in Katherine's direction

CUT TO:

JEAN'S P.O.V. KENT ROAD TAVERN- CONTINUOUS

Katherine notices Jean's stare and after a few seconds
returns a shy smile.

CUT TO:

INT. KENT ROAD TAVERN- CONTINUOUS

Jean's face noticeably brightens.

CUT TO:

INT. KENT ROAD TAVERN- CONTINUOUS

Katherine and her friend get up from the table. She gives
Jean one more smile as she and her friend exit the tavern.

Jean sits frozen for a moment. Snapping out of his trance he gets up and races after Katherine.

CUT TO:

EXT. KENT ROAD TAVERN- CONTINUOUS

Jean rushes out and knocks into ISA and JERA. Isa wears a hooded cape and Jera wears a cloak with a liripipe.

JEAN

Damn it all.

He rushes off as Isa and Jera collect themselves.

ISA

And I thought New York was rough.

JERA

I warned you about these places.

Isa reaches into the pocket of her cloak and feels for something.

ISA

Oh no.

JERA

(whispering)

Did it break?

They shuffle off to the side of the tavern, away from people. Isa takes something out of her pocket. She opens her palm to reveal a glass orb, similar to that of the Tallis. It is glowing red. Isa looks terrified.

ISA

In the name of Kagan, they've found us. Just arrived and they've bloody found us.

JERA

Don't swear. They're out tonight, but they haven't found us or it'd been solid.

ISA

How'd they know we'd come here? It's a big city, How do the bloody hell they know where to find us so quick?

JERA

I don't know. But stop swearing, it's not becoming.

ISA
Let's get inside. It's not safe.

JERA
We can't run tail every time the Tallis shows up. We haven't before.

ISA
I've a bad feeling this time. Something about this city.

JERA
You said the same thing eighty years from now in Detroit. Unlike then, I know she's here. I feel it.

ISA
Unlike now, the Tallis weren't there.

JERA
Which proves she's here.

ISA
(pleading)
Please-

JERA
You know what's at stake. Do you know what'll happen if we return home without her?

ISA
You know what happens to us when we do, regardless.

JERA
(relenting)
We'll seek cover, but just for now.

They tuck their heads down, lock arms and rush off.

CUT TO:

INT. STREET. NIGHT

Katherine is walking down a street, her steps are deliberate, as if she is counting them. She stops in front of an entrance to an alley and stares at it.

KATHERINE
Is this the night you step out of your bubble Katherine Baldwin?
(MORE)

KATHERINE (CONT'D)
 (takes a deep sigh
 and shrugs)
 It's not a life if we don't take a
 chance.

With some trepidation, she starts down the alley.

CUT TO:

INT. ALLEY. NIGHT-CONTINUOUS

The alley opens up to a medium sized courtyard. Katherine takes a few steps then stops.

CUT TO:

P.O.V. ALLEY. NIGHT-CONTINUOUS

Four figures, hidden by shadows, kneeling on the ground, madly stabbing at something. One of the figures notices Katherine and stands up. It is the Tallis. They all stand up and face Katherine. On the ground next to them is a BODY.

TALLIS
 (all chanting in unison)
 Occidendum...occidendum...occidendum.

They slowly start towards Katherine.

CUT TO:

INT. ALLEY. NIGHT-CONTINUOUS

Katherine slowly backs up. She reaches into her pocket and pulls out a small vial.

KATHERINE
 Stop or else!

Suddenly, Jean blocks her movement. She turns, startled. Jean looks past her, towards the Tallis.

JEAN
 Come with me.

Katherine clutches the vial and closes her eyes. Jean goes flying backwards into a wall. The Tallis stop in their tracks.

1ST TALLIS
 The Changeling.

They begin to move towards her. Again, Katherine clutches the vial, but this time her eyes grow wide and angry.

KATHERINE
I SAID STOP!!!

Suddenly, as if a strong wind blew them, the Tallis scatter in different directions. They lie motionless for a moment. Katherine turns towards Jean, moves towards him and grabs him under the arms and starts dragging him away.

CUT TO:

INT. STREET. NIGHT-CONTINUOUS

Katherine emerges from the alley still dragging Jean. She is approached by the 3rd and 1st policemen.

1ST POLICEMAN
What's all this?

KATHERINE
Please...he was attacked...in the alley, these- people.

3RD POLIEMAN
I'll have us a look.

He walks O.S.

KATHERINE
I'm a nurse, he needs help. My home is near. Help me.

The 1st policeman takes Jean and lifts him on his shoulder and follows Katherine.

CUT TO:

INT. ALLEY. NIGHT

The 3rd policeman walks down the alley and come upon the courtyard. He sees the body and rushes towards it. As he bends down, the Tallis emerge from the shadows behind him, swarm him and stab him madly.

CUT TO:

INT. MALCOLM TRAVIS' BOOK SHOP. -MOMENTS LATER.

Malcolm is pacing around. Suddenly, Katherine and the policeman enter carrying Jean.

MALCOLM
What the-

KATHERINE
 (to policeman)
 Place him there.

She points to a table. The policeman lays Jean on the floor, propping his head against the table leg.

1ST POLICEMAN
 Heavy bastard.

KATHERINE
 Thank you.

1ST POLICEMAN
 Let me go check on how Galton is
 doing. Best luck missus.

The policeman exits the shop. Katherine bends down and examines Jean.

KATHERINE
 My God, he's so pale.

MALCOLM
 For heaven's sake Katie, what's going
 on?

KATHERINE
 He's so cold. Get me a blanket! I
 need my bag.

She stands up, before she can rush off, Malcolm grabs her.

MALCOLM
 Will you please tell me what is going
 on? Where've you been, it's late?
 And who is he?

KATHERINE
 Someone I saw at the Kent Road.

MALCOLM
 Drunk?

Katherine breaks free and rushes towards a stairwell in the back of the shop. Malcolm reaches her and stops her.

KATHERINE
 He needs my help.

MALCOLM
 Not until you tell me who this fellow
 is and why he's on the floor of my
 shop.

KATHERINE

I don't know who he is. I- I took a different route tonight, just to see. I came upon this group of-women, least I think they were. They came at me as if they- no, not as if, they came at me to harm me. Why I don't know.

MALCOLM

For bugger's sake-

KATHERINE

It's ok. I- got away.

MALCOLM

(unhappy)

How?

KATHERINE

You sound disappointed I got away.

MALCOLM

It's not that and you know it.

KATHERINE

See-I bumped into him and got jittery, so I- I...

MALCOLM

You what?

KATHERINE

Used my-

MALCOLM

(cutting her off)

Katie-

KATHERINE

Nobody saw it.

MALCOLM

This guy could be-

He stops as he looks towards where Jean was laying.

CUT TO:

P.O.V. MALCOLM TRAVIS' BOOK SHOP. - CONTINUOUS

Jean is gone.

CUT TO:

INT. MALCOLM TRAVIS' BOOK SHOP. - CONTINUOUS

Katherine and Malcolm rush to the table where Jean was and look around. They look at each other in disbelief then look upwards towards the front of the shop.

CUT TO:

P.O.V. MALCOLM TRAVIS' BOOK SHOP. - CONTINUOUS

The bell over the door.

DISSOLVE TO:

INT. KATHERINE'S ROOM-LATER

Her room is small, a bed, small bedside table, a basin to wash, a desk and a dresser. The rest of the room is taken up with various medical and scientific items, as well as a small but impressive library of books. There is a tiny fireplace against one wall which is burning and gives off an eerie glow.

Katherine removes her shoes and gently rubs her feet. She grimaces in pain. She takes her stockings down and pulls them off. She hangs them very delicately on the mantle over the fireplace, then sits back down. She looks at her feet which are red and scarred. She stares at them, seemingly trancelike.

WOMAN

(v.o)
Put her in!

MAN

(v.o)
It's inhuman!

WOMAN

(v.o)
She's not human!

MAN

(v.o)
No!

WOMAN

(v.o)
Her feet! Put her feet in! Then
we'll know!

Sound of a baby SCREAMING.

Katherine is snapped out of whatever memory she was having. Her breathing is heavy, she looks anxious.

Finally, she shakes her head, takes a deep breath and turns her attention to a microscope on her desk. There is a KNOCK on the door.

She keeps her attention focused on the microscope.

KATHERINE
Come in Malcolm.

Malcolm enters.

MALCOLM
Going to turn in. Did you get to eat amidst all the excitement?

KATHERINE
Had a bowl of soup and some bread at the pub.

Malcolm stays silent, his gaze fixed on her.

KATHERINE (CONT'D)
I know what you're thinking. I'm fine. No harm, nobody saw anything.

MALCOLM
Nobody? How about that oddball you brought in? Or those women you said wanted to harm you?

KATHERINE
I don't think they'll report me to the police, do you?

MALCOLM
Damn it Katie, it's not the point.

KATHERINE
(turns to him)
I know the point. I used my elixirs out in public.

MALCOLM
(mumbling)
Elixirs...right Why'd you change your route? Not like you.

KATHERINE
I know it's not. I just felt-something, as if a force pulled me down that alley. I battled it around in my head and figured life was short, deviate from the norm. So I did and...well...but Malcolm, there was a pull, a real legitimate pull.

MALCOLM

And look where it almost got you.
Twenty-six and still-

KATHERINE

You've been doing that a lot lately.

MALCOLM

What?

KATHERINE

Pointing out I'm twenty-six.

MALCOLM

Just jealous, I liked twenty-six.

Katherine gets up and slowly walks towards her bed, silently counting her steps.

KATHERINE

(turns towards Malcolm)
Other than waking from it, how can
you tell the difference I something
is a dream or not?

MALCOLM

It's damn near midnight, I'm in no
right mind for this.

KATHERINE

(sitting on bed)
Please.

MALCOLM

I guess main difference is you wake
up from a dream like you said.
Sometimes the details are foggy and
don't make sense.

(pause)

Is this more of what we talked about
the other night?

KATHERINE

You told me years ago I burned my
feet when I fell into a fire. But
just before you came in, I had a
vision where I could hear voices and
one of the voices of a woman who
wanted to purposely burn my feet.

MALCOLM

For God's sake why?

KATHERINE

I don't know. This is a new one, not like the one I was telling you the other night. Like I said then, the past few weeks, I've been experiencing something, like I'm here one minute and then the next somewhere else. This place I go to- I can feel its warmth, I can feel the texture of the trees and bushes, their colors so vibrant. Standing over me when I opened my eyes was this beautiful light blue unicorn. It shone in the sunlight. These creatures walkabout-

MALCOLM

(shrugging her off)
Elves.

KATHERINE

Not just elves. Horses that seem to dance on air, and the sun, Malcolm the sun has a whole different pallet there, its rays burst violet and orange and pink.

MALCOLM

So you've described.

KATHERINE

There are other creatures, hidden in the shadows that I haven't spoken of. They have a very different feel to them.

MALCOLM

Just your mind playing with you. Got your head too buried in those books and in that microscope. Not saying it to discourage you at all but might be you need a break. Like now, what were you working on when you should be getting ready for sleep.

KATHERINE

Cell isolation. And you know how my mind sometimes can't stop.

MALCOLM

What?

KATHERINE

I took some blood from a patient at the hospital. He was brought to our ward in his cuffs, stark out of his mind. I'm trying to see if some of these- conditions are in the blood and can be somehow reversed. Replace bad cells with good.

MALCOLM

That would be some breakthrough. Especially coming from a-

He wants to say 'woman'

MALCOLM (CONT'D)

A young nurse.

KATHERINE

Do you think my father would be proud of me?

MALCOLM

I know he would.

KATHERINE

I've been thinking about him a lot lately. In between all these other-visions we'll call them. Been missing him terribly. Feel this urgent need to see him. Wish I could...I'm starting to forget what he looked like. He always made me feel safe. Always listened to me, never talked down to me, valued what I said.

(pause)

Do you believe in heaven?

MALCOLM

Your mind really is working in super speed tonight, isn't it. You need to snap your fingers or something when you switch subjects. I believe in something. I feel like we're-energy, like a star. When we die, we burst back into energy again, waiting to be formed into something new.

KATHERINE

I believe there is a place we go. Not heaven per se, but a place where our spirit goes on, finds the spirits of those we knew and loved. Like you said, it's an energy.

(MORE)

KATHERINE (CONT'D)

Our energy all gathers together- all the good energy collects together. I suppose that means all the bad does as well.

MALCOLM

Yes, well this is getting a little too philosophical for this time of night. Don't Stay up too late, promise?

KATHERINE

Promise.

MALCOLM

Who am I kidding? I know the minute I leave you're going back to it.

She gets up and carefully walks to him, counting steps and kisses him on the cheek.

KATHERINE

Good night.

He exits. Katherine turns back towards her room, slowly, deep in thought. Almost trance-like she looks at her desk.

CUT TO:

P.O.V. KATHERINE'S ROOM-CONTINUOUS

Hanging on a small hanger on her desk is a small necklace with an unusual centerpiece.

CUT TO:

INT. KATHERINE'S ROOM-CONTINUOUS

Katherine smiles and walks over to the necklace.

KATHERINE

(talking to necklace)
You'll always be near me, always.

CUT TO:

INT. LODGING HOUSE ROOM- NIGHT

Jean is having sex with the prostitute he met at the Kent Road tavern earlier.

PROSTITUTE

Oh yeah...give it to me, yes, yes-

JEAN
Stop talking!

PROSTITUTE
So glad you tracked me down-

JEAN
(fighting something
internal)
Stop talking please!
(pause)
Fight it, fight it...

PROSTITUTE
That's right, fight it, don't finish
too soon!

Angrily, Jean stops and pulls off her. Her turns his back to her. The prostitute sits up and reaches out towards him.

PROSTITUTE (CONT'D)
Don't be too rough on yourself, we
can try-

Suddenly, Jean turns towards her. His eyes are red and he opens his mouth to reveal a pair of fangs. Before she can scream, he attacks her.

CUT TO:

INT. ANOTHER LODGING HOUSE ROOM- NIGHT

In a shabby room we find Isa and Jera in bed, naked, making passionate love. More of their features can be seen. Both have long hair with tiny horns protruding out of the sides of their foreheads. They each have Celtic symbol tattoos covering their entire backs and their ears curl underneath.

After they finish, they roll onto their backs, silently taking the moment in.

JERA
That was amazing.

ISA
I guess fear can be quite a stimulant.

JERA
I hope that wasn't your only
motivation.

She waits for a reaction, Isa stays quiet.

JERA (CONT'D)
What's wrong?

ISA
Nothing, just tired.

JERA
That was quite intense.

ISA
I'm not talking about the sex.

JERA
What then?

ISA
Looking for all these changelings.

JERA
You say that with such prejudice.
They are part of us.

ISA
Not all of them. And we don't know
about this one.

JERA
No, we don't. Even not, she'll make
a powerful addition. The more we
find, the stronger we are.

ISA
Same for the other side. And if she
is so powerful, why was she exchanged?

JERA
You're overloading me. She was strong
willed as a child. Maybe they wanted
to give this changeling an extended
period to be amongst the humans.
Experience things.

ISA
Experience things like love?

JERA
You know how the elders feel about
that.

ISA
That hasn't stopped us.

JERA
Not here.

ISA

What if we can't convince this one to come? What if she's not one of us and we can't 'persuade' her to join? Maybe the allure of Zarn and the Tallis is greater than the elders.

JERA

(sharply)

Don't ever say that again.

ISA

(defensive)

Perdix can't hear us. He's not omnipotent.

Jera goes to respond harshly but stops.

JERA

You ARE fearful tonight, aren't you?

ISA

You know the Tallis are more powerful than you and I together.

Jera again tries to pull her closer. Isa relents. They kiss and hold each other tighter.

ISA (CONT'D)

If Perdix, or worse, Kagan ever found out about us, he'd-

JERA

(cutting her off)

Kagan is in the off world. He's an eternal now.

ISA

Exactly.

JERA

He won't find out. But this isn't about us right now.

ISA

You know there won't be an us when we go home. I wish we could just stay here forever.

JERA

That's why we're here, to make sure there is a forever.

CUT TO:

INT. FACTORY BASEMENT- NIGHT

The basement of an abandoned factory. Several rusted steam boilers line one of the walls. Broken pipes and other debris line the floors and there is a DRIPPING sound. From a stairwell leading upstairs, Jean rushes down. He goes to a heavy steel door, pulls it open and goes inside.

CUT TO:

INT. FACTORY BASEMENT STORAGE ROOM- CONTINUOUS

A windowless empty storage room. In the middle of the room is a coffin. Nearby is the body of a WOMAN, who is slumbering. She has the look of having been turned into a vampire.

Jean sits on the coffin, a heavy expression on his face. He looks at the woman on the floor.

JEAN

If only God would forgive me and
free me from this. How can he forgive
me if I keep taking lives?

He slowly gets up, opens his coffin and climbs inside. He lets out a mournful sigh and slowly closes the lid.

DISSOLVE TO:

INT. SEWER-EARLY MORNING

A thick fog envelops the inside of the sewer. We hear the sound of HISSING, as if coming from giant snake. Emerging down from the dark overhead, we see a large snake with wings slithering down the wall and disappear into the water, which then begins to bubble. Out of nowhere emerge the Tallis who circle around the bubbling water.

TALLIS

(in unison chanting)
Zarn, Zarn, Zarn

From the bubbling water emerges ZARN. His face and body are red and he has patterns of black lines near his eyes and mouth. He has two long, ram-like horns on the side of his head, and bat-like wings on his back.

TALLIS (CONT'D)

ALL HAIL ZARN!

They drop to their knees. He reveals in their fawning.

ZARN

Yes, rise my faithful sisters, rise
to your master.

His voice is serpentine. Slowly, they rise to their feet.

ZARN (CONT'D)

I've come to see what news you
bring. You have not progressed as I
hoped, yes?

1ST TALLIS

On the contrary my Lord, we found
the changeling.

Zarn looks at them with surprise.

ZARN

You found her and yet where is she?

2ND TALLIS

We happened upon her quite by chance.

ZARN

Again I ask, where is it?

The Tallis look at each other uneasily.

1ST TALLIS

Her powers were quite strong...she
surprised us. We did not know it
was she until she used her powers.

3RD TALLIS

We did not know their kind had such
powers my lord.

ZARN

Their kind? You were once their
kind until you found wisdom. Perhaps
you simply aren't clever enough,
yes? Perhaps I should anoint others
to the level of Tallis and have you
return to Sub-Orbis with me, yes?

1ST TALLIS

We will not fail you.

2ND TALLIS

They're here in this city, those the
Danaan sent. They are elusive th-

ZARN

Why tell me that which I already know? These are no more elusive than any of the others we have found and destroyed, are they?

TALLIS

(in unison)

They are not.

ZARN

Then destroy them and bring the changeling back home. To me.

1ST TALLIS

Are you sure this one is yours?

ZARN

(casting her a dark look.)

My sister, how dare you question me.

He places his hand on her face. Her head begins to shake violently and she lets out a wail. In seconds, she is absorbed into his hand.

ZARN (CONT'D)

(staring at his hand)

Never question me, yes?

(to the others)

Sister will not be continuing with this task, yes? She will return with me and spend eternity nestled in the Cobweb Forest. Do not force me to return and take the rest of you. Finish this, finish this tonight, yes? Destroy those two and bring the changeling home. Understand me, yes?

The remaining Tallis bow their heads. The 2nd Tallis seems the most bothered by what happened. Zarn moves against the wall and reaches upwards and morphs back into the snake then disappears.

3RD TALLIS

Why this changeling is so special to him, do we know?

4TH TALLIS

No. He seems particularly interested in this one.

They hesitate to speak for a moment, as if waiting to see if Zarn is still around

2ND TALLIS

We must destroy him.

3RD TALLIS

Patience sister. Our powers- not yet to his.

4TH TALLIS

Then maybe there is something special about this changeling. She'd make a most powerful ally.

They all smile, a nightmarish smile.

4TH TALLIS (CONT'D)

We will make our powers stronger.
We will destroy him. Sub Orbis will be ours.

CUT TO:

INT. MALCOLM TRAVIS' BOOK SHOP. - MORNING

Malcolm stands at the counter talking to the 2nd policeman.

2ND POLICEMAN

...And then to find Galton like that, all sliced up. Poor fellow has only been on the job four months.

MALCOLM

That a fact? Poor devil.

2ND POLICEMAN

Poor devil indeed. He was first to arrive at Mary Kelly's lodgings and saw her all butchered up. Couldn't keep his soup down for days after.

MALCOLM

Damn bad luck I'd say.

2ND POLICEMAN

Damn bad.

(pause)

Well, off to get a bit of shut eye before I go back on it. Chat you up later.

Malcolm nods at the policeman as he turns to leave. The bell over the door RINGS as he exits. Malcolm rubs his eyes and paces around the shop, touching some books as he does. He turns and gasps. Jean is standing before him, wearing a heavy cloak over his head.

MALCOLM

For fuck's sake!

JEAN

I'm looking for the young lady.

MALCOLM

Young lady?

JEAN

The young lady who brought me here last night. I'd like to speak to her.

MALCOLM

Sorry old boy, I sell books, not women.

JEAN

I wish to speak with her.

(pause)

Please.

MALCOLM

There is no young lady here. Whomever she was simply brought you here because I was open. Lady left right after you did. Guess you weren't as hurt as she thought.

JEAN

I guess not. Simply hit to the head. Put me out for a few moments, but no lasting effects. Thankfully.

MALCOLM

Thankfully.

Jean knows Malcolm is lying, but plays along.

JEAN

Well, I know London is a large city, but if you should ever happen upon the young lady, send her my regards and thank her for getting me out of what seemed like a dangerous situation.

MALCOLM

Like you said, London is a big city. But I'll keep it in mind should luck have it.

JEAN

Good day.

They both nod at each other. Malcolm watches the bell as it does not ring when Jean exits.

MALCOLM
(quietly)
For fuck's sake.

FADE OUT:

FADE IN:

EXT. COUNTRYSIDE. - DAY

A hill filled with lush green grass. Dappled about are long, brightly colored flowers. Katherine lies on the grass, arms stretched overhead. She is naked. Her long hair covers her breasts. A shadow in the form of a unicorn head falls over her. Katherine opens her eyes.

CUT TO:

P.O.V. COUNTRYSIDE- DAY

A great majestic unicorn towers next to her. It is a brilliant light blue with a silver horn and a flowing silver mane. Its eyes look almost human and it seems to be smiling at her. It motions with its head for her to rise.

CUT TO:

EXT. COUNTRYSIDE- DAY

Katherine gets up and follows the unicorn into the distance.

CUT TO:

INT. FOREST. DAY

Katherine is walking along a path through a colorful forest. The colors are so brilliant they look almost fake, leaves of pink, orange and purple. As she walks she hears a loud PURRING noise. She looks up.

CUT TO:

P.O.V. - CONTINUOUS

Laying out along a branch is a CAT CREATURE. It has the legs of a feline, but from the torso up, she is human. Her nose is feline as well but she has giant wings like a monarch butterfly behind her. She reaches behind and pulls a layer of her wings off and drops them down to Katherine.

CUT TO:

INT. FOREST. DAY

Katherine picks up the wings.

CAT CREATURE

Put it on. You'll need it.

Katherine nods, puts the wings around her like a cape and cloak then continues on her way. She passes by several mounds with openings that could be caves. She stops as she sees something.

CUT TO:

KATHERINE'S P.O.V.

From one of the caves a DWARF appears. It is short in stature with a larger head than a human. It has a blue beard, and in its hand is a beautiful, long hammer.

DWARF

You're looking for one of these.
It's buried somewhere in your world.

KATHERINE

(o.s)
Where?

DWARF

(laughing merrily)
Can't tell you. Telling would be
cheating and cheating isn't fair.
Finish translating and you'll know
and you can save. But to save you
must find this. Save you must, so
find you must!

The dwarf retreats into the cave, giggling away.

CUT TO:

INT. FOREST. DAY

Katherine chases after it, but just as she reaches the cave, a WIND kicks up. From inside the cave, a VOICE calls to her.

VOICE

Do not walk towards the dark, escape
to the light!

Katherine backs away and runs to the path. From out of the forest, she is approached by a female ELF. This elf is tall and beautiful, in a flowing green dress.

ELF
 (holding her hand out
 to katherine)
 You'll also be looking for this.

CUT TO:

KATHERINE'S P.O.V. - CONTINUOUS

The elf opens her hand to reveal a Brigid's Cross.

CUT TO:

INT. FOREST. DAY

ELF
 Take it dear, it'll save you the
 trouble of having to comb your earth
 for it.

As Katherine goes to take the cross, the elf closes her hand
 and jumps back.

ELF (CONT'D)
 (playfully)
 Silly child! You're going to have
 to find it on your own after all!!

The elf goes bounding away, LAUGHING hysterically. Katherine
 wearily continues on. She comes across another CREATURE,
 which seems to be half human, half rabbit.

CREATURE
 You are the special one.

KATHERINE
 (confused)
 What?

CREATURE
 You're one of us. You belong here
 with us.

KATHERINE
 I look nothing like you.

CREATURE
 You belong to this world, with us.

KATHERINE
 No. I'm no creature. I'm a human.

The creature tilts its head at her, confused by her answer.
 It takes a moment to answer.

CREATURE

Careful. They are coming for you.

KATHERINE

Who is coming for me?

CREATURE

Two from us, four from them. Coming for you. This place, familiar to you, no?

KATHERINE

No. And yet, yes.

CREATURE

See, home it is to you! You must not let them get you. They want you.

KATHERINE

Who? Who wants me. Who are you?

CREATURE

Chosen one you are. Wear the necklace this day you must, so two can find you before the four.

KATHERINE

But-

CREATURE

GO!!

CUT TO:

INT. KATHERINE'S ROOM - MORNING

Katherine comes to, as if snapped out of a trance. She is seated at her desk. She stares at the necklace and then slowly removes it from the hook. And puts it on. She opens a drawer in her desk and pulls out a rolled up parchment paper and slowly unfurls it.

CUT TO:

P.O.V. KATHERINE'S ROOM-CONTINUOUS

The parchment is written in a mixture of languages, many no longer used. Some of the words have been crossed out and their English translation written above it.

CUT TO:

INT. KATHERINE'S ROOM-CONTINUOUS

Katherine rolls up the parchment but leaves it on top of her desk. Suddenly, there is a KNOCK on her door.

MALCOLM

(o.s)

Katie! It's past eight!

KATHERINE

Sorry!

She runs to the door but then looks back at her desk as if she forgot something. Her breathing is heavy.

KATHERINE (CONT'D)

(calming herself)

Twelve, it's always twelve...I'm ok.

She collects herself and exits.

CUT TO:

INT. MALCOLM TRAVIS' BOOK SHOP. - CONTINUOUS

Katherine rushes down. Malcolm stands in front of her to stop her.

MALCOLM

Easy young lady, where's the fire?

KATHERINE

I'll be late.

MALCOLM

That fellow came by. The one you brought here last night.

KATHERINE

Is he alright?

MALCOLM

Seemed so. Wanted to see you. I told him I didn't know who you were. Don't know if he bought it, but he didn't give me too much of an issue. Damndest thing though. Bell didn't ring when he left. Like last night.

KATHERINE

That is odd.

MALCOLM

Well, just wanted to let you know.

(MORE)

MALCOLM (CONT'D)

Be careful, something about him made me uneasy.

KATHERINE

I will. Now move so I'm not later.

They give each other a kiss on the cheek and she exits.

CUT TO:

EXT. MALCOLM TRAVIS' BOOK SHOP. - CONTINUOUS

It is a gray, gloomy day outside. Without Katherine or anyone else noticing, a tiny pink smoke begins to emit from her necklace and drifts skyward.

CUT TO:

INT. LODGING HOUSE ROOM- MORNING.

Isa rises out of bed, she is naked. She goes to the window and opens it.

JERA

Close it so someone doesn't see you.

ISA

I'm not the first naked person this city has ever seen.

JERA

No, but you're the first naked one with little horns on her head.

ISA

Fine-
(sniffs the air)
Come here!!

JERA

Not until you stop giving London something to marvel at.

ISA

Let them marvel, come here!

Jera wraps herself in a blanket as she gets out of bed. She takes a sheet and wraps it around Isa.

ISA (CONT'D)

Smell the air.

Jera smells the air. Her eyes grow wide as she looks at Isa.

JERA
Changeling.

CUT TO:

INT. STREET. MOMENTS LATER

Katherine is walking along the street, nodding to a few people. From behind her, we see Jean approaching her, still heavily cloaked. As if she senses something, she stops and turns around and is slightly taken back as he approaches. He sees her uneasiness.

JEAN
I-I mean no harm.

KATHERINE
That's an odd sentence to sneak up on a woman with.

JEAN
Sorry. Not the most auspicious way to start.

KATHERINE
I'll say.
(pauses)
Are you alright?

JEAN
Quite. Thank you for seeing to me after-

KATHERINE
I'm sorry for that. How did you- I mean where did you-

JEAN
I waited across the street from the book shop. Your friend- he's not the best liar.
(smiles slightly)
However, I hold no grudge. I understand his reasoning.
(pause)
Where are you heading?

KATHERINE
Work. I'm a nurse at Charing Cross Hospital.

JEAN
May I walk with you?

KATHERINE

(teasing)

I guess you're safe to walk with in
the daylight.

She playfully taps his arm. He smiles as they begin to walk.

JEAN

So you're not walking with a stranger,
my name is Jean.

KATHERINE

Katherine Baldwin. Which province
of France do you come from?

JEAN

(taken back)

I beg your pardon?

KATHERINE

One of my talents are accents and
dialects. Yours sounds as if you
come from provincial France.

JEAN

You're quite remarkable.

KATHERINE

I have moments.

JEAN

I am from Tremolat.

She looks him over and at how heavily dressed he is.

KATHERINE

Do you always dress so heavily for
bad weather?

JEAN

I must. I have a - rare skin
condition. I must avoid sunlight as
much as possible. It causes me great
pain, makes me very weak and tired.
Even indirect could be harmful.
Despite foul days like such, I can't
take any chances of the sun making
an unwelcome appearance.

KATHERINE

Does the moonlight affect you?

JEAN

No, the moonlight is cool and damp.
Quite soothing actually.

KATHERINE

Do they know what causes it?

JEAN

They?

KATHERINE

Doctors.

JEAN

All I know- all I've been told is that its biological, something in my blood.

Katherine stops walking for a moment. Jean takes a few steps but then stops as well.

JEAN (CONT'D)

Did I say something troubling?

KATHERINE

(visibly excited)

Quite the contrary. I actually might be able to help.

Now it is Jean who is visibly excited, yet also confused.

JEAN

You can? How?

They resume walking.

KATHERINE

Your sudden confidence in me is overwhelming.

JEAN

I'm sorry, I just wasn't expecting you to say that. I was just caught off guard, hopeful of course. However, being a nurse, how can-

KATHERINE

You must promise to not tell anyone what I'm about to say to you.

JEAN

Trust me, I don't have anyone in my life to tell.

KATHERINE

I practice medicine. I have for a while.

(MORE)

KATHERINE (CONT'D)

All I'm waiting for is the day when I don't need to practice in secret. My passion is blood and cell disorders. I believe if we study the blood and cells of our most evil people, we can see if there is a defect, an abnormality that can be corrected.

JEAN

Are you suggesting I'm evil?

KATHERINE

I was just explaining my thought process, why I'm so interested in this.

JEAN

You seemed to imply I was- that there was something wrong with me.

KATHERINE

There is. You just told me.

JEAN

I meant the- never mind. What is your solution?

KATHERINE

By injecting the infected blood with healthy blood, healthy cells.

JEAN

From someone who isn't evil you mean?

KATHERINE

(ignoring his comment)

Of course that injected blood may need to be combined with some-remedies that may not be accepted by the medical community.

JEAN

Have you tried any of these injections?

KATHERINE

Yes, I had success with a person. It took several trials, but it was successful. In fact I'd love to try it on someone at the hospital right now, but it'd be too risky, I could get caught.

(MORE)

KATHERINE (CONT'D)

So since I can't try it with him-
perhaps you'd let me try with you?

Jean stops and gently takes her arm.

JEAN

You would do that? For someone you
just met? Someone you barely know?
Someone that you- well that frightened
you last night.

KATHERINE

I wouldn't mention it if I didn't
want to.

She looks past him at a building.

KATHERINE (CONT'D)

And ironically we are here, my home
away from.

(pause)

By the way, about last night...what
I did-

JEAN

If I wanted to know what you did to
me, I would have asked. I've seen
and been around enough to leave some
things unanswered. Maybe someday
we'll talk about it.

KATHERINE

Fair enough.

JEAN

So doctor , when do we start?

KATHERINE

Come to the book shop anytime after
six. I'll let Malcolm know you're
coming.

JEAN

(taking her hand)

Just for the attempt, I thank you.
In advance

He kisses her hand tenderly. Katherine smiles, touches his
arm again and turns to enter the hospital. He looks around
anxiously and then ducks into a nearby alley.

CUT TO:

INT. ALLEY. DAY.

Jean walks halfway down the alley then leans against a wall, trying to control his emotions. He closes his eyes.

JEAN'S VOICE

(o.s)

I can't do it! I can't destroy her!

DISSOLVE TO:

FLASHBACK

INT. BEDROOM-NIGHT

A small, elegantly ordained bedroom. Jean is arguing with his friend GUY VADNAIS. Guy is holding a stake and a small mallet. Jean is holding a wooden cross.

GUY

Forget the damn cross! It's useless in killing them. Theirs is not a curse from God! Take this!

He tries handing Jean the stake.

JEAN

No!

GUY

Take this! You must do it. I'll hold her at bay!

Jean still refuses, pushing Guy away.

GUY (CONT'D)

We've lost the advantage, the sun has gone down. She'll be at her strongest.

Jean is still resistant.

GUY (CONT'D)

She isn't the woman you love anymore, she's a monster! You've freed your family from the curse, free her!

JEAN

(angrily)

Don't call her that!

Jean pushes Guy down. Guy gets up and grabs Jean.

JEAN (CONT'D)

I just- it's my fault she's like this, my fault they were all turned. I brought it upon this house.

GUY

And now you can finish purging this house of it. If you cannot, then let me, as your best friend, let me do this for you.

JEAN

No!

GUY

(pointing)

Look! Look at Comte D'Ordly!

CUT TO:

POV. - CONTINUOUS

On the floor are the skeletal remains of a man. A stake rests where his heart used to be.

CUT TO:

INT. BEDROOM-NIGHT - CONTINUOUS

GUY

We destroyed him. And the woman who brought him here. If you love Julia-

Suddenly, the bedroom door bursts open. A female VAMPIRE rushes in. Jean hesitates for a moment but then holds the cross up. She recoils momentarily.

JEAN

(sadly)

Julia-

GUY

That is not Julia!

JULIA

(raspy but seductive)

I am Julia, your Julia. Nothing has changed. Jean, look at me, look at me Jean.

GUY

Don't look at her! Look away!

Guy picks up the wooden stake and mallet from the floor. He slowly inches towards her.

JULIA

Jean, come with me, let me take you
into my world, where we can be
together for all eternity.

JEAN

I-

JULIA

You can't destroy me Jean. You love
me. And I love you. Come with me
Jean, come with me. I forgive you
Jean, we all forgive you.

Guy lunges at her. Jean grabs him and throws him against a
wall, knocking him out. He turns. Julia rushes to his arms.
He drops the cross.

JEAN

(weakly)

No.

JULIA

Do not fear that which you do not
know. If I am destroyed there is
nothing for you. This world will be
meaningless for you. Let me take
you. Be my love into the forever,
where all will be forgiven.

JEAN

I-

JULIA

Kiss me Jean, kiss me like you always
have. Kiss me and never fear anything
again. We will be lovers forever.

JEAN

Yes, forever.

They kiss passionately. Her mouth moves to his neck and she
sinks her teeth into him. He lets out a slight WHIMPER but
soon gives in, smiling. After a few more moments, he
collapses to the floor. Julia stands over him, triumphant.
Suddenly, she lets out a WAIL. From behind her, the point
of the stake pushes through her chest. Guy pounds the stake
into her. She turns and grabs Guy, but then falls to her
knees. She screams again and then slowly falls to the floor.

Guy stands over her for a moment. Suddenly, Jean rises up
from the floor.

JEAN (CONT'D)

NO!!!!!!

He grabs Guy by the head and twists it, breaking his neck. He tosses Guy's body down and kneels down next to Julia who has returned to her human self. Slowly though she begins to fade into bones.

JEAN (CONT'D)

Julia.

He watches her disappear. He touches his neck where he was bitten. He slowly collapses to the floor.

DISSOLVE TO:

INT. ALLEY. DAY

Jean opens his eyes.

JEAN

(softly)

Julia.

He wipes his eyes which were tearing up, then exits the alley.

CUT TO:

INT. STREET. DAY-CONTINUOUS.

Jean exits the alley. He bumps into Isa and Jera who have been trailing Katherine's scent.

JERA

Ouch!

He hurries off. They stare at him for a moment. They then focus their attention on the hospital.

ISA

Scent was strongest in this area.
Starting to fade though.

JERA

She must work here.

Jera carefully pulls the globe out of her pocket. It is not glowing.

JERA (CONT'D)

They're slumbering.

ISA

Then let's go to her now.

JERA

We can't. It's too public of a place.
Too much human interference.

Two SEAMEN stumble up to them, obviously drunk.

1ST SEAMAN

(laughing)

Oye, look 'ere, two of 'em just waitin' for us!

2ND SEAMAN

Now ain't that bloody nice of 'em.

He reaches for Isa and grabs her by the arm.

2ND SEAMEN

Give us a wet one!

Jera tries to help but she is grabbed by the first seaman and he tries to kiss her. She manages to avoid his kiss. She looks around for someone to help them, however, people are avoiding them.

1ST SEAMAN

Take off 'em hoods, lemme see that pretty face!

JERA

Someone help!

He pulls her hood off, exposing her pointed ears.

1ST SEAMAN

What the bloody hell?

2ND SEAMAN

Let's see this one.

He pulls down Isa's hood, also revealing the same.

1ST SEAMAN

They look like somethin' out a fairy tale!

2ND SEAMAN

Let's see how fairies fuck.

He goes to rip Jera's clothes off, but she and Isa manage to break free. They scamper down the same alley Jean did, but the end is blocked off. They turn back, but the two seaman have them cornered.

ISA

Please, don't.

1ST SEAMAN

Fuck all that please business and let's get down to it fairy girl.

He pulls out a knife.

1ST SEAMAN (CONT'D)

Or we'll do ya both in and then have
our way with ya anyways.

Isa and Jera join hands.

ISA AND JERA

(in unison)

Am dord na daithbhe...Am an sciath
far gach uile chinn...sidh go neimh,
neimh go domhan,domhan of neimh,
neart I grach

Suddenly, the two men go flying backwards into a wall and
are knocked out.

ISA

Quickly, we'll return for her later.

They put their hoods back on and go scurrying back towards
the street.

CUT TO:

INT. FOREST. DAY

A deep, lush green forest. Dotted here and there are brightly
colored bushes whose branches seem to dance and sway.
Emerging out of a tall green bush is a FOREST FAIRY. Her
skin is green and she has long, green flowing hair, her
coverings are made of vines and leaves.

She walks over to a tree. Behind it emerges a BEAUTIFUL
WOMAN. She is human. They embrace each other and kiss
tenderly for a moment.

WOMAN

We must find a way to leave here. I
must find a way of getting you to
earth proper so we can live how we
want.

FOREST FAIRY

Daphne,I do not belong amongst them,
you do. I still fear the day when
you'll be exchanged back.

DAPHNE

I won't go. I belong here, with
you. If you can't go with me then
we'll stay as we've been.

FOREST FAIRY

If we are found out-

DAPHNE

We've been so careful, if we stay so
it will be fine.

FOREST FAIRY

Like Shovan and Starr? They were
found out, she banished to sub-orbis
and he-- took himself.

DAPHNE

I know.

They take each other's hands and begin to walk.

DAPHNE (CONT'D)

For a land that prides itself upon
its goodness and beauty there is
much sadness.

FOREST FAIRY

Maybe if enough of us band together-

They stop walking. Their eyes grow wide.

CUT TO:

P.O.V. FOREST. DAY-CONTINUOUS

Four tall MEN, like those out of Greek or Celtic myth stand
before them. They wear long robes, one is red, one green,
one blue, and one white. They each wear a crown on their
head.

FOREST FAIRY

(o.s)

Elders.

CUT TO:

INT. FOREST. DAY-CONTINUOUS

Daphne and Forest Fairy release their hands and look at each
other.

CUT TO:

INT. OPEN MEADOW DAY

In the middle of a brightly colored meadow is a round area
of pillars. Inside the pillars, on large thrones sit the
four elders.

Standing before them are Daphne and Forest Fairy. Moments later, enters PERDIX. He is at least eight feet tall, flowing golden robe, a crown of brilliant jewels around his head.

PERDIX

(booming voice)

A fairy born of leaves, the other one we've allowed to live amongst us. Together you have violated one of our most sacred laws.

FOREST FAIRY

Why Perdix, why is love outlawed here? We've done nothing wrong.

PERDIX

(thunderous)

You have not been granted permission to speak!

FOREST FAIRY

We don't need permission, our fate has already been decided. We know the laws here regarding love, and we disregarded them because they're wrong. And you're wrong! All of you!

The elders all look at each other, incensed by her statement.

PERDIX

You will be silent!

DAPHNE

I love her and she me. Love is beautiful-

PERDIX

Love is equally as destructive as hate, that is why it is forbidden. And now you two will suffer the same fate as those who chose to defy us!

He raises his arms up over his head and closes his eyes. In seconds, both the Daphne and Forest Fairy disappear.

DISSOLVE TO:

INT. SEWER.- DAY.

The 2nd Tallis sits on a small ledge, lost in the painful memory.

2ND TALLIS
 (whispering)
 My sweet love, I'm so sorry.

CUT TO:

FLASHBACK-EARLIER

Zarn putting his hand over the 1st Tallis' face and her disappearing.

CUT TO:

INT. SEWER.- DAY - CONTINUOUS

2ND TALLIS
 (whispers)
 ...I will free you. I will free all
 of them.

3RD TALLIS
 (o.s)
 Sister's blackened heart bleeds for
 her green lover, does it now?

The 3rd and 4th Tallis join her.

4TH TALLIS
 (holding out the orb
 which pulsates)
 Time to lament later...time to get
 them, now.

ZARN
 (o.s)
 Sisters plotting their evening?

They turn in surprise. Zarn stands behind them. His body is now more beastly looking than before, there are longer, tendril-like horns protruding from the sides of his head.

3RD TALLIS
 Tonight will be the night.

ZARN
 I trust so sister. I'd hate for
 both of us to be let down.

4TH TALLIS
 Both?

From deep in the tunnel behind Zarn comes the growl of a large cat. The Tallis search the dark. Slowly, a large blank panther emerges out from it. The Tallis look shocked and scared.

2ND TALLIS

She's here?

ZARN

And what if so?

3RD TALLIS

Where is she?

ZARN

Like to see her, yes? She awaits
back there

(points behind him)

Deep in the dark. The safe, cool
embrace of the dark. Do us right
tonight my sisters. Pray she need
not step in.

CUT TO:

INT. BOOKSHOP - NIGHT

Jean enters, again the bell over the door does not ring.
Malcolm is standing at the counter talking with another MAN.

MAN

(to Malcolm)

We will meet up with-

JEAN

(to Malcolm)

The young- Miss Katherine, she is
expecting me.

MALCOLM

A gentleman excuses himself before
interrupting.

JEAN

(slightly annoyed)

Miss Katherine-

MALCOLM

Caught it the first time, up those
stairs behind me to the left.

Jean nods and walks towards the stairs.

MAN

Who is that?

MALCOLM

Some chap she just met. If you ask
me she's far too trusting with him.

Malcolm turns and watches Jean.

MALCOLM (CONT'D)
Way too trusting.

CUT TO:

INT. KATHERINE'S ROOM - NIGHT

Katherine is laying out a few items on a small table: a syringe, a tube and some cloth. Her movements are very deliberate and measured. There is a KNOCK on the door. She hurries over to open it. Jean stands before her for a few moments.

KATHERINE
No need to stand there.

JEAN
I usually don't enter a woman's lodgings unless invited in.

KATHERINE
Please come in.

He steps in and she removes his cape. Katherine admires it as she carefully hangs it on a hook.

KATHERINE (CONT'D)
It's a beautiful shade of purple.

JEAN
Thank you.

He looks around her room at all the books and medical equipment.

JEAN (CONT'D)
Amazing

KATHERINE
What?

JEAN
All these books and such.

He walks over to a small cabinet full of jars.

CUT TO:

JEAN'S P.O.V - CONTINUOUS

We scan the jars that are all labelled with names such as:
Tanis Root, Mushroom dust, honey, groats, celandine.

CUT TO:

INT. KATHERINE'S ROOM - CONTINUOUS

Jean removes a jar from the shelf and studies it.

JEAN

What are all these?

KATHERINE

Oh, my cabinet of curiosities?
They're the things outside the medical
field.

He places the jar back on the shelf. Katherine goes over and fixes it so the label faces out and is symmetrical with the others. Jean watches her curiously. She ushers him to sit at her desk. She turns his chair so his left arm rests on the desk. He looks down at her desktop.

KATHERINE (CONT'D)

So how many women have invited you
into their lodgings?

JEAN

What do you mean?

KATHERINE

You said you don't enter a woman's
lodgings unless invited in.

Jean doesn't answer, he gives a slight smile. He looks down on her desk.

CUT TO:

JEAN'S P.O.V - CONTINUOUS

The parchment.

CUT TO:

INT. KATHERINE'S ROOM - CONTINUOUS

JEAN

What is this?

KATHERINE

That is another hobby of mine.
(MORE)

KATHERINE (CONT'D)

I felt compelled to try and work on it, that's why I was a little late in setting up.

JEAN

I've never seen writing like this. What is it?

KATHERINE

It's not from any one language, rather a mix of ancient languages. Quite the challenge.

CUT TO:

JEAN'S P.O.V - CONTINUOUS

One of the few words translated reads: Horn of Heimdadlr.

CUT TO:

INT. KATHERINE'S ROOM - CONTINUOUS

JEAN

What does Horn of Heimdadlr mean?

KATHERINE

I've heard of it from stories my father used to tell me. Now roll up your sleeve please.

He rolls up his sleeve. She turns his arm slightly, palm upwards.

KATHERINE (CONT'D)

You're chilled to the bone.

She walks to the small table and picks up the syringe. Jean looks at the needle she is preparing.

JEAN

I do hope you'll leave me with some blood.

KATHERINE

(teasing)

Just enough to keep you alive. Are you squeamish?

JEAN

Not in the least.

She walks back over to him.

KATHERINE

Now I'm going to take a small amount of blood from you and take a look at it under the microscope.

She stops for a moment, she appears woozy. Jean goes to stand up.

KATHERINE

It's fine. I drew some blood before, I'm going to use it as part of a serum. Maybe I drew a tad too much.

JEAN

Should we wait a little bit?

KATHERINE

No, no, I'm fine. It passed.

(pause)

How long have you had this condition?

JEAN

Longer than I'd care to remember... since I was in my middle twenties.

KATHERINE

You look as if you still are in your middle twenties.

JEAN

Yes, well the precautions I take preserve my appearance.

Katherine smiles and then pushes the needle in his arm and draws a vial of blood. She removes the needle, rubs his arm with a solution and then goes over to the table with the microscope.

KATHERINE

Now give me just a minute.

JEAN

Would it be distracting to ask you a few questions?

KATHERINE

Actually, yes it would. Just give me one minute.

JEAN

I need to distract my mind-

KATHERINE
 (sharply cutting him
 off)
 Please!

As Katherine looks through her microscope, we see Jean beginning to look uncomfortable, shifting in his seat, rubbing his arm.

JEAN
 (whispering)
 No.

He is fighting the transformation into a vampire.

KATHERINE
 My word.

JEAN
 Bad?

KATHERINE
 (still looking through
 microscope)
 I've never seen anything like this.
 It's so beyond anemia.
 (pause)
 This is curious...seems to be some
 type of cell that is preying upon
 your good cells. So unusual.

JEAN
 (still fighting the
 urge)
 You certainly know how to comfort a
 man.

Katherine steps away from the table, goes over to another and picks up the syringe with the serum.

KATHERINE
 I'm sorry to be so blunt, it wasn't
 intentional. I still believe the
 cells that are preying upon the good
 ones can be isolated and destroyed. I
 don't know how many injections it
 will take, but if I do say so, I
 made a good guess on the serum you'll
 need.

She walks over and gives him the injection. His expression is almost orgasmic. Katherine notices.

KATHERINE (CONT'D)
 Do you feel faint or dizzy?

JEAN

A bit of a rushing sensation.

KATHERINE

Sometimes these elixirs give one a sudden rush of energy. It'll subside.

JEAN

Elixir?

KATHERINE

Serum-I meant serum.

JEAN

May I inquire as to what was in it?

KATHERINE

My blood and a few ingredients from that cabinet you asked about. In measured doses of course.

JEAN

Elixir? That's a term alchemists use, isn't it? Alchemy one of your other talents?

KATHERINE

I told you certain things weren't medically acceptable.

JEAN

How did you come upon alchemy?

KATHERINE

My father. It was one of his many interests.

JEAN

Was he a doctor?

Katherine smiles slyly and begins to pace around the room.

KATHERINE

Archeologist by profession. I don't know how he got interested, but as he traveled he began compiling a book of various elixirs and the items he needed for each. He said there were some elixirs so powerful they could transform people into other things then back again. Made an impression on me as a child.

JEAN

I bet it did.
(pause)

Your father- I assume has passed?

KATHERINE

When I was twelve. My mother had gone much earlier- she- was in her fits over something, I don't remember what. My father didn't want me wallowing at home with some governess, so he took me along everywhere he went, teaching me languages, cultures, religions, art.
(deep in thought)
I've been to places that nobody has heard of.

JEAN

How did you come upon medicine as a vocation?

KATHERINE

I don't remember how or why I got into it. I wish I could give a better explanation, but it's hard to put into words.

JEAN

Much like me trying to explain my condition.

KATHERINE

Exactly. Don't you hate that-we know what we want to say, just don't have the right words.

She walks over to her dresser and picks up the necklace she wore earlier and holds it out for him to see.

KATHERINE (CONT'D)

See this? I've no idea where it came from. My father says he found it around my neck one night when I was a baby.

Jean gets up and walks over to her and takes a closer look at the necklace.

JEAN

It's beautiful. Quite unique.

KATHERINE

I don't wear it often. It looks so fragile. For some reason today I felt compelled to put it on. And I can swear it gave off a tiny scent.

Jean sniffs it.

JEAN

I don't smell anything. And your father had no idea where it came from?

KATHERINE

None.

JEAN

Maybe a fairy flew through your window one night and placed it around you.

KATHERINE

Maybe.

Suddenly, from downstairs they heard a loud THUD. Katherine goes over to her door and opens it.

KATHERINE (CONT'D)

(fearful)

Malcolm?

Silence. Jean walks past her out into the tiny hall.

JEAN

Stay here.

KATHERINE

No, I'm coming.

She grabs a bottle from her shelf and they both walk down the stairs.

CUT TO:

INT.MALCOLM'S BOOK SHOP-CONTINUOUS.

Katherine and Jean enter the shop. There is an overturned table and lots of books scattered on the floor. Jean walks around.

KATHERINE

He'd never leave the store unlocked and unattended without telling-

JEAN
 (pointing out the
 window)
 There!

CUT TO:

P.O.V. - CONTINUOUS

A cloaked figure scampers away from the window. Katherine races out after, Jean follows.

CUT TO:

EXT. BOOK SHOP - CONTINUOUS

Katherine and Jean continue to follow after the figure. They dodge several PEOPLE, who mutter various curse words at them. The figure turns down a side street.

CUT TO:

INT. SIDE STREET-CONTINUOUS

Katherine and Jean stop cold in their tracks. Isa and Jera stand before them. Isa raises a fist to Jean then opens her hand and blows on it. A tiny puff of white glittering smoke flies off and onto him. He drops to the ground.

KATHERINE
 What did you do to him?

ISA
 He's fine. Just asleep. You need to come with us.

KATHERINE
 Like hell I do.

JERA
 We're here to save you. Take you back to where you belong.

KATHERINE
 What? I belong here.

ISA
 (slowly removing her
 hood)
 No...you don't.

Katherine's eyes grow wide as she sees Isa and then Jera's tiny horns.

JERA

We're taking a big chance exposing ourselves in public like this. You have to come with us, at least so we can explain.

KATHERINE

You're freaks! I'm not like you at all!

She reaches into her pocket and takes out the small elixir bottle. In her excitement, it falls out of her hand and breaks on contact with the street. Isa tugs on her.

ISA

We need to protect you!

KATHERINE

From what?

4TH TALLIS

(o.s)

From us, our little changeling.

Katherine turns. Isa and Jera's eyes grow wide.

CUT TO:

INT. STREET. - CONTINUOUS

The three remaining Tallis stand behind them.

3RD TALLIS

(holding and waving
her orb)

Forget to check something?

JERA

(checking for her orb)

In Kagan's name, I forgot it!

The 2nd Tallis claps her hands together. Suddenly, Isa and Jera go flying. Katherine falls to the ground. The 4th Tallis goes to grab her, but suddenly, Jean grabs her from behind. His fangs are bare and he bores into the 4th Tallis' neck. Katherine looks in horror.

From around them, a small crowd begins to gather. The 2nd Tallis looks at them and again claps her hands. The crowd all drop to the ground.

The 3rd Tallis moves towards Jean, but he back hands her hard and she stumbles. He pulls away from the 4th Tallis who falls. Katherine rises to her feet. She sees the 2nd and 3rd Tallis move towards her.

She closes her eyes and summons an inner strength.

KATHERINE
(thunderous)
NO!!!

The two remaining Tallis fly into the side of a building. Jean looks at her in amazement. She too is stunned at this burst of power. She looks over at the ground.

CUT TO:

P.O.V.- CONTINUOUS

The spot where the bottle broke.

CUT TO:

INT. STREET- CONTINUOUS

She suddenly begins to realize it was not the elixir that gave her power. SOUNDS of police whistles in the distance. Jean pulls at her.

JEAN
Come with me!

KATHERINE
(pulling away from
him)
Let me go or-

JEAN
Forgive me.

He slaps her so hard she is knocked out. He picks her up and begins to rush off. He stops where Isa and Jera still lay. He places Katherine down and quickly checks their pulses. He smiles as he realizes they are alright, picks Katherine back up and carries her off.

CUT TO:

INT. FACTORY BASEMENT. - LATER

Jean enters still carrying Katherine. He heads towards the room where his coffin is. She comes to and pushes off of him and falls to the floor. He goes to help her.

KATHERINE
Touch me and so help you I'll do to
you what I did to them.

Jean backs away. She cautiously rises to her feet.

JEAN
(softly)
Katherine- please let me-

KATHERINE
(venemous)
Devil. I ought to destroy you.

JEAN
You call me a devil? After that
display you put on?

She slowly starts backing towards the door to the room his coffin is in. He holds out his arm, trying to stop her.

JEAN (CONT'D)
Don't!

She continues to slowly back up until she hits the door. She reaches behind her and opens it. As she starts to back in, she is unaware that the female vampire as well as Maisie, who is now also a vampire are coming towards her.

JEAN (CONT'D)
(to the vampires)
No! Do not harm her!

Katherine turns and gasps when she sees them.

JEAN (CONT'D)
(to the vampires)
Slumber.

They drop their heads and move away into the room. Katherine turns towards him.

JEAN (CONT'D)
They won't hurt you. Nor will I.
You have my word.

KATHERINE
Go to hell with your word.

JEAN
(pointing towards the
room)
That is my hell.

KATHERINE
So that's your rare skin disease.
Vampirism. And to think-

JEAN

-To think you can cure it. You can.

KATHERINE

You're a monster, a killer. Why should I?

JEAN

Because I'm not a monster. I'm a man. A man with a curse I didn't deserve.

(pause)

Or maybe I do. Let me show you where I must sleep and you tell me if it's an existence any rational person would want for themselves.

KATHERINE

Why should I trust you? You could take me the moment I turn my back on you.

JEAN

Earlier tonight when you took blood from me, I felt myself turning. I fought it, I could have easily given in and taken you then, but I fought it. It would have been so easy, your guard was down. I fought it and won. For the first time since this curse was put upon me I won. I beat it.

KATHERINE

(pointing to the room)

And those two- how many times, how many people have you killed?

JEAN

First go in. Look for yourself.

Katherine turns and walks in the room.

CUT TO:

INT.ROOM - CONTINUOUS

Katherine sees the two vampires slumbering next to his coffin. In a corner she sees another. She breathes heavily as she takes in what she is seeing.

JEAN

(o.s)

Seen enough?

CUT TO:

INT.FACTORY BASEMENT - CONTINUOUS

Katherine emerges from the room.

JEAN

That's the hell I've had to endure
for longer than you can imagine.

He begins to pace around the room, keeping at a distance
from her.

JEAN (CONT'D)

Her name was Josette. We'd been in
love since we were teenagers. The
fact that we were to someday marry
was a given. She took a trip to
America with her family. Upon their
return we were to be married. While
they were gone our estate was visited
by a family named Laurent. They had
a daughter, Marie. I had a moment
of- Marie and I-. She professed her
love to me. When I didn't acquiesce,
she took her vengeance. She met a
man, a Comte D'Ordly who was a
vampire. When Josette and her family
returned he was visiting our estate
under the guise of a banker. He
infected Josette, my family and hers
with his curse. My dear friend Guy
helped me destroy D'Ordly and all of
them. When it came time to destroy
Josette, I froze. That one moment
was all it took for her to infect
me.

KATHERINE

And Josette?

JEAN

Guy destroyed her. And in a moment of
rage I killed him for doing so. I
lost everything. I hid in our wine
cellar during the day. One night I
broke into an undertaker's warehouse
and stole that casket. I found a
safe place to keep it then went and
burned the estate.

(MORE)

JEAN (CONT'D)

The house, everything. I don't know why I didn't destroy myself, maybe cowardice. Maybe dying was too good for me. Living with this curse was the punishment I deserved for that one moment of weakness with Marie.

KATHERINE

My god.

JEAN

God is the least of my concerns since I don't expect to ever have to face him. I can't explain or rationalize all those I've taken. And maybe it's selfish of me to let someone-attempt to cure me. But maybe, just maybe it's my time to try and do good to undo all the evil I've done. I can't ask you to continue to try and cure me. I'll destroy those three in there and move away from London.

KATHERINE

Jean- I can't in good conscience let you go on inflicting others someplace else. But I don't know if I can in good conscience continue to try and cure you, reward you in a way. Do I let you live and go on how you are, cure you or destroy you? I don't know right now. Besides, I've got to figure out what the hell is going on with me, who I am. And I know there's one person who could tell me.

JEAN

You do with me what you must. You know where I sleep. You know when I'm weakest.

CUT TO:

INT. BOOK SHOP-LATER.

Malcolm and two other MEN are cleaning up the mess while a POLICE OFFICER is standing near them taking notes.

MALCOLM

(to officer)

I said I have no clue where this bloke lives. Check all the lodging houses.

OFFICER

And you were out getting a bite to eat with these two gentlemen?

MALCOLM

That's what I- why do you police always repeat things sixty dozen times?

1ST MAN

Ease up on the old boy, they're just getting the facts.

OFFICER

You're lucky I'm here. Every available man is out trying to muck through that business over on Buck's Row.

2ND MAN

What the hell did happen?

OFFICER

Damned if I can make heads or tails of it. We got bunch of dead folks with not a mark on them. Some old bird watching from her window claims it was some sort of magic, like from a witch.

MALCOLM

(alarmed)

Magic?

OFFICER

That's what she says. Said there were three of these witches and then one girl who made them all fly like they was pulled by a rope.

(finishes writing)

Well, best get back to it. Going to be another long night. Sometimes I feel like hell is erupting from our sidewalks.

He tips his hat to them and exits. Malcolm and the others finish cleaning up.

2ND MAN

About does it.

MALCOLM

I never should have gone off and left her with that fellow. Gave me bad feelings.

1ST MAN

We had things to tend to. You didn't know. Best be getting home, I'm sure my Rosie is got the willies after all this mess tonight. Night.

MALCOLM

Night boys.

The two men leave. Malcolm paces around, worried. He looks towards the ceiling then walks towards the back stairs.

CUT TO:

INT. KATHERINE'S ROOM - MOMENTS LATER

Malcolm enters and begins to search her room.

KATHERINE

(o.s)

No more lies Malcolm.

Malcolm whirls and sees Katherine standing in the doorway. A huge smile breaks across his face and he moves towards her.

MALCOLM

Katie, thank God!

KATHERINE

(holding up her hand
to stop him)

Don't come any closer. And don't call me 'Katie'.

Malcolm's demeanor changes.

MALCOLM

What's wrong?

KATHERINE

(entering into the
room)

What am I?

MALCOLM

Come again?

KATHERINE

What am I? Not who, what.

MALCOLM

What the devil are you talking about?

KATHERINE

It's all been a lie, hasn't it? My whole life has been a lie.

She walks towards the cabinet with the elixirs and picks a bottle out.

KATHERINE (CONT'D)

All of these- lies!

She smashes the bottle on the floor. She begins to knock others down. Malcolm grabs hold of her.

KATHERINE (CONT'D)

NO!

Malcolm lurches backwards, landing hard on the floor. He is in great pain, his breathing is labored.

KATHERINE (CONT'D)

It was never these elixirs, was it?

MALCOLM

(in pain)

That was you on Buck's Row, I knew it.

KATHERINE

Tell me the truth. Now. What the fuck am I?

MALCOLM

You're Katherine Baldwin first and foremost.

He slowly rises off the floor, holding his stomach. He sits on her bed.

MALCOLM (CONT'D)

That's the most important thing to remember. No matter what, that's who you are.

KATHERINE

This isn't about who I am. It's about what. These- creatures, lured me out onto the street, they had horns on their heads.

(MORE)

KATHERINE (CONT'D)

Said they came to take me home. I'm only going to ask one more time. What am I?

MALCOLM

(taking a long time)

Damn your father for putting me in this position. God damn him.

KATHERINE

Father? According to those freaks, doesn't sound like I had one.

MALCOLM

Don't you ever say that. I might be pissed at him for putting me in this spot, but until you know the story don't dare ever blacken his name. That man loved you beyond words. If it wasn't for him you'd be back in whatever land you came from.

He coughs hard and doubles over. Tiny droplets of blood fall to the floor. Finally he lifts his head up.

MALCOLM (CONT'D)

What you are is called a changeling.

KATHERINE

One of those fairy babies?

MALCOLM

One of those fairy babies. It was your feet that gave you away. They didn't develop like human feet. Your mother wanted to exchange you back. Your father refused. One night she took you out of your crib, she had a nice big pot of boiling water with two eggshells in it ready to go.

KATHERINE

To dunk my feet into. To see if I'd laugh.

(Malcolm nods)

And if I did, then the elves or whatever would appear with the rightful child.

MALCOLM

She never got to put you in.

KATHERINE

My feet-

MALCOLM

The burn marks you have are from the steam she held you over. Your father stopped her before she put you in. He was able to convince her your feet were just a birth defect. But he knew the truth. Deep down so did she. Then as you got older and your 'obsession' with counting things like steps, and making sure things were in a particular order convinced her even more. It drove her mad. She knew your father would protect you no matter what...so she took her own life. Couldn't bear having a 'freak' child.

KATHERINE

(slowly slumping to
the floor)

My whole life has been a lie. Here I thought I was blessed with some sort of- gift. It's not a gift. Just fairy magic.

MALCOLM

No Katherine. You have something beyond 'just fairy magic'.

CUT TO:

INT. LODGING HOUSE ROOM- NIGHT

Jera is lying on a bed, bloodied and bruised, clutching her arm. Isa sits next to her, wiping her head. She touches the arm Jera clutches.

JERA

No!

ISA

It's broken. You need help. I can't do anything. She can help.

JERA

How? We don't have the powers to heal each other.

ISA

She works in a hospital. Maybe she knows what to do, or at least find someone who can-

JERA

-Fix a freak?

ISA

We have to do something. We can't sit idle, we'd be- what's the term- 'sitting geeses?' Look, I'm going.

JERA

(pleading)

Don't leave me!

Isa leans down and kisses her.

ISA

I love you. I'll be back.

She exits. Jera winces in pain, She looks at the orb which is on a small table next to her. It is not glowing. She turns her head towards the ceiling and closes her eyes. Moments later, the orb starts glowing.

CUT TO:

INT. KATHERINE'S ROOM - EVENING

Katherine still sits on the floor. Malcolm sits on the bed, doubled over, wheezing.

MALCOLM

In...my room, is a letter-from your father. Once he knew he was never going to be able to tell you himself, he wrote-it.I was to give it to year at some point during your twenty-sixth-

He falls to his side. Katherine gets up quickly and rushes to him.

KATHERINE

Malcolm-

MALCOLM

Katie girl...you really pack a wallop.

KATHERINE

Oh my God, I-I was so blinded in my own- I didn't realize how badly I-

She gently lays him on her bed.

KATHERINE (CONT'D)

I'll go get Doctor Mansfield. He's just around the corner.

MALCOLM

No. Forget me. Don't go dragging him out. What's going to happen is what's going to happen. Don't get him for me.

ISA

(o.s)

Then get him for me.

Katherine turns to find Isa standing in the doorway.

KATHERINE

I ought to kill you. And you know I can.

MALCOLM

Katie-

ISA

Jera- she's the other- she needs your help. Her arm is badly broken and I think something else inside her is as well.

KATHERINE

Go to hell. I'd be fine, he'd be fine if it wasn't for you two.

ISA

Whatever is wrong with him is what you inflicted on him. We wanted to explain to you-

KATHERINE

You wanted to take me 'home'. Maybe switch me back?

ISA

So you know.

KATHERINE

Oh it's been quite the evening.

ISA

We are not the ones who left you here. But Jera and I are the ones tasked with bringing you back to the the Danaan. That's where you are from. We have to before the Tallis get you.

KATHERINE

Tallis? So that's what those things are called.

ISA

Please, I beg you, come with me and see what you can do for Jera. We have a room at a lodging house on Batty street. We'll explain it all to you then.

KATHERINE

(pointing to Malcolm)
I'm taking care of him first.

MALCOLM

Katie- go with her. Not much that can be done for me. Obviously there's a reason they came for you. In case I- your father's letter. In my room. Top desk drawer. Gold box.
(pause)
Go.

Katherine's eyes fill with tears. She kisses Malcolm.

KATHERINE

I'm sorry for-

MALCOLM

Your last words to someone should never be 'sorry'.

He reaches up and touches her face. She kisses him again and exits.

CUT TO:

INT. BOOK SHOP - CONTINUOUS

Katherine and Isa head towards the door. Suddenly, they hear a loud THUD. They stop and turn. Books begin to fly off the shelves and a wind kicks up, causing more books to fly. They back up quickly. From behind them, the cloaked shape of Zarn rises up and envelops them.

CUT TO:

INT. SEWER. - LATER

Katherine is laying on her side in a few inches of water. Her eyes slowly open as she comes to. She stands up and is a little unsteady on her feet. She senses something and turns to find Zarn sprawled out on a ledge as if he is posing for a picture.

ZARN

Welcome.

KATHERINE

Where am I?

ZARN

The garden spot of London. I felt it was time to take matters into my own, so tired was I of the failures of my sisters.

KATHERINE

Sisters?

ZARN

Those poor creatures who had such difficulty with you last night. They've no idea I have you, they're out still searching.

KATHERINE

What do you want with me?

ZARN

To bring you home. Your real home.

KATHERINE

And where is that?

ZARN

You don't know? Or reluctant to remember?

KATHERINE

Would I ask?

ZARN

Sub-Orbis my sweet.

KATHERINE

What the hell is Sub-Orbis? And who the hell are you?

ZARN

Your feigned ignorance is cute.

(pause)

Although, there is the possibility, however faint, that it may be genuine.

KATHERINE

Where is that- the one I was with?

ZARN

(pointing behind her)

Turn all the way around.

Katherine, slightly apprehensive starts to turn.

CUT TO:

P.O.V. SEWER. - CONTINUOUS

Isa is chained to the wall, her arms and legs spread wide apart. The front of her cloak is torn, exposing her. She is bloodied and beaten badly.

KATHERINE

Is she dead?

ZARN

She'll wish she was.

CUT TO:

INT. SEWER. - CONTINUOUS

Katherine turns to Zarn.

KATHERINE

What did you do to her?

ZARN

(smiling demonically)

I enjoyed her. Over and over. If I do decide to return her to the Danaan, they'll reject her in a heartbeat. She'll have no choice but to live out her existence with me.

KATHERINE

(growing angry)

Look, I don't know who you are or what you want with me or what the fuck this sub-orbis is or anything, but-

She goes to use her powers. Zarn raises his hand to stop her.

ZARN

Save your strength. Let me educate you on who I am and what sub-orbis is, just in case you truly forgot.

He slithers down off the ledge and approaches her. Katherine holds her ground. He opens the palm of his hand and a clear globe appears. He places his other hand over it and closes his eyes. Slowly a picture forms inside.

DISSOLVE TO:

INT. COUNTRYSIDE- DAY

The land is lush and green, with flowers and trees of various colors. We see unicorns and other mystical creatures roaming the land. Camera slowly pans until we come upon a pillared area.

CUT TO:

INT. PILLARED. - CONTINUOUS

Inside the pillared area are large steps with four enormous thrones on the top landing. Seated are three different ELDERS than the ones previous. The elder LOAM, seated at the center stands.

OLAM
(deep, thunderous
voice)
Bring them in!

Entering into the area is another elder, RAN along with two others, ZAKU and a much younger man. All three have the look of Nordic gods, with long tunics ,and flowing hair. All three stop at the foot of the stairs.

OLAM (CONT'D)
All three of you now stand before
the judgment. Zaku, come to the
second step.

Zaku does as he is instructed.

OLAM (CONT'D)
Zaku, son of Ran, father of Zarn who
stands behind you, has broken our
laws. He has traveled through time
without permission, took a human as
a lover and had a child with her.
He has sought to interfere with human
destiny by attempting to alter their
future and has created a weapon to
aid them. All forbidden in our book
of order.

Another elder, ROMAR stands.

ROMAR
Because of your disobedience and
treachery, we have altered our laws.
Love and marriage are forbidden here.
We cannot continue to let the devious
offspring of our kind attempt to
alter time and history to suit
themselves.

ZAKU

(defiant)

You all seem to forget- I did what I did for the survival of our people! Our land depends of earth's air to survive. When I saw earth destroyed from afar it also meant the death of us! Are you so stubborn to allow the death of this land and its people to go on?

OLAM

SILENCE!

ZAKU

I'll not be silent! To not alter the future to prevent destruction is madness! We need the humans and they will need us. What I did I did because they needed a leader, they needed someone to stand. Their lack of such a leader is the reason I created such a weapon. Is the only thing that can destroy the weapon that the humans-

ROMAR

ENOUGH!

From above, a blue bolt strikes Zaku and he falls to the ground.

ROMAR (CONT'D)

If as you told us the humans create a weapon that leads to their ultimate destruction than they are not worth helping. And while the destruction of our land is tragic, it is still a destiny we must accept.

ZAKU

(voice weakened)

Of course, what do you care? You'll all be eternal, off in various realms. It won't affect you.

Zarn steps forward

ZARN

Why punish my father for wishing to save our people?

OLAM

And now the son's defiance comes clear. ENOUGH! Zaku, you will spend eternity floating amongst the stars, your weapon along with you. And you Zarn, you must also suffer your father's treachery. Sub-Orbis exists for the wicked, but it has no overseer. You will spend eternity watching over it. And your appearance will be altered in accordance.

Suddenly, in a flash both Zaku and Zarn disappear.

CUT TO:

INT. SEWER.

The globe disappears from Zarn's hand.

KATHERINE

(smug)

Not a story I'd tell at bedtime.
Unless you want a laugh.

Zarn slaps her hard and she goes flying against a wall slumps to the ground.

ZARN

Two hundred years from this year earth will indeed end. If I possessed the power I would end it sooner, for no other reason than to destroy that land in the mist. To get them back for what they did to my family.

(smiles)

And now my dear, it is your turn. To see if you truly belong amongst us as I sense you do, or not.

KATHERINE

And if I don't?

ZARN

(pointing)

You must make your way through that tunnel to the end.

KATHERINE

That's it?

ZARN

That's it.

KATHERINE

I refuse.

ZARN

As I thought you might. Then here, in succession, is what will occur. First, you'll watch me further ravage and then rip to shreds that little nymph chained behind you. Second, that old man clinging to life in your bedroom will be killed. Then, that hospital you labor in will be burned to the ground, killing all inside.

KATHERINE

(whispers)

Dear God.

ZARN

Still refuse to move?

KATHERINE

You want me to escape from this tunnel?

ZARN

I want to see your so called powers. Are they of the dark magic or not is what I want to know. Are you my changeling or not.

(pause)

And worry not, escape from the tunnel is not an escape from me. There is nowhere in this city I can't find you.

Katherine looks at him, sneering slightly. She looks at Isa and then starts down the long, dark tunnel.

CUT TO:

INT. KATHERINE'S ROOM - MORNING

Malcolm is clinging to life. He rolls off the bed onto the floor and yells loudly. He somehow finds the strength to crawl towards the doorway. His progress is stopped by the appearance of a pair of legs in the door. He looks up.

MALCOLM

Please help me.

CUT TO:

P.O.V. KATHERINE'S ROOM-CONTINUOUS

Jean stands before him.

MALCOLM

(o.s)
Please.

Jean reaches down towards Malcolm.

CUT TO:

INT. KATHERINE'S ROOM-CONTINUOUS

Jean carries Malcolm back to the bed.

MALCOLM

Katherine- have you seen her? I
have to-

JEAN

What happened to you?

MALCOLM

Have you seen her?

JEAN

No, is she in trouble?

MALCOLM

I don't know. She went off to help
one of them-creatures, the fairies
last night and she hasn't come back.

JEAN

Creatures? Fairies? You're not
making much sense.

MALCOLM

The ones who tried to take her last
night. One of them was badly hurt
and the other came to see if Katie
would help. They went off together.

JEAN

What happened to you?

MALCOLM

My insides are all busted up. Katie-
she didn't mean to. Her anger got
the best of her. She did some real
damage.

JEAN

You need a doctor.

MALCOLM

No doctor can fix me. I'm dying.
Shocked I made it through the night.
I need to know about Katie. Please
find her. I need to see her, see
that she's safe.

JEAN

Alright. But unless I help you, you
won't live to see if she's safe.

MALCOLM

I can't be helped. The quicker you
get out there and find her-

JEAN

I can help you live. She loves you
a great deal. It would be for her.

MALCOLM

How the devil can you save me?

Without saying anything else, Jean leans down and sinks his
teeth into Malcolm's neck.

CUT TO:

INT. SEWER.

Katherine slowly is making her way down the tunnel in water
that is between knee and ankle deep. From behind her she
hears faint MOANS and WAILS. She tops and slowly turns
around.

CUT TO:

P.O.V. SEWER.- CONTINUOUS

Blackness. The MOANS and WAILS grow louder. In an instant,
things go silent. Bursting out of the darkness, screaming
madly is a BANSHEE. It has a wild mass of blue hair, a blue
face, long clawlike arms, and a tattered gray dress. Its
face fills the screen.

CUT TO:

INT. SEWER. - CONTINUOUS

Katherine recoils and loses her footing, falling into the
water. The banshee sails past her then turns around and
dives towards her, arms outstretched. Katherine raises her
arm out. The banshee stops for a moment, held at bay.
Suddenly, Katherine grabs at her head, in obvious pain. The
banshee flies at her and its arm scratches Katherine's head,
causing it to bleed. She bends over clutching her face.

The banshee continues past her down the tunnel.

Katherine leans back up and just as she does, a spear flies past her, just missing. She turns and is struck in the face by a hairy hand and she stumbles backwards. A group of five RATMEN descend upon her. They have the face and hair of rats, but have two arms, legs and bodies of humans. Katherine regains her composure and strikes at one of them as it comes at her, causing it to sail into a wall. Katherine engages in hand to hand combat with the remaining ones and manages to defend them all without resorting to magic powers. From O.S. we hear the sounds of CLAPPING.

Katherine turns towards the clapping. From behind her emerges the PANTHER woman, accompanied by the black panther from earlier. She is dressed in a skin tight purple and black outfit, with a mane of spiked purple hair, piercing clear eyes with purple makeup around them. Her face is human. She exudes both sex and danger.

PANTHER WOMAN

(seductively)

You're certainly someone I'd want
beside me in a dark alley.

KATHERINE

You're not.

PANTHER WOMAN

The Tallis were right, you are
something special. No wonder they
couldn't handle you Zarn and I are
so pleased you're whom we thought.

KATHERINE

Don't be too sure, I couldn't beat
that other-

PANTHER WOMAN

Yes, that. I had to throw a little
help its way and block your mind.
Sorry for the slight headache.

KATHERINE

You did that? How?

PANTHER WOMAN

(smiling)

You're my girl.

KATHERINE

The fuck I am. My father-

PANTHER WOMAN

Forget the myth. Accept the reality.

Suddenly, the tunnel begins to quake and pieces fall from the ceiling. Katherine backs away from the Panther Woman, who backs up against a wall. There is the sound of a series of explosions and the ceiling begins to collapse. Katherine runs back down the way she came. She reaches the area where Zarn and Isa were and finds the tunnel has collapsed, sunlight beaming down. She sees Zarn's hand buried under a rock and sees Isa's body lying near it. She is obviously dead.

Katherine climbs on top of the fallen pieces of the street and emerges out of the hole in the street. Dozes of bodies are lying in the street. CITIZENS are rushing to their aid.

CITIZEN'S VOICES

(various cries of)

What the hell? Goddamn Irish Republic!
Another bombing! Half the block.

Katherine roams around in a daze.

FEMALE CITIZEN

Down there! Another body! And
a...hand under a rock.

Katherine looks around one last time and hurries off.

CUT TO:

INT. KATHERINE'S ROOM-DAY

Katherine rushes into her room and finds Malcolm sitting up in bed, looking healthier than ever. She is stunned by his appearance.

MALCOLM

Hello my dear.

KATHERINE

Malcolm, you look...how?

MALCOLM

(pointing behind her)
Your- friend there.

Katherine turns and sees Jean enter into the room.

MALCOLM (CONT'D)

You do meet the most interesting
people my dear.

He pulls down the collar of his shirt to reveal two tiny bite marks.

KATHERINE
 (angrily at Jean)
 You turned him-

JEAN
 No. I saved him. There was no other way.

MALCOLM
 He and I have had quite the conversation.
 (pause)
 What happened to you? What the hell was that explosion?

KATHERINE
 What happened to me? I wouldn't know how to start. That explosion helped me get here. Irish terrorists.

MALCOLM
 Where's that- creature you-

KATHERINE
 Not now. We have to go see her companion. We never got there. Are you able to walk?

MALCOLM
 Shit girl, the way I feel, I could run.

He bounces out of bed and hurries out.

KATHERINE
 (to Jean)
 Why?

JEAN
 Why did I save someone you care so much about and who does you? I would've though a thank you was in order.

KATHERINE
 I don't understand.

JEAN
 He's not going to live like me if that's what concerns you. He's not going to live beyond a few days if we don't find a more permanent solution. I can only supply so much.
 (MORE)

JEAN (CONT'D)

(pause)

If that isn't what you're asking, then my answer to that is, for once it's nice to save someone rather than destroy. He's important to you, despite the quarrel you two had. And- you're impor-I did it to say thank you for what you tried to do for me. Knowing what I am I realize you won't continue, but for the initial gesture, I had to repay you.

MALCOLM

(o.s)

Let's go! Where ever it is we're going!

Katherine reaches up and gives Jean a kiss on the cheek. They both smile and then walk down the stairs.

CUT TO:

INT. LODGING HOUSE ROOM - DAY

Katherine, Jean and Malcolm are in Jera's lodging room. Jera is in bed. Katherine is gently moving her shoulder.

JERA

(whispering sadly)

You're sure?

KATHERINE

Yes. Her body was-

JERA

I don't want you to tell me. I don't want to picture her that way. Let me remember her how I last saw her.

MALCOLM

(to Jera)

I am sorry.

(to Katherine)

And you're sure this- Zarn thing is dead too?

KATHERINE

He was crushed under a huge slab of street. He was a vile sonofabitch. He did things to-

She suddenly stops, not wanting to upset Jera even more.

JERA

It's my fault. We- I should have handled your situation totally different. We never should have put ourselves in such a vulnerable position. I might not have gotten hurt. And if I hadn't then she wouldn't have had to go for help. We waited, we waited too long to approach you.

KATHERINE

(ignoring Jera's words)
Your shoulder is pretty bad. But we can't risk taking you to a doctor. Let me try.

She takes Jera's cloak and places a piece of it in Jera's mouth.

KATHERINE (CONT'D)

Bite down on this when I count to three. One...two...three!

She twists Jera's shoulder back into place with a loud POP. Jera SHRIEKS loudly though the piece of cloak. She spits it out and breathes heavily, absorbing the jolt of pain.

DISSOLVE TO:

INT. LODGING HOUSE ROOM - LATER

Jera sits in bed. Katherine sits in bed next to her. Jean and Malcolm stand against the wall near them.

KATHERINE

I don't know who she was. She had a large panther with her. But she was pretty convinced I was her offspring.

MALCOLM

(to Jera)
Who is she?

JERA

Laytha. Zarn's- other half so to speak. Nearly every bit his equal. He maintains a slight power over her, but barely. It's still unclear who she was before, she's not one of our exiles and he doesn't have the power to create. She comes from somewhere. A few have encountered her before.

(MORE)

JERA (CONT'D)

Only one survived to tell us.
(to Katherine)
You were lucky.

KATHERINE

Am I one of them?

JERA

No. Despite her confidence.

KATHERINE

Then how did she get in my head?

JERA

I don't know. But this proves you
have to come back with me. Even if
Zarn is dead, Laytha may not be. We
need you.

KATHERINE

(looking at Jean)
People here need me.

JERA

It's not about here and now. It's
about what's going to happen if we
fail to rise together and fight.
This world will cease to exist. Not
in this time or even a hundred years
from now. But there is an end time.
And it's because of apathy. Because
enough good people couldn't stand
against the bad. Our people could
only do so much. We need your people
to stand with us.

MALCOLM

But if that's the case, then- and
forgive me for asking, what good
would Katie leaving now do?

JERA

She's still one of us. Her powers
are far beyond what most of us have.
If she comes back with me, she'll be
safe and live to her full expectancy,
at least three hundred years. If
she stays here she risks being killed
or taken. We're not immortal, but
in our land she'll live long enough
to be there when the fight comes.

JEAN

Wouldn't she live that long here?

JERA

I don't know. But again, she'd be out of danger back in her real home.

JEAN

Doesn't sound like this end of time fight will keep her out of danger. And if the earth is to end before her three hundred years, then what does it matter where she lives? All due respect.

JERA

It matters.

KATHERINE

Once again...what if I refuse?

JERA

With all that has just happened? How can you?

The room is silent. Katherine closes her eyes.

KATHERINE

(smiling wearily)

This is the first I've closed my eyes in almost two days. I am so exhausted, I can barely see straight, and it's all just hitting me. And now I get this laid on my lap.

JERA

I'm not going back without you. I can't lose Isa and fail at what we came to do.

KATHERINE

I won't let you take me. No way.

JERA

I beg you. For Isa's-

KATHERINE

I'm sorry she's gone. But I didn't ask you to come here to 'fetch' me like some discarded dog. I can take care of myself.

JERA

(pointing to the orb
on the table next to
her)

This isn't glowing so the Tallis may be gone. Zarn may be dead. It could be safe, for now. But if you stay, more will come. More than even you can handle. I can't say it plainly enough- the safest place is with me.

JEAN

She should go.

Katherine looks at him.

JEAN (CONT'D)

I'm not daring to speak for you, but if it means getting you out of danger, then you should.

KATHERINE

(to Jean)

I can save you. I want to save you. You can be like you were before.

JEAN

I know. But, this- it's not about me.

MALCOLM

Nor I.

KATHERINE

Being asked to leave my home-
(looking at Jera)

And this is my home, people I care for are here...I won't abandon them.

She gets up and rushes to the door.

KATHERINE (CONT'D)

NEVER!

She opens the door and rushes out. The others stare at the open door for a moment. On the table next to the bed the orb has started glowing.

CUT TO:

INT. KATHERINE'S ROOM-LATER

Katherine is sitting at her desk, staring at it, wrestling with her emotions.

JEAN

(o.s)

I'd say I didn't think you were the kind of woman to run from a challenge, but I've only known you a short time.

KATHERINE

You could just say from first impressions I don't seem like the type.

She turns towards and sees Jean standing outside the doorway.

KATHERINE (CONT'D)

Oh, right, you have to be invited in.

As he enters she notices he looks quite pale.

KATHERINE (CONT'D)

You don't look right.

Jean sits on her bed, he is shaky.

JEAN

Malcolm- sav- depleted me.

Katherine gets up and goes towards him, she reaches a hand out.

JEAN (CONT'D)

(gently pushing her
and away)

Don't. The urge to take you will be too great.

KATHERINE

What're you going to do? I can't let you go out and- Couldn't you- if I let you- take from me, take what you need. I don't think one injection would do enough.

JEAN

If I drank from you- I can't stop- I couldn't do that to you.

Katherine quickly moves preparing an elixir.

KATHERINE

An injection then- it'll have to do.

Katherine takes a needle and a vial and draws blood from herself. She then mixes it with the elixir. Suddenly, Jean collapses to the floor.

As she nears him, he springs to his feet, eyes bloodshot, fangs exposed. Katherine recoils. As he moves towards her, she tries handing him the syringe.

JEAN

(raspy)

That won't do Katherine, not now.

He moves to strike her, she raises her hand out and he goes flying backwards against the wall and lands on her bed. She rushes over and sits on top of him. He reaches out and grabs her by the throat. She injects him and manages to break free. She backs away and watches as his color returns and his fangs disappear. Katherine backs against the doorway and slumps to the floor.

She collapses from exhaustion. He picks her up and carries her to her bed and lays her on it.

JEAN (CONT'D)

Katherine- no.

There's a noise at the doorway and he turns to see Malcolm and Jera standing behind him.

MALCOLM

What'd you do to her?

JEAN

Nothing, I promise. She's exhausted.
We must get her out of here.

JERA

There's only one place that is safe
for her.

JEAN

No- there is another. Follow me.

CUT TO:

INT. STREET. - EARLY EVENING

There is still some light left in the sky. Jean carries Katherine, Malcolm and Jera follow behind. PASSERSBYs cast them curious looks. As they turn down the street where Jean lives, they are stopped in their tracks by the Tallis.

TALLIS

(in unison)

Going someplace particular?

Jera steps forward. She is weakened by her injuries but has a determined, almost dark look on her face.

JERA

You're going to pay for Isa.

She moves to strike at them. They hold their hands out towards her and she collapses to the ground. They go to swarm her but are frozen in place.

KATHERINE

(o.s)

Not today bitches.

Katherine and Jean move towards them. He picks up one of them and throws her against the wall. Katherine hits the second one with such force she hits a building and knocks some bricks loose. Unknown to them all, a small group of people are watching them.

As Jean turns, the one he threw against the wall gets to her feet and grabs him, slashing at his face with her razor sharp nails. As he bends down in pain, she grabs a loose piece of wall and smashes him over the head with it and he drops to the ground unconscious.

Malcolm goes to assist Jera, but he is grabbed by the remaining Tallis. She begins to choke him. Jera gets up and lunges at her, but is knocked away. Katherine moves towards the Tallis

3RD TALLIS

One more and I'll snap him like a twig.

MALCOLM

Hell with me Katie! Get her!

Katherine advances on her. The third Tallis takes his neck and snaps it. Malcolm crumples to the ground. Katherine looks at his body for a moment in shock. She gives the third Tallis an almost demonic look and suddenly, the third Tallis' body starts to shake, more violently with each passing second. Suddenly, she bursts into flames.

JERA

(to herself)

Oh no, it's true

CUT TO:

INT. STREET. - CONTINUOUS

P.O.V

Someone approaching the melee from behind. SOUND of police whistles. The people watching the action see the person and gasp, moving out of its way in shock.

A POLICEMAN approaches, turns, sees the person approaching and goes to stop it, but drops to the ground.

CUT TO:

INT. STREET. - CONTINUOUS

The other two Tallis get to their feet. They see the body laying on the street smoldering. Katherine turns towards them, they quickly scamper away. Jera grabs Katherine.

JERA

That's it, we have to go. People have seen you, they know. Your friends are dead. There's nothing left here for you.

Katherine looks at Jean and sees him lying on the ground, showing no signs of life.

KATHERINE

Jean-
(closes her eyes in anguish)
Let's go.

Jera reaches into her pocket and pulls out two crystals. She closes her eyes.

JERA

Thalo sentora.

A silver pylon appears. In the middle of it, a diamond shaped opening forms. Jera tugs at Katherine who is staring at Malcolm and Jean's bodies.

Jera and Katherine escape into the pylon. The opening vanishes first and then the entire pylon vanishes.

CUT TO:

INT. STREET- CONTINUOUS

Jean rises to his feet just as the pylon begins to fade. He rushes towards it as it vanishes.

JEAN

Katherine! NO!

PANTHER WOMAN

(o.s)
Got here too late.

Jean turns and sees the Panther woman standing behind him.

PANTHER WOMAN (CONT'D)

Perhaps I can help you.

She turns and sees the crowd closing in on them slowly.

PANTHER WOMAN (CONT'D)

But first, let's find a quiet place
to talk.

She claps her hands together forcefully, like thunder.
Suddenly, the crowd all fall to the ground. She and Jean
begin slowly walking away leaving a wake of destruction behind
them.

END

