

DART

Written by

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INT. PORTER'S APARTMENT - LIVING ROOM - NIGHT

Everything appears normal, not too tidy, not too dirty. The FURNITURE, including a COUCH and TV, all appear worn, yet clean. Everything looks as any random APARTMENT lived in by a single, mid-30s white male might look. Until we see the work area - -

Comic book illustrator Porter HARWOOD is a tall, lean and thin man, a bit scruffy, but still presentable. He has slightly shaggy blonde hair. He sits in the LIVING ROOM of his apartment. He is at a WORK STATION, set up in one corner.

This contains a DRAWING TABLE, a comfortable CHAIR, a large assortment of PENCILS, PENS, PAPERS, ERASERS, COLORED PENCILS, etc, along with a COMIC BOOK SCRIPT.

A bright LAMP sits beside the drawing table, casting plenty of light over it and the DRAWING Porter is working on. An assortment of drawings of comic book characters - some only penciled, others full-color renditions - hang on the walls.

The drawings are of a comic book character named MR. MAGE. This is a flamboyant wizard character from a high fantasy comic book, and associated characters, including a very lovely, very scantily-clad young woman named PRINCESS SEIGNIORY.

A smaller COFFEE TABLE sits nearby with a TELEPHONE on it.

Porter SIGHS heavily, SQUEEZING his eyes closed as - - He PUTS DOWN his pencil and - - RUBS his eyes hard.

After several moments - - He OPENS his eyes and - - He BLINKS rapidly several times, trying to clear his vision. Then - - He PICKS UP the pencil and - - He RESUMES drawing.

After SKETCHING only a few brief lines - - HIS eyes TWITCH and - - Porter, ANGRY, TOSSES the pencil aside, SQUEEZING his eyes CLOSED once more before - - He RUBS them even harder.

PORTER

Come on... I can't miss another
deadline. Focus!

Porter PICKS UP another pencil and - - He begins to WORK on the drawing before him. He has only added a few small lines when - - his eyes TWITCH.

FRUSTRATED, Porter THROWS the pencil and - - He SQUEEZES his eyes CLOSED and - - He RUBS them again, harder, as - - The telephone RINGS. SIGHING heavily once more - - Porter GETS UP and - - He ANSWERS the phone.

PORTER (CONT'D)
Hello? Oh. Hi, Mom. Working. Trying
to, anyway.

Porter LISTENS, before - -

PORTER (CONT'D)
Yeah. Stupid Graves Disease. It's
gotten so bad now that I can't keep
my eyes from twitching for more
than a few moments.

Porter LISTENS, before - -

PORTER (CONT'D)
I hope so, too. Thanks again for
you and Dad taking me to the
hospital tomorrow. None of the
usual treatments have worked.
Hopefully this new procedure will.
If not, I'll be out of a job. I've
missed too many deadlines due to
this.

Porter LISTENS as - - His eyes TWITCH. Then - -

PORTER (CONT'D)
Thanks. I'm sure it will, too.

Porter LISTENS, before - -

PORTER (CONT'D)
Thanks, Mom. Yeah, I'll see you and
Dad in the morning. Sonja will be
with you, too?

Porter LISTENS, before - -

PORTER (CONT'D)
Okay. Great. Thanks for picking her
up. See you in the morning. Bye.

Porter HANGS UP and - - His eyes TWITCH. TURNING, he gives
the drawing on the table a DISGUSTED LOOK before - -

Slowly, he WALKS back toward it, as - - His eyes TWITCH.

EXT. PORTER'S APARTMENT BUILDING - DAY

At the CURB - - Porter CLIMBS into the back of his parents'
CAR. The car is very fancy, upscale and pricey.

EXT. HOSPITAL - DAY

The car PULLS UP in front of a HOSPITAL and - - PORTER'S MOM and PORTER'S DAD climb from the front of the car.

They look to be very, very wealthy. Their clothes, the way they hold themselves and move all nearly shout that they have money to burn.

Porter GETS OUT of the back on the same side he entered in before as - - SONJA CARRUTH CLIMBS OUT of the other back door. SONJA is a young woman, not too much younger than Porter. She is very beautiful, with long dark hair.

INT. HOSPITAL ENTRANCE - DAY

Porter, his parents, and Sonja WALK into the stark, bland HOSPITAL.

INT. HOSPITAL - WAITING ROOM - DAY

Porter, his parents and Sonja SIT and - - Porter's mom fills out PAPERWORK for Porter as - - Porter RUBS his TWITCHING eyes as - - Sonja is beside Porter. She HOLDS his free hand.

INT. HOSPITAL - WAITING ROOM - LATER

An ORDERLY ENTERS. He is PUSHING a WHEEL CHAIR. Porter STANDS and HUGS his parents and Sonja before - - He SITS in the wheel chair and - - The orderly WHEELS Porter out.

INT. HOSPITAL - OPERATING ROOM - DAY

Porter LIES on the OPERATING TABLE, wearing a hospital GOWN, as - - The ANESTHESIOLOGIST PLACES the MASK over Porter's face and - - Porter CLOSES his eyes. After a moment - - His closed eyes TWITCH.

Around the operating table, DR. CEDRIC RINZLER and other MEDICAL STAFF PREPARE for work. Dr. Rinzler is a middle-aged man who appears very knowledgeable and capable.

INT. HOSPITAL - RECOVERY ROOM - DAY

Porter LIES on a BED. He has PATCHES over both eyes. His parents and Sonja STAND around him. Porter's mom HOLDS one of his hands, while Sonja HOLDS the other.

EXT. HOSPITAL - DAY

Several days have gone by and - - Porter is being WHEELED out in a wheel chair by a SECOND ORDERLY. Porter's parents and Sonja WALK with them.

Porter no longer has the patches on his eyes. His eyes do not twitch now. Porter's parents' car is PARKED at the curb. Upon REACHING it - -

STANDING on his own, Porter CLIMBS IN unassisted. Then - - His parents and Sonja GET IN. Moments later - - The car DRIVES AWAY.

INT. PORTER'S APARTMENT - NIGHT

Porter is on his couch. Sonja beside him. She is LEANING over, SNUGGLED against him, as - - They WATCH TV. Porter's eyes are RED-RIMMED and BLOOD-SHOT.

The MOVIE they are WATCHING - - ENDS.

SIGHING - - Sonja SITS UP and - - She PLACES her hand on Porter's leg, RUBBING it lightly as - -

SONJA

Well, I should get going. You need to rest.

Porter gently TAKES HOLD of her hand and - -

PORTER

You can stay. It's not like you haven't spent the night before.

Sonja LAUGHS lightly, SNUGGLING against Porter again, SLIDING her arm over his chest, HOLDING him. After a few moments of silence - -

SONJA

Much as I'd love to do that, if I stay you won't get any rest.

Sonja SITS UP again, giving Porter's leg a LIGHT SQUEEZE before - - She STANDS and - - She TURNS to face him before - -

SONJA (CONT'D)

You know that as well as I do. And you're under doctor's orders to rest.

Porter STANDS and - - He HOLDS both of Sonja's hands as - -

PORTER

Yeah, I know. But-

Sonja cuts off his words with a LIGHT KISS before - -

SONJA

No. You just got out of the hospital this morning. You rest. You need that worse than other things.

Porter ARCHES his eyebrows questioningly before - -

PORTER

That's debatable.

Sonja LAUGHS lightly as - -

SONJA

I mean it! Rest! I'm leaving now. I'll call you tomorrow afternoon when I get home from work. Don't let me find out you were working tonight!

Porter casts a DISGUSTED GLANCE at the drawing table and the UNFINISHED COMIC BOOK PAGE still atop it before - - He TURNS back to Sonja and - -

PORTER

I think it'll be a couple of days before I'm ready for that. My vision is still blurry.

SONJA

See? You need rest.

Sonja KISSES Porter again. This kiss lasts a bit longer. Afterward - - Sonja DRAWS AWAY reluctantly and - -

SONJA (CONT'D)

'Night, Porter.

INT. PORTER'S APARTMENT - BEDROOM - MORNING

The BEDROOM is small and fairly neat and clean.

Porter is in BED - - He slowly WAKES UP and - - He STRETCHES and - - He ROLLS over. After a couple of moments - - He TOSSES the blankets aside and - - He GETS UP.

Porter's eyes, though not yet fully normal, are less bloodshot than the night before. Porter BLINKS several times before - - Still half asleep, he EXITS the BEDROOM.

INT. PORTER'S APARTMENT - KITCHEN - CONTINUOUS

The KITCHEN is clean and stocked and furnished as would be expected for someone Porter's age and gender. A TOASTER, PAPER TOWELS and a BOTTLE of EYE DROPS are on the counter. A row of ceramic MUGS hang from hooks beneath a CUPBOARD near the toaster.

Porter SHUFFLES in before - - He STOPS and - - He LOOKS AROUND. As he does - - His head MOVES with quick, unnaturally-fast DARTING MOTIONS and - -

His expression CHANGES to a what-was-that look.

Porter LOOK AROUND again. As before, his head MOVES with unnaturally fast DARTING MOTIONS.

He SPOTS the eye drops on counter and - - He WALKS OVER and - - He picks up the eye drops before - - He UNSCREWS the cap and - - He CAREFULLY TREATS both of his eyes.

INT. DRUG CARTEL WAREHOUSE - DAY

PALLETS filled with wooden CRATES are everywhere. Everything is brightly-lit. WORKERS PRY open crates with CROWBARS and - - REMOVE PACKETS of DRUGS.

HORACIO ROSUL - a too-slick-looking Puerto Rican man dressed in high-end casual clothing - STANDS in the foreground. He is TALKING on his CELL PHONE, apart from the activity in the background, seeking privacy and quiet.

HORACIO

Mr. Whittenbeck. Always a pleasure to speak with you.

Horacio LISTENS before - -

HORACIO (CONT'D)

Yes, I know you're a very busy man. But we need to meet.

Horacio LISTENS before - -

HORACIO (CONT'D)

I'm well aware of that. I wouldn't ask if it wasn't important. I was thinking of the Neon Fox. Tonight?

Horacio LISTENS before - -

HORACIO (CONT'D)
10 PM it is.

Horacio HANGS UP and - - He SLIPS it into his pocket before -
- He TURNS and - - He WALKS briskly toward the workers,
CLAPPING his hands several times for attention and - -

HORACIO (CONT'D)
(shouting)
Come on! I'm meeting Dillon
Whittenbeck tonight. Get this stuff
organized!

INT. PORTER'S APARTMENT - LIVING ROOM - NIGHT

Porter is on his couch, WATCHING TV. He looks very bored.
After a few moments - - His telephone RINGS and - - He
REACHES for it.

INT. SONJA'S APARTMENT - LIVING ROOM - NIGHT

Everything is very neat and clean, decorated as any such
place in which a single white woman in her late twenties or
very early thirties might be.

Sonja is on her COUCH. A cordless PHONE is CRADLED between
her shoulder and her ear. As she TALKS - - She APPLIES NAIL
POLISH to her toenails.

SONJA
Porter. Hi.

Sonja LISTENS before - -

SONJA (CONT'D)
Yeah. I know I said I'd call this
afternoon. Sorry. I had to work
late. I haven't even eaten yet. I
just got home and showered. How've
you been today?

Sonja LISTENS before - -

SONJA (CONT'D)
I'll bet. I'd be bored, too. But
you have to remember what your
doctor told you, hon.

Sonja LISTENS before - -

SONJA (CONT'D)

I know, sweetie. But you weren't responding to any of the usual treatments for Graves Disease. It's a good thing your parents are rich enough to pay for this new treatment for you.

Sonja LISTENS before - -

SONJA (CONT'D)

Just take it easy. Rest. Relax. Keep using your eye drops.

Sonja LISTENS before - -

SONJA (CONT'D)

I'm glad the redness is almost gone. But keep using the drops. Remember, the procedure they did on you is new. Even the doctors aren't one hundred percent sure how long it'll take for you to make a full recovery. There there are side effects to think about and -

Sonja LISTENS before - -

SONJA (CONT'D)

I know you spent four days in the hospital afterward. But you're not completely healed yet.

Sonja LISTENS before - -

SONJA (CONT'D)

Don't you dare!

Sonja LISTENS before - -

SONJA (CONT'D)

I don't care about the deadlines! If I find out you're straining your eyes so soon, you'll be in big trouble, mister.

Sonja LISTENS before - -

SONJA (CONT'D)

I mean it! I'm coming over there tomorrow evening. I'm going to cook you dinner. After we eat, we'll snuggle up on the couch and watch a movie or two.

(MORE)

SONJA (CONT'D)

If I see the first sign that you've been working there's going to be trouble!

Sonja LISTENS before - -

SONJA (CONT'D)

Uh-huh. And I was standing right there when the doctor told you very explicitly that you're not to work for at least a week.

Sonja LISTENS before - -

SONJA (CONT'D)

I told you, I don't care about the deadlines. You've already said that the publishing company has guest artists filling in for you on the next three issues to give you time to recover. So you take the time you need to heal completely before picking up a pencil again. I mean it, Porter Harwood! And don't forget about your signing at the comic shop in a few days. If you don't take care of yourself and get better you might not make it there.

Sonja LISTENS before - -

SONJA (CONT'D)

I don't care. If you get taken off this comic book you'll be put on another one.

Sonja LISTENS before - -

SONJA (CONT'D)

Yeah. It might be with another publishing company. So what? Your health is more important.

Sonja LISTENS before - -

SONJA (CONT'D)

Babe, I'm not going spend all night arguing with you. Just keep yourself away from your drawing table and pencils. Rest. Sleep. You're supposed to be doing that, not drawing. You're supposed to be keeping your eyes closed as much as possible. I'll see you tomorrow.

Sonja LISTENS before - -

SONJA (CONT'D)
I love you, too. 'Night, babe.

Sonja HANGS UP.

EXT. NEON FOX - NIGHT

The NEON FOX is an up-scale NIGHTCLUB. It's decorated entirely in METALLIC and NEON colors. A very large, burly DOORMAN stands at the door. A red velvet ROPE MAZE holds a line of well-dressed PEOPLE, waiting for their turn to enter.

INT. NEON FOX - NIGHT

The interior is large and lit entirely with BLACK LIGHTS. Due to the lighting - - The colors are DAY-GLOW BRIGHT. The decor is entirely made up of metallic and neon colors.

The WAITRESSES all wear SKIMPY, WHITE DRESSES and NEON PINK WIGS. ROCK MUSIC is PLAYING. A long BAR occupies most of one wall. A pair of muscular BARTENDERS work the bar. All of the DRINKS are brightly-colored, GLOWING under the black lights.

The place is CROWDED and - - Couples dance on designated DANCE FLOORS. Everyone is beautiful and wealthy and well-dressed in expensive clothing.

At one TABLE, far from the dance floors, Horacio SITS ALONE, happily WATCHING all the beautiful women. After a moment - - A waitress SERVES him a glowing, brightly-colored drink.

Horacio ACCEPTS it and - - The waitress WALKS AWAY. Horacio takes a sip as - - DILLON WHITTENBECK WALKS to the table. Dillon is a lean black man, immaculately-dressed, obviously wealthy and powerful.

Dillon DRAWS OUT a CHAIR and - - He SITS before - - WAVING a waitress over. Dillon IGNORES Horacio as - - The waitress MOVES to the table and - -

DILLON
(to the waitress)
Bring me a Little Devil.

WAITRESS
Yes, sir.

The waitress WALKS AWAY and - - Dillon TURNS to Horacio and -

DILLON

What's so important that the great Horacio Rosul needed to meet with me so suddenly? And why meet here?

HORACIO

I like it here. I like the decor.

DILLON

Why? It's so...funky.

HORACIO

Exactly. As for your other question, we have a small problem.

Dillon ARCHES an eyebrow and - - The waitress RETURNS with the drink and - - Dillon ACCEPTS the drink as - - He NODS to the waitress. She SMILES at Dillon before - - She WALKS AWAY and - - Horacio WATCHES her leave before - -

HORACIO (CONT'D)

It's nothing major. Just a standard little issue that might be expected when two men like us merge our organizations.

Dillon WAITS, SIPPING his drink until - -

HORACIO (CONT'D)

Most of my men like the idea. No more territorial conflicts. No more "our territory" and "their territory". Now both are ours. But, I have a couple of guys who liked the old way better. They're making noise, causing waves.

DILLON

So get rid of them.

HORACIO

That's what I wanted to speak to you about. You've said before that you have someone special, someone good at handling things like this.

DILLON

And you don't?

HORACIO

I could have them taken care of, sure. But I thought that, in the interests of our new partnership, you might like to do the honors.

Dillon HESITATES before - -

DILLON
You want me to have someone
eliminate two of your guys?

Horacio LEANS forward, SMILING, SIPPING his drink before - -

HORACIO
They're not my guys anymore, my
friend. They're our guys.

Dillon SIPS his own drink before - - He STARES HARD at
Horacio as - -

DILLON
So what is this? Some sort of
offering on your part to prove your
loyalty to the partnership?

Horacio shrugs as - -

HORACIO
Something like that.

Dillon HESITATES before - - He PULLS OUT his cell phone and -

DILLON
Give me their names and where they
can be found tonight.

INT. AUDRY'S APARTMENT - KITCHEN - NIGHT

The place is reasonably clean and neat. Disturbingly,
however, a keen interest in weaponry, especially KNIVES, is
readily apparent.

AUDRY FENDLER is at the table. She is a young woman, very
slim and lithe, very attractive. Several long-bladed knives
and a knife SHARPENING KIT lay on the TABLE before her. AUDRY
holds a cell phone to her ear as - -

AUDRY
Yes, Mr. Whittenbeck. It'll be
taken care of tonight.

Audry HANGS UP, already LOOKING to the knives before her.

EXT. RANDOM ALLEY #1 - NIGHT

The ALLEY is poorly-lit and strewn with GARBAGE. Overflowing
TRASH CANS sit here and there.

TONY and CHRIS, two overweight, greasy-looking drug dealers, STAND with a BUYER and his two BODYGUARDS as - - CASES of DRUGS and CASH are TRADED before - - The buyer and his guards TURN and - - All three EXIT the ALLEY.

EXT. STREET - CONTINUOUS

A car sits, IDLING, as - - The buyer and the guards APPROACH. The guards WATCH the ALLEY carefully as - - The buyer CLIMBS into the car. Then - - One guard CLIMBS in behind the wheel to drive as - - The other guard CLIMBS in besides the buyer.

A moment later - - The car DRIVES AWAY. A few moments later - - Tony and Chris ENTER from the ALLEY. At the same time - -

Audry ENTERS from up the STREET, dressed in revealing clothes that show off her curves and looking flirtatious, and - - Chris and Tony FREEZE in place upon seeing her and - -

TONY

Well, well! You see what I see, Chris?

CHRIS

I sure do, Tony. I sure do!

AUDRY

Oh! Hi, boys. I am so glad to finally find someone.

CHRIS

(leering)
What's the problem, sweet thing?

AUDRY

I'm afraid I'm lost. Can you two help me out?

TONY

(leering)
We'd love to.

Audry HESITATES as - - She TURNS SEDUCTIVE and - -

AUDRY

You boys are cute. Maybe...

Tony and Chris SHARE a quick glance before - -

CHRIS

Maybe what, sweet thing?

Audry FEIGNS EMBARRASSMENT as - -

AUDRY
No. Never mind.

TONY
What? What were you thinking?

AUDRY PRETENDS to grow more embarrassed and - -

AUDRY
You two are just so cute... I
thought that maybe...

CHRIS
(eager)
What?

AUDRY
Maybe you'd like to...slip into the
alley with me for a few minutes?

Tony and Chris EXCHANGE glances before - -

AUDRY (CONT'D)
I don't know what I was thinking!
I'm not that kind of girl. But
there's just something about the
two of you...

Tony slowly REACHES out and - - He takes her by the hand and -
- He LEADS her back into the darkness of the ALLEY as - -
Chris FOLLOWS eagerly until - - The trio are lost from view.

After a few moments - - Though we see nothing of what
happens, we CLEARLY HEAR the SOUND of a knife slicing through
flesh, followed by - -

GURGLING and a WORDLESS SHOUT from Chris. The SHOUT is CUT
OFF abruptly by the SOUND of a knife cutting across flesh.

All is quiet for several moments. Then - - Audry STROLLS
casually from the darkness of the alley, ENTERING the scene
and - - She is CARRYING a BLOODY KNIFE. After a moment - -

Audry STOPS and - - She LOOKS AROUND before - - She PULLS OUT
her cell phone.

INT. NEON FOX - NIGHT

Horacio and Dillon are still at their table. Some time has
passed since we last saw them.

Dillon HANGS UP his phone before - -

DILLON

It's done.

Horacio GRINS and - - He silently TOASTS Dillon with his drink as - - Dillon NODS acknowledgment of the toast as - -

DILLON (CONT'D)

Audry Fendler. She's the best I know.

INT. PORTER'S APARTMENT - BEDROOM - DAY

Porter, in bed, ROLLS over and - - He YAWNS before - - He TOSSES the blankets aside and - - He GETS OUT of bed. His eyes are almost normal by now.

INT. PORTER'S APARTMENT - KITCHEN - CONTINUOUS

Porter SHUFFLES into the KITCHEN, looking to be mostly asleep yet and - - He moves to the counter before - - He PICKS UP the eye drops and - - He REMOVES the cap before - -

Slowly, Porter TIPS his head back and - - He carefully TREATS one eye before - - He MOVES the drops to his other eye.

As he SQUEEZES the bottle - - His fingers MOVE inhumanly fast and - - A stream of liquid SPURTS from the bottle, into his eye and - -

Porter FLINCHES from stream and - - He DROPS the bottle onto the floor before - - He GRABS paper towels and - - He WIPES the liquid from his face. Once finished with the paper towels - - Porter TOSSES them into the trash and - -

He HOLDS UP the hand that had squeezed the bottle, giving it a very SUSPICIOUS LOOK. When nothing more happens - - Porter PICKS UP the bottle from the floor and - - He PLACES it back on the counter.

More awake now - - Porter PULLS the toaster closer to him before - - He WALKS to the REFRIGERATOR and - - He OPENS IT before - - He REMOVES a loaf of BREAD and - - He REMOVES two SLICES before - - He PUTS AWAY the rest of the loaf and - -

He WALKS back to the counter and - - He PLACES the bread in the toaster before - -

When he PUSHES down the lever - - His hand MOVES inhumanly fast and - - The lever DROPS too quickly and - - It BREAKS and - - The toaster JUMPS and - - It SHOOTS the bread back out and - -

Porter REACHES for the bread while it is still in midair. He MOVES inhumanly-fast and - - He CATCHES the bread, but - - The SPEED of his grab CRUSHES the bread and - - Porter OVERSHOOTS his target area before - -

Porter's hands PLOW through the mugs hanging beneath the cupboard. The force and speed of the STRIKE send his hands SMASHING through all of the mugs, SHATTERING them.

STUNNED, Porter FREEZES and - - He STARES at the DEBRIS before - - He LOOKS at the crushed bread before - - Very slowly, he MOVES to the trash and - - He DROPS the ruined bread in.

He HESITATES, then - - He MOVES the fingers of one hand through a brief series of INHUMANLY-QUICK DARTING MOVEMENTS.

Staring at his hand with an EXPRESSION of mingled AWE and FEAR - - Porter MOVES his entire hand in a couple of DARTING MOVEMENTS.

PORTER
(afraid)
What's wrong with me?

His fear GIVING WAY slowly to his awe - - Porter MOVES both arms through a brief, complex series of DARTING MOVEMENTS before - -

GRINNING wildly, Porter TURNS toward the LIVING ROOM and - - He EXITS at a normal, perfectly human RUN.

INT. PORTER'S APARTMENT - LIVING ROOM - CONTINUOUS

Porter ENTERS from the KITCHEN, MOVING to his work area before - - He DROPS into the chair and - - He picks up a pencil and - - He LOOKS at the partially-finished drawing on top of the table. After a moment of HESITATION - -

Porter LOWERS the pencil to the paper and - - He SKETCHES.

The first few lines are DRAWN at normal, human speed. Then - - Porter's arm, hand and pencil begin to DART over the paper and - - Porter FINISHES the drawing in a matter of moments before - -

Hands DARTING, Porter SETS ASIDE the complete comic book page and - - He grabs a clean sheet before - - He GLANCES at the comic book script before - - He DRAWS the complete page, every panel, in moments, his hand DARTING before - -

Laughing wildly, Porter LEANS back in his CHAIR and - - He STARES at the drawings he had just completed as - -

PORTER
So much for missed deadlines!

EXT. HIGH SCHOOL #1 - DAY

A YOUNG MAN is outside a typical high school. Several STUDENTS are CROWDING around him as - - The students are covertly SLIPPING CASH to the YOUNG MAN as - - He covertly SLIPS small BAGS of POT to the students.

EXT. RANDOM ALLEY #2 - DAY

An OLDER MAN stands with a YOUNG WOMAN just inside the mouth of the ALLEY as - - She HANDS him cash as - - She GLANCES AROUND and - - He HANDS her a small bag of WHITE POWDER.

EXT. HIGH SCHOOL #2 - DAY

A young, very attractive FEMALE DEALER stands outside. Clustered around her is a group of students as - - She PASSES them bags of DRUGS as - - The students SLIP cash to her.

EXT. CIVIC CENTER - DAY

An ELDERLY MAN stands just beside the CIVIC CENTER. A TEENAGE BOY and a TEENAGE GIRL are with him as - - The elderly man PASSES them bags of drugs and - - They SLIP cash to him.

INT. DRUG CARTEL WAREHOUSE - DAY

Horacio and Dillon are in the warehouse together as - - workers WORK around them, busier than before and - -

HORACIO
Business is better than ever.

DILLON
Combining our businesses seems to
have been a good idea.

HORACIO
A very good idea.

INT. PORTER'S APARTMENT - LIVING ROOM - NIGHT

Porter is on his couch. He LOOKS at his drawing table, GRINNING. An entire issue's worth of drawings are done and stacked neatly on the drawing table. After a moment - -

Porter PICKS UP the telephone. As he does - - his arm DARTS and - - The receiver FLIES out of his grasp and - - Porter REACHES for the loose telephone, arms and hands DARTING.

He JUGGLES the phone, all of his movements DARTING, before - - He finally manages to CATCH the phone and - -

He PRESSES one of the memory buttons, his hand DARTING, before - - He HOLDS the telephone to his ear and - - He WAITS a few moments before - -

PORTER
Sonja? Hi. It's me.

Porter LISTENS before - -

PORTER (CONT'D)
Uh... Yeah. About you coming over here this evening... I hate to ask, but... Could I get a rain check on that, hon?

Porter LISTENS before - -

PORTER (CONT'D)
No! No, I'm fine. Mostly. It's-

Porter LISTENS before - -

PORTER (CONT'D)
Yeah, I think so. Some sort of delayed reaction to the procedure. My eyes, they just-

Porter LISTENS for a moment, GLANCING at the work table as - -

PORTER (CONT'D)
(sheepishly)
Yeah. A little.

Porter LISTENS before - -

PORTER (CONT'D)
(wincing)
I know! I know what you said last night. It's just that-

Porter LISTENS before - -

PORTER (CONT'D)
I was bored! And I kept thinking about the deadlines. And-

Porter LISTENS before - -

PORTER (CONT'D)
 No. I just overdid it a bit. That's
 all. I'll be fine. I promise.

Porter LISTENS before - -

PORTER (CONT'D)
 Okay. I love you, too, babe. Call
 you tomorrow night?

Porter LISTENS before - -

PORTER (CONT'D)
 Alright. I'll talk to you then. I'm
 really sorry.

Porter LISTENS before - -

PORTER (CONT'D)
 I know. I'll listen to you from now
 on. I love you. Good night.

Porter HANGS UP. As he does - - His arm DARTS, SLAMMING the
 receiver down hard and - - Porter WINCES as - -

PORTER (CONT'D)
 I have got to learn how to control
 this.

Porter STANDS very slowly before - - He WALKS a couple of
 slow steps, then - - He WALKS a couple of faster steps before
 - - His legs DART and - - Porter RUSHES forward, inhumanly
 fast, PLOWING straight into the wall before - -

REBOUNDED from the wall, Porter FALLS onto his back on the
 floor. After a moment - - Porter GROANS in pain and - -

PORTER (CONT'D)
 Yeah. I definitely need to learn to
 control this.

INT. NEON FOX - NIGHT

Horacio SITS at a table away from the dance floors, SHARING
 the table with several young, very lovely, well-dressed
 WOMEN.

Everyone at the table DRINK drinks that GLOW brightly under
 the black lights. The women are all GIGGLING at something
 Horacio has just said.

Horacio DRAINS the last of his drink. Before he can even set
 the empty glass back on the table - -

A waitress APPROACHES and - - She TAKES the glass before - -
She HANDS him a new drink.

HORACIO

Thank you.

Horacio PULLS OUT a wad of CASH before - -

HORACIO (CONT'D)

This is for you.

Horacio LIFTS the waitress's skirt and - - He TUCKS the cash
into her STOCKING before - - He SMOOTHS her skirt back into
place and - - He gives her a PLAYFUL SMACK on the rear and - -

The waitress WALKS AWAY, GIGGLING as - - The women sharing
the table with Horacio all LAUGH.

INT. SONJA'S APARTMENT - LIVING ROOM - NIGHT

Sonja is on her couch, WATCHING TV. It is late and - - She
GLANCES at a CLOCK, then - - She GLANCES at the telephone
before - - She hesitantly REACHES for the phone before - -
DRAWING her hand back.

INT. DRUG CARTEL WAREHOUSE - NIGHT

Dillon is OVERSEEING the workers as - - He FROWNS deeply and -
- He LOOKS at his EXPENSIVE WATCH.

INT. PORTER'S APARTMENT - LIVING ROOM - NIGHT

Porter is on his couch. His TV is on, but - - His focus is on
his hand as - - He MOVES his hand through a series of DARTING
movements, FASCINATED.

INT. NEON FOX - NIGHT

Horacio is still at the table with the lovely women, having a
grand time, as - - His cell phone RINGS. After a moment - -
He GRABS his phone and - - He ANSWERS - -

HORACIO

Yes? Dillon! Nice to hear from you.

Horacio LISTENS before - -

HORACIO (CONT'D)

I am, yes. And in the company of some very lovely young ladies, I might add.

Horacio LOOKS at the women in OPEN FLIRTATION, PAUSING, as - -
The women GIGGLE as - - They TRADE LOOKS.

HORACIO (CONT'D)

And why do you need me there? One of us is enough to oversee-

Horacio LISTENS before - -

HORACIO (CONT'D)

Yes. Yes, I know. But you're there. There's no need for me to be there.

Horacio LISTENS before - - He SIGHS HEAVILY and - -

HORACIO (CONT'D)

Alright. Okay! I'm on my way...
Yes, now.

FROWNING, ANGRY, Horacio HANGS UP before - - He FORCES COMPOSURE and - - He TURNS to the women as - -

HORACIO (CONT'D)

Ladies? My heartfelt apologies. But I'm afraid I'm needed at work.

INT. DRUG CARTEL WAREHOUSE - NIGHT

Dillon HANGS UP his cell phone as - - He FROWNS in DISGUST.

INT. PORTER'S APARTMENT - LIVING ROOM - NIGHT

Porter is still on his couch. The TV is still on. The NEWS is now PLAYING, but - - Porter's focus is still his DARTING hand, which he is WATCHING in amazement, as, on the TV - -

TV NEWS ANCHOR

After the break, a special report about the city's steadily rising crime rate and just what is being done about it.

Porter GRABS the TV REMOTE and - - He TURNS OFF the TV before - - He DROPS the remote and - - He FREEZES as - - He STARES at the TV in WONDER before - -

He slowly LOOKS DOWN at his hand and - - He DARTS his fingers through another series of moves as - - His EXCITEMENT grows before - - He TURNS his head in a DARTING MOTION to look at his drawing table and the completed work piled on it before -

Porter LOOKS at his hand again and - - He MOVES his fingers through another series of DARTING MOTIONS before - - With inhuman quickness, Porter DARTS up from the couch and - - He DARTS through the KITCHEN door, EXITING the LIVING ROOM.

INT. SONJA'S APARTMENT - LIVING ROOM - NIGHT

Sonja LOOKS at the clock before - - FROWNING, she GRABS the phone.

INT. PORTER'S APARTMENT - BEDROOM - NIGHT

Porter is RANSACKING the BEDROOM, moving with fast, DARTING motions as - - He PULLS CLOTHING out of the DRESSER and CLOSET and - - He TOSSES a pair of JEANS, a long-sleeved T-SHIRT, SOCKS, SNEAKERS and GLOVES, all BLACK, onto the bed.

PAUSING, he TURNS and - - He LOOKS at the clothing before - - He DARTS back to the closet and - - He GRABS a pair of BLACK SPORTS GOGGLES just as - - The telephone RINGS. Porter DROPS the goggles onto the bed before - - He answers the phone and -

PORTER

Hello?

Porter LISTENS and - - His eyes GO WIDE as - -

PORTER (CONT'D)

Sonja! Oh... Yeah... Hey... Um...
Look, babe, I'm...uh...really
sorry.

Porter LISTENS before - -

PORTER (CONT'D)

No. I just got... Uh... I'm still
not back to... Um...

Porter LISTENS before - -

PORTER (CONT'D)

Yeah. I was, yeah.

Porter LISTENS before - -

PORTER (CONT'D)
 I know. I know! You told me not to,
 I know. But I'm just so, you know,
 bored. I mean I'm supposed to just
 sit here with my eyes closed as
 much as I can. How long could you
 do that?

Porter LISTENS before - -

PORTER (CONT'D)
 I know that's not the point.

Porter LISTENS before - -

PORTER (CONT'D)
 I know. I need to listen to the
 doctor and to you. I'm sorry I
 didn't. And I'm very sorry I forgot
 to call you, sweetheart.

Porter LISTENS before - -

PORTER (CONT'D)
 It is late now, isn't it?

Porter LISTENS before - -

PORTER (CONT'D)
 Tomorrow night? That sounds great.
 Sure. Whenever you want to come
 over.

Porter LISTENS before - -

PORTER (CONT'D)
 Eight o'clock sounds great. I'll
 see you then. I love you.

Porter LISTENS before - -

PORTER (CONT'D)
 Good-night, babe.

Porter HANGS UP before - - He RETURNS his attention to the
 clothing on the bed.

INT. DRUG CARTEL WAREHOUSE - NIGHT

Horacio ENTERS from outside as - - Dillon is WAITING, a look
 of DISGUST and ANGER on his face and - -

DILLON

About time you hauled yourself in here.

HORACIO

What's the big deal? It doesn't take both of us to do this.

DILLON

We're partners now. We share the profit 50/50. Which means we share the work 50/50. That means when there's work to be done here, we're both here, not one of us here and one of us sitting in a club, getting drunk.

HORACIO

Who's drunk?

Dillon TURNS AWAY and - - He MOVES toward the crates and busy workers as - -

DILLON

Get to it, Rosul. We have a busy night ahead of us.

EXT. RANDOM ALLEY #3 - NIGHT

A trio of rough-looking MUGGERS - TYSON, ALEX and JESSE - PULL a YOUNG WOMAN into the shadows and - - The young woman backs up against the wall, TERRIFIED as - - She OFFERS her PURSE to the muggers and - -

YOUNG WOMAN

Here! Take it! Just let me go!

The three muggers LEER at her as - - They MOVE CLOSER.

JESSE

Oh, yeah. We'll take it. Right Tyson? Right Alex?

ALEX

We'll be taking something else, too. You're too sweet to just turn loose.

(to Jesse)

And don't use our names, Jesse! What are you, stupid?

YOUNG WOMAN

No! Please!

TYSON

Don't scream. Do that and it'll be
the last sound that ever passes
through those pretty lips of yours.

Jesse YANKS the purse from the young woman's hand and - - He
TOSSES it aside as - - Together, the muggers PRESS CLOSER to
her as - - The young woman FLATTENS herself against the wall
and - - She SQUEEZES her eyes closed as - -

YOUNG WOMAN

Please... Don't...

Jesse slowly REACHES out and - - He TOUCHES the young woman's
face. But - - A hand in a black glove DARTS in, GRABBING
Jesse's wrist and - - Jesse JUMPS in fright as - - The hand
WITHDRAWS with another inhumanly-fast DARTING MOTION and - -

Jesse is yanked off his feet and - - He falls, LANDING face-
first and - - Tyson and Alex FREEZE. After a moment - - Jesse
slowly LOOKS UP and - -

Porter is there, dressed in the black clothing and goggles he
had assembled before. He is now DART.

Dart's foot DARTS out, KICKING Jesse in the face and - -
Jesse DROPS, unconscious before - - Alex and Tyson STARE at
Dart as - -

DART

I do believe I heard the lady ask
you guys to let her go.

Dart PICKS UP the young woman's purse with inhumanly-fast
speed and - - He HANDS the purse back to her before - -

YOUNG WOMAN

Thank... Thank you.

DART

You're welcome. Now go. Get the
police.

She TURNS and - - She FLEES the ALLEY as - - Dart TURNS to
Tyson and Alex and - -

DART (CONT'D)

What about you two?

Alex and Tyson EXCHANGE a brief glance before - - Together,
they RUSH Dart and - - Dart puts them down and out with a
series of DARTING PUNCHES to the faces before - -

Dart STANDS STILL and - - He LOOKS down at the fallen muggers and - - He SMILES, obviously EXCITED and PUMPED as - - SIRENS are heard. After a moment - - Dart TURNS and - - He DARTS from the ALLEY.

INT. SONJA'S APARTMENT - BEDROOM - NIGHT

Sonja is about to get into bed. She is obviously WORRIED. After a moment - - She REACHES toward the telephone, then - - She STOPS, HESITATING, before - - She PICKS UP the phone and - - She DIALS.

She WAITS through several RINGS, but - - There is no answer and - - She HANGS UP, FROWNING as - -

SONJA

He's sick. He should be home resting. Where could he be at this time of night?

EXT. RANDOM APARTMENT BUILDING #1 - NIGHT

A group of angry older TEENAGE BOYS has trapped a slightly YOUNGER BOY, forming a ring around him. The teenage boys PUSH the younger boy back and forth as - - The SHOVED become ROUGHER and - - The SHOVED become PUNCHES. After a few moments of this - -

Dart DARTS in and - - He PUNCHES the teenaged boys with DARTING strikes, taking them down, before any of them can even focus on him and - - Free, the younger boy TURNS and - - He RUNS away.

EXT. DEPARTMENT STORE - NIGHT

A THIEF GLANCES AROUND, NERVOUS, as - - He tries to PICK the lock of the department store. After a few moments - - Dart DARTS up to him and - - He SNATCHES the LOCK-PICK from the thief with a DARTING grab and - -

The thief FREEZES as - - He LOOKS at Dart in horror before - - The thief TURNS and - - He RUNS away.

EXT. HOUSE - FRONT PORCH - NIGHT

A HUSBAND and WIFE stand on the PORCH and - - The husband is obviously drunk. Both are angry as - -

HUSBAND

That's it! I've had enough of your nagging!

Fists CLENCHED, the husband STALKS towards the wife, clearly intent on striking her, as - - Her anger CHANGING to fear, the wife BACKS UP and - -

WIFE

Just calm down. Just-

HUSBAND

I will not! But you will shut up!

Dart DARTS onto the porch and - - He GRABS the husband's raised fist and - - He TWISTS the husband's arm and - - The husband SCREAMS and - -

HUSBAND (CONT'D)

Get off me!

DART

I was raised to never hit a lady.

Dart PUNCHES the husband in the side of the head and - - The husband FALLS, UNCONSCIOUS before - - Dart TURNS and - - He RUNS away before the wife can say anything.

EXT. RANDOM ALLEY #4 - NIGHT

A DRUG DEALER and a BUYER are in the dim ALLEY. Each man holds a BRIEFCASE and - - They silently make the EXCHANGE before - - The buyer TURNS to walk away, but - -

Dart RUSHES in and - - He PUNCHES the buyer and - - The buyer FALLS, out cold, before - - Dart TURNS quickly and - - He PUNCHES the dealer with DARTING punches until - - The dealer falls, out cold.

Dart is about to rush off when - - He LOOKS at the ground and sees - - The briefcases are lying there. After a moment - - Dart CROUCHES by them and - - He opens the first case to find - - It contains packets of drugs.

Disgusted, Dart stands with open briefcase before - - He WALKS to a STORM DRAIN and - - He RIPS the packets open and - - He DUMPS the drugs into the sewer before - - He TOSSES the empty case aside and - -

He CROUCHES with the second one and - - He OPENS the case to find - - This case is filled rubber-banded STACKS of cash and - - Dart is STUNNED to see so much money. After a moment - -

Dart CLOSES the case before - - He STANDS and - - He DARTS AWAY, CARRYING the case of cash with him.

INT. PORTER'S APARTMENT - LIVING ROOM - NIGHT

Porter STANDS over his couch. He is still wearing his costume, minus the goggles. On the couch are the stacks of cash. Beside the cash are three other open briefcases, all filled with cash.

Porter STARES at the money in awe as - -

PORTER

I'm going to be rich. I'm going to be filthy, stinking rich.

INT. SONJA'S APARTMENT - MORNING

Sonja is on her couch, EATING a BAGEL for breakfast and - - She is WATCHING the morning NEWS on TV.

A female TV NEWS FIELD REPORTER is STANDING with the young woman whom Dart rescued the night before as - - The newscast continues - -

TV NEWS FIELD REPORTER

And you say this man in black saved your life last night?

YOUNG WOMAN

Yes.

TV NEWS FIELD REPORTER

What happened?

YOUNG WOMAN

I barely saw him. He just...darted in and beat up the guys who attacked me.

TV NEWS FIELD REPORTER

And then?

The young woman SHRUGS as - -

YOUNG WOMAN

Then he just darted away again. He moved too fast to really be seen.

The reporter TURNS to fully face her camera and - - Her camera ZOOMS in on her as - -

TV NEWS FIELD REPORTER

Such reports are coming in from all over the city this morning. It would seem, folks, that we have a protector on the streets. From the reports of his speed and odd darting motions, I'm taking the liberty of coining his name - Dart.

Sonja PICKS UP the TV remote and - - She TURNS OFF the TV with a DISGUSTED NOISE before - -

SONJA

What is this? Have we been sucked into one of the comic books Porter draws?

Sonja PICKS UP the telephone.

INT. PORTER'S APARTMENT - BEDROOM - DAY

Porter is in bed. The telephone RINGS and - - The RINGING WAKES Porter before - - GROGGY, he ROLLS OVER to ANSWER the telephone.

PORTER

Yeah.

Porter PAUSES before - - He SITS UP as - - He LISTENS.

PORTER (CONT'D)

Sonja! Good morning!

Porter LISTENS before - -

PORTER (CONT'D)

Last night? Here. Why?

Porter LISTENS before - -

PORTER (CONT'D)

Did you? I didn't hear the phone ring. I'm sorry. Why didn't you leave me a message?

Porter LISTENS before - -

PORTER (CONT'D)

No, I was probably in the bathroom at the time. Thanks for being worried, though.

Porter LISTENS before - -

PORTER (CONT'D)

Of course we're still on for tonight. But, hey, listen. Instead of you coming over here to hang out, why don't I pick you up and take you out? How's that sound, babe?

Porter LISTENS before - -

PORTER (CONT'D)

Nope. Not at all. I'm feeling much better this morning.

Porter LISTENS before - -

PORTER (CONT'D)

Don't worry about the money.

Porter LISTENS before - -

PORTER (CONT'D)

No. Let's just say that work has been really good to me. I've uh...gotten a bonus.

Porter LISTENS before - -

PORTER (CONT'D)

Of course I'm serious. What time should I pick you up?

Porter LISTENS before - -

PORTER (CONT'D)

I think I should be able to drive.

Porter LISTENS, LAUGHING lightly, before - -

PORTER (CONT'D)

Okay, then. What time will you be picking me up?

Porter LISTENS before - -

PORTER (CONT'D)

That works great. See you then, babe.

INT. DRUG CARTEL WAREHOUSE - OFFICE - DAY

The OFFICE is small and built into one corner of the WAREHOUSE. It is mostly filled with a DESK and FILING CABINETS. On the desk is a COMPUTER.

Dillon STANDS with Horacio. Dillon is stiff, obviously UPSET. Horacio appears far calmer and more laid back, SMOKING a CIGARETTE as - -

DILLON

Do you have the slightest idea how much money we lost last night? I don't know who that guy is, but he interfered with three deals last night. Who is he? This freak came out of nowhere. And in one night he's cost us a fortune!

HORACIO

Will you please relax?

DILLON

How can I? And how can you? You lost big last night, too!

HORACIO

I know. I'm well aware of how much money this Dart guy cost us.

DILLON

Then how can you be so calm?

Horacio FINISHES his cigarette and - - He CRUSHES it out in an ASHTRAY before - - He slowly EXHALES SMOKE as - - He STARES at Dillon.

HORACIO

How can I be so calm? I'll tell you how. Your woman. Audry Fendler.

DILLON

What about her?

HORACIO

We send her after this Dart guy. Let her make an example of him and get the money back.

DILLON

And just where might she find him?

Horacio SHRUGS as - -

HORACIO

That's her problem. Let her take care of it. We've got more important things to deal with.

DILLON

Such as?

HORACIO

I've got new dealers lined up to work two of the high schools in the area. I want to get them hooked up with the merchandise soon as we can.

Dillon NODS as - - He STARES hard at Horacio and - -

DILLON

Do that. But we need a better way of dealing with this Dart than Audry Fendler.

Horacio PULLS OUT another cigarette and a LIGHTER before - - He LIGHTS the new cigarette and - - He PUFFS on it as - - He PUTS AWAY the lighter and - -

HORACIO

I thought you told me she was the best?

DILLON

She is. But she needs to know where her target is.

Horacio SHRUGS and - -

HORACIO

I told you. That's her problem, not ours. Let's you and I run the business. Let the hired help do what they're paid to do.

DILLON

I'll call her and see what she can do. But don't expect results. She won't have any more of an idea who that guy really is than we do.

Horacio WATCHES Dillon for a few moments, SMOKING in silence, before - -

HORACIO

What if she were able to catch him and bring him in alive.

DILLON

Why?

HORACIO

We could make the message we send out with him even more pointed. You know, make it special; put our own personal touches on things.

DILLON

No. If she can find him she can kill him outright. I'm not playing games.

HORACIO

Okay. I just thought-

DILLON

Don't. Every time you start to think you end up in that garish nightclub.

Horacio SMILES and - - He BLOWS out a puff of SMOKE before - -

HORACIO

The Neon Fox. It's a great place to make new contacts.

DILLON

So you claim that you work while you're there drinking and womanizing?

Horacio's smile GROWS larger.

HORACIO

Whoever said not to mix business with pleasure had no idea what they were talking about, my friend.

INT. AUDRY'S APARTMENT - LIVING ROOM - DAY

Audry sits on her COUCH, before a COFFEE TABLE. The coffee table is covered with knives and the sharpening kit. She HANGS UP her cell phone and - -

She TURNS to her table and - - She STARES at the knives for a long moment before - - She STANDS and - - Audry EXITS toward her BEDROOM. A moment later - -

Audry ENTERS from the BEDROOM. She is CARRYING a small plastic CASE and - - She WALKS to the coffee table before - - She PLACES the case on the table and - - She OPENS the case.

Inside the case are a matched set of wicked-looking, highly-STYLIZED KNIVES.

INT. PORTER'S APARTMENT - LIVING ROOM - DAY

Porter is STANDING as - - He PRACTICES MOVING at normal, human speed. From time to time he LOOSES CONTROL and - - Some part of him will DART. After a time - -

PORTER

Come on! Sonja and I will be going out in a few hours. I can't be doing that in front of her! I need control!

Porter CONTINUES practicing normal, human-speed movements.

EXT. NEON FOX - EVENING

Though it is early - - PEOPLE are already LINED UP, WAITING to get in. At the FRONT OF THE LINE - - Horacio is just about to enter the club as - -

The doorman NODS to him and - - He STEPS ASIDE, BLOCKING other people from going in.

Just as Horacio reaches the door - - His cell phone RINGS and - - He PAUSES and - - He PULLS OUT the cell phone before - - He GLANCES at the CALLER ID and - - He SIGHS as - - He ANSWERS.

HORACIO

Hello, Dillon.

Horacio LISTENS before - -

HORACIO (CONT'D)

I'm...working.

Horacio LISTENS before - - He SAGS a bit and - -

HORACIO (CONT'D)

I'm at the Neon Fox, yes. I just got here. I haven't even made it inside yet.

Horacio LISTENS before - -

HORACIO (CONT'D)

Now?

Horacio LISTENS before - -

HORACIO (CONT'D)
 Yes. I know I made the contacts.
 But you can handle this, can't you?

Horacio LISTENS before - -

HORACIO (CONT'D)
 I think it is the point. You're
 already there. I'm not. Why should
 I drive all the way over when
 you're already there to handle it?

Horacio LISTENS and - - He SAGS more as - -

HORACIO (CONT'D)
 Alright.

Horacio LISTENS before - -

HORACIO (CONT'D)
 Alright! I'm on my way!

ANGRY, Horacio HANGS UP and - - He PUTS AWAY the phone as - -
 He GLANCES at the doorman as - -

HORACIO (CONT'D)
 Business. I'll be back later.

INT. PORTER'S APARTMENT - LIVING ROOM - NIGHT

All traces of everything to do with Dart are absent. The
 LIVING ROOM looks perfectly normal as - - The doorbell
 CHIMES. A moment later - - Porter ENTERS from the BEDROOM. He
 is well-dressed, ready for his date as - -

He WALKS to the door and - - He OPENS it, revealing Sonja.
 She, too, is well-dressed and - - She FREEZES upon seeing
 him.

SONJA
 Porter! Wow! You look terrific.

PORTER
 You, too. But then you always do.

Sonja BLUSHES at the compliment as - -

SONJA
 You ready to go?

PORTER
 I'm always ready to spend time with
 you, babe.

INT. DRUG CARTEL WAREHOUSE - NIGHT

Dillon is obviously IMPATIENT. Two NEW DEALERS - both smooth-looking slick men - are with him, equally IMPATIENT. After a few moments - - Horacio ENTERS from outside, HARRIED and RUSHED as - -

DILLON
About time, Rosul.

HORACIO
You could have-

Dillon GRABS Horacio by one arm and - - He HAULS him away from the new dealers as - -

DILLON
(whispering harshly)
Not in front of the clients,
Horacio. You want to argue, do it
after they're gone.

Dillon RELEASES Horacio roughly, the release nearly a shove, before - - They TURN BACK to the new dealers and - -

DILLON (CONT'D)
Gentleman. Now that my partner is
here, we can get down to business.

EXT. ITALIAN GARDENS - NIGHT

The ITALIAN GARDENS is an upscale Italian restaurant. Sonja's car PULLS INTO a PARKING SPACE. A moment later - - Sonja EXITS from the drivers' side as - - Porter EXITS the passengers' side.

Porter gently HOLDS Sonja's hand as - - They WALK toward the restaurant.

INT. ITALIAN GARDENS - NIGHT

The restaurant is busy, with lots of people sitting around tables, EATING good FOOD and DRINKING good WINE.

Porter and Sonja are at a small, INTIMATE TABLE as far from anyone else as they can get. However, due to the crowd in the place, they aren't too very isolated.

Sonja and Porter are HOLDING HANDS across the small expanse of their table. GLASSES of wine and a BASKET of BREAD STICKS are between them. They are waiting on their meals as - -

SONJA
Are you sure you're feeling okay
tonight, Porter?

Porter GRINS and - -

PORTER
I'm sure. Why?

SONJA
There's something... I don't know.
There's something different about
you.

PORTER
Such as?

SONJA
I don't know for sure. You seem
more confident. And you ordered the
most expensive meal on the menu for
both of us. You never have that
kind of money.

Porter SHRUGS.

PORTER
My parents are rich. You know that.

SONJA
I do, yes. But they never just give
you money like that.

Sonja SHAKES her head slowly, still WATCHING him as - -

SONJA (CONT'D)
I don't know. Maybe I'm just
imagining things. Anyway, you're
looking great. The redness around
your eyes is totally gone now. No
one would ever suspect you had
anything done. You're not having
any problems?

PORTER
Nope. I'm perfectly fine.

SONJA
No side effects?

Porter HESITATES.

PORTER
Side effects? Like what?

SONJA

I don't know. Itchiness. Swelling.
Burning. Soreness. Anything.

Porter RELAXES a bit as - -

PORTER

Nope. Nothing like that.

SONJA

Good.

Sonja LIFTS her wine and - - She SIPS before - -

SONJA (CONT'D)

So, you've got that signing at the
comic shop coming up in a few days.
You looking forward to that?

PORTER

You know it. I'm always ready to
meet my fans. Granted, there aren't
many of them. It's not as I work on
a hugely popular title.

SONJA

Don't sell yourself or your work
short, sweetie. You're very
talented.

PORTER

Thank you. But it isn't as if Mr.
Mage is on the same level as
Nocturnal Avenger, Dr. Powers,
Strong Woman or even Ocean Boy.

SONJA

You'll make it to the big books.
Just give yourself time. How many
times have you told me how magick-
and-folklore-themed comics are
gaining in popularity? You'll make
it.

PORTER

Thanks. I need to hear that from
time to time.

Sonja ARCHES an eyebrow, STARING at him pointedly as - -

SONJA

Call me when you say you will and
you'd probably hear it more often.

Porter SAGS as - -

PORTER

Sonja, I'm sorry. I got busy and I completely forgot. I know it's not an excuse. But I just forgot. I'm sorry.

Sonja NODS slowly, still STARING at him. After a moment - - Porter begins to FIDGET and - -

PORTER (CONT'D)

I mean it, hon. I'm sorry. I know I wasn't even supposed to be working.

Porter EASES his hand from Sonja's and - - He MOVES his hands as - -

PORTER (CONT'D)

I got so bored just sitting there, that I-

Porter MOVES his hands a bit more quickly and - - Both hands DART and - - One SMACKS his napkin and silverware, sending them FLYING, as - - His other DARTING hand STRIKES the bread sticks, sending them TUMBLING and - -

Porter FREEZES, eyes wide, as - - He STARES at Sonja and - - People at other tables TURN and STARE as - -

PORTER (CONT'D)

(embarrassed)

Sorry, everyone. I'm a klutz.
Sorry.

Porter MOVES very deliberately and very slowly as - - He PICKS UP the silverware and bread sticks. As he works - - The FIRST WAITER MOVES to the table. He is a clean-cut young man.

FIRST WAITER

I'll take those, sir. I'll bring back clean silverware and a fresh napkin.

Sonja STARES suspiciously at Porter as - -

SONJA

(to the waiter)

And more bread sticks, please.

FIRST WAITER

Yes, ma'am.

The waiter EXITS, CARRYING the dirty bread sticks and silverware as - - Sonja FOCUSES on Porter and - -

SONJA
What was that?

PORTER
Nothing.

SONJA
No. That was something. What was it?

Porter remains silent and uncomfortable and - -

SONJA (CONT'D)
Porter? Tell me. What just happened. Your hands... When they moved they-

PORTER
(whispering)
Yeah. I know. I'm trying to control it.

Sonja FROWNS as - -

SONJA
Control what?

Porter MOTIONS for her to keep her voice down. He is careful to move slowly.

PORTER
Eat. Enjoy your meal. When we're done here, let's go back to my place and talk.

Sonja gives him a very SKEPTICAL LOOK as - -

SONJA
Something happened to you, didn't it?

PORTER
I'll explain everything later. I promise.

Sonja seems about to say more, but - -

The first waiter WALKS to their table with a FRESH BREAD STICKS and a CLEAN NAPKIN and CLEAN SILVERWARE for Porter.

With him is a SECOND WAITER - a slightly older, clean-cut man, who CARRIES a SERVING TRAY that holds Porter's and Sonja's MEALS.

Sonja's HARD LOOK makes it clear that Porter will be talking to her later.

INT. DRUG CARTEL WAREHOUSE - OFFICE - NIGHT

Dillon STANDS, cell phone in hand, as - -

DILLON

You're back in that nightclub again. Aren't you, Rosul?

Dillon LISTENS as - - He SHAKES his head in disgust and - -

DILLON (CONT'D)

I've been thinking about Dart. The media reports from last night all say the same things. They all say that this man moves faster than a human being should be able to move. So, I think it stands to reason that something out of the ordinary has happened to this man, probably very recently.

Dillon LISTENS before - -

DILLON (CONT'D)

It matters because it may help us track him down. We have no way of knowing what happened, but I think it's safe to say something did. Get yourself out of that club and get over here. We have work to do.

Dillon LISTENS before - -

DILLON (CONT'D)

Yes. We have work to do, Rosul! We can start tonight, checking the news for any industrial accidents, laboratory experiments or anything like that which may give us a lead. Tomorrow, we're going to start checking with every doctor, hospital and medical clinic in the area. I think there's an excellent chance that our new friend has required some recent medical attention.

Dillon LISTENS before - -

DILLON (CONT'D)

Yes. Now.

Dillon HANGS UP with a look of UTTER CONTEMPT.

INT. PORTER'S APARTMENT - LIVING ROOM - NIGHT

Porter STANDS before the couch. Sonja SITS on the couch. Both are still dressed up from dinner. She is LOOKING UP at him with an expression that mingles DISBELIEF, SHOCK and HORROR as - -

SONJA

You can't be serious, Porter!

PORTER

You saw what happened in the restaurant.

SONJA

Yes. But-

PORTER

Watch.

Porter TURNS and - - He DARTS from the room, EXITING toward the BEDROOM and - - Sonja is STUNNED. A moment later - -

Porter DARTS back in to STAND before her. He is now CARRYING his DART COSTUME and - - He eagerly HOLDS it up to show it off as - -

SONJA

(moaning)

Porter...

PORTER

Isn't this cool?

Sonja STANDS and - - She gently TAKES the costume from him and - - She LAYS it on the couch before - - She gently HOLDS his hands in both of her own as - -

SONJA

No, Porter, it isn't cool.

Porter's expression FALLS at her words.

PORTER

How can you-

Sonja PLACES a finger lightly on his lips to quiet him before
- - She RETAKES his hand and - -

SONJA

I'm not even sure where to begin.
This whole thing is just so wrong.

PORTER

How so?

SONJA

You need to ask? You had Graves
Disease. You weren't responding to
any known treatment. So you
underwent a highly-experimental new
treatment. No one really knew what
would happen, how you'd react.

PORTER

It cured me, that's what happened!

SONJA

Yeah. But it wasn't meant to
do...this.

PORTER

I can use this, Sonja. I've already
started to.

Sonja NODS and - -

SONJA

Yeah, Porter. I know. Dart. You've
told me. And you're all over the
news after last night.

PORTER

I can do some serious good with
this power, Sonja. And not just for
other people. It'll help us, too.

Sonja gives him a SUSPICIOUS LOOK as - -

SONJA

How can this help us?

PORTER

Wait a second.

Porter TURNS and - - He DARTS from the LIVING ROOM. EXITING
toward the BEDROOM.

INT. PORTER'S APARTMENT - BEDROOM - CONTINUOUS

Porter DARTS in, ENTERING from the LIVING ROOM. He KNEELS by his bed and - - He REACHES under it and - - He WITHDRAWS the three briefcases from the previous night.

He STANDS and - - He DARTS out, EXITING toward the LIVING ROOM, CARRYING the briefcases.

INT. PORTER'S APARTMENT - LIVING ROOM - CONTINUOUS

Porter ENTERS from the BEDROOM, DARTING, and - - He STANDS before SONJA, HOLDING the briefcases.

SONJA

Will you please stop doing that?

PORTER

Doing what?

SONJA

Using that speed power.

Porter SITS two of the briefcases on the floor before - - He HOLDS the third case before Sonja and - - He OPENS it, showing off the cash inside and - - Sonja's eye GO WIDE in SHOCK as - -

PORTER

See? I got three of these last night.

SONJA

That's how you were able to pay for our dinner tonight?

PORTER

Yep!

SONJA

With drug money?

PORTER

It's our money now, babe.

Sonja STAGGERS back a step, SHOCKED, and - - She DROPS onto the couch, SITTING, before - - She HIDES her face in her hands for a long moment before - - She takes a DEEP BREATH and - - She LOOKS UP at Porter as - -

SONJA

Porter, no. This is so wrong! Don't you know what those people will do to you if they find out you're stealing money from them? Don't you know what they'll do to you just for disrupting their business?

PORTER

But they don't know! And they won't find out. I wear a costume. I stick to the shadows. They'll never know!

Sonja SHAKES her head slowly, SAD, as - -

SONJA

Stop it, Porter! This isn't a game. This isn't one of the comic books your draw! This is real. Okay? Real. Do you even realize what's happened to you?

PORTER

Yeah. The Graves Disease cure gave me super speed.

SONJA

But how?

Porter SHRUGS and - -

PORTER

I don't care. All I care is that I have this power now.

SONJA

Do you remember what the doctors told you about the optic muscles?

Porter FROWNS in confusion as - -

PORTER

That they're the fastest muscles in the human body?

SONJA

Yes. The muscles that move the eye are the fastest muscles in the human body. Those are the muscles that were deteriorating in you. That's why your parents paid for that experimental cure for you.

PORTER

And you think that, somehow, that procedure has turned all of my other muscles into the same hyper-quick muscles that move my eyes?

SONJA

I can't think of what else could have caused your speed.

PORTER

It makes sense, I guess. But I still don't see why it matters what happened. All that matters is that it did.

SONJA

What about your heart? It's a muscle, too. Has it changed? It is beating hyper-quick?

Porter looks PALE.

PORTER

No.

SONJA

Good. But who's to say it won't change? If it does, it may well cause a heart attack. You need to get back to the hospital. Now.

PORTER

I can't.

SONJA

Why not?

PORTER

If they do anything to change this, I'll lose my power.

SONJA

(exasperated)

Yes! That's the point!

PORTER

And my point is, I don't want to give this up, Sonja! I can do good. I can help people!

Sonja GLANCES at the briefcases, as - -

SONJA
 (disgusted)
 And you can make yourself rich in
 the process.

PORTER
 No. I can make us rich, babe!

Sonja STANDS and - - She MOVES toward the door as - -

SONJA
 (sad)
 No, Porter. I won't have any part
 of this.

Porter MOVES toward her, very slowly, STUNNED, as - -

PORTER
 What? Why?

Sonja begins to CRY as - -

SONJA
 I love you, Porter! And you want me
 to support this? You want me to
 give you my blessing while you risk
 your health, your life, for money?

PORTER
 It's not about the money! That's
 just the icing on the cake! I want
 to help people!

SONJA
 Then help yourself! Help me! Go
 back to the hospital! Tell them
 what's happened! Get this reversed!

Sonja OPENS the door as - - Porter WATCHES, heart-broken, as -

PORTER
 I can't, Sonja. For the first time
 in my life I have the means to be
 something special!

SONJA
 You were special to me just the way
 you were, Porter.

Before Porter can say another word - - Sonja EXITS, SLAMMING
 the door behind her and - - Porter STARES at the closed door
 for a long moment before - -

He DARTS to the wall beside the door and - - He SLAMS his fist into it with a DARTING PUNCH. The impact leaves a fist-shaped HOLE in the wall and - - Porter's knuckles are SPLIT and BLEEDING as - -

He STARES at the door as - - Porter begins to CRY.

EXT. CIVIC CENTER - NIGHT

Several STREET GANG MEMBERS lie on the ground, unconscious as - - Dart is BEATING the few who are still on their feet savagely, HAMMERING them, DARTING out of the way of counterattacks.

INT. GAS STATION CONVENIENCE STORE - NIGHT

A HOLD-UP MAN is POINTING a HANDGUN at an older male CLERK'S face as - - The clerk STUFFS cash from the REGISTER into a BAG. The clerk is obviously flustered and - - He FUMBLES some of the cash. After a moment - -

Dart DARTS in and - - He GRABS the gun from the hold-up man before - - He BEATS the hold-up man savagely with the gun.

EXT. RANDOM ALLEY #5 - NIGHT

A DRUG DEALER and his BUYER STAND together as - - The buyer PASSES the dealer a briefcase and - - The dealer PASSES the buyer a case just as - - Dart DARTS in and - - He BEATS both men with savage DARTING punches until - -

The dealer and the buyer both DROP, out cold and - - Dart OPENS the case of drugs and - - He RIPS open the bags and - - He DUMPS the drugs down a storm drain before - - He PICKS UP the case of cash and - - He opens it and - -

Dart STARES at the cash for a long moment, SAD, before - - He CLOSES the case and - - He TURNS and - - He DARTS away.

INT. PORTER'S APARTMENT - BEDROOM - NIGHT

Porter STANDS, LOOKING DOWN at five more cases of cash. However - - Porter's expression is very SAD; near tears.

INT. DRUG CARTEL WAREHOUSE - OFFICE - MORNING

Dillon HANGS UP his cell phone and - - He SLAMS it down onto a the desk. A moment later - - Horacio ENTERS from the WAREHOUSE and - -

HORACIO

Problem?

Dillon GLARES at Horacio as - -

DILLON

Dart. He broke up five more deals
last night.

Horacio STROLLS closer as - - He PULLS OUT his cigarettes and
lighter before - - He LIGHTS a cigarette and - - He PUTS AWAY
the lighter and - - He PUFFS on the cigarette as - -

HORACIO

Pray your Audry Fendler can find
him quickly. If not, he's going to
put us out of business.

Dillon FROWNS, FANNING smoke from his face as - -

DILLON

Those things will kill you.

HORACIO

I'll take my chances. Now what
about your woman?

DILLON

I told you before, she can't target
someone if she doesn't know where
they are. Get busy and help me find
out who Dart really is. We learn
that and I promise you that Audry
will have him eliminated shortly
thereafter.

HORACIO

Here's a thought. This Dart keeps
turning up at deals our people are
making. Why not have your woman tag
along with one of the boys. I've
got a feeling she'll run into Dart
sooner or later.

Dillon THINKS for a moment before - -

DILLON

That's not a bad idea. But, just in
case, we'll still continue our
search.

INT. PORTER'S APARTMENT - BEDROOM - MORNING

Porter is SITTING on the edge of his bed, SAD and HEART-BROKEN.

INT. PORTER'S APARTMENT - KITCHEN - LATER

Porter MOPES as - - He FIXES his BREAKFAST of TOAST and EGGS and - - He is very careful to MOVE at normal, human speed and not use his power.

INT. PORTER'S APARTMENT - LIVING ROOM - LATER

Porter is on his couch. The TV is off and everything is silent as - - Porter STARES at the telephone, WAITING for it to ring.

INT. PORTER'S APARTMENT - KITCHEN - LATER

Porter MOPES as - - He FIXES his LUNCH of SOUP and - - He is very careful to MOVE at normal, human speed.

INT. PORTER'S APARTMENT - LIVING ROOM - LATER

Porter is on his couch. The TV is off and everything is silent as - - Porter STARES at the telephone, WAITING for it to ring. He appears even more depressed than before. After a few moments - -

He PICKS UP the telephone and - - He DIALS before - - He WAITS but - - There is no answer and - - Porter HANGS UP, even more forlorn.

INT. PORTER'S APARTMENT - KITCHEN - LATER

Porter MOPES as - - He FIXES his DINNER of EGGPLANT PARMESAN and - - He is very careful to MOVE at normal, human speed.

INT. PORTER HARWOOD'S APARTMENT - KITCHEN - LATER

Porter SITS at the table, his meal before him. But - - He doesn't even seem to see the meal, but is STARING off into space, CRYING SILENTLY.

INT. PORTER'S APARTMENT - LIVING ROOM - LATER

Porter is DIALING the telephone. After a moment - - He HOLDS the phone to his ear, WAITING. A couple of moments later - -

PORTER

Hello. My name is Porter Harwood.
I'm a patient of Dr. Cedric
Rinzler. He recently performed a
procedure for Graves Disease on me.
I think there may be complications.
I'd like to set up an appointment
to speak to him as soon as
possible.

Porter LISTENS before - -

PORTER (CONT'D)

That would be great. Thank you.
I'll see him in the morning, then.

EXT. COMIC SHOP - DAY

The COMIC SHOP is a small building/business. Due to all of the comic book POSTERS in the WINDOWS, it's instantly obvious what the place is.

Porter's car PULLS INTO a PARKING SPACE. After a moment - - Porter CLIMBS OUT and - - He WALKS slowly, CONTROLLING his movements as - - Porter MOVES toward the COMIC SHOP door.

INT. COMIC SHOP - DAY

The COMIC SHOP, is full of COMIC BOOKS, ACTION FIGURES, T-SHIRTS and COMIC COLLECTING SUPPLIES. The COMIC SHOP CLERK stands behind the SALES COUNTER.

The clerk is a large, beefy man, yet very friendly. The counter is a glass display case which houses old, expensive comic books.

Porter ENTERS from outside and - - He WALKS slowly toward the counter as - - He LOOKS AROUND slowly.

COMIC SHOP CLERK

Porter! Hey! How are you?

Porter TURNS his attention to the clerk and - -

PORTER

I'm good. You?

COMIC SHOP CLERK

I'm always good, man. But you... I haven't heard from you since before you went into the hospital. How'd that go?

PORTER

Great. I'm all better now.

COMIC SHOP CLERK

Good to hear. But, hey, you're early. By a few days.

Porter GRINS as - -

PORTER

Yeah, I know. I just wanted to make sure things were still a go.

COMIC SHOP CLERK

That they are.

INT. DR. RINZLER'S OFFICE - DAY

The OFFICE is neat and tidy, yet small. SHELVES of assorted MEDICAL TEXTS line most of the walls. FAMILY PHOTOS adorn the DESK and DIPLOMAS and CERTIFICATES hang on the unused wall space.

Dr. Rinzler is at his desk, SIPPING COFFEE as - - He FLIPS THROUGH a medical text book. After a moment - -

Dillon ENTERS from the HALLWAY outside, dressed in an expensive SUIT and TIE. While he makes no threatening gestures, he still appears as a threat.

Dr. Rinzler looks up, startled, as - -

DR. RINZLER

I'm sorry. You'll have to make an appointment.

DILLON

This won't take long. Dr. Cedric Rinzler?

DR. RINZLER

I'm sorry, but you need to make an appointment. I'm a very busy man and I-

DILLON

I'm a very busy man, too, doctor.

Dillon MOVES his jacket aside and - - He REVEALS a gun in a SHOULDER HOLSTER as - - Dr. Rinzler's eyes go wide before - - FLUSTERED, he CLOSES the book before him and - -

DR. RINZLER

What... What can I do for you?

DILLON

I'm looking for someone. Someone who may have had an accident recently. Maybe he was involved in something involving... I don't know... Maybe a chemical spill, or something involving radiation. You treat anyone like that recently?

DR. RINZLER

No! No, not at all. No one like that.

Dillon STARES at Dr. Rinzler for a long moment, saying nothing, just WAITING, until - -

DR. RINZLER (CONT'D)

I'm a surgeon, yes. But I specialize in optic surgery.

DILLON

You only operate on people's eyes?

DR. RINZLER

That's right.

DILLON

And you haven't had any special cases lately?

DR. RINZLER

Only a Graves Disease patient.

DILLON

Graves Disease?

DR. RINZLER

The disease was first diagnosed back in 1825. It's often seen in association with hyperthyroidism. There are several levels of severity and-

Dillon WAVES a hand, IMPATIENT, as - -

DILLON

Okay. Just tell me about your patient.

DR. RINZLER

I can't. I'm sorry. Doctor/patient-

Dillon again SHOWS off his handgun as - - He LIFTS his eyebrows and - - Dr. Rinzler SWALLOWS hard before - -

DR. RINZLER (CONT'D)

He is a very unusual case. None of the standard, usual methods of treatment were working for him. So, he underwent a brand new, experimental treatment.

DILLON

And what happened?

DR. RINZLER

I'm not sure, honestly. He's having some difficulties. He was back in this morning to see me. I drew blood samples for a work-up.

DILLON

What were the results?

DR. RINZLER

They aren't done yet.

Dillon STARES at Dr. Rinzler for a long moment as - -

DILLON

I'll be back to check on those results. What's the name of this patient?

Dr. Rinzler STARES at Dillon for a moment, FRIGHTENED, SWALLOWING hard, before - -

DR. RINZLER

Harwood. His name is Porter Harwood.

DILLON

Do you have an address for Mr. Harwood?

Dr. Rinzler NODS, TERRIFIED as - - He PULLS a form from his desk.

INT. SONJA'S APARTMENT - NIGHT

Sonja PICKS UP her telephone and - - She begins to DIAL, then
- - She HESITATES and - - She HANGS UP.

INT. PORTER'S APARTMENT - KITCHEN - NIGHT

Porter is at his table, a MEAL before him. But - - Porter
only STARES at the meal, not eating after a few moments - -
He STANDS and - - He EXITS toward the LIVING ROOM.

INT. PORTER'S APARTMENT - LIVING ROOM - CONTINUOUS

Porter ENTERS from the KITCHEN and - - He PICKS UP his
telephone and - - He DIALS, but - - There is no answer. After
a few moments - -

PORTER

Come on, Sonja. Pick up. Please...

INT. SONJA'S APARTMENT - NIGHT

Sonja's phone is RINGING and - - She PICKS UP the phone and -
- She looks at the Caller ID as - - Her expression becomes
STRICKEN. After a moment - - She starts to answer, but - -
She PUTS DOWN the phone as - - The phone is still RINGING.

INT. PORTER'S APARTMENT - LIVING ROOM - NIGHT

Porter WAITS, but - - There is no answer. After a few moments
- - Porter slowly HANGS UP before - - He TURNS and - - He
EXITS toward the BEDROOM

EXT. RANDOM APARTMENT BUILDING #2 - NIGHT

A DRUG DEALER and Audry STAND together in SHADOWS. No one
else is in view. The APARTMENT BUILDING is run-down, looking
ill-kept and shabby. Everything is dim, poorly-lit. TRASH
litters the ground. This is a bad part of a bad neighborhood.

A BUYER ENTERS from the STREET, slowly approaching Audry and
the dealer. Without a word being spoken - - The buyer HANDS
the dealer a case full of cash as - - The dealer PASSES the
buyer a case of drugs before - - The buyer WALKS AWAY.

Dart RUSHES in, his fist DARTING forward as - - He STRIKES
the buyer in the face and - - The buyer FALLS, out cold, as -
- He DROPS the case of drugs and - - The dealer LOOKS AROUND,
CONFUSED and PANICKED while - - Audry GROWS EXCITED.

AUDRY
 (to the dealer)
 Go. He's mine.

Without a word, the dealer TURNS and - - He RUNS. But, before he can go more than a few steps - - Dart RUSHES to him and - - Dart TRIPS the dealer and - - The dealer FALLS face-first to the sidewalk.

The dealer STRUGGLES to get up, but - - Dart KICKS him in the head with a DARTING kick and - - The dealer is out cold and - - Dart TURNS to FACE Audry as - - Audry APPLAUDS softly and -

AUDRY (CONT'D)
 You are fast.

Dart LOOKS at her suspiciously as - -

DART
 Who are you?

Audry REACHES behind her back with both hands as - -

AUDRY
 Never mind that. Just know that I'm here because of you. You've made some powerful enemies and you've made them very quickly.

Audry DRAWS the pair of highly-stylized knives, last seen in her apartment and - - She HOLDS them before her, allowing Dart a good look at them.

DART
 You're saying you're here to kill me?

AUDRY
 Nothing personal.

Audry LUNGES, SLASHING with both knives as - - Dart DARTS to one side, DODGING. As he does - - He PICKS UP a TRASH CAN LID and - - He THROWS it, Frisbee-style, at her and - - Audry DIVES to one side and - -

The lid JUST MISSES her and - - Audry ROLLS to her feet, ready to fight as - - Dart and Audry FACE OFF once more as -

AUDRY (CONT'D)
 I'm fast, too. It comes from years of training.

Audry lunges again and - - Dart DARTS to the side, trying to slip by her, but - - Audry TRIPS him and - - Dart FALLS into the trash cans, TUMBLING to the ground. He ROLLS OVER and - - Audry KICKS him savagely in the ribs, twice, before - -

Audry STABS downward with both knives just as - - Dart ROLLS AWAY, inhumanly-fast but - - The knives SLICE into his shirt and - - Dart is CUT and BLEEDING as - - He CRIED OUT in pain.

Audry BACKS OFF slightly, obviously playing a game and enjoying herself, as - -

AUDRY (CONT'D)

Most people would be dead by now.
You have no idea how much fun it is
to have a challenge.

Dart BREATHES HARD as - - He GLARES at her in silence and - - He slowly TOUCHES the WOUNDS and - - He SEES that his glove is BLOODSTAINED as - - Audry SMILES as - -

AUDRY (CONT'D)

Tag. You're it.

Dart GRIMACES and - - He DARTS forward, coming to his feet as he LUNGES at her and - - Audry SLASHES at him with both knives, but - - Dart SLIPS by her and - - From behind her, Dart SHOVES Audry forward, hard and fast and - -

Audry FALLS and - - She DROPS her knives as - - She CATCHES herself with both hands on the ground But, before she can get up - - Dart DARTS forward and - - He SNATCHES UP both knives and - -

DART

Who sent you?

Audry GETS UP as - -

AUDRY

You haven't been on the street
long. But in that short time you've
stopped a lot of drug deals. And
that has upset a couple of very
rich and powerful men.

Audry LUNGES at Dart as - - Dart DARTS to the side and - - Audry MISSES and - - Dart TURNS to face her as - - Behind Dart, unseen by him - - The dealer slowly CLIMBS to his feet.

Audry SEES the dealer and - - She FAKES RUSHING at Dart as - - Dart STARES at her as - - The dealer SNEAKS UP behind Dart and - - The dealer PUNCHES Dart in the kidneys, very hard, and - - Dart YELLS in pain as - -

He FALLS to his knees, DROPPING the knives and - - Audry RUNS forward and - - She PICKS UP her knives before - - She KICKS Dart in the face and - - Dart FALLS, but - - He ROLLS with the momentum, DARTING into the roll and - -

Dart ROLLS at the dealer's feet and - - He TRIPS the dealer as - - The dealer FALLS over Dart and - - The dealer LANDS on top of Audry as - - The dealer is IMPALED on Audry's knives. Dart GETS UP, UNSTEADY, as - -

Audry PUSHES the dealer off of her and - - She YANKS her knives from the dealer before - - Audry GETS UP, leaving the dealer BLEEDING on the sidewalk, as - - She TURNS to face Dart. But - -

Dart DARTS away, RUNNING. Though he is moving far faster than a normal person can, his injuries slow him down as - - Dart EXITS to the STREET and - -

AUDRY (CONT'D)
(speaking to Dart)
We're not through yet.

Audry WALKS away calmly, leaving the dealer on the ground.

INT. SONJA'S APARTMENT - NIGHT

Sonja is on her couch. She has been crying and is STRUGGLING or composure as - - She PICKS UP her phone and - - She DIALS and - - The phone RINGS several times without answer and - - She HANGS UP, ANGRY. Then - - Her EXPRESSION SOFTENS as - -

SONJA
Porter... Please be careful out there.

INT. PORTER'S APARTMENT - BATHROOM - NIGHT

Porter STANDS before the MIRROR. He is wearing the lower half of his costume, having removed the goggles and shirt. His chest and ribs are a mass of BRUISES. CUTS run across his ribs and part of his back. The cuts are still BLEEDING.

Moving painfully, Porter GRABS a bottle of PEROXIDE and COTTON BALLS from the CABINET and - - He CLEANS the cut.

EXT. NEON FOX - NIGHT

Horacio WALKS by the doorman, NODDING as - - Horacio ENTERS the NEON FOX.

INT. NEON FOX - NIGHT

Horacio is JUST SITTING DOWN at his table, and WAVING a pair of women over to join him when - - His cell phone RINGS and - - Horacio SIGHS HEAVILY as - - He TAKES OUT his phone as - - The pair of women JOIN HIM at the table.

HORACIO
Ladies, if you'll pardon me...

Horacio ANSWERS the phone - -

HORACIO (CONT'D)
Dillon.

Horacio LISTENS before - -

HORACIO (CONT'D)
She found him? Great!

Horacio LISTENS, SAGGING, before - -

HORACIO (CONT'D)
Oh. Does she have any idea who he is or where to find him again?

Horacio LISTENS before - -

HORACIO (CONT'D)
Then why doesn't she go to his apartment?

Horacio LISTENS before - -

HORACIO (CONT'D)
It'd be just as good an example if she hauled him out of bed to do it.

Horacio LISTENS before - -

HORACIO (CONT'D)
Yeah, fine. Whatever. Let her play her little games. We've got him, That's what counts. We know where to find him if you change your mind about her cat-and-mouse game.

Horacio LISTENS before - -

HORACIO (CONT'D)
Yes, I am. And I intend to stay here for a while. I just got here.

Horacio LISTENS before - -

HORACIO (CONT'D)

No. You take care of it. I'm busy.

Horacio HANGS UP and - - He PUTS AWAY the phone before - - He TURNS to the women at the table and - - He TURNS FLIRTATIOUS.

HORACIO (CONT'D)

Ladies, you're both looking very lovely tonight.

INT. DRUG CARTEL WAREHOUSE - OFFICE - NIGHT

Dillon HANGS UP his cell phone. He is very angry as - -

DILLON

Lazy parasite. I do the work and he spends all his time in that club. I think it's time my business partner had a wake-up call.

INT. PORTER'S APARTMENT - BEDROOM - DAY

Porter is SLEEPING. After a few moments - - He JOLTS AWAKE and - - His eyes GROW WIDE as - - He MOANS in pain and - - He SHOVES the blankets aside.

The muscles of his stomach are having HARD SPASMS and - - Porter GASPS in pain as - - The SPASMS GROW WORSE as - - He REACHES for the phone, his hand SHAKING from pain.

INT. HOSPITAL RECOVERY ROOM - NIGHT

Porter is in a bed. His parents and Sonja STAND around him, speaking quietly as - -

PORTER'S MOTHER

Sonja. Thank you for being here.

SONJA

There's no where else I would be right now, Mrs. Harwood.

PORTER'S FATHER

You have no idea how he was injured?

Sonja is NERVOUS, UNSURE how much to reveal, as -

SONJA

He was having problems, I think, after the Graves Disease procedure.
(MORE)

SONJA (CONT'D)

But I don't know how he got hurt.
We had a...fight...the last time we
spoke. Then I got your call this
morning, saying he was in the
hospital.

PORTER'S FATHER

You say he was having problems?

SONJA

Yes. He wasn't sure what was
happening. But I think he was
starting to have muscle spasms.

PORTER'S MOTHER

Dr. Rinzler said he'd never seen
anything like this before. He said
it looked as if every muscle in
Porter's body was different than it
should be. As if earlier
procedure's chemical treatment had
caused Porter's muscles to change.

Sonja NODS as - -

SONJA

Let's just hope that he was able to
set things right.

PORTER'S FATHER

We should know when Porter wakes
up.

Porter's father PAUSES, THINKING, before - -

PORTER'S FATHER (CONT'D)

You know, we've been hearing
reports of some kind of costumed
vigilante here in the city.

Sonja's eyes GROW WIDE as - -

SONJA

Yeah, he's been all over the news
lately.

PORTER'S FATHER

They say the guy has borderline
super speed.

SONJA

That's what the media keeps saying.

Porter's mother LOOKS at Porter's father as - -

PORTER'S MOTHER

What are you getting at?

PORTER'S FATHER

Just wondering if, maybe, Porter had anything to do with that.

PORTER'S MOTHER

How could he? He's been sick. Dealing with the muscle spasms.

SONJA

Right! How could your son have been out there doing anything? Other than me taking him out once, he's been holed up in his apartment, trying to recover.

Porter's parents TURNS their attention to Porter, who still lies unconscious. Sonja TAKES HOLD one of Porter's hands as -

SONJA (CONT'D)

(to Porter)

Get well. I miss you.

INT. NEON FOX - NIGHT

Dillon is at a table with Horacio. A pair of beautiful women sit with each man. Drinks sit before each of them, glowing brightly under the black lighting.

HORACIO

I'm surprised you agreed to join me here tonight, Dillon.

DILLON

Call it a celebration. It's been nearly two weeks since Dart was last seen.

HORACIO

Maybe your woman got to him more than she thought.

DILLON

Evidently. People I've sent to his apartment say there hasn't been the first sign of him there.

HORACIO

Have you followed up with that doctor yet?

Dillon SCOWLS as - -

DILLON

I've been too busy running our business, while you've been out playing, and haven't had time to track him down again.

Horacio SHRUGS and - - He SIPS his drink before - -

HORACIO

Oh well. If Dart is gone, there's no need to follow up. Right?

Dillon continues to SCOWL as - -

DILLON

Yes. There is. To send a message.

Dillon STANDS and - - He LEAVES the table his drink unfinished, as - - Horacio and the four woman WATCH him WALK toward the doors and - - Dillon EXITS the building before - -

Horacio TURNS a smile to the pair of women who had been with Dillon and - -

HORACIO

How could any man walk away from such loveliness? Ladies? Care to join us on this side of the table?

LAUGHING, the women who had been with Dillon JOIN the pair of women sitting with Horacio and - - The quartette of women CLUSTER TIGHTLY around him as - - Horacio GRINS BROADLY and - - He SIPS his drink.

INT. SONJA'S APARTMENT - LIVING ROOM - NIGHT

Sonja and Porter are SNUGGLED UP on the couch. The TV is off. Everything is silent as - -

PORTER

Thank you again for letting me stay here.

SONJA

I didn't want you to stay by yourself. Not after all that's happened. I want to take care of you.

PORTER

Apparently, I need looking after.

Sonja NODS before - - She KISSES Porter lightly and - -

SONJA

Adult supervision required. I still can't believe you were dressing up and going out like that.

PORTER

I was only trying to make the city a better place.

SONJA

You nearly got yourself killed!

PORTER

There is that, yes.

SONJA

You're lucky those muscle spasms didn't start as soon as you got hit out there.

PORTER

Tell me about it.

SONJA

I am.

Sonja LAUGHS and - - She KISSES Porter lightly again before -

SONJA (CONT'D)

I'm just glad you're doing so well now. Still no more traces of the speed?

PORTER

Not anymore. When Dr. Rinzler performed the second procedure, it took away the speed. According to his tests, my muscles are all normal.

Porter SIGHS.

SONJA

I know. We'll just have to wait and see if the Graves Disease comes back.

Sonja KISSES Porter lightly again before - - She HOLDS him tightly and - -

SONJA (CONT'D)

Get some rest, babe. You've got your signing at the comic shop tomorrow afternoon. I'm glad they were able to reschedule it for you.

INT. DRUG CARTEL WAREHOUSE - OFFICE - NIGHT

Dillon is at his desk, TYPING on the computer and STARING at the glowing monitor. After a few moments - - His eyes GO WIDE and - -

DILLON

(whispering)

Got you.

Dillon PICKS UP his cell phone and - - He DIALS. A moment later - -

DILLON (CONT'D)

Rosul? You still at the Neon Fox?

Dillon LISTENS before - -

DILLON (CONT'D)

No. But we've got a busy day ahead of us tomorrow.

Dillon LISTENS before - -

DILLON (CONT'D)

I found him.

Dillon LISTENS before - -

DILLON (CONT'D)

(impatiently)

Porter Harwood, that's who!

Dillon LISTENS before - -

DILLON (CONT'D)

I looked him up on-line. Turns out the guy is a mediocre comic book artist. He has a profile set up on MyPage. According to that, he's got himself a girlfriend. Someone by the name of Sonja Carruth. I've found her address; she's the only person in the city by that name.

Dillon LISTENS before - -

DILLON (CONT'D)

Yes, I'm sure. On my way back here I stopped to visit that doctor I talked to before. I went to his house.

Dillon LISTENS before - -

DILLON (CONT'D)

(impatiently)

Yes. Harwood's doctor. It seems that Porter Harwood began suffering from muscle spasms the day after Audry Fendler met him. Harwood went back into the hospital for another treatment that was meant to stop the spasms. And Dart hasn't been seen since.

Dillon LISTENS before - -

DILLON (CONT'D)

Tomorrow I'm sending Audry Fendler to bring Sonja Carruth to us for a visit.

I/E COMIC SHOP PARKING LOT - DAY

Sonja's car is just PARKING in the COMIC SHOP'S PARKING LOT. Sonja sits behind the wheel. Porter is next to her.

SONJA

I'll be back here to pick you up in four hours.

PORTER

Thanks for the lift.

SONJA

No problem, babe. I don't want you driving again just yet. Good luck!

Porter KISSES Sonja before - - He OPENS his door and - - Porter GETS OUT of the car and - - He CLOSES his door. A moment later - - Sonja DRIVES AWAY as - - Porter WAVES to her before - -

Porter TURNS and - - He WALKS toward the COMIC SHOP as - - Behind him, a car driven by Audry PULLS OUT of a parking space and - - Audry FOLLOWS Sonja out of the PARKING LOT.

INT. DRUG CARTEL WAREHOUSE - DAY

Dillon STANDS with Horacio in the foreground. In the background, works CARRY things out of the WAREHOUSE as - -

DILLON

Keep them working steadily. I'd prefer to have everything out of here before our guest arrives.

Horacio SHRUGS.

HORACIO

So what if she sees anything? She's not leaving.

DILLON

(disdainfully)

I don't like to take unneeded risks. It's called being professional.

INT. COMIC SHOP - DAY

Porter is at a FOLDING TABLE. Stacks of MR. MAGE COMIC BOOKS, pencil and a black ink PEN are on table. Several COMIC BOOK FANS are lined up across the table from Porter looking eager. They CARRY issues of Mr. Mage and blank DRAWING BOARDS.

A happy fan TURNS AWAY from the table, holding a comic book protected in a BAG and BOARD as - -

Another fan takes the first one's place and - - He HANDS Porter a couple of comic books which are protected by bags and boards as - -

COMIC FAN

Mr. Harwood! It's an honor to meet you.

Porter carefully OPENS the first bag and - - He GENTLY EASES the comic book free as - -

PORTER

Please. Call me Porter. "Mr. Harwood" is my father.

Porter PICKS UP his pen and - -

PORTER (CONT'D)

Who should I make this out to?

I/E THRIFT STORE PARKING LOT - DAY

Sonja's car PULLS UP in front. A moment later - - Sonja PICKS UP her PURSE and - - She OPENS her door before - - She GETS OUT and - - She CLOSES her door before - - She CHECKS to be sure it is locked.

Sonja TURNS and - - She JUMPS in fright as - - She finds herself nose-to-nose with Audry, who appears very calm and nonthreatening. Audry is HOLDING her own PURSE.

The two women STARE at each other for a moment before - - Sonja RELAXES and - -

SONJA

I'm sorry. I didn't see you there.

AUDRY

It's okay. No harm, no foul.

Sonja EASES to one side, moving around Audry, as - -

AUDRY (CONT'D)

Sonja Carruth?

Sonja FREEZES and - - She LOOKS at Audry oddly as - -

SONJA

Yes. Do I know you?

AUDRY

Not yet.

Audry DRAWS a knife from her purse before - - She STEPS CLOSE to Sonja and - - She PRESSES the knife against her side as - - Sonja's eyes WIDEN in fright and - -

SONJA

What are you-

AUDRY

Keep quiet. My car is right over there. Don't try to pull away. Let's go.

INT. COMIC SHOP - DAY

Porter is still at the table, SIGNING autographs.

He DRAWS the final few lines of a sketch he is doing of Mr. Mage on a piece of drawing board before - - Porter SIGNS his autograph on the sketch and - - He HANDS it back to the fan at the table as - -

PORTER

There you go. One Mr. Mage, just for you.

EXT. DRUG CARTEL WAREHOUSE - FRONT PARKING LOT - DAY

Audry's car PULLS IN. After moment - - The driver's door OPENS before - - Audry GETS OUT and - - She WALKS QUICKLY around the car as - - The passenger door OPENS QUICKLY and - - Sonja LEAPS from the car.

Sonja RUNS across the parking lot as - - Audry CHASES and - - Audry CATCHES Sonja in a matter of moments as - - Audry GRIPS Sonja's arm tightly as - -

AUDRY

No you don't. You have a meeting to attend inside.

INT. COMIC SHOP - DAY

Porter has been there long enough that the original line of fans is gone, replaced by a NEW GROUP of fans. In the new line, a few places back, is FAN BOY.

Fan Boy is an overweight, scruffy young man and nearly bouncing with excitement. Fan Boy is CLUTCHING a very LARGE PILE of bagged and boarded comic books and a drawing board as - - He STARES at Porter in worship as - -

Porter WORKS on another sketch, the clerk STEPS to his side before - -

COMIC SHOP CLERK

Porter? Can I get you something to drink?

PORTER

No. I'm fine for now. Thanks, though.

INT. DRUG CARTEL WAREHOUSE - DAY

All traces of the crates of drugs and the workers are gone now. However, several large, METAL DRUMS stand here and there around the inside of the WAREHOUSE. Each drum has a small wad of C-4 and a DIGITAL DETONATOR attached to it.

Sonja is TIED to a chair. She is terrified as she SQUIRMS, trying to free herself. Beside the chair she is tied to is an EMPTY CHAIR. A coil of HEAVY ROPE lies on the seat.

STANDING around the chair are Dillon, Horacio and Audry.

DILLON
Ms. Carruth? There's no use
struggling. You won't be getting
out of that chair on your own.

AUDRY
Watch her, though. She's a fighter.

DILLON
So I see.

HORACIO
Everything's ready?

Dillon GLANCES AROUND before - -

DILLON
It would seem so. I'm going to make
the call.

SONJA
Why are you doing this?

AUDRY
Shut up.

SONJA
Tell me! What's going on? I don't
know any of you! I've never seen
any of you before in my life! Why
are you doing this?

AUDRY
I said shut up!

DILLON
Rosul? Gag her, please.

HORACIO
Why do I have to be the one to do
it?

Dillon PULLS his cell phone from inside his jacket as - -

DILLON
Because you never seem to do
anything. Make yourself useful for
once.

Audry SNICKERS as - - Horacio JERKS a SILK HANDKERCHIEF from
inside his jacket as - - He GLARES at Audry and - - He FORCES
the handkerchief into Sonja's mouth before - -

HORACIO

There.

DILLON

Thank you.

Dillon BEGINS DIALING.

INT. COMIC SHOP - DAY

Porter is at the table. A fan is TURNING away, HAPPY with an autographed comic book. Fan Boy is next in line and - -

Fan Boy STEPS EAGERLY to the table, and - - He DROPS his pile of comics in front of Porter as - - Porter LOOKS the pile with a "You've got to be joking" expression as - -

FAN BOY

(bouncing with excitement)

Oh, wow! Oh, wow! Porter Harwood!

Porter GIVES him an amused look as - -

PORTER

Hello.

FAN BOY

Oh, wow...

The clerk WALKS OVER and - - He POINTS at the pile of comic books in front of Porter and - -

COMIC SHOP CLERK

(annoyed)

I'm sorry. But you can't ask Mr. Harwood to autograph all of those for you.

FAN BOY

(confused and annoyed)

Why not?

COMIC SHOP CLERK

Because there are other people waiting to see him, too. Anyway, it's not polite to ask for so many autographs.

FAN BOY

But he's Porter Harwood!

PORTER

(to the clerk)

It's okay. It won't take that long to sign them.

FAN BOY

(to the clerk)

See?

The clerk GIVES Porter an "Are you sure?" look and - - Porter NODS before - - The clerk GIVES Fan Boy a hostile look and - - The clerk WALKS AWAY and - - Porter EASES the first comic book from the bag and board as - -

PORTER

It's always nice to meet people who enjoy my work so much.

Fan Boy NODS and - - He SHOVES his drawing board toward Porter and - -

FAN BOY

When you're done signing those, could do me a drawing of Mr. Mage fighting Princess Seigniory?

Porter PAUSES, uncomfortable, and - - He GLANCES at the GROWING line of fans behind Fan Boy as - - The clerk STEPS to the table and - -

COMIC SHOP CLERK

Sorry, but I can't let you ask that. Mr. Harwood is being kind enough to autograph a large pile of books for you. I can't let you impose on him for such a complex drawing, too.

FAN BOY

Why not? It's up to him if he wants to do it.

COMIC SHOP CLERK

Customarily, artists at signings like this only do sketches of one character per person and, maybe, sign a book or two.

FAN BOY

Yeah? So?

COMIC SHOP CLERK

(sighing)

You're being greedy and monopolizing Mr. Harwood's time. You can't ask him to sign all these books and do the sketch, too.

There are MUTTERS of agreement from the line of fans and - - Fan Boy becomes DISGUSTED as - -

FAN BOY

Fine. I'd rather have the sketch, then.

COMIC SHOP CLERK

Of which character?

FAN BOY

What do you mean "which"? I asked for Mr. Mage fighting Princess Seigniory.

Porter AUTOGRAPHS the comic and - - He SLIPS it back into the bag and board before - - He TAPES the bag and - - He ADDS the comic to the pile of books Fan Boy has on the table before - - He PICKS UP the drawing board and pencil as - -

COMIC SHOP CLERK

I can't let you ask that much of Mr. Harwood. Which of the two would you like? Mr. Mage? Or Princess Seigniory?

FAN BOY

I don't believe this!

COMIC SHOP CLERK

You're lucky. Mr. Harwood has already signed one of the books you dumped on him. And he's still being good enough to do a sketch for you on top of that. Which character would you like?

The clerk and Porter both STARE at Fan Boy, WAITING, as - - Fan Boy SILENTLY DEBATES for a long moment before - - He BRIGHTENS as if nothing had happened and - -

PORTER

Which would you prefer?

FAN BOY

Princess Seigniory, of course. She's hot!

(MORE)

FAN BOY (CONT'D)

I read a lot of books and there is no one, I mean even no one even remotely as hot as Princess Seigniory! And that skimpy little costume she wears? Hot!

The COMIC SHOP'S phone RINGS and - - The clerk STEPS AWAY from Porter as - -

PORTER

Okay, then. Princess Seigniory it is.

Porter begins to DRAW. As he does - -

FAN BOY

I can't believe I'm actually talking to the man who created Princess Seigniory! Wow... And not only is she hot beyond words, the way you handled her origin was awesome! I mean, who would have guessed that Mr. Mage's own apprentice would go behind Mr. Mage's back to search for the lost Talisman of Logroo? Or that the Talisman of Logroo would actually house the evil jinn Bex'narqual? Or that Bex'narqual had actually been trapped in the Talisman of Logroo by Mr. Mage's own great-great-great-grandfather when he was just an apprentice? The way you had that story interwoven with the doomed love affair between Mr. Mage and Princess Seigniory... Wow! I mean, having your own ex-girlfriend as your newest, deadliest foe, powered by magick from your own ancestor's old arch nemesis? Brilliant!

Porter continues to DRAW as - -

PORTER

Thank you. I'm glad you liked the story. So far, that's the only one of my ideas they've actually written into the book. I'm really just the artist.

FAN BOY

But what an artist! Man, you're awesome!

PORTER

Thank you.

The clerk RETURNS to the table with a CORDLESS TELEPHONE and -

COMIC SHOP CLERK

Mr. Harwood? Sorry to bother you.
But you have a call.

Porter FROWNS and - - He LOOKS UP cautiously as - -

PORTER

Who is it?

COMIC SHOP CLERK

He won't say. I kept telling him
that you were busy, but he insisted
on speaking with you. When he said
it involves your girlfriend I told
him I'd give you the phone.

PORTER

(nearly panicking)
Sonja?

Porter REACHES for the telephone as - -

COMIC SHOP CLERK

Yes.

The clerk HANDS Porter the phone and - -

PORTER

(into the telephone)
This is Porter Harwood.

INT. DRUG CARTEL WAREHOUSE - DAY

Everyone is still where we last saw them. Sonja STRUGGLES
against her bonds and - - Dillon is SPEAKING into his cell
phone as - -

DILLON

Mr. Porter Harwood. You're a hard
man to get hold of. I tried your
cell phone. You must have it turned
off for your signing. I got the
name of the comic shop from your
girlfriend.

Dillon LISTENS before - -

DILLON (CONT'D)
 No. She's fine. For the moment. But she won't be for long. My associates and I would like for you to come pay us a visit.

Dillon LISTENS before - -

DILLON (CONT'D)
 Yes. She's here with us.

Dillon LISTENS before - -

DILLON (CONT'D)
 I'll give you the address. Be here in forty-five minutes. Come alone. Tell no one where you are going. Or...

Dillon REACHES his free hand into his jacket and - - He DRAWS a handgun before - - Calmly, Dillon AIMS at Horacio's chest and - - Dillon squeezes the trigger.

The gun FIRES and - - The bullet STRIKES Horacio in the heart, sending out a SPRAY OF BLOOD before - - Stunned, Horacio FALLS, dead before he hits the floor and - - Sonja SCREAMS, the sound MUFFLED by her GAG.

Audry WATCHES the murder calmly as if she were enjoying herself and - -

DILLON (CONT'D)
 Mr. Harwood? What you have just heard was me shooting my...ex-business partner. Be here in forty-five minutes. If I have no qualms about killing my own partner, I certainly won't hesitate to shoot your girlfriend.

INT. COMIC SHOP - DAY

Porter STANDS behind the table, CLUTCHING the telephone to his ear, a stricken look on his face as - - The clerk, Fan Boy and the other fans LOOK at each other, WORRIED, and - -

PORTER
 I understand. What's the address?

Porter LISTENS as - -

FAN BOY
 Dude? What's going-

The clerk WAVES at Fan Boy to be quiet as - -

PORTER
I'll be there.

Porter HANGS UP and - - He HANDS the phone back to the clerk numbly before - - Porter WALKS AROUND the table as - - He PICKS UP SPEED and - - He RUNS for the door as - -

FAN BOY
Does this mean I don't get my Princess Seignior sketch?

INT. DRUG CARTEL WAREHOUSE - DAY

Dillon HANGS UP his phone and - - He TUCKS it in his jacket as - - Audry WAVES at Horacio's body and - -

AUDRY
What about him?

DILLON
What about him? He's dead.

AUDRY
What about the body?

DILLON
Leave it. It can go up with the lovebirds when Mr. Harwood gets here.

Sonja STRUGGLES, SQUEALING into the gag as - - She STARES at one of the drums and its detonator. The digital display on the detonator is blank, the timer not yet set.

I/E TAXI - DAY

Porter is in the backseat. The TAXI DRIVER, an elderly man, is behind the wheel as - - The TAXI is MOVING SLOWLY through HEAVY TRAFFIC and - - Porter is very visibly UPSET as - -

PORTER
Hurry! I told you, I need to be there in-

TAXI DRIVER
I am going as fast as I can. The traffic is heavy. I-

PORTER
I don't care! Drive faster!

TAXI DRIVER

I'll get you there in time. Don't worry. But the traffic here is-

PORTER

I don't care about the traffic! You have no idea what's going on! Drive!

The taxi is boxed in, creeping along, barely moving.

INT. DRUG CARTEL WAREHOUSE - DAY

Dillon and Audry STAND to either side of Sonja. Sonja is still tied to the chair, gagged. Dillon GLANCES at his watch as - -

DILLON

He'll be here any moment. Get ready.

AUDRY

I must have hurt him worse than I thought. I expected him to be here within two minutes of your call.

DILLON

He was that fast?

AUDRY

Yeah. Even after our fight, when he was hurt, he was fast. He should've been here already.

Dillon SHIFTS his attention to Sonja as - -

DILLON

Do you know why he isn't here yet?

Sonja NODS, TALKING into the gag. Her words are muffled, unintelligible, and - - Dillon PULLS the gag from her mouth, and - -

SONJA

He's not here because he lost his power!

AUDRY

(stunned)
He what?

SONJA

You heard me.

Dillon SMILES as - -

DILLON

So... Mr. Harwood is likely on his way. But he's...normal?

SONJA

Yes! After he was hurt, he was having painful muscle spasms. He went back to his doctor for another treatment. The doctor cured the spasms. But that also took away his power! He's helpless now. Whatever you have planned for him, don't do it. He can't do anything more to you. Please. Let me go and leave him alone. Please...

Dillon SHOVES the gag back into Sonja's mouth as - -

DILLON

That I can't and won't do, Ms. Carruth. You see, you've seen myself and my associate here. And your boyfriend has cost me a tremendous amount of money. I can't leave you to identify us. And I have to use him to send a message to other people who might want to do to me what he did. You see my plight? Even if I were inclined to do as you ask, I couldn't. Not now.

Sonja SQUEALS into the gag as - - She STRUGGLES and - - Audry TURNS to face Dillon before - -

AUDRY

This is going to be easier than we thought.

I/E TAXI - DAY

The taxi is still making its way through the traffic very slowly. However - - The traffic begins to MOVE a bit faster, allowing the taxi to make progress.

Porter LEANS forward to emphasis his desperation as - -

PORTER

Aren't there any side streets you can take?

TAXI DRIVER

I'll get you there on time.

PORTER

I don't think you can! You don't understand what's at stake! I have to-

TAXI DRIVER

Yelling won't make the traffic move any faster, sir.

EXT. DRUG CARTEL WAREHOUSE - FRONT PARKING LOT - DAY

The PARKING LOT is empty. There is no sign of anyone on the road, either.

INT. DRUG CARTEL WAREHOUSE - DAY

Dillon and Audry stand to either side of Sonja, who is still tied and gagged. TEARS are RUNNING SILENTLY down Sonja's face as - - She STRUGGLES against the rope and - -

AUDRY

He's not going to make it.

DILLON

No. It doesn't appear so.

AUDRY

Now what?

Dillon pulls a small DETONATOR REMOTE from the pocket of his jacket. The activation button is protected by a small cover.

DILLON

Now, we blow this place. Afterward, we hunt down Mr. Harwood.

Audry SMILES and - - She FEIGNS SYMPATHY as - - She LEANS down close to Sonja's ear and - -

AUDRY

It looks as though your boyfriend didn't really care about you after all.

DILLON

Get ready. Soon as I press the button we'll have three minutes to get clear of the blast radius.

Sonja CRIES HARDER as - - She STRUGGLES VIOLENTLY and - -
Dillon and Audry IGNORE her as - -

AUDRY
You're doing it now?

Dillon CHECKS his watch before - -

DILLON
No. Mr. Harwood still has ten
minutes. I'll give him that time.
I'd prefer that he was here. It'll
simplify things and save us the
time of finding him.

I/E TAXI - DAY

Traffic is lessening as - - The taxi MOVES FASTER and - -
Porter SQUIRMS, agitated beyond control. His expression is
stricken, on the edge of tears.

EXT. DRUG CARTEL WAREHOUSE - FRONT PARKING LOT - DAY

The PARKING LOT is empty. After a moment - - The SOUND of the
taxi's ENGINE is heard. A moment later - - The taxi ZOOMS
along the road and - - It TURNS into the lot without slowing,
SQUEALING tires.

Before the taxi has even come to a complete stop - - The rear
door is FLUNG OPEN and - - Porter LEAPS OUT as - - He TOSSES
a wad of cash at the driver as - -

PORTER HARWOOD
Keep the change. Get out of here!

INT. DRUG CARTEL WAREHOUSE - DAY

Dillon and Audry still STAND to either side of Sonja, who is
still tied and gagged, CRYING and STRUGGLING. Dillon HOLDS
the remote as - -

From outside, the SOUNDS of SQUEALING tires and a car ENGINE
are heard followed, a moment later, by the car door SLAMMING.

Dillon SMILES and - - He GLANCES at his watch as - -

DILLON
With less than a minute to spare.

Dillon TUCKS the remote in his pocket before - - He REACHES into his jacket and - - He DRAWS his gun. A moment later - - The door OPENS and - - Porter ENTERS from outside and - -

DILLON (CONT'D)

Mr. Harwood! Good of you to join us. We thought you weren't going to make it.

Porter FREEZES, his gaze LOCKING on Sonja as - -

PORTER

Let her go. It's me that you want.

DILLON

True. She was only bait to bring you here. But now?

Dillon AIMS his gun at Porter and - - He uses the handgun to WAVE Porter to the empty chair beside Sonja and - - Porter HESITATES, then - - He TAKES A STEP before - - He STOPS and -

AUDRY

Move! Get over here and sit.

PORTER

No.

DILLON

Don't be difficult. You've lost.

PORTER

Not yet I haven't.

AUDRY

We know you've lost your power. You're not fast anymore. There's nothing you can do.

Porter STANDS STILL, STARING HARD at Dillon and Audry. After a moment - - Dillon SIGHS and - - He AIMS the gun at Sonja's head and - - Sonja FREEZES instantly.

DILLON

Mr. Harwood. Come over here and have a seat.

PORTER

(panicking)

Okay! Alright! Don't shoot! Don't hurt her!

Porter WALKS to the empty chair as - - Audry PICKS UP the rope that has been lying on it.

Porter sits and - - Audry TIES him to the chair with the rope as - - Dillon AIMS the gun at Porter until - - Audry STEPS back and - - She ADMIRES her work as - -

DILLON
(to Porter)
There. Wasn't that much better than the alternative?

PORTER
You've got me. Now what?

DILLON
Look around you. You're intelligent. I'm sure you can figure it out.

Dillon TUCKS the gun in his jacket as - - Porter GLANCES AROUND and - - His eyes GO WIDE as - - He SEES the drums, the C-4 and the detonators as - - Dillon PULLS OUT the remote.

AUDRY
We ready?

DILLON
Almost.

Dillon PULLS the gag from Sonja's mouth and - -

DILLON (CONT'D)
Why not give these two the chance to say goodbye to one another. We're not monsters.

Dillon FLIPS OPEN the cover on the remote as - - He and Audry WALK toward the door and - - Dillon PRESSES the button on the remote and - -

On the drums, the detonators' digital displays LIGHT UP, showing 3:00. The seconds begin COUNTING DOWN as - - Dillon and Audry EXIT through the door Porter used before and - -

PORTER
(nearly in tears)
Sonja... I am so, so sorry. I never meant for-

SONJA
Save it for later.

Sonja SLIPS her hands free, PULLING the rope off of herself and - - She TOSSES the rope side as - - She STANDS and - - She MOVES behind Porter and - - She PICKS at the knot in his ropes as - -

PORTER

How-

Sonja keeps WORKING as - -

SONJA

I've been tied to that chair for over an hour. I got my hands loose just before you showed up. I just had to wait until they were gone. How did you get here?

PORTER

Taxi.

SONJA

Is it still here?

PORTER

Probably not. I told the driver to go.

SONJA

Great. Any other cars out there?

PORTER

No.

SONJA

Theirs must be parked around back.

Porter LOOKS at one of the detonators and - - The display now reads 1:30 and COUNTING DOWN as - -

PORTER

Sonja, forget about me. We've got less than a minute and a half before this place goes. Get out. Run as fast as you can.

SONJA

I'm not leaving you here.

PORTER

Go!

SONJA

Not without you.

PORTER

Go!

SONJA

We go together or not at all.

PORTER

Sonja, I want you to-

Sonja FINISHES UNTYING the knot in Porter's rope and - - She quickly UNWINDS the rope, FREEING him and - -

SONJA

Come on!

Sonja GRABS Porter's hand and - - She HALF-DRAGS him toward the door. Just as they reach it - - The door OPENS and - - Dillon and Audry are revealed as - - Everyone FREEZES and - - The STARE at each other for a moment until - -

AUDRY

See? I told you we needed to check on them.

Dillon REACHES his free hand into his jacket for his gun. But, before he can draw the gun - - Porter LUNGES forward and - - He PUNCHES Dillon hard in the jaw. Dillon STAGGERS backward and - - He DROPS the remote to the floor as - -

Audry ATTACKS, aiming a FLURRY OF PUNCHES and kicks at Porter. She HAMMERS him, FORCING him backward as - - Sonja SCOOPS UP the remote before - -

Sonja, the remote in hand, KICKS Dillon, who is still REELING from the punch to his jaw, hard in the crotch and - - Dillon FALLS to the floor and - - He CURLS UP, WHIMPERING in pain.

Porter TRIES TO DEFEND against Audry's attacks. But - - She is too fast and experienced and - - Most of Audry's punches and kicks land, BEATING Porter more and more as - -

AUDRY (CONT'D)

This was more fun when you had your speed power.

Too occupied with beating up Porter, Audry fails to see - - Sonja RUNS UP behind Audry and - - Sonja SLAMS the remote down on the back of Audry's head and - - The impact CRACKS the remote, sending a couple of small bits of DEBRIS FLYING.

Audry DROPS to the floor as - - Porter GLANCES at one of the detonators. The timer now reads 0:30 and counting.

PORTER

Come on!

Porter GRABS Sonja's hand and - - Together, they RUN for the open door as - - Sonja DROPS the damaged remote. When it HITS the floor - - The remote CRACKS FURTHER, sending more bits of debris flying.

Together, Porter and Sonja EXIT through the door at a run.

EXT. DRUG CARTEL WAREHOUSE - BACK PARKING LOT - DAY

This is a smaller PARKING LOT than the one in front of the WAREHOUSE and surrounded by CHAIN-LINK FENCE that divides it from the NEIGHBORING LOT. Dillon's car and Audry's car are there. The engines of both are RUNNING.

Porter and Sonja RUN around the corner of the building and - - They SPOT the cars and - - They RUN toward them as - -

PORTER

Hurry!

INT. DRUG CARTEL WAREHOUSE - DAY

Audry GROANS and - - She RUBS her head where Sonja had hit her as - - She GLANCES at the nearest detonator and - - Her eyes GO WIDE upon seeing - - The timer reads 0:20 seconds and COUNTING.

Audry SCRAMBLES to her feet and - - She RUNS for the open door and - - She BYPASSES the damaged remote and - - She LEAPS over Dillon as - - She EXITS through the door.

EXT. DRUG CARTEL WAREHOUSE - BACK PARKING LOT - DAY

Dillon's car, driven by Porter, with Sonja riding shotgun, ZIPS across the small lot before - - The car TEARS THROUGH the fence, ANGLING across the neighboring lot, away from the WAREHOUSE as - -

Audry ENTERS from around the corner at a RUN. Reaching her own car - - She YANKS OPEN the door and - - She LEAPS behind the wheel and - - She SLAMS the door before - - Audry's car SPINS TIRES as - - It ZOOMS after Dillon's car.

INT. DRUG CARTEL WAREHOUSE - DAY

Dillon slowly PULLS himself to his feet, groggy, and - - He LOOKS AROUND and - - He SEES the drum nearest him and - - His eyes GO WIDE.

The timer reads 0:05 seconds and COUNTING as - - Dillon, PANICKED, LOOKS around until - - He SPOTS the remote lying on the floor near him and - - He DIVES for the remote and - - He SCOOPS it up before - -

Dillon PRESSES the button on the remote over and over as - -
Bits of broken plastic debris BREAK AWAY from the remote and -
- Dillon SCREAMS as - -

The timer reads 0:01 and COUNTING.

EXT. DRUG CARTEL WAREHOUSE - FRONT PARKING LOT - DAY

The WAREHOUSE EXPLODES in a massive FIREBALL that sends
BURNING DEBRIS in all directions. The EXPLOSION is huge.

I/E RANDOM ROAD - DAY

Porter and Sonja are still in Dillon's car, heading away from
the WAREHOUSE quickly as they can as through traffic as - -

PORTER

Sonja, I'm so sorry to have gotten
you into this.

SONJA

We'll discuss it later.

PORTER

You know the money I took from the
cartel?

SONJA

Yes.

PORTER

I have an idea what we can do with
it.

SONJA

Turn it over to the police, Porter.

PORTER

I had something else in mind.

SONJA

Give it to the police. That money
has gotten us into enough trouble.

Sonja LEANS over, and - - She gently KISSES Porter on the
cheek before - -

PORTER

What was that for? Trying to bribe
me into doing what you want?

SONJA

No. That was for coming to rescue me.

PORTER

I love you, Sonja. There's no way I wasn't going to show.

Sonja KISSES Porter again before - - She begins to speak. However, before she can say a word - - Her eyes GO WIDE because - -

Audry is DRIVING alongside them, her head turned as she GLARES at Porter and Sonja and - - Sonja LEANS back in her seat, visibly SHAKEN as - -

SONJA

Porter!

PORTER

What?

Porter GLANCES out his window as - - Sonja GRABS his arm and -

SONJA

She followed us!

Audry JERKS her steering wheel to the side and - - Her car slams against the car Porter and Sonja are in as - - Porter and Sonja are BOUNCED around with the impact.

Other cars on the road SWERVE to avoid them and - - HORNS HONK as - -

PORTER

Hang on! She's trying to run us off the road!

Audry YANKS her steering wheel to the side again and - - Her car SLAMS into the other one as - - Porter FIGHTS to maintain control as he and Sonja BOUNCE around and - -

Their car is in danger of going off the road. Then - - For a moment, the car SLIPS OFF the road. It BOUNCES along roughly, before - - Porter is able to REGAIN CONTROL and - - He gets back onto the road before - -

Audry YANKS her steering wheel toward them again as - - Porter JERKS his own steering wheel hard toward Audry's car and - - He hits Audry's car.

The impact takes Audry by surprise, nearly running her off the other side of the road and - -

SONJA

Stop!

PORTER

What?

SONJA

Hit the brakes!

Porter STEPS hard on the brakes and - - Tires SCREECH as - - The car comes to a rapid stop and - - Caught off guard, Audry continues by them, her car WEAVING erratically as - - She tries to regain control and - -

SONJA (CONT'D)

U-turn! Now!

Porter SPINS the steering wheel as - - He STEPS on the accelerator and - - The car LURCHES forward, headed in the direction they had just come from.

Sonja TURNS in her seat to see - - Audry's car making its own U-turn, barely slowing for the turn as - - Other cars HONK and SWERVE.

Sonja TURNS back to face forward as - -

SONJA (CONT'D)

Here she comes again.

PORTER

What do I do?

SONJA

Drive faster.

PORTER

I've got the pedal to the floor!

SONJA

Then hope she doesn't have a gun.

PORTER

She prefers knives.

Audry's car once again comes alongside the car that Porter and Sonja are in as - - Audry's car SLAMS against the driver's side and - -

SONJA

We've got to think of something!
We're headed right back to the
warehouse!

PORTER
 (gleeful)
 Yeah! We are, aren't we?

SONJA
 Why are so happy about that?

Audry's car slams into theirs again and - - The car BOUNCES, barely staying on the road as - - Both cars DODGE other traffic and - -

PORTER
 I see the fire!

Ahead, FLAMES from the destroyed WAREHOUSE are seen and - - POLICE CARS, FIRE TRUCKS and AMBULANCES are ARRIVING as - - Sonja GRABS Porter's arm and - -

SONJA
 What are you doing?

Without a word, Porter HEADS DIRECTLY for the emergency vehicles and - - He MANEUVERS between a fire truck and a police car, just BARELY SQUEEZING THROUGH.

Behind them, Audry's car, to one side, SLAMS into the police car, But - - Porter doesn't look back - - He keeps DRIVING at top speed as - -

PORTER
 That's her taken care of.

SONJA
 We need to go back.

PORTER
 Let the police handle her!

EXT. DRUG CARTEL WAREHOUSE - FRONT PARKING LOT - CONTINUOUS

POLICE OFFICERS on site RUN to Audry's car as - - Audry SITS behind the wheel and - - She PUTS her hands on the wheel. Her expression is one of defeat.

I/E STREET - DAY

Dillon's car speeds along in light traffic, Porter still driving, as - -

SONJA
 The police will want to know what happened at the warehouse.

PORTER

Let them figure it out. That's what they're paid for.

SONJA

Porter...

PORTER

No. We're out of here. You said it yourself, babe. We've been in too much trouble as it is due to all of this. We're out of here.

SONJA

So where are we going?

Porter SMILES at her and - -

PORTER

First, to get the money I took from the drug cartel as Dart. Then...

EXT. COCONUT FLAMINGO - DAY

The COCONUT FLAMINGO is a small beach bar with WOODEN WALLS and a THATCHED ROOF. Hanging on the short wall beneath the SERVING COUNTER is a wooden SIGN with the words "Welcome to the Coconut Flamingo - Key West's best beach bar!"

The sun is SETTING, the GULF OF MEXICO is only a few yards away and - - People wearing SWIMSUITS are sitting everywhere and - - They are WATCHING the SUNSET. A GENTLE BREEZE is STIRRING the PALM TREES that stand here and there.

Porter and Sonja are TURNING AWAY from the serving counter at the bar. Both are in beachwear and CARRYING TROPICAL DRINKS.

Together, hand-in-hand, Porter and Sonja WALK along the sand, closer to the WATER as - - They SIP their drinks as - - The uppermost bit of the sun is SINKING beneath the horizon.

Porter turns to Sonja and - - He WRAPS her in his arms and - - He KISSES her.

FADE OUT.

THE END