

Midnight City

By

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FADE IN:

TEASER

EXT. STREET - NIGHT

A woman named MISS MA'AM (Late 20's, pretty) walks down a dark street, the only source of light are dim street lamps and moonlight.

RAIN POURS down, soaking the poor woman.

She walks briskly, clutching her purse to her side. The woman gasps as a THUG (black clothing, mask) appears out of the shadows.

THUG

Mighty brave to be walkin' the  
streets at night aren't we, Miss.

He grins evilly. The woman tries to run, but he grabs her by the wrist. She swings at him with her other hand, but he grabs it too and pins her back to a house.

MISS MA'AM

Help!

She struggles against the Thug, but he's too strong for her.

EXT. ROOFTOP - CONTINUOUS

A masked VIGILANTE (grey suit, mask, muscular) watches the scene from the rooftop. He clenches his fist in anger, and jumps down.

EXT. STREET - CONTINUOUS

The VIGILANTE SLAMS on the ground behind the Thug. He then performs an unnecessary flip.

VIGILANTE

Let her go.

The Thug turns around, surprised. The woman runs and hides behind a car.

THUG

Or what?

The Thug swings a punch, but the Vigilante grabs his wrist and twists him around into a painful submission.

VIGILANTE  
Or you're going to a hospital...  
Your choice.

The Thug winces in pain.

VIGILANTE  
Are you gonna let her go or not!

The woman steps out from her hiding place.

MISS MA'AM  
I'm fine, I ran away after you  
scared him.

The Vigilante turns to her in annoyance.

VIGILANTE  
I'm not talking to right now Miss.  
This is between me and this  
pathetic, low life, miserable  
street-rat.

THUG  
People can be so rude, am I right?

VIGILANTE  
I know. The two of us were having a  
conversation and she thinks she can  
just butt her way in.

The woman crosses her arms and rolls her eyes.

VIGILANTE  
Now I'm gonna ask you one more  
time... Let... Her... Go.

The Vigilante pulls his arm back more.

THUG  
Alright, alright.

The Vigilante kicks the Thug to the ground. He trips in a  
puddle as he runs away.

The Vigilante turns back to the woman and takes her hand in  
his gently.

VIGILANTE  
Are you okay Miss?

The woman, suddenly infatuated with him, nods. Romantic  
tension fills the air.

MISS MA'AM  
It's Miss Ma'am.

She tosses her wet hair out of her face.

MISS MA'AM  
Who are you?

The VIGILANTE takes off his mask, revealing SCOTT REYNOLDS (Early 30's, short black hair, tall, green eyes), momentarily breaking the romantic air.

VIGILANTE  
Oh I'm Scott Reynolds, I live in the apartment above yours, with all the training montages.

Scott quickly puts the mask back on, and the romantic theme resumes.

The woman laughs.

MISS MA'AM  
Well, whoever you are, doesn't a damsel in distress get a kiss?

The woman closes her eyes as he kisses her passionately. When she opens her eyes, he is gone. She looks around, confused, but he's nowhere in sight.

### END OF TEASER

### ACT ONE

INT. SCOTT'S APARTMENT - AN HOUR LATER

Scott sleeps restlessly in his bed. His head is covered in sweat as his fists flail out at invisible opponents.

DREAM SEQUENCE - EXT. STREETS - NIGHT

YOUNG SCOTT (9 years old, freckles) is forced to watch as his parents MARGE EVANS (Late 30's, short brown hair) and JERRY EVANS (Late 30's, black hair, mustache) are beaten to death by two THUGS.

He tries to run to their aid, but another THUG hold him back. He struggles to get out, but the Thug is older and stronger than him.

SCOTT  
Let me go! Let me go!

Scott kicks the Thug in the knee, but he hold his grip.

The two thugs stop their assault as Marge and Jerry fall to the ground.

THUG #1  
Come on Thug number 3, our scene is over.

Thug #3 lets go of Scott. He instantly runs to his parents' side and kneels beside them. As the Thug walks by Scott's family, he spits at the ground.

THUG #3  
That's what you get for taking my pudding you sons of curse words.

The Thugs slowly walk down the road, their arms over each other's shoulders.

THUG #2  
Hey maybe we should go get some pizza.

THUG #1  
Pizza sounds great.

THUG #3  
Actually, I'm trying to watch my cholesterol...

THUG #2  
You could get a salad.

THUG #3  
My doctor told me to limit how much vegetables I'm eating.

The Thugs voices fade out of earshot.

Tears fall from Scott's eyes as his mother puts her hand on his cheek.

SCOTT  
Mom? Dad? Are you gonna be okay?

MARGE  
No son...

JERRY  
But we have a request for you.

He wheezes and coughs up blood.

JERRY  
Hey Marge honey, may I borrow your  
handkerchief?

MARGE  
Sure sweetie.

Marge sits up as if she's completely normal, grabs her  
purse, takes out a handkerchief, and hands it to her  
husband. She then lies back on the ground as if nothing  
happened.

SCOTT  
What is it father, I'll do  
anything.

JERRY  
(coughing)  
You must... You must... Defend this  
city.

Jerry dies.

SCOTT  
What, what does that mean?

Marge once again puts her hand on Scott's cheek.

MARGE  
(coughing)  
Oh son, you are being so brave...  
But you really should have been  
listening when your father was  
speaking. Now he's dead.

MARGE  
(suddenly fine)  
He told you to defend the city, you  
know, protect the weak, stop all  
crime, yadda yadda yadda...

She breaks into another coughing fit.

MARGE  
But I have a request too...

SCOTT  
What? What is it mother.

MARGE  
Find your sister, we gave her to an  
orphanage a year ago, just make  
sure she's okay.

Marge dies.

SCOTT  
(over dramatically)  
No!

END DREAM SEQUENCE:

INT. SCOTT'S APARTMENT - LATER THAT NIGHT

Scott jerks awake, covered in sweat.

SCOTT  
Oh curse word, I've gotta find my  
sister!

**END OF ACT ONE**

**ACT TWO**

INT. ROLLING SCONES BAKERY - THE NEXT MORNING

A BELL RINGS as Mr. OWENS (Mid 40's, balding, potbelly) enters the bakery. Families sit at small tables, gossiping amongst themselves as they eat pastries.

The man walks up to the counter where HOLLY EVANS (19, long blond hair, short) greets him with a warm smile.

HOLLY  
Hi Mr. Owens, same as usual?

MR. OWENS  
Yep, two eclairs and a bagel.

Holly reaches down into the glass cases and grabs his food, then neatly puts them in a to-go box.

HOLLY  
How's your family?

MR. OWENS  
Same as always. Terrible.

HOLLY  
That'll be \$10.95.

MR. OWENS  
Oh, right.

Mr. Owens reaches into his pants pocket and takes out cash, then hands it to Holly.

HOLLY  
This is 30 dollars.

MR. OWENS  
I know, it's to help you go to that  
arts school.

Holly hands him back the extra money.

HOLLY  
No, I don't take charity...

MR. OWENS  
Please, take it. A nice girl like  
you should be able to leave this  
miserable city.

Mr. Owens and Holly look out the window. The skies are red  
with fire, PEOPLE SCREAM, GUN SHOTS fire, and the SNARLING  
of ZOMBIES can be heard.

He turns around, and the chaos is over.

HOLLY  
It's not that bad.

She hands him the box.

HOLLY  
Have a wonderful day.

MR. OWENS  
You too.

Mr. Owens exits the bakery.

Holly breaths deeply and puts the cash in the register, but  
stares at the extra longingly, then puts it in the register.

HOLLY  
(to herself)  
I don't take charity.

She looks out the window innocently as Mr. Owens is mugged  
by three THUGS and shot in the stomach. She continues to  
stare out the window, missing the tragic incident.



EXT. HOLLY'S HOUSE - LATE MORNING

Scott walks up to the front door, hesitates, then KNOCKS LOUDLY.

MS. EVANS (Early 40's, dark hair, short) opens the door.

SCOTT

Hi, I'm Scott Reynolds. Are you  
Holly's mom?

She nods.

MS. EVANS

Why don't you come in.

INT. HOLLY'S HOUSE - CONTINUOUS

Scott cautiously enters, observing his surroundings. The house is small, one story, small nick-knacks displayed on a table. MUSIC PLAYS from another room.

Ms. Evans motions to a small couch.

MS. EVANS

You may sit down if you like.

Scott sits down on the couch. Ms. Evans starts nervously adjusting the nick-knacks.

MS. EVANS

Are you from Sunset school for the  
arts? I told her to stop emailing  
you...

Scott holds his hand up for her to stop. She high fives it.

SCOTT

I'm not with the school.

Awkward pause.

SCOTT

Did you know your daughter was  
adopted?

Ms. Evans stops, and sits down in a chair beside Scott.

MS. EVANS

What? I can't believe it.

SCOTT  
I know it's a lot to take in.

Awkward pause as Ms. Evans stares into space.

SCOTT  
I believe she is my biological  
sister.

Scott stands up and pats her on the shoulder comfortingly.

MS. EVANS  
Please don't take her away from me.  
She's all I have.

SCOTT  
Don't worry, I don't want her  
getting caught up in what I do.

MS. EVANS  
Why?  
(whispers)  
Are you a... Salesman?

SCOTT  
No.

Ms. Evans exhales in relief.

MS. EVANS  
Thank god.  
(to Jesus)  
He's not a salesman!

Scott sees Ms. Evans hands raised in the air, and high fives her.

Awkward pause.

SCOTT  
I'm a vigilante crime fighter.

MS. EVANS  
Get out of my house.

Scott raises his hands defensively and back away. She gives him a high five.

SCOTT  
Okay, okay. Just give her this.

Scott reaches into his pocket, and pulls out an envelope, then hands it to Ms. Evans.

She opens it, revealing thousands of dollars.

MS. EVANS  
What is this?

SCOTT  
Money, for Holly. It's so she can  
go to school.

MS. EVANS  
Why?

SCOTT  
She's my sister, so I want her to  
be as far away from me as possible.  
Make sure when you give her the  
money, say it's from your parents,  
don't mention me.

Scott moves to the door, and reaches for the doorknob.

MS. EVANS  
Wait.

She runs up to him.

MS. EVANS  
I'm in love with you.

SCOTT  
I know, but it'll never work.

Scott exits.

INT. ROLLING SCONES BAKERY - MID AFTERNOON

Holly wipes her hands on her apron and walks over the the  
window and flips the sign to closed.

The manager MS. SWEETUMS (Mid 80's, gray hair, glasses)  
approaches her slowly, holding an envelope.

MS. SWEETUMS  
Here's your cut.

Holly smiles and takes the envelope, opening it excitedly.

HOLLY  
Only 40 dollars?

MS. SWEETUMS  
Business has been slow... I'm  
sorry.

Zombies slowly limp outside the window.

Holly frowns and closes the envelope.

HOLLY  
Well, I'm gonna head home.

MS. SWEETUMS  
Be safe out there.

Holly smiles.

HOLLY  
I'll be fine.

She exits.

Ms. Sweetums walks over to the counter, when the DOOR SWINGS OPEN.

MS. SWEETUMS  
We're closed.

She looks up to see an ASSASSIN (Late 20's, slicked hair) standing in front of her.

Ms. Sweetums screams.

He waits, picking his nails in boredom, until she calms down.

ASSASSIN  
Are you done?

Ms. Sweetums lets out one last squeak.

ASSASSIN  
So tell me, where is Holly Evans?

MS. SWEETUMS  
Oh she's such a sweet girl.

ASSASSIN  
I didn't ask how sweet she is. I said WHERE is she?

MS. SWEETUMS  
I believe she's 19, although she might be 7. My eyesight isn't as good as it used to be.

The Assassin rolls his eyes.

ASSASSIN

Neither are your ears woman. I mean seriously, are they clogged with powdered sugar?

A puff of powdered sugar explodes from her ears.

MS. SWEETUMS

I don't think so, let me go see if I have any in the back.

Ms. Sweetums exits into the back of the shop.

The Assassin rubs his eyes in annoyance.

ASSASSIN

(to himself)

After I get the information from her, I can kill her with a baguette or whatever.

He pauses, drifting off in thought.

ASSASSIN

She is pretty old though. I could wait and let nature take it's course... Na, it'll be way more satisfying to kill her.

EXT. BACK OF ROLLING SCONES - CONTINUOUS

Ms. Sweetums stands outside, next to a dumpster, and takes her mask off, revealing EBONY PIERCE (mysterious, Late 20's, brown hair, piercing blue eyes). She holds her wrist up to her mouth, talking into her watch.

EBONY

Scott, this is Ebony. Your sister's in trouble.

He doesn't answer.

EBONY

Scott? Scott? Uggh, why will he never answer this.

She checks the watch.

EBONY

Oh, it's dead.

INT. HOLLY'S HOUSE - EVENING

The DOOR SLAMS behind Holly, she tosses her keys onto a desk.

HOLLY  
I'm home.

Ms. Evans enters from the kitchen anxiously and hugs Holly.

MS. EVANS  
We need to talk.

HOLLY  
Okay.

Ms. Evans gestures for Holly to sit on the couch, then sits next to her.

MS. EVANS  
A man visited today, and he told me... He told me that you were adopted.

Holly gasps.

HOLLY  
What! That can't be true.

Ms. Evans holds her hand comfortingly.

HOLLY  
Didn't my parents want me?

She strokes Holly hair soothingly.

MS. EVANS  
Of course they wanted you...

She looks down at the envelope Scott gave her.

MS. EVANS  
Well, I don't think your brother did.

HOLLY  
I have a brother?

MS. EVANS  
Yes, he stopped by today... And he gave me this.

She hands Holly the envelope, she opens it cautiously.

HOLLY

It's money.

MS. EVANS

It's enough for you to go to college but... He... He wants you to stay away from him.

HOLLY

But we're family.

Ms. Evans hugs her.

HOLLY

I have to find him.

MS. EVANS

Why?

HOLLY

He's my brother.

MS. EVANS

He's a dangerous man Holly.

HOLLY

I don't care, we're family! He can't just, buy me out of his life.

MS. EVANS

What about me? Am I not good enough?

HOLLY

I love you, you'll always be my family. But... I gotta know, I have to meet him.

Holly raises, then gives her mother another quick hug, and makes for the door.

MS. EVANS

Where are you going to go? You have no idea where he lives.

HOLLY

Into the city, to advance the plot.

MS. EVANS

Be careful, the city is dangerous at night.

Holly picks up a baseball bat.

HOLLY  
I'll be fine.

Holly exits.

INT. CAR - NIGHT

Holly drives through a dark street, her headlights providing the only source of light.

A MAN appears in the middle of the street. Holly screams and the CAR SHRIEKS as she swerves to miss him.

The CAR CRASHES into a streetlight, causing Holly's head to jerk forward into the steering wheel. The FRONT WINDOW SHATTERS, spraying glass over Holly's head and shoulders.

The airbags don't go off.

After a beat, Holly groans and lifts her head up, a small bruise on her forehead, and wipes glass off her shoulders and hair.

She looks outside, but the man is gone.

HOLLY  
What the...

EXT. STREET - CONTINUOUS

Holly SLAMS the CAR DOOR and turns on her phone's flashlight.

She sees no one.

HOLLY  
Hello, is anyone there?

No one answers.

She takes a few steps forward, when a MUGGER (man, built, tattooed) grabs her from behind.

Holly screams.

She struggles and SLAMS her HEEL down on his foot. He lets her go and grabs his aching foot, hopping up and down like an idiot.

Holly uses the opportunity to run, but she is blocked by MUGGER #2.



MUGGER #2  
We aren't done with your yet Ma'am.

HOLLY  
My name is Holly, not Ma'am. If  
you're gonna mug me at least get my  
name right.

The first Mugger grabs her from behind again.

MUGGER #1  
Grab her feet Mugger number 2, that  
why she can't kick again.

He grabs her by the feet, and she starts screaming wildly.

EXT. STREET - CONTINUOUS

PETER BUSH (19, Cop uniform, short brown hair) SLAMS a  
handcuffed CRIMINAL face first into a cop car.

PETER  
Get ready for 800 years in prison  
you criminal scum.

He forces the criminal into the car when he hears a GIRL  
SCREAM.

PETER  
You stay here, I'm gonna see what's  
going on.

He runs in the direction of the scream, forgetting to shut  
the door.

The criminal watches Peter run out of sight, then takes off  
his handcuffs, and runs in the opposite direction.

**END OF ACT TWO**

**ACT THREE**

EXT. STREET - CONTINUOUS

Holly continues to scream, when one of the muggers puts a  
hand over her mouth.

MUGGER #1  
That'll shut her up.

MUGGER #2  
What are we gonna do with her  
anyway?

MUGGER #1  
Strip her and leave her on the  
road?

Mugger #1 and Mugger #2 laugh simultaneously.

MUGGER #1  
Who would be so evil to do that.  
Na, let's just steal her purse.

PETER (O.S.)  
Let her go!

Peter appears, pointing a gun at them.

The Mugger's instantly freeze, putting their hands in the  
air. Holly falls to the ground with a shriek and a THUD.

Mugger #1 looks down at Holly.

MUGGER #1  
Oops.. Sorry.

PETER  
I said freeze!

The Mugger's look at each other in confusion and shrug at  
each other.

MUGGER #2  
No you didn't.

PETER  
Oh... Well... Freeze! And put your  
hands in the air!

The muggers do nothing.

PETER  
Oh, dangit, I forgot to say Simon  
says.

MUGGER #2  
Ha-ha, you loose.

The Muggers run away.

Peter waits for a bit, then remembers Holly, and runs to  
her.

PETER  
Are you okay?

Peter helps her up.

HOLLY

I'm fine.

PETER

What are you doing in the city this late?

HOLLY

I'm looking for my brother... Maybe you can help me?

PETER

I'd be happy too, but let's go inside, the city isn't safe at night.

Peter and Holly smile, looking into each other's eyes for several beats.

INT. RESTAURANT - 30 MINUTES LATER

Holly and Peter sit in a 1930's themed restaurant. Two milkshakes sit on the table, as well as a plate of fries.

PETER

So tell me about your brother.

HOLLY

Well, I just found out about him today.

PETER

What?

HOLLY

I'm adopted.

PETER

Ohh... Must of been a big shock for your parents, right?

HOLLY

You have no idea. My brother came by my house and dropped this off...

She pulls out the envelope and shows it to Peter.

PETER

That's a lot of cash.

HOLLY

He gave this to my mom to help me get into art school...

PETER  
That sounds nice.

He grabs a french fry.

HOLLY  
...Under the condition that I stay  
away from him.

Peter stares at her in disbelief, the french fry slips from  
his fingers.

PETER  
That's not as nice.

HOLLY  
He also said...

She looks around cautiously.

HOLLY  
I don't know if I should be telling  
you this.

PETER  
It's okay... We met 30 minutes ago,  
you can tell me anything.

HOLLY  
He told my mom... That he's a bad  
man.

PETER  
Than why do you want to find him?

HOLLY  
He's the only family I have.

Holly and Peter awkwardly sip their milkshakes for a long  
beat.

PETER  
Well, if you come with me to the  
precinct I will see what I can do.

Holly grabs his hand excitedly.

HOLLY  
Oh thank you thank you thank you so  
much!

INT. POLICE PRECINCT - 10 MINUTES LATER

Peter sits at a desk in front of a computer, while Holly leans over behind him.

PETER

So do you know anything about your brother? His name? What he looks like?

HOLLY

Uh... No?

PETER

Okay, then give me the envelope with the money in it and I can run it through a fingerprint scanner.

Peter holds his hand backwards and Holly gives him the envelope. He then walks over the the edge of his desk and puts the envelope in what is clearly a regular printer scanner.

The SCANNER HUMS slowly, Peter and Holly wait awkwardly.

PETER

So why didn't you just keep the money?

HOLLY

I don't take charity. I just... Don't like the feeling of relying on others.

They wait in awkward silence for several more beats, when the SCANNER BEEPS.

PETER

Oh good, it's done.

Peter takes the envelope out of the scanner and gives it to Holly, then sits in front of the computer.

PETER

Now we just have to find the matching fingerprints in the system.

HOLLY

How long is that going to take?

PETER  
 If we're lucky, only a minute or two. If not, it could take weeks, maybe months.

Awkward beat.

PETER  
 Found it! Your brother's name is Scott, and he lives here in the city!

Peter excitedly hops out of his chair, turning face-to-face with Holly.

PETER  
 I think I love you.

HOLLY  
 What?

PETER  
 I said let's go find your brother.

EXT. APARTMENT COMPLEX - 20 MINUTES LATER

Peter and Holly face a big white door. Holly raises her hand to open the door, but hesitates.

PETER  
 What are you waiting for?

HOLLY  
 I'm nervous. I never really thought about what I'm going to say to him.

PETER  
 Just say "Hi, I'm Holly, your sister."

Holly hugs Peter.

PETER  
 What is this for?

HOLLY  
 Just for helping me. I told you I don't like charity, but that's covering up my fears that I can't solve my problems myself. Which I will probably overcome in the season finale.

Holly lets go over Peter then turns around and opens the door.

INT. HALLWAY - A MINUTE LATER

Holly and Peter walk down the hallway, checking the numbers on the doors. They stop at B10.

HOLLY  
This is it.

Holly KNOCKS on the DOOR.

No answer.

She looks at the door, and notices it is unlocked. She curiously pushes the door open, then walks inside.

PETER  
Holly no! What are you doing! You can't just...

Peter huffs frustratingly, then follows her inside.

INT. SCOTT'S APARTMENT - CONTINUOUS

The apartment is pitch black.

PETER  
I can't see anything.

Peter fumbles for a light switch.

Awkward pause.

PETER  
Where is it... I've almost found it... Aha! Got it.

The SWITCH CLICKS ON.

The apartment is illuminated, revealing the Assassin, who is sitting on a couch.

ASSASSIN  
You shouldn't have turned on the light.

Awkward pause.

ASSASSIN  
No no no wait, I can think of something better.

Holly and Peter wait while he thinks.

ASSASSIN

No I can't.

Awkward pause.

ASSASSIN

You shouldn't have turned on the  
light.

He darts for Holly, covering her mouth with a gag.

Peter pulls out his gun and fires at him, but he grabs a chair and throws it through the window, SHATTERING GLASS everywhere. Peter protects his face from the glass, and the Assassin uses the distraction to jump out the window, taking Holly with him.

Peter rushes to the window, staring dramatically out into the darkness.

FADE TO BLACK:

END OF SHOW