

AND THE COMING OF NIGHTTIME

Written by

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WGA Reg#

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BLACKNESS

Blood-red letters materialize

*Ly-can-thrope (li ken throp', li-kan) N. [Mod 2
Lycanthropia] ,Gr. Lykanthropia < (Lycos, Wolf &
Anthropos, a man)*

Fade In

INT-LAB-NIGHT

Clean, bright. Filled to the brim with PEOPLE and gadgets, the lab HUMS with activity, the attention being focused on a rather attractive WHITE MALE is his late 40's sitting naked and comfortable in a exam couch located near the rear.

Dressed in dark gray lab coat, DR. HENRY BAKER, loading an ampule containing a clear fluid into a injection device comes to stand next to the couch.

CUT TO BLACK.

The letters shift and reform.

*Ly can thropy (li Kan' thro pe) N. [Mod 2 lycanthropia <
Gr. Lykanthropia] Folklore: the magical power to transform
oneself or another into a wolf.*

CUT TO:

INT-LAB

BAKER

Stephen, there's still time to reconsider. Perhaps, we should go to the cafeteria, grab a coffee?

Smiling up at his colleague. DR. STEPHEN DURANT shifts to a slightly more comfortable position on the exam couch.

DR. STEPHEN DURANT

You worry too much, my friend.

BAKER

And you, far too little.

DR. STEPHEN DURANT

The Council's aware of our activities. We have their go ahead to proceed.

He looks to a BOY OF 14 sitting quietly on a stool just a few feet away.

DR. STEPHEN DURANT (CONT'D)
 Besides, Frances here is proof
 positive we're on the right track.

Frances gives a quick salute as a LAB TECH finishes checking his vitals.

FRANCES
 Piece of cake, Dr. Steve.

Baker finishes prepping the injection device and leans in close to Durant.

BAKER
 Worry can keep you alive my friend.
 Especially when you're dealing with
 the Packs Council.

He administers the drug and then turns his attention to a piece of equipment a few feet away.

Durant's BREATHING IS AT FIRST, CALM as he smiles at Frances.

The boy immediately becomes concerned as Durant seems to suddenly experience pain and his BREATHING becomes LABORED.

FRANCES
 Um, Dr. Baker...

Baker appears not to hear him as Durant develops a nosebleed and his nails and teeth begin to elongate.

FRANCES (CONT'D)
DR. BAKER!

Baker finally turns his attention back to Durant who has fallen from the couch and is writhing in pain on the floor as Frances and a LAB TECH desperately attempt to get him back on the couch.

FRANCES (CONT'D)
 I don't think Dr. Steve is having
 the reaction you were hoping for.

Baker, along with several others look on in horror as Durant throws Frances and the Tech aside while HOWLING IN PAIN as he begins to transform.

CUT TO BLACK.

The letters shift again.

Were-wolf (wir-woolf, wur, wer) N. Pl. Wolves (woolvz) [ME

werwolf < OE werwulf < wer man < IE wiros (prob, orig.-"the Strong one" < base* wei, to be strong > 2 vis power, vri man) + OE Wulf, WOLF] Folklore: a person changed into a wolf, or one capable of assuming the form of a wolf at will.*
Lycanthrope

PHONE RINGS

There is an AUDIBLE CLICK as the phone is engaged.

FEMALE VOICE

Dr. Anthony Spe-

From the other end of the line comes the SOUNDS OF BREAKING GLASS and PEOPLE SCREAMING along with what sounds like THE HOWLING OF A LARGE BEAST.

Suddenly, Baker comes on the line.

BAKER

He took the formula before we could stop him!

FEMALE VOICE

Baker?-Slow Down. I can't-

BAKER

You've got to get here, Jo! I don't know how long we-

DEAD SILENCE.

FEMALE VOICE

DAMN!

CUT TO:

EXT-CITY SKYLINE-ARIEL VIEW-NIGHT
 SUPERRIMPOSE: CHICAGO 2230 C.E.

Black as midnight. Silent as the grave. The sleek aircar speeds its way over Lake Michigan towards the city glowing like a beacon in the still, night air.

Reaching the shore. It weaves through the trees as it exits the park, literally slicing the air as it speeds through several North Side neighborhoods before reaching the city's Northwestern border.

Here, it accelerates, climbing high above the towers of the numerous business parks until it reaches an area bordered on all sides by thick woodlands and fields of wheat, barley and corn.

Slowing down, the aircar descends for its approach to a cluster of small buildings set around a tower of black glass and steel.

Glowing letters on the front lawn read: "Bio-Logical".

The aircar makes its way to the rear of the tower, heading for a squat building set apart from the others, touching down on the roof.

The door on the driver's side of the aircar opens and a DARK FIGURE DRESSED IN A TRENCHCOAT emerges.

CUT TO:

INT-CORRIDOR

Though brightly lit. The long, narrow corridor is exceptionally nondescript with its white carpet, walls and ceiling which makes the red doors of the elevator stand out all the more.

The elevator doors open silently as a TALL BLACK WOMAN IN HER EARLY 30'S rushes out.

The carpeted floor serves to muffle her footsteps and she sprints down the corridor.

DR. JOSETTE ANTHONY'S BREATH comes out in RAGGED GASPS as she comes to an abrupt halt, SLAPPING her hand flat against a section of the wall.

There is a BEEP as the panel beneath her palm lights up and a wall panel slides open, allowing her entry into a dimly-lit room.

The wall panel silently slides back into place as paying little to no attention to the furnishings and equipment, she makes her way to the wall at the far end of the room.

She places her hand on yet another panel, her brown eyes widening as she notices a brownish red stain on the carpet just in front of her.

Looking from the floor to the wall, she takes notice of what appears to be a bloody handprint near the panel as the section of wall in front of her slides open just large enough to squeeze through.

She hesitates, looking in at the total darkness in front of her.

JOSETTE

In for a penny...

She takes a DEEP BREATH, drawing a small handgun from her pocket, she steps inside.

JOSETTE (CONT'D)

Lights!

Josette takes a step back as the lights come up and she gets a full view of the inner lab.

Bodies; battered, bloodied and torn to shreds are strewn about along with smashed equipment.

JOSETTE (CONT'D)

Sweet Jesus, Stephen. What have you done?

Josette halts as she detects movement just ahead and to her left.

She slips off the safety of her weapon as she steadies herself.

JOSETTE (CONT'D)

This doesn't have to get ugly.

Frances, his face bruised, clothes torn cautiously edges his way from behind some upturned equipment.

JOSETTE (CONT'D)

Frances! Boy, I could have shot you- where are Stephen and Baker?

The terrified boy BEGINS TO CRY as he rushes into the protective circle of Josette's arms.

Josette hugs the boy tight for a second before letting him go as she becomes aware of a noise LIKE TWO BEARS FIGHTING emanating from a darkened area at the far right of the lab.

Though he struggles valiantly to keep hold of her, Josette breaks free.

JOSETTE (CONT'D)

Just stay here, Frances. I **promise** I'll be right back.

Frances gets behind Josette and does his best to make himself as small as possible as a FIGURE IN A BLOODIED, TORN LAB COAT staggers out of a glass enclosed area at the rear of the lab.

Josette lowers her gun and then raises it again as Henry Baker, looking like he'd just gone 3 rounds with a great white shark limps into view.

JOSETTE (CONT'D)

Baker!

He starts at the sound of Josette's voice and then relaxes as he slowly approaches her.

BAKER

Couldn't stop him, Jo-

JOSETTE

Where's Stephen?

Baker appears lost in his own thoughts as continues moving towards her, his eyes taking on a strange gleam.

BAKER

We thought we'd perfected the technique... The boy was making such excellent progress...

(looks around)

I suppose there were indeed a few **bugs** left in the system.

Josette steps a slight step back as she aims her gun.

JOSETTE

Baker!

Baker stops just as MUFFLED HOWLS come from the enclosure at the rear.

JOSETTE (CONT'D)

Oh, shit!

She swiftly makes her way to the enclosure only to have Baker block her way.

BAKER

You can't help him, Jo.

JOSETTE

Son of a bitch!

Josette punches Baker, knocking him to the floor.

He immediately gets back to his feet.

Baker's eyes begin to glow and his teeth and nails elongate as she glares at her.

BAKER

That was unkind, Jo. And not very smart.

Baker emits a LOW GROWL as Frances frantically looks for a place to hide.

Unfazed. Josette grabs Baker by the throat.

Smashing him against a wall, she shoves her gun into his mouth.

JOSETTE

Bitch, **PLEASE!** My Mu'deah and I used to hunt dogs for **food** back in the day.

Baker hesitates for only a moment before his features revert back to normal as the INSANE HOWLING from the enclosure GROWS LOUDER.

Shoving him aside, Josette heads to the enclosure.

BAKER

He's too far gone, Jo. You can't save him.

Ignoring him, she reaches the enclosure. Tentatively placing her hand against the glass.

JOSETTE

Stephen? Baby it's-

She jumps back reflexively as a MASSIVE FIGURE SLAMS INTO THE GLASS, RATTLING IT.

Claws razor-sharp and bristling fur covered in blood. The CREATURE'S silver eyes glow white-hot as it tries to break through the glass.

BAKER

I did try to warn you.

Baker jumps back as she turns and takes aim at his head.

Taking a DEEP BREATH to calm herself. Josette moves back to the creature behind the glass.

HOWLING IN PAIN, the creature slams itself against the glass, causing it to crack ever so slightly.

Standing her ground, Josette locks her brown eyes with the silver ones of what was once he husband.

JOSETTE

Stephen! It's **Jo**, Baby... I know this is hard for you to understand...I need you to **focus**.

CUT TO:

INT-GLASS ENCLOSURE

For the CREATURE inside the enclosure. The world is an all-out assault on his senses.

HEARTBEATS sound so loud as canon fire. BREATHING, like gale-force winds.

Josette, Baker and Frances, though on the other side of the glass, GLOW with an insane brilliance. Causing him to HOWL IN AGONY as he slams himself against the glass in a desperate attempt to escape.

Despite GLOWING WITH THE INTENSITY OF A SMALL SUN, there is something about Josette's presence and the SOUND OF HER VOICE that is familiar, soothing.

Looking into her eyes. Focusing on them as they shift from an ultraviolet light display to their more normal brown, the Creature never takes his eyes off her as she slowly makes her way to the airlock of the enclosure.

Her words, MUFFLED AND GARBLED at first, now become CLEAR AND INTELLIGIBLE as Dr. Stephen Durant begins to gain control of himself as he transforms from beast to man.

JOSETTE

Everything's going to be okay. You can get through this...**We**, can get through this.

His senses shifting from the chaotic overload of the animal to the far less invasive human. Stephen, naked, covered in bruises and claw marks and blood falls into Josette's arms as she rushes to his side.

His green eyes deeply troubled, bleary with fatigue. Stephen Durant takes a good look at what is left of the lab and his staff.

DR. STEPHEN DURANT

"Oops", would be exceptionally inappropriate at this point.

The two LUAGH AND CRY as they stumble out of the enclosure and into the wreckage of the lab.

Durant sinks to his knees as the full weight of the situation comes crashing down on him.

Josette does her best to cover him with her trench coat.

DR. STEPHEN DURANT (CONT'D)
I thought I'd perfected it...The
boy was doing so well.

Josette catches sight of Frances as he cautiously moves closer.

She motions to Baker as she helps Durant to the only usable stool.

JOSETTE
Stephen keeps a spare suit in that
small closet in the front lab.
Bring it to me, then have the boy
and yourself looked after. Also
have a Cleaning Crew come in once
we're gone. I'll have the boys in
Legal and Accounting send
condolences and money to the
families.

BAKER
Jo, he can't-

Josette takes aim and FIRES her weapon, taking out a chunk of the floor at Baker's feet.

She then turns her full attention to Durant.

DR. STEPHEN DURANT
Your, Muh'Deah would have some
choice words for me right now.

She kisses him on the forehead as he places his head on her chest.

JOSETTE
The lab can be rebuilt...We can
hire more assistants...As for the
project...

She places his hand on her stomach.

JOSETTE (CONT'D)
My team and I have taken a
different approach.

DISSOLVE TO:

INT-JOSETTE'S LAB-DAY

SUPERIMPOSE: 5 MONTHS LATER

Lying on an exam table, Josette appears calm as Durant and several Lab Techs check machinery and her now 7 months pregnant form.

Exposing her belly. Durant Kisses Josette's belly button as a Tech begins to preform an ultrasound exam. He points to a monitor so they can see the form and position of their baby.

Durant strokes his wife's hair as the Tech identifies an area in her womb that is embryo free.

Josette takes a DEEP BREATH as Durant plunges a large syringe into her abdomen and begins drawing out amniotic fluid.

Removing the syringe, Durant hands it over to a Lab Tech before kissing Josette again and then moving to a corner of the lab to sit down as the rest of the STAFF finish with her exam.

Sitting alone in a chair. Durant focuses on steadying his breath as a YOUNG FEMALE TECHA WEARING A PEARL BRACELET brings him a glass of water.

Placing the glass on the desk in front of him. The Girl does his best to get Durant to look down her blouse at her full breasts.

Durant simply shoves the girl aside as he grips the desk.

His hands begin to darken and his body trembles for a moment until he is able to regain control.

CUT TO:

INT-JOSETTE'S HOME-NIGHT

Dressed in a flowing gown and robe of charcoal grey silk which accentuates the ripeness of her expanding belly. Josette settles down on the low sofa with a cup of hot liquid, a muffin and various reports from her lab as the VIDEO PHONE on the wall begins to RING.

After a brief struggle to get up, she simply picks up a small remote, presses a button and gets a HOLOGRAPHIC PROJECTION of BAKER just a few feet away.

JOSETTE

We're not having this conversation again.

BAKER

You can't keep covering for him,
Jo.

JOSETTE

You still have no real proof.

BAKER

It's only a matter of time before
things get out of hand-Stephen is-

JOSETTE

The same man who got his PhD at 17
and built Bio-Logical up from
nothing...The **same** man who got **me**
out of those slums.

Refusing to make eye contact. Josette picks at her muffin as
the conversation continues.

BAKER

Your loyalty is admirable but,
misguided.

JOSETTE

Yours, on the other hand, is sorely
lacking... This isn't some homeless
guy we took in with the promise of
a free meal...Stephen has shown
remarkable restraint considering
and there haven't been any
"incidents" in weeks.

BAKER

That you know of, at least...I hear
one of your Lab Techs, Peggy I
think her name is. Has gone
missing...Seems she was rather
sweet on Stephen.

JOSETTE

How the hell do you find this shit
out?

BAKER

It's my **job** to know these things,
Jo. And you should **know** there's
madness in the blood. Stephen's
addicted to the kill. And I **know**
you feel you owe him for getting
him out of that hell you grew up
in. **But**, you **can't** save him.

JOSETTE

Show me some proof, **Bitch**. Or, go bark up some other tree...This is my husband. The man I sleep with **every** night.

BAKER

We only have your safety in mind. That, and the safety of your unborn child—what happens if he changes while you're at home alone with him? Can you protect yourself in your condition? He did, after all kill an entire lab full of Technicians before I could subdue him...Maybe you have some secret weapon that protects you. Some unique, **sexual** skill perhaps?

Baker stares at Josette as if he can see through her clothing, making her a bit uneasy.

Before she can formulate a reply, Stephen Durrant enters.

Josette successfully manages to rise from the sofa as Durant crosses the room, kissing her passionately before turning his attention to Baker.

Josette pulls back, looking up at him.

JOSETTE

You've had a shower.

DR. STEPHEN DURRANT

I went running in the woods by the lake. Got rather sweaty, lost control...And...Killed a deer.

Baker lets out a SNORT OF DERISION as Josette's laugh is equal parts relief and disbelief.

JOSETTE

You killed a deer?

DR. STEPHEN DURRANT

Yes...Made pretty nasty work of it...I didn't want to come home covered in blood and deer guts so, I got up to my office by the back way, showered, dressed and came straight home to Mama.

JOSETTE

I do LOVE me a clean man.

They kiss again.

BAKER

No offense. But I **am** still in the room. So, to speak.

DR. STEPHEN DURRANT

Henry. Is there something I need to know. Or, are you simply interested in harassing my wife?

BAKER

I was merely calling to check on her progress. After all, this child is as important to **my** people as it is to **yours**.

Durant takes a seat on the sofa. Gently pulling Josette onto his lap.

DR. STEPHEN DURRANT

Seeing as she appears much the same as she did when I gave you the results of her latest physical this afternoon. I think perhaps you and the Council are being a bit, overbearing.

BAKER

This is, after all, a great risk we're taking.

Durant kisses Josette's abdomen, causing her to GIGGLE.

BAKER (CONT'D)

Did you happen to see Peggy Miller today, Stephen?

Josette pulls away as Baker smiles.

JOSETTE

Everyone in the lab saw Peggy today as she literally tried to breastfeed Stephen during my exam.

DR. STEPHEN DURRANT

I take it you have a reason for bringing this up?

BAKER

Everything I do has a reason, Stephen...Anyway, I thought you two should know that she appears to have gone missing.

(MORE)

BAKER (CONT'D)

Her aunt called and said she'd failed to get home at her usual time...Since she's on your team, Jo. I was hoping you might know if she was working late or, something.

JOSETTE

Peggy left early today. She said something about a date.

BAKER

Anyone we know, I wonder?

Josette gets to her feet, begins collecting her papers and snack before heading for the stairs to the upper level of the home.

DR. STEPHEN DURRANT

Have a care, Henry.

BAKER

Don't leave on my account, Jo. I'm certain Miss Miller's just lost track of time doing what all healthy, young women love to do on dates and will show up tomorrow, safe and sound.

Durant picks up the remote.

JOSETTE

You'll have to forgive me. I've had all I can take for one day.

She begins to climb the stairs.

DR. STEPHEN DURRANT

We seem destined for a serious disagreement and soon, Henry.

He presses the button on the remote and Baker's image disappears before he can reply.

Tossing the remote onto the sofa, he gets up and heads for the stairs.

DISSOLVE TO:

EXT-WOODED AREA-NIGHT

In the quiet of the night. A deer makes its way to a small clearing near a stream.

As it nears the stream, it suddenly rears up, bolting back the way it came.

Closer inspection of the clearing shows an area of grass and snow that soaked in blood and the remains of something that may have once been a human female.

Glowing faintly in the moonlight near the gory sight is what is left of a pearl necklace.

DISSOLVE TO:

INT-JOSETTE'S LAB-DAY

SUPERIMPOSE: 4 YEARS LATER

Wearing jeans, sneakers a black turtleneck and a lab coat, Josette sits cross legged on the floor in the middle of a maze composed of modular wall panels about 4 feet high.

She calmly makes notes on a small tablet as she checks the readout on a stop watch hanging around her neck.

Outside the maze, Stephen Durant leads a LOVELY LITTLE GIRL OF 3 to the entrance to the maze.

YOUNG PETRA, her smooth, café au lait skin and warm, hazel eyes that shift from amber to green reaches out her tiny hand to feel the texture of the beige material that covers the wall panels that comprise the maze.

JOSETTE (V.O.)

October 15, 2230. While she is on the low end of the growth spectrum for her age group. The Gen 1 Hybrid is making incredible developmental leaps forward as her enhanced senses continue to improve.

A gentle nudge from Durant and she enters the maze.

She lifts her head with its gold and copper ringlets., "SNIFFING" the air as if trying to hone in on a specific scent.

DR. STEPHEN DURANT

Go on, Pet. Find your mum.

Though he barely speaks above a whisper. Petra hears him loud and clear.

JOSETTE (V.O.)

In fact, she is in some ways ahead of what would be considered normal sensory development even for Lycan children of the same age.

As she quickly makes her way through the maze, Durant and several LAB TECHS begin MAKING LOUD NOISES while another Tech sprays different perfumes around the outer perimeter of the maze.

Confused and a bit frightened, Petra sits down and begins to CRY SOFTLY.

Josette, watching via a tablet prepares to go to her until Durant signals she stay where she is.

Walking to the entrance of the maze, he CLAPS HIS HANDS LOUDLY to get the child's attention.

DR. STEPHEN DURANT

Calm down, Pet. Your Mum is very near. You just have to find her.

The sight of her father, towering over the walls of the maze is all Petra needs to calm herself.

Moments later, she's back on her feet, looking for Josette keeping closer to the floor.

Once she's locked in on her mother's scent, neither Durant or anyone else can distract the child as she finds her quarry, jumping into Josette's waiting arms.

JOSETTE (V.O.)

It is the belief of Doctors Durant, Baker and myself that she will only continue to improve and her cognitive abilities increase.

Josette lifts Petra high above her head, spinning her around.

Petra GIGGLES as she's set onto the floor.

Durant smiles warmly as he enters the maze and WHISPERS so that only the child can hear.

DR. STEPHEN DURANT

Okay now. How about a hug for Daddy?

Petra turns in his direction and bounds into his arms.

Durant kisses first Petra and then Josette as she comes to stand beside him. Showing him the results on her tablet.

JOSETTE (V.O.)

It should also be noted that it is my opinion that just as in Human and Lupine groupings, a strong sense of familial connection is vital to the Hybrid's developmental well-being. Therefore, great measures should be taken to ensure that once Project Star Seed is underway. All Hybrids be raised in the proposed communal setting based on the Lupine Pack Model. There being, after all. No orphans among wolves.

Durant tickles Petra, making her LAUGH.

Suddenly, he stiffens, handing the anxious child over to Josette before heading to a dark corner of the lab.

JOSETTE

I think we're done for the day.
Who's up for pizza?

Josette herds everyone from the lab, allowing Durant privacy as he struggles to get control of himself.

Hugging Petra close, she takes one last look at her husband before exiting the lab.

JOSETTE (V.O.)

As for the Adult Test Subject: I am delighted to report that his ability to maintain self-control is...Improving.

Durant's eyes go from green to silver as his nails begin to lengthen and fangs grow.

DISSOLVE TO:

INT-JOSETTE'S LAB-NIGHT

SUPERIMPOSE: 2 YEARS LATER.

Tensions are high as LAB TECHS go about the business of packing supplies and equipment.

People SPEAK IN HUSHED TONES while sneaking curious/angry glances at Josette who sits at a desk, angrily banging away at the keyboard.

Sitting at Josette's feet, doing her best to be as inconspicuous as possible, 5 YEAR OLD PETRA snuggles a small teddy bear with one arm while squeezing Josette's leg with the other.

One of the Techs, a MALE IN HIS EARLY 20'S stops to glare at the child.

JOSETTE

You got a problem. Take it up with me.

As she swings around in her chair to confront the Tech, a YOUNG WOMAN attempts to pull him back.

TECH

Yeah, I got a problem! It's called, I didn't sign up to play "little pig" to Durant's "Big, Bad wolf".

Everyone stops what they're doing to watch the exchange.

Tears in her eyes. Petra wraps herself around Josette's leg.

Shifting the child behind her. Josette gets to her feet. Picking up a rather nasty looking assault rifle as she does.

JOSETTE

Well, maybe you and your little smart ass friends should of thought of **that** before you went snooping into what clearly wasn't any of your business.

TECH

I had no idea what was in those files Clyde gave me until **after** he'd been killed.

JOSETTE

And even then, you should have come to **me** instead of trying to blackmail Stephen and putting everyone at risk by telling them-If anyone's to blame here. It's you!

FEMALE TECH

Be that as it may. You should have warned us.

SEVERAL OTHERS MURMUR their agreement.

JOSETTE

You people amaze me! You try to destroy **everything** Stephen has spent his entire life building. Then, when you get your asses in a bind. You come **begging** me for help, only to give attitude?...Let me remind you people, I'm **not** the one who has to run, here.

FEMALE TECH

Actually, Josette. It seems to **me**, that **you** need to run more than anyone.

Everyone looks down at Petra who does desperately tries to make herself as small as possible.

Josette picks the child up, holding her close.

JOSETTE

If you want to get out of **here**. Don't go there.

DR. STEPHEN DURANT (O.S.)

Tsk, tsk, tsk. Dissension in the ranks...It's a wonder you get anything done at all.

At the sound of Durant's voice. The Techs go into a panic and begin knocking furniture, equipment and each other over as they scramble to grab their gear and escape the lab.

TECH

Josette, is it too late to say we're very sorry and won't do it again?

Josette puts the child down in her chair, SHUSHING her as she protests.

Furiously tapping on the keys as she speaks.

JOSETTE

ENOUGH! Now, settle down!

Satisfied with what she sees on the monitor, she hits a key and a tiny memory card pops out.

She pockets it before picking up Petra, her rifle and a small pack and heading for the far wall.

Placing her hand on the Security Panel, Josette shows neither surprise or concern when nothing happens.

DR. STEPHEN DURANT (O.S.)
You don't have to leave, Jo.
Neither do you need to concern
yourself with what will happen to
your staff.

At Josette's signal. A YOUNG WOMAN whips out a small device, placing it on the panel.

JOSETTE
I can't look the other way,
Stephen. Not anymore.

There is a BEEP and the panel slides open just as the lights go out.

JOSETTE (CONT'D)
Petra, baby. I need you to look
down the hall and tell me what you
see.

She places the girl on the floor.

Dropping on all fours, her hazel eyes glowing amber, Petra visually scans the lab and corridor.

In her eyes, the lab and corridor are not pitch black, but more like a scene on a cloudy day with Josette and her staff a living, electric light show as the child notes each individual's level of anger and anxiety.

JOSETTE (CONT'D)
All clear, Sweetie?

PETRA
The hallway's clear.

JOSETTE
Good. Move like you got a purpose,
People.

Josette stands guard as her staff exits the lab, rushing down the corridor to the elevator.

Once everyone's clear, she taps a command into the device.

Her eyes scanning the darkness as she grabs her gear.

DR. STEPHEN DURANT (O.S.)
It's still not too late, Jo.

Her breath QUICKENING, Josette presses her back against the wall as she begins edging her way to the exit.

JOSETTE

You mean, I say I'm sorry. Look the other way. You forgive me and we go on from there?

Several feet from the door, one of the shadows to Josette's right begins to slowly move in her direction.

DR. STEPHEN DURANT (O.S.)

Exactly...You just stay here, allow me to handle things and all is forgiven.

Having made it to the exit, she stands silhouetted in the door.

JOSETTE

I love you, Stephen, I always will. But, I can't let these people die...I'm sorry, Boo.

The shadow's shape begins to shift as Durant's VOICE grows DEEPER, becoming more GRUFF AND ANIMALISTIC.

DR. STEPHEN DURANT (O.S.)

You leave me no choice then.

JOSETTE

I guess it be that way sometimes, don't it?

There is a BEEP as the wall panel begins to close and the Shadow lunges and Josette FIRES HER RIFLE.

CUT TO:

INT-CORRIDOR

The dim light of the elevator offers little to no comfort to Petra and the Lab staff who fidget nervously as they wait for Josette.

FEMALE TECH

Petra, can you see anything?

Petra moves closer to the elevator door.

In her eyes, the corridor isn't bright, but light enough for her to make out what few details there are.

She cocks her small head to one side as she picks up fragments of her parent's conversation.

PETRA

No, but I can hear them
talking...Josette sounds...Sad.

SEVERRAL PEOPLE begin WONDERING OUT LOUD if perhaps Josette has abandoned them before SOMEONE points out that Josette would never leave Petra behind.

Petra does her best to make herself even smaller as she stays by the elevator door. All her attention focused on the lab at the far end of the hall.

To the child's ultra sensitive hearing, the GUNSHOTS BOOM like THUNDER and she is barely aware thanks to the ringing in her ears of the Lab Staff going into a COMPLETE PANIC.

Time seems to SLOW DOWN as Petra "hears" NOTHING SAVE HER OWN HEARTBEAT as she sees Josette, her body a light show, rush from the lab and sprint down the corridor.

Stumbling slightly, Josette quickly rights herself and continues moving forward.

Petra jumps to her feet.

Racing down the corridor to get to Josette's side as a MONSTROUS ROAR ERUPTS from the lab's interior.

The child freezes as she sees the HUGE FIGURE glowing bright as a small sun in her young eyes.

She gets a quick glimpse of long, cruel claws and a large mouth full with fangs before Josette sweeps her up into the circle of her arms, putting everything she's got into reaching the relative safety of the elevator.

Frantic, Josette's Staff SCREAM at her to move faster.

A desperate dive for the elevator leaves Josette and Petra a few centimeters short of their target.

They all SCREAM and crowd into the rear of the elevator as a HUGE, BESTIAL FIGURE reaches a clawed hand out from the darkness, grabbing Josette by the ankle, pulling her back into the darkness.

Only Petra rushes forward and, seizing a small knife from Josette's pocket, begins stabbing at her assailant.

Golden fur gets stained red with blood as the air is rent by ENRAGED HOWLS.

Josette gets to her feet, grabs Petra and her gear and lunges for the elevator, this time making it as people reach forward to pull her in.

The last thing Petra sees before the door slides close are a pair of white eyes, filled with hatred.

CUT TO:

INT-ELEVATOR

Not bothering to look back at her staff, Josette hugs Petra close.

A few uncomfortable moments later, the elevator comes to a halt and the doors open revealing they've reached the roof of the building and the air ship that awaits them.

Everyone gratefully spills out onto the rooftop with several people running for the open hatch of the airship and it's dark interior.

JOSETTE

Wait! Don't-

The airship EXPLODES, knocking everyone off their feet as well as killing the 3 UNFORTUNATES who'd gotten too close.

The SURVIVORS struggle to their feet, CRYING, CURSING and BEGGING Josette to make things right.

Checking to ensure Petra is uninjured, Josette removes a small flip phone with view screen from her pants pocket.

JOSETTE (CONT'D)

Kanga's down, Ru. Hop to it.

Josette closes the phone and puts it away as another air ship drops down.

Hovering next to the building's rooftop, a hatch opens and a ramp extends, allowing everyone to get onboard as Josette gives the signal.

DISSOLVE TO:

INT-STATEROOM: SPACE CRUISERR ROMULUS

Modest, yet comfortable appointments complete with COMM Panel decorated in muted shades of cream and mauve.

SUPERRIMPOSE: 2 YEARS LATER: SPACE CRUISER ROMULUS IN STATIONARY ORBIT ABOVE THE PLANET BENARES

FEMALE STEWARD in a crisp, white uniform ushers Josette and a NOW 7 YEAR OLD PETRA into their quarters.

Petra doesn't even bother taking off her shoes before climbing into the bed, jumping on it.

Josette musses the child's hair before tipping the Steward.

Once the Steward has left, Josette tiredly flops onto the bed beside Petra.

She begins removing the girl's shoes as an ANNOUNCEMENT comes over the ship's Intercom.

MAN'S VOICE

Ladies and Gentlemen, welcome
aboard the Space Cruiser Romulus.
We are currently in stationary
orbit above the Western continent
of the planet Bena-

Exhausted, Josette turns off the Intercom before rejoining Petra on the bed. Smiling warmly as the child snuggles close.

She puts one arm around the girl and places the other beneath her pillow where she leaves a handgun.

PETRA

I didn't want to leave Benares-I
like those people...They were nice
to us.

JOSETTE

I know, Baby. I didn't want to
leave either.

PETRA

They'll be safe now, won't they-Now
that we're gone...He won't hurt
them, will he?

Josette smoothes the girl's hair in an effort to calm her.

JOSETTE

Very few people knew who we were
and none of them would tell
Stephen... and, even if someone
told him we were there...We're gone
now. He has no reason to hurt
anyone.

Smiling, Petra snuggles closer. She continues to talk even as she begins to fall asleep.

PETRA

Good! 'Cause there were kids there...Kids kinda like me and that boy, Frances. He was nice even if he wasn't like any of us...I saw him as we were boarding-He was with that man who didn't feel right...

Once Petra drifts off to sleep, Josette looks out the porthole at the planet, Benares.

As The Western Continent turns slowly from its sun, it flares brilliantly for a moment before being swallowed up by the black of space.

Josette wipes away angry tears as the lights on the Comm Panel begin blinking wildly.

DISSOLVE TO:

EXT-CITY STREETS-NIGHT

Brightly lit, Commercial/Entertainment District, set around a large central square area containing a manicured, treeless park bordered by low, flowering shrubs.

SUPERIMPOSE: OUTPOST 94, 10 YEARS LATER.

The buildings in this area look much the same as the ones on Earth. With shorter, 2-story buildings housing restaurants and shops and taller ones used as residential lofts/artist's studios and the like.

The busyness of the area makes it stand out in stark contrast to the Business District with its dimly lit skyscrapers towering nearby like silent sentinels of the night.

Land-bound vehicles and a few aircars and limos stop at various discos and restaurants, allowing their BOISTEROUS, BRIGHTLY-CLAD RIDERS out and into the lively parade of humanity making their way along the boulevards or hanging out in the square.

On the far end of the area, just beyond the square, the STAFF of a 50's-style diner spill out into the parking lot along with the last of their CUSTOMERS.

PEOPLE say PLEASANT GOODNIGHTS as each gets into his or her transport.

All except for a PRETTY BLONDE.

Tall, 22 and dressed like a 50's waitress with the name "VALERIE" on the ornate tag on her left side.

Refusing several offers of a lift home, she waves enthusiastically to her Co-Workers before heading on her way.

Placing a red sweater around her shoulders, Valerie's step is lively, despite having worked a full shift.

Her hips take on a more pronounced swing as she nears a group of STREET MUSICIANS playing a rousing yet sensual piece that is a lovely blend of African and Celtic music.

Smiling, she winks at the GROUP before tapping a card on a pillar located just in front of where the group is playing.

She punches a command into a small keypad on the column, waits for a BLUE FLASH before continuing her journey.

She does her best to circumnavigate a LARGE GROUP OF LEATHER-CLAD TEENAGERS sitting atop what appear to be wheel less motorcycles floating a few inches off the ground.

One of the bikers, A HUGE, BURLY MAN IN HIS MID 20'S reaches for Valerie as she hurries by.

He immediately pulls back as a HANDSOME YOUNG MAN OF 19 with AN EXCEPTIONALLY PRETTY REDHEAD OF 18 pull up on a large, black "chopper".

The GIRL wags her finger disapprovingly then motions for a grateful Valerie to continue on her way.

Valerie gives them a nod of thanks as she then hurries to a flower cart where a MIDDLE-AGED BLACK MAN presents her with a bouquet of white roses.

Giving the man a quick peck on the cheek. Valerie taps her card on the cart's sensor.

Taking a small pouch from her pocket which then opens up into a large tote bag. Valerie places the bouquet inside it, waves goodbye and heads for a small ALL-NIGHT COFFEE SHOP on the opposite end of the square.

Her mind set on her destination. Valerie pays little if any attention to the SIVER HAired MAN DRESSED IN MONK'S ROBES addressing a SMALL CROWD OF SEMI ATTENTIVE ONLOOKERS.

BROTHER JOHN'S eyes seem to glow with an insane, blue light as he addresses the crowd.

BROTHER JOHN

Remember, Brothers and Sisters that the greatest trick the Devil ever pulled was convincing the world he didn't exist...So too, The Beast- Beware **him**, children...The **wolf** in the fold. Who disguises himself as one of the lambs. Waiting for just the right moment to **strike!**

Valerie enters the coffee shop, admiring the loaves of bread and pastries on display.

She engages in a FRIENDLY EXCHANGE with the GIRL AT THE COUNTER as she selects a baguette, a sandwich, soup, tea and sticky buns.

At the back of the shop, a VERY PRETTY GIRL OF 17, sitting alone gives Valerie a quick once over before gathering her things and heading towards the exit.

Her keen, hazel eyes aglow as she spots the COUPLE ON THE CHOPPER.

PETRA, takes one last look around the shop before heading out. She ignores Brother John as she makes her way around and through the square. Her attention totally focused on the BIKERS.

Back in the shop. Valerie places the last of her purchases into her tote bag, waves a happy goodbye to the GIRL AT THE COUNTER before heading out once more into the night.

She moves quickly. Weaving her way around various GROUPS OF PARTYGOERS as she makes her way down one busy street after another until the streets become less brilliantly lit and far less populated.

Her step remains sprightly as what PEOPLE present are far more occupied with their own endeavors than with harassing a lone female.

Not even the light, misting rain is able to dampen the girl's mood.

As she nears a particularly dim alley, Valerie stops at what appears to be a jumble of old, wooden packing crates, blankets, and trash.

She KNOCKS 3 TIMES on the top of a crate and a blanket is pulled back and the WIZENED OLD FACE of the ad-hoc shelter's FEMALE OCCUPANT emerges. Smiling when she sees Valerie.

The two hug as Valerie pulls the Older Woman in her ragged clothing out of the shelter.

She gives the woman a rose, half her sandwich and baguette as well as the soup and a sticky bun.

Kissing the girl on the cheek, The Older woman places the food in a old basket which also contains a bottle of wine.

The two exchange a few QUIET WORDS as they walk arm in arm for a few moments before the Woman waves Valerie on her way.

They share one last, loving look at each other and then, Valerie is bouncing along again.

Watching the girl until she is no longer visible in the gloom of the alley, the Older woman turns to go back to her shelter only to find her way blocked as something dark and menacing emerges from the shadows.

Farther down the alley, Valerie suddenly comes to a halt.

Turning back the way she came, she does her best to see or hear beyond the misty gloom.

Unable to make anything out, she turns towards the light at the end of the alley.

As She nears the other end of the alley, Valerie becomes aware of the SOUNDS OF MUSIC AND LAUGHTER coming from a window a couple of stories above her.

Buoyed by the sounds, she quickens her pace, skipping past a rather dark alcove.

In a flash, Valerie is knocked to the ground.

Momentarily stunned, she lies there for a moment before gingerly raising herself on one elbow, crushing the roses as she pushes up.

Wiping her forehead reveals a small gash on her temple.

A LOW, GUTTERAL GROWL gets her attention.

Looking up, tears spring from her eyes as she prepares to SCREAM only to have a large hand, its massive, long fingers ending in cruel claws grabs her by the face, dragging her back into the darkness of the alcove.

The roses are mangled and smeared with blood as Valerie desperately claws at the hand in a futile attempt to break free.

While nothing can actually be seen in the alcove. The SOUNDS OF CHEWING AND THE CRUNCH OF TEETH ON BONE is unmistakable.

DISSOLVE TO:

INT-MEDITATION ROOM

The warm glow from several groups of candles gives the space with its soft, blue walls, carpeted floor and cushions an air of serenity.

Yet, for X'ANTHIDE (Shaun theed) MARSHALL, her green eyes transfixed by the glow of the candle before her. The mood is anything but tranquil.

Breath coming out in RAGGED GASPS, X'anthide's eyes widen as sweat forms on her tiny brow.

Unable to revert her gaze, her small hands tighten on the jagged piece of rose quartz crystal she's holding.

Tears streaming from her eyes as the jagged crystal cuts into her hands, her senses assaulted by the SOUNDS OF CHEWING AND CRUNCHING getting LOUDER AND LOUDER.

Emitting little more than a STRANGLED CRY, she violently thrown herself backwards as she struggles to break free of her vision and the now THUNDEROUS CRUNCHING.

The world slows down as she manages to drop the crystal while falling to the floor.

MICHAEL MARSHALL, X'anthide's "Mate" drops the bag of baby carrots he's been MUNCHING ON as he hurries to her side just in time to catch her.

With great gentleness, he lifts his Mate, laying her down on a large cushion set a few feet away.

Cupping X'anthide's face in his hands, Michael does what he can to rouse her, his face troubled as her eyes stare locked on some unseen terror.

MICHAEL

X'an...X'an, come back to me.

Taking her small hands in his, Michaels begins to gently lick her wounds.

With a GASP and DEEP INHALATION, X'anthide momentarily shrinks back from her Mate, unsure of her surroundings.

MICHAEL (CONT'D)

It's okay, X'an. You're home.

Recognition and then despair register on her elfin face as sobbing, she buries herself in her Mate's arms.

X'ANTHIDE

The attack came out of nowhere—She was eaten—**ALIVE!**

MICHAEL

Was it someone we know...Did **he** do it?

X'ANTHIDE

I don't know...she never got a good look at—

She begins to cry again.

Michael holds her close until she can regain her composure.

MICHAEL

It's late, Love. Our cubs are all in.

X'ANTHIDE

Save for Vincent and the Lobos—Patrick's still missing.

Scowling, Michael lets go of her, snatches up his bag of carrots and begins to nervously chew on one as he begins pacing the floor.

X'ANTHIDE (CONT'D)

We've had Gay cubs before.

MICHAEL

I have no problem whatsoever with the gender of Patrick's playmates.

Getting to her feet. X'anthide takes Michael's hand, causing him to halt.

X'ANTHIDE

They're not all looking to destroy us, Love.

Michela plops down on a cushion.

He and X'anthide put their foreheads together as they sit holding hands.

MICHAEL

That's because they're not all
aware of what we are.

Letting go of his hand, X'anthide gets to her feet.

She kisses Michael on the forehead before retrieving her
crystal.

Wiping the blood away with the hem of her tunic, she returns
to her place before the candle.

MICHAEL (CONT'D)

X'an, Vince, Tabitha and the Lobos
are out scouring the city-

X'ANTHIDE

And have failed to find Patrick
after three days of searching.

Setting down the carrots, Michael comes to sit by her side.

MICHAEL

How can I help?

She allows him to hold her close for a brief moment before
pulling away.

Squaring her shoulders, she focuses her eyes once more on the
candle's flame.

X'ANTHIDE

Make sure to catch me if I fall
again.

DISSOLVE TO:

INT-MOTEL ROOM

The pale light from neon signs just outside the window serve
only to enhance the shadows of the darkened room.

MALE VOICE (O.C.)

Oooooohhhhh, yyyeeesssss!

Shadows shift as a series of MASCULINE GROANS, GRUNTS, MOANS
AND SIGHS fill the darkness.

The RAGGED BREATHING, GASPS AND DEEP MOANING escalate into a
CRESCENDO OF EXPLETIVE LADEN OUTCRIES which then settle into
a sea of CONTENTED SIGHS.

MALE VOICE (CONT'D)

Lights!

Unfortunately, the addition of light to the room only serves to illustrate it looked far better in the dark.

Shabby wallpaper depicting various crudely drawn scenes of drunken debauchery, sparse furnishings consisting of a shabby armoire, a couple of old chairs and a huge bed make it abundantly clear what the room's purpose is.

Stained sheets are careless tossed aside as 2 YOUNG MEN disengage.

Mussing his own tawny locks, ETHAN, 25 removes an ornate, silver box from the bed's bookcase headboard and opens it.

Removing a hand-rolled cigarette, he quickly lights it. Taking a equally quick hit before passing it over to the dark-haired PATRICK, 22 who takes a long, appreciative drag. Holding the smoke in for a few moments before EXHALING.

ETHAN

Is there anything you don't enjoy sucking on, Mate?

Patrick appears to blush as he takes another hit as Ethan, lying next to him stretches like a cat after an exceptionally good petting.

ETHAN (CONT'D)

Not that I'm complaining, mind you.

PATRICK

Glad to hear it. But then, you're no slouch in the sucking area, yourself.

Ethan gives him a quick kiss before reaching for a bottle of wine.

ETHAN

What can I say? You inspire me.

He takes a small sip before handing the bottle to Patrick.

PATRICK

Does that mean, I'm like, your fucking muse or something?

He takes a long drink.

ETHAN
 Better a **fucking** Muse, than an
amusing fuck, any day.

Patrick spits out a bit of wine, staining the sheets red as he begins to LAUGH in the manner of one who's seriously overindulged.

Ethan gets out of bed, grabs his clothes, dressing quickly.

ETHAN (CONT'D)
 I'm so pleased you find me
 so...**Amusing**.

Patrick ceases laughing the moment he takes note of the change in Ethan's demeanor but also the fact that he's now fully clothed.

PATRICK
 You're not leaving are you? We've
 got the room for at least another
 couple of hours.

ETHAN
 No. This is part of a...Surprise
 that I have planned for you. Why
 don't you just lie back like a good
 boy, and have another drink?

Smiling like a small child, Patrick does as he's told.

Ethan's face seems to drain of all emotion as he observes Patrick as he becomes ever more intoxicated.

PATRICK
 You look like some sort of statue,
 standing there like that. Look, why
 not forget about whatever this
 surprise is and come back o bed?

He strokes the empty space next to him as he takes another swig of wine.

Ethan's face is unreadable as he continues to stand there, observing him.

When he does speak, his voice is devoid of emotion and personality.

ETHAN
 Another time, another place. I'd
 consider it.

There is a SOFT KNOCK at the door.

Patrick suddenly finds himself unable to orient himself as Ethan goes to the door.

PATRICK

I'm suddenly not feeling myself
right now...Ethan, who's at-

Ethan opens the door and 15 MEN AND WOMEN DRESSED ALL IN BLACK AND CCARRRYING FIREARMS WITH SILENCERS ATTACHED enter.

Their faces cold.

Patrick attempts to get to his feet but his body seems incapable of moving. He looks first to what's left of the bottle of wine, now spilling out onto the sheets and the half-smoked joint.

Ethan takes a small device from his pocket, tapping a small button to activate it.

Patrick's eyes widen with fear as he becomes aware of the danger he's in.

One of the MEN hands Ethan an animal skin as Brother John's VOICE seems to fill the room.

BROTHER JOHN

Beware the Beast and his progeny,
my children...Beware them and be
wary! For they are as cunning as
they are cruel, and
ferocious...Walking among us as if
they were sheep in the fold, while
in truth, they are ravenous wolves,
constantly in search of prey.
Hungering at all time for the
flesh, and souls of men.

Alone on the bed. Naked and surrounded, Patrick manages to get up on his hands and knees as he struggles to gain control of himself.

BROTHER JOHN (CONT'D)

Yet, fear not my children. For they
are beasts after all. And, God has
given Mankind **dominion** over **all**
beasts.

Mustering all his strength, Patrick locks eyes with Ethan who actually takes a small step back as Patrick's body stiffens. Dark brown eyes turning silver as teeth and nails begin to grow long and sharp.

BROTHER JOHN (CONT'D)
 God, in his wisdom, has granted
 Man, power over the beasts, and
 these are no different-For all
 their attempts to disguise
 themselves to look as we do, no
animal can hide its true nature for
 long.

Now armed, Ethan and his COMPANIONS raise their weapons as
 Patrick's skin darkens, becoming hairy and his body begins to
 shift from human to more wolf-like in appearance.

BROTHER JOHN (CONT'D)
 So, fear you not the Beast and his
 progeny as it is us. The **true** Men
 who are God's **only** chosen. This is
our universe. Our **birthright!** Our
 time to reclaim the night...And
 theirs to **die**.

Nearly complete in his transformation, Patrick prepares to
 lunge at Ethan who, along with his Comrades, calmly open
 fire.

The guns themselves make very little noise, just a curious
 sort of POPPING SOUND thanks to the silencers.

There is little more to be heard than that, and the SOFTT
 THUDS OF BULLETS IMPACTING FLESH AND BONE.

Now back in human form, Patrick falls back onto the bed.

His voice comes out in a BARELY DISCERNIBLE WHISPER.

PATRICK
 X'anthide, I'm so sorry...Don't
 leave me, please.

A few more rounds are pumped into Patrick before Ethan tosses
 a wolf skin over his dying form, then turns to leave with his
 comrades.

He stops only to turn off the lights before closing the door.

CUT TO:

INT-MEDITATION ROOM

Michael does his best to contain his own grief as X'anthide
 huddles in his arms, WEeping UNCONTROLLABLY.

Unable to suppress his emotions any longer. He throws back his head and HOWLS.

DISSOLVE TO:

INT-ALLEY

The once, darkened alley is now day bright as huge, floating orbs illuminate the area so the UNIFORMED COPS and FORENSIC SPECIALISTS can see as they utilize various types of scanning equipment to sweep the area in search of clues.

In a small alcove set very near the alley's entrance, the MEDICAL EXAMINER, a very young woman in her late 20's finishes her preliminary scan of what is left of Valerie's body.

At the far end of the alley, near a stack of old crates, her MALE COUNTERPART does the same with ANOTHER BODY, this one dressed in rags.

PATROL OFFICERS hold back the GROWING CROWD OF ONLOOKERS and REPORTERS who've gathered in hopes of getting a glimpse of the carnage.

Aware of the crowd, the ME positions herself to block their view, taking extra care to cover Valerie's remains.

One of the OFICERS, FLOYD TEMPLETON, a tall man of 60 with a large gut and an even larger chip on his shoulder saunters over to the ME.

FLOYD

Yo, Doll. Your pal, Charlie over at the other end says the old broad seems to have gotten off better than this one.

Ignoring him, the ME goes about checking the data on her scanner.

Smarting from the snub, Floyd prepares to make another, perhaps nastier comment when ACTIVITY at the alley's entrance catches everyone's attention.

TWO PEOPLE: A CAUCASION MALE AND HISPANIC FEMALE dressed simply but elegantly in light overcoats, dark slacks, shirts and loafers approach the crime scene.

Neither pays much attention to the CROWD OR REPORTERS who try to question them.

Only floyd seems unimpressed with the duo.

FLOYD (CONT'D)

And now, ladies and gents, another thrilling episode of "Bleach Blanket, Homicide."

REPORTER

Detectives Wolfram and Rivera. Is it true that this may be the work of the alleged "Cannibal Cult" that has been said to have hit several outlying colonies in the past few years?

Anita Rivera makes a QUICK SIGNAL and the Reporter's vehicles are immediately ticketed and towed.

Floyd hurries over to Anita as she and her partner, Frankie Wolfram head for the ME.

FLOYD

There are 2 victims. This one and an old homeless broad at the other end of the alley...If you ask me, the old broad got off better than this one.

ANITA

My understanding is that she had her face torn off. So, how is that better?

Swaggering over to Valerie's body, he tears away the sheet covering her with a flourish. Causing SEVERAL PEOPLE IN THE CROWD to REACT.

ADDITIONAL OFFICERS arrive and assist in pushing the CROWD further back.

Keeping their cool, Frankie and Anita shift the focus to Valerie's body.

Their eyes, hers brown and his blue appear to glow momentarily when the light hits them.

A FORENSICS SPECIALIST approaches them, his eyes worried.

ANITA (CONT'D)

Why do I get the feeling this is bad news?

FORENSEIC SPECIALIST

We've found footprints around both bodies.

(MORE)

FORENSEIC SPECIALIST (CONT'D)

Whatever did this is big, walks on two legs, has clawed hands and feet, climbs walls and then, disappears.

ANITA

I am so not, liking the sound of this.

FORENSEIC SPECIALIST

Preliminary data suggests the older woman was attacked first. The Killer then climbed up the side of the building. Running along the rooftops as he stalked the younger one...Looks like he got ahead of her, then attacked her here.

ANITA

And then, he just, disappeared?

FORENSEIC SPECIALIST

We found tracks leading **here**. They double back to the roof and then, **nothing**.

ANITA

No one simply disappears-He had transportation-Did anyone hear anything.

FORENSEIC SPECIALIST

There was a party going on about 6 stories up. They were all too busy enjoying themselves to notice.

FRANKIE

Which, brings us back to the victims.

Floyd appears ready to interject but, Frankie stops him.

FRANKIE (CONT'D)

Betty, why don't you fill us in on the particulars?

Pushing her way past Floyd, BETTY CHIN, Medical Examiner, comes to stand opposite Frankie and Anita.

BETTY

Her name, is Valerie Nelson, age 22.

(MORE)

BETTY (CONT'D)

From what's left of her uniform, I say she works the late shift at Joe's on the north end of the square.

ANITA

We know that place. Crappy 1950's decor, great burgers.

FRANKIE

I guess whoever got a hold of her was looking for something they don't feature on the menu.

FLOYD

You gotta admit, Rivera. This takes eating pussy to a whole new level.

Anita cocks an eyebrow at him as Frankie takes a look at the data on Betty's scanner.

She then takes out a small camera and begins taking pictures.

Frankie SNEEZES.

FLOYD (CONT'D)

How is it possible, Wolfram, that you're considered to be one of the best Homicide Detectives this planet has to offer when you're allergic to the dead?

Gently replacing the sheet, Frankie comes to stand toe-to-toe with the taller, heavier Floyd.

FRANKIE

Since you're so keen on the Killer's dietary choices, Templeton. Did you bother to take note of his bite radius?

Confused, Floyd takes a small step back.

FLOYD

Bite, ra-

FRANKIE

Bite Radius, Templeton. You know, how **big** his mouth is?

Pissed at the implied insult, he takes a step forward.

FLOYD

As a matter of fact, Wolfram. I'd say our "guy" was a large dog-German Shepherd most likely.

Anita gets between them.

ANITA

How many German Shepherds do you know that stand seven feet tall on their hind legs, have five fingered paws with which they can scale buildings and drive aircars?

Unable to come up with an answer. Floyd STOMPS his way to the other end of the alley.

EVERYONE enjoys a QUICK CHUCKLE at his expense before getting back to the matter at hand.

BETTY

Now that we're done with the idiot patrol, let's get serious. This was some kind of animal-the bite and claw marks bear that out. There are, however no records of any animal that's native to this place that could have done this.

FRANKIE

None that we're aware of.

BETTY

At least, none that make any logical sense-Evidence says this was a large, Lupine creature of some kind.

FRANKIE

Lupine...A wolf did this?

BETTY

Well, yes...And, no.

FRANKIE

I just love decisive women.

BETTY

Look, my gut tells me the Attacker is human-Not even the smartest animal can drive an aircar. The evidence, however says different.

(MORE)

BETTY (CONT'D)

These bite marks were made by a wolf of some sort. The biggest damn wolf ever seen, perhaps.

ANITA

Could it be someone using a large wolf to do the killing for them?

Frankie pulls a device from his pocket, taps a few keys.

FRANKIE

The Zoo claims all their large predators are present and accounted for...No one can get an animal this large onto a settlement without clearance.

BETTY

What about one of the larger research facilities? Bio-Logical, for instance?

ANITA

Not possible. Their research facility here is strictly agricultural. And yet, it's still worth looking into.

BETTY

And in the meantime. I'm running out and grabbing a crucifix, garlic and some very pointy sticks.

FRANKIE

Hate to tell you this, Bets. Vampires don't do things like this.

BETTY

Oh, I forgot...Dracula has better table manners.

FRANKIE

Something like that.

BETTY

Well then, before you suggest it. Let me inform you that Werewolves didn't do this either.

Frankie and Anita share a quick look.

ANITA

Because?

BETTY

It's at least 2 full weeks before
the next full moon.

ANITA

You do know that full moon crap is
just stuff they cooked up for those
old movies they show on Public
Holovid, right?

BETTY

And, you two wonder why no one ever
invites you to parties...**All** I know
is that this thing is a big,
bipedal carnivore that climbs
walls, has a driver's license and
is obviously better at getting
pussy than Templeton. Beyond that,
I don't know-Except that it is now
up to you two to go out and get
this bastard so I might actually
manage to get something akin to
sleep again.

ANITA

You know they make pills for that
type of problem.

BETTY

I'd say bite me, 'Nita, but that
hardly seems appropriate. Now, if
you'll excuse me, I need to get
Valerie to the morgue for a full
autopsy.

They wave good bye as Betty begins to oversee the loading of
Valerie's remains into a Coroner's Vehicle and the two
Detectives turn to head to the other end of the alley.

ANITA

Tell me this isn't going to get
worse before it gets better.

FRANKIE

Do you really want me to lie to
you?

ANITA

Just promise me that when we catch
this bastard, we bury his ass.

FRANKIE

Only if I get to dig the hole.

ANITA

Deal.

They get to the other end of the alley where Floyd stands sulking.

CUT TO:

EXT-SUBURBAN HILLSIDE HOME-MIGHT

Large glass and wood house set into the hillside with a huge, redwood patio.

Large plants in terracotta pots separate the cooking, dining and lounge areas of the expansive, expensively furnished main floor.

Even with the glass patio doors open, the pale gray curtains block any view of the house's interior but, fail to completely muffle the SOUNDS OF A RATHER HEATED CONVERSATION coming from within.

MAN'S VOICE (O.S.)

Brianne!...You're being unreasonable.

WOMAN'S VOICE (O.S.)

It would appear so. Considering what passes for reason with you.

Seconds later, A RATHER ATTRACTIVE RED HEAD IN HER EARLY 40's STOMPS out onto the patio, making her way to the railing to look out at the woods below and the city just beyond.

BRIANNE THORNE takes SEVERAL BREATHS to calm herself.

She nearly jumps when a TALL, LEAN MAN IN HIS EARLY 60's comes to stand beside her.

WILLIAM FORSTER gives Brianne a chance to collect herself before laying his hand on hers only to have her savagely pull away.

BRIANNE

So, that as they say, is that?

FORSTER

The needs of the many, Bri-

BRIANNE

Mean absolutely nothing to the governing few-These are our people we're talking about.

FORSTER
Our people as a whole, will
continue, Brianne.

Brianne turns to face him, her green eyes flashing.

BRIANNE
At what cost?

FORSTER
The decision's been made, Bri.

She steps forward, fists clenched.

BRIANNE
Those, are my **sister's** cubs.

FORSTER
Maybe, instead of worrying about
your sister's pack, you should
focus on your own...Where is
Tabitha, by the way?

Smiling, he turns and heads back inside, leaving Brianne
alone with her thoughts and what's left of the night.

CUT TO:

INT-HOTEL ROOM-NIGHT

Frankie and Anita stand together in a corner of the room as
Patrick's bullet-ridden corpse is placed in a body bag and
taken from the room.

ANITA
120 rounds.

FRANKIE
All, high-grade silver.

They take notice of the wolf skin as it's placed into an
Evidence Bag.

ANITA
I need a drink.

CUT TO:

EXT-ROOF TOP

Huddled together. TABITHA THORNE, 17. Her green eyes as red as her hair, SOBS into the leather-clad shoulder of her Cousin, VINCENT MARSHALL, 19 as he silently wipes away tears of his own as they watch the Coroner's van being loaded and then driven away.

Two roofs over, Petra watches them. Her hazel eyes darken as she wipes away a tear.

CUT TO:

INT-APARTMENT-NIGHT, JUST BEFORE DAWN

A door SILENTLY SLIDES OPEN just enough to allow Petra and a SLIVER OF LIGHT to enter the almost pitch black apartment.

JOSETTE (O.S.)

Lights!

The whole place is immediately illuminated to reveal a small apartment, sparsely furnished.

Petra squints as her eyes adjust to the light and Josette gets up from the sofa where she's obviously been sitting for some time.

JOSETTE (CONT'D)

Petra-

PETRA

(begins pacing)

You can't keep me locked up like I'm some kind of animal, Jo.

JOSETTE

I'm trying to keep you safe, Pet.
I'm trying to keep us both, alive.

PETRA

For what? So we can run and hide somewhere else? I'm tired of hiding!

JOSETTE

(sits back down)

It's not that simple.

PETRA

Yes it is! I'm almost 18-I want a life.

(MORE)

PETRA (CONT'D)

I want friends I don't have to keep secrets from. I want to get laid without-

JOSETTE

(gets to her feet)

LAID!...I'm Struggling to keep us alive and you're out-I don't even want to think about what you've been doing!

PETRA

Geez, Jo it's just sex! I never get to stay anywhere long enough to actually fall in love with anyone!

JOSETTE

I'm not hearing this. This can't be happening.

PETRA

It's happening! I want a life, Jo.
(gestures at the room)
Not, this!

JOSETTE

This, is why you're still alive.

PETRA

No! This, is why **you're** still alive.

Josette turns to face Petra. Her eyes cold and hard.

JOSETTE

Excuse, you?

PETRA

I get the fact you're still in love with him, I even get that he scares you. Me, I'm done playing hide and seek.

JOSETTE

Really? You think since you're nearly 18, you've got what it takes to go toe-to-toe with him?

PETRA

Maybe, maybe not. But, in case you haven't noticed. We're running **out** of places to run **to**.

Suddenly weary, Josette plops onto the sofa, her head hung low.

JOSETTE

I wish my Muh'Dea was here. We can't keep doing this alone.

PETRA

We don't have to be alone in this.

Josette lifts her head to look at the girl.

JOSETTE

After Benares, ...they'd kill you if they knew who you were--They'd kill us both.

PETRA

Everyone we knew on Benares is dead.

She sits down next to Josette, laying her head on the other woman's shoulder.

PETRA (CONT'D)

Besides, they're not all, dicks, you know.

JOSETTE

Really?

PETRA

Really. Some of them are women.

They share a LAUGH as bits of sunlight peeks in through the curtains.

DISSOLVE TO:

INT-POLICE STATION, DETECTIVES BUREAU-DAY

Frankie and Anita enter the station, exchanging GREETINGS with UNIFORMED OFFICERS AND DETECTIVES alike as they make their way to their work stations.

Just as they're about to sit down, CAPT. JUDITH MOONSTAR opens the door to her office, signals for them to enter.

CAPT. MOONSTAR

I really hate to do this.

Floyd steps out of the office, smirking as they enter.

CAPT. MOONSTAR (CONT'D)
It would appear we have something
of a, **situation** on our hands.

Anita takes a look at Floyd who blows her a kiss.

FRANKIE
Our, hands?

He removes a small device from his jacket pocket.

Pressing a small, red button, he engages the monitor on the rear wall of the office which plays footage of Floyd exposing Valerie's body to the ONLOOKERS AND PRESS.

ANITA
Evidence clearly illustrates **our**
hands, are clean.

Capt. Moonstar turns to face Floyd who slowly begins backing towards the door.

FLOYD
When my sister learns-

There is a SOFT CHIME, Capt. Moonstar picks up a small device, takes a look at it, smiles.

CAPT. MOONSTAR
The Commander just saw the
morning's news report. She's
expecting to hear from you.

A RINGING SOUND comes from Floyd's pocket. He takes out the device, looks down at it and nearly trips over his own feet as he scrambles to leave the office.

The 3 do their best not to LAUGH OUT LOUD as he storms out of the building.

CAPT. MOONSTAR (CONT'D)
While I'm all too happy to be short
one asshole, this shit needs to end
sooner than later.

ANITA
Easier said, than done.

CAPT. MOONSTAR
Let's hope for all our sakes that
isn't so.

DISSOLVE TO:

EXT-PARK AT CITY CENTRE-DAY, AROUND NOON

In the warm, autumnal sunshine, PEOPLE have gathered to eat lunch and enjoy the day.

Dressed in a simple, yet, elegant gray suit, Brianne makes her way past LOVERS and NANNIES on park benches, enjoying each other's company as they keep an eye on their YOUNG CHARGES at the playground just a few feet away.

Wordlessly gliding along the path that leads to the City Zoo, Brianne barely notices the SCHOOL CHILDREN and YOUNG FAMILIES, "OO'ING" and "AH'ING" over the habitats wherein are kept the lions, tigers and bears.

She comes to a stop in front of the Wolf Enclosure. Her green eyes locking onto the silver ones of a very large, regal black, She-Wolf sitting atop an outcropping of rock.

Momentarily transfixed, she literally jumps when she becomes aware of X'anthide who now stands beside her.

It is all she can do to calm herself as she turns to face the much shorter X'anthide who stands regarding her coolly.

Face reddening under her older sister's scrutiny, Brianne turns her attention back to the wolves.

X'ANTHIDE

She was docile, they say. Right up to the moment they incorporated her into the pack.

BRIANNE

What happened then?

X'ANTHIDE

She killed both alphas and took control of the pack.

Brianne swallows.

BRIANNE

Nature, like Politics, is inherently, brutal.

X'ANTHIDE

Except, in nature, predators never breed beyond the capacity of their prey's ability to support them.

BRIANNE

As a rule, we haven't preyed on Humans in well over a millennia.

X'ANTHIDE

So, those poor women killed and ate themselves last night?

Brianne stiffens.

X'ANTHIDE (CONT'D)

And before Benares, there was no such thing as orphans among us.

Brianne maintains her silence.

She grips the metal railing in front of her until the metal begins to GROAN SLIGHTLY as if it were under a great deal of strain.

X'anthide appears not to notice.

X'ANTHIDE (CONT'D)

And then, there's the Cub **we** lost last night.

She places her hand on her sister's arm. Her voice calm.

X'ANTHIDE (CONT'D)

Sister or no. Sacrifice another Cub of mine, and I will end you, Forster and the **entire** Council.

She turns, leaving.

Brianne wipes a single tear from her eye as she continues to stare at the wolf.

From a small grove a trees just outside the Zoo. Petra watches X'anthide leave.

Jumping down from the trees, she follows her from a respectful distance as the older woman makes her way through the park.

Seemingly unaware of Petra, X'andthide takes her time, occasionally stopping to smell some roses or watch the various PERFORMERS scattered throughout the area before heading to a small lagoon where she appears to simply vanish among a stand of willows at the water's edge.

Petra wastes no time reaching the trees.

Try as she might, she can't seem to catch sight of the woman or any traces of her scent.

A moment later and she stiffens as X'anthide has not only managed to sneak up on her but has placed a small dagger at the small of the girl's back.

X'ANTHIDE (CONT'D)

Some of our cubs from Benares used to speak of a girl who could do everything we could-Except, transform.

Spinning around, Petra succeeds in disarming the older woman.

Taking a closer look at the dagger, she notices the decorative hilt and silver blade.

PETRA

You're not allergic.

X'ANTHIDE

I'm not a lot of things.

Smiling, she returns the dagger.

PETRA

I'm not a lot of things, either.

Accepting the dagger. X'anthide takes the girl by the hand.

X'ANTHIDE

Do you know the best thing about knowing all the things you're not?

PETRA

What?

X'anthide begins to lead the girl towards a nearby grove of trees.

X'ANTHIDE

It makes figuring out what you **are** that much easier.

Smiling, Petra wipes a tear from her eye as the two vanish among the trees.

CUT TO:

INT-POLICE STATION, ITERROGATION ROOM-DAY

Staring calmly at his own reflection in the 2-way mirror, Brother John sits silently in the Interrogation Room.

From the other side of the mirror, Frankie and Anita, their faces grim and tired, observe their quarry.

ANITA

He could view speaking with you to be akin to preaching to the choir.

FRANKIE

His problem, not mine.

He picks up his tablet and a cup of coffee, leaves the viewing area and enters the room.

Appearing a bit indifferent to the man's presence, Frankie simply sits down and takes an appreciative sip of his coffee.

On the other side of the mirror, Anita moves just a bit closer to the mirror as her eyes take on a slight, golden hue as she focuses her attention on Brother John who finally breaks the silence.

BROTHER JOHN

I take it you have questions for me?

Frankie puts his cup down.

FRANKIE

Right to the point, eh? No, insisting on your innocence. Demanding legal counsel?

BROTHER JOHN

I have nothing to fear from you, my son.

Frankie taps on the tablet and a HOLOGRAM of Patrick's corpse appears.

FRANKIE

Did you have something to fear from him?

BROTHER JOHN

I didn't know this man.

FRANKIE

And yet, this young man-Patrick was his name, by the way, was shot to death-

BROTHER JOHN

I did not do that.

FRANKIE

Whoever shot him played a recording
of one o your sermons.

He taps the tablet again, the hologram shifts to a close-up
of Patrick's face as Brother John's sermon is played.

Brother John seems disinterested until after another tap of
Frankie's tablet reveals an image of the bloodied wolf skin
appears next to Patrick's wherein he sits forward.

BROTHER JOHN

You should be thanking me,
Detective.

Frankie sits back.

FRANKIE

Really?

BROTHER JOHN

Whether you know it or not, that
young man was a far greater threat
than those who vanquished him.

Frankie reaches for his coffee cup.

FRANKIE

Interesting word, that. I take it
you believe this young man was
what, the Anti-Christ?

Brother John leans further in, eyes agleam with an almost
insane light.

BROTHER JOHN

The Beast is not so easily
dispatched. This, young man
however, posed a very serious
threat.

Frankie takes another sip of his coffee.

FRANKIE

In what way?

BROTHER JOHN

The Children of The Beast are,...
an infectious lot.

FRANKIE

Infectious? Are you saying he was
some sort of disease carrier?

BROTHER JOHN
Exactly! The carry sin within them.
Their very beings are infused with
it.

Frankie puts the cup down, smiling.

FRANKIE
So, you had him killed.

BROTHER JOHN
(Jumping to his feet)
I did not kill this man!

Realizing he's lost his cool, Bro. John quickly sits back down.

FRANKIE
No. You simply didn't pull the
trigger.

At that moment, Brianne STORMS IN with Anita close behind.

ANITA
It would seem our, "guest" has some
very powerful friends.

BRIANNE
It's time to go, Brother.

Brother John actually hesitates briefly as if suddenly unsure as he eyes a quietly fuming Brianne.

Frankie leans back in his chair.

FRANKIE
I was getting bored anyway.

Without further delay, Brianne grabs Brother John and begins to drag him from the room.

Scowling, she gives him very little time to retrieve what few belongings he has before hauling him out of the station.

Once they're outside, she removes a manila envelope from her briefcase and shoves it at him.

BRIANNE
There's a shuttle leaving at 10,
tonight. It connects with a
Transport Vessel to the Outer
Reaches. Make certain you're on it.

She turns abruptly, heading for her car.

Dumbfounded, Brother John stands staring after her.

Once she's out of sight, he collects himself and turns to go, only to find a LEGGY BLONDE barring his way.

BLONDE
 Brother John. My employer would
 like a word with you.

CUT TO:

INT-DETECTIVE'S BUREAU

Frankie and Anita sit across from each other as they enjoy coffee and doughnuts.

FRANKIE
 I didn't see that coming.

ANITA
 Now that we know he's backed by big
 money, we can overlook the small
 fry.

FRANKIE
 You say that like it was a good
 thing.

DISSOLVE TO:

INT-JOSETTE AND PETRA'S APARTMENT-DAY, LATE AFTERNOON

Carrying bags of groceries, Josette enters.

JOSETTE
 Pet! Sorry it took so long. I had
 to hunt for those snacks you love
 so much.

She moves to the kitchen, begins putting things away.

Stops when she realizes she hasn't been answered.

JOSETTE (CONT'D)
 Pet?

She catches sight of a note affixed to one of the cabinets.
 "Jo-I know you won't be happy about this. But, I need to see
 them."

JOSETTE (CONT'D)
 Shit!

She grabs a tablet, taps out a code.

A few moments later, there's a KNOCK at the door.

CUT TO:

INT-X'ANTHIDE AND MICHAEL'S LOFT

Petra sits enthralled as Michael, sitting on the floor dressed in a tee shirt and lounge pants is surrounded by A CIRCLE OF CHILDREN RANGING IN AGE FROM 5 TO 14.

TAKING A FEW DEEP BREATHS, he begins to slowly go through a partial transformation.

The CHILDREN CLAP WITH DELIGHT and A FEW OF THE OLDER GIRLS AND BOYS even walk right up to him to touch his ears or get a closer look at his fangs.

Petra GIGGLES as he winks at her before scooping up the smallest of the Children, tickling her.

X'anthide, accompanied by Vincent and Tabitha, come to stand next to Petra.

X'ANTHIDE

As much as they like to look down on us. Most of the Alphas on this planet send their Cubs to us for instruction.

PETRA

I thought you could just change at will.

X'ANTHIDE

Just as with any other skill, Transformation, or The Change, as some call it. Works best when one has learned to master its complexities.

Tabitha gets close to Petra, leaning in, she offers her a cookie.

TABITHA

Uncle Mike's a master. No one's got more control of the Wolf than he does-I'm Tabitha, by the way.

Accepting the cookie, Petra holds the other girl's hand for a bit as she takes a quick, "SNIFF".

PETRA

You were at the hotel where that
guy died.

She takes note of Vincent who stands a bit behind his mother.

PETRA (CONT'D)

You both were.

VINCENT

That, "guy", Patrick. He was a
member of our Pack.

PETRA

I'm sorry. Did either of you know
the women who were killed?

TABITHA

We'd hit the Diner on occasion.
Valerie was decent.

PETRA

I didn't recognize the scents of
either of the wolves from that
night.

TABITHA

There was only one Wolf in the
alley.

PETRA

I caught a whiff of another one at
the hotel. I tracked him back to
the City Square...I lost him after
that.

Petra becomes visibly upset.

X'anthide takes the girl's hand in her own.

X'ANTHIDE

We'll worry about that later. Right
now, allow me to introduce you to
my Mate.

She leads Petra to where Michael, now done with class and
fully Human, stands waiting.

CUT TO:

INT-BIO-LOGICAL: DURANT'S OFFICE-DAY, EARLY EVENING

Ushered in by a SHARRPLY DRESSED MALE ASSISTANT, Brother John enters the office that serves as Stephen Durant's base of operations here on Outpost 94.

Turning his head ever-so-slightly, he scans the office, taking in the antique furnishings and decorations which give the space a dark, Dickensian air.

A SLIGHT NOISE catches his attention and he finally takes notice of Stephen Durant who sits quietly at his desk, manila envelope in hand.

Durant, allows the silence and tension to build as he eyes his guest in much the way a cat might eye its prey.

Placing the envelope on the desk. Durant slides it towards Brother John who now stands in front of him.

Brother John's face takes on an immediate look of concern as he realizes there's no chair on his side of the desk.

DR. STEPHEN DURANT

Passage off-world and enough money
to keep you comfortably for the
coming year. Someone obviously
thinks well of you.

BROTHER JOHN

God, my son, provides for the
faithful.

He quickly retrieves the envelope, placing it in the breast pocket of his jacket.

Smiling, Durant takes a sip from the glass of wine sitting to his right as Brother John notices there's no wine on his side of the table, either.

DR. STEPHEN DURANT

Don't fret, Brother. You won't be
here much longer.

Visibly uneasy, Brother John shifts his weight slightly.

BROTHER JOHN

As I told the Detectives earlier, I
had nothing to do with-

DR. STEPHEN DURANT

Actually, you had quite a bit to do
with the events of the other night.

Brother John reflexively grabs at the wooden crucifix hanging from his neck.

BROTHER JOHN

I assure you, I had nothing to do
with any murders.

Durant places the glass back on the desk as he gracefully rises from his chair.

His eyes take on a faint, glow as he leans forward, his gazed fixed on the man before him.

DR. STEPHEN DURANT

There are forces in the universe,
Brother that you have no knowledge
of. Forces that can one day make
you feel as if you're master of the
game. Only to reveal in reality,
you're nothing more than a
sacrificial pawn.

BROTHER JOHN

(stepping back)
God!

DR. STEPHEN DURANT

Left the building a long time ago.

Coming from behind the desk, Durant towers over the now shaken man. Grinning like a proverbial Cheshire Cat as his fangs appear to grow ever so slightly.

Bother John does his best to back away only to trip over his own feet.

His eyes widen with terror as he disappears under Durant's shadow.

CUT TO:

INT-MIKE AND X'ANTHIDE'S LOFT-NIGHT

Petra stands still as a stone, her face unreadable as Michael, MUNCHING A CARRROT, circles her.

Her hazel eyes glow slightly as grinning ferally, he leans in.

Standing a few feet off to the side, X'anthide signals to both Vincent and Tabitha not to interfere.

Finally, Michael ruffles Petra's hair, winking at X'anthide before heading to their bedroom.

Vincent breathes AN AUDIBLE SIGH OF RELIEF as Tabitha rushes over, handing Petra a cookie.

DISSOLVE TO:

EXT-CITY STREETS: THE SQUARE, NIGHT

Petra and Tabitha LAUGH AND TALK as Vincent warily takes in their surroundings as the 3 enter the diner Valerie used to work in.

The three give the place a quick look over, taking notice of the almost empty diner's kitschy 50's decor as they move to sit at a booth at the far end of the diner with both Vincent and Petra taking positions that allow them to get a good view of the area.

TABITHA

I know he can seem a bit on the scary side but, my Uncle's cool.

PETRA

No worries. My mom can be just as scary.

VINCENT

They just want to keep the people the love safe is all.

PETRA

And his constant munching of vegetable matter?

Tabitha and Vincent share a look before BREAKING INTO LAUGHTER as a confused Petra looks on.

Vincent quickly regains control as Tabitha continues to GIGGLE.

VINCENT

Back in the day. When my dad was about 14-

TABITHA

And their family still lived on Earth.

VINCENT

My Grandparents were cattle ranchers-

TABITHA

But, things weren't going well for them-

VINCENT

And, they were all, nervous eaters.

TABITHA

They were in danger of going bankrupt one year. They stood to lose the herd, the ranch, **everything-**

VINCENT

And, even though they provided beef for some very "high up" individuals, they were left hanging.

TABITHA

And then one night-

VINCENT

During a full, moon-

TABITHA

Because, that's when we're at our **most** emotional. They freaked out-

VINCENT

They **turned.**

TABITHA

When they woke up the next day. They realized they'd killed and eaten nearly half the herd.

VINCENT

They **swore** they'd **never** let anything like that happen **ever** again-

TABITHA

So, they sold everything they had left. Came to the Outer Colonies and became Masters of The Change.

The WAITRESS comes to their booth.

WAITRESS

Burgers?

TABITHA
 (indicating herself and
 Vincent)
 Rare, please.

She takes note of the order and smiling, turns to Petra.

PETRA
 Cheese on mine, and fries.

The Waitress inputs the order and heads back towards the counter.

PETRA (CONT'D)
 So, now your dad does what he can
 to help people by teaching them to
 control-

VINCENT
 Not, control. Dad says the key is
 to incorporate that part of
 ourselves. Understand that we **are**
 the Wolf and vice versa.

The Waitress returns with their order and the 3 put off any further discussion in favor of tucking into their meal.

DISSOLVE TO:

EXT-WOODLANDS-NIGHT

During the day, the woods are like something out of the more pleasant parts of a Tolkien novel: Tall, knarled trees, lush undergrowth and uneven terrain with moss-covered roots and boulders.

At night, however, shrouded in mist, with nothing more than random shafts of moonlight for illumination and it's something straight out of Dracula's nightmares.

The stillness of the night is SHATTERED by SCREAMS AND THE INSANE HOWLING of some large, lupinesque, creatures.

A GROUP OF 8 TEENAGERS: 4 BOYS around the age of 17 and 3 GIRLS around the same age along with ANOTHER GIRL of about 13, EXPLODE into a small clearing.

THEIR BREATHING RAGGED, frightened eyes fixed on the surrounding terrain, they do their best to calm themselves.

The tallest of the boys, BRANDON MILLER, begins checking on the girls. Paying particular attention to the youngest, his sister, CECILY.

As the HOWLING seems to draw nearer, the GIRLS begin to PANIC AND CRY.

It's all the BOYS can do to try and calm them until their own fears soon prove to be a bit too much to deal with.

JEREMY

SHIT, Brandon, Dude, we came to screw around. Not get fucked!

SARAH

You guys! Chuck, Paul, Patty and Belinda aren't here!

The YOUNGEST GIRL, Cecily, clutching Brandon's, arm, eyes wide with fright, steps forward.

CECILY

That couple, the ones that told us about this place...They...**Changed**, attacked Patty...That guy, Paul tried to save her...

SOBBING, she drops to her knees, shutting her eyes as if trying to block out the memory.

The GIRLS huddle closer together, covering their ears as the HOWLS, sounding more insane, seem to be closing in on them.

Frustrated, Brandon begins pulling the Girls to their feet.

BRANDON

We can all cry later!
(Lifts Cecily to her feet,) Right now, we need to keep moving-**Natalie**, is your Comm still linked to your car?

NATALIE

(checking device on her arm) **Yes!** We're less than 2 clicks from where we parked!
(points to a direction through the trees)

BRANDON

Cool! Lead the way-Scott, Jeremy, stay close to the girls. I'll bring up the rear.

Cecily clings to Brandon as he attempts to hand her over to Natalie.

CECILY
I'm sorry I got Dad to make you
bring me! **Don't-**

The HOWLING gets CLOSER AND LOUDER as Brandon does his best to disengage.

SCOTT
Dude, we gotta go **NOW!**

Brandon wipes the tears from his sister's eyes.

BRANDON
Natalie's fast, but she's no
"rabbit". I need you to show them
our "**special**" moves, okay?

Hesitantly, she nods her consent, setting off in the direction indicated by Natalie who, along with the other girls following her lead, disappear into the mist.

Without another word, Brandon and the other boys set off after them.

Once among the trees, Cecily is swift and silent. Using Parkour-like moves, she bounces off tree trunks and boulders, slipping beneath roots.

It's all Natalie and the other girls can do to keep up with her while doing their best to stay silent while the boys bring up the rear.

For a few minutes, it seems as if the group has eluded their as yet, unseen PURSUERS.

Natalie SIGNALS A HALT to briefly check her Comm.

The READOUT indicates they're now just over a kilometer from their cars when a SCREAM ERUPTS directly behind her and suddenly, one of the Girls, MEAGHAN, is gone.

NATALIE
SHIT!

She grabs Cecily and Sarah, heading off towards the trees.

Jeremy prepares to follow until a large, INHUMAN FIGURE reaches out from the shadows, grabs Scott, dragging the SCREAMING BOY away.

Brandon wastes no time in shoving Jeremy forward.

BRANDON
We can't help them!

They take off after the girls as the SCREAMS of their friends rend the night air.

The oldest and tallest of the three remaining girls, Natalie does her best to put on a brave face as she occasionally stops to ensure their heading in the right direction.

At one point, Cecily realizes only Natalie is still with her. She appears ready to break down completely until she catches sight of Brandon in the tree above her.

Winded, limping from a gash on her left hip, Natalie takes an ear piece from the pocket on her shirt, TAPS it against her Comm, then hands it to Cecily.

NATALIE

We lose track of each other, this will help you find your way to my car.

Noticing the older girl's wound. Cecily WHIMPERS SLIGHTLY.

The older girl takes her chin in her hand, forcing her to look up at her as she inserts the earpiece which emits a CONTINUOUS BEEP which seems to help Cecily calm down a bit.

NATALIE (CONT'D)

I've unlocked the doors and set it to return to my place. If we don't catch up to you, hit the ignition and get out of here.

Brandon comes down from the tree as Cecily takes a small package from a pocket on the sleeve of her jacket.

She removes a small, foam pad from the package, placing it on Natalie's hip.

CECILY

That should stop the bleeding and there's a mild analgesic in it that will help with the pain.

Brandon and Natalie seem genuinely amazed.

CECILY (CONT'D)

Got my Scouting Badge in First Aid last week.

Natalie pulls the younger girl to her for a quick hug before the HOWLS of their PURSUERS drive them forward again.

CUT TO:

EXT-WOODS, PARKING AREA

Just beyond the woods, illuminated by a couple of old fashioned streetlamps is a gravel-lined clearing that serves as a parking lot.

Crouching low, Cecily looks around desperately for any signs of Natalie or her brother as the BEEPING IN HER EAR GETS LOUDER indicating the immediate proximity of Natalie's car.

Catching sight of the vehicle, she stays low as she gets to the edge of the trees, her eyes warily scanning beneath the cars to ensure there will be no unpleasant surprises in store for them.

She waits a minute or two longer before accepting she's the only one to have made it this far.

Taking a DEEP BREATH to calm herself, she takes off for the car at breakneck speed, getting into the vehicle and hitting the "lock" mechanism the moment she gets inside.

Cecily wipes her eyes as she prepares to hit the "ignition" key when she becomes aware of HEAVY BREATHING coming from the seat directly behind her.

The terrified girl barely manages a SCREAM before her world becomes teeth, claws and the horrifying realization that death, like the morning won't be coming anytime soon.

CUT TO:

INT-X'ANTHIDE AND MICHAEL'S LOFT

Vincent rushes into his parent's bedroom to find Michael, his face grim, cradling a GRIEVING X'andthide in his arms.

MICHAEL

I want everyone inside and staying
close to home-**NO EXCEPTIONS!**

Shaken, Vincent leaves the room.

DISSOLVE TO:

INT-APARTMENT-NIGHT, JUST BEFORE DAWN

Josette slips silently into the apartment. The lights come on and she finds Petra, sitting on the sofa in the exact spot she was sitting in the night before.

PETRA

You are like, **so** grounded.

Smiling in spite of herself, Josette removes her jacket, sets down her nap sack and comes to sit next to Petra.

JOSETTE

Aren't you supposed to give me some sort of stern lecture, first?

Petra reaches for the cup of tea sitting in front of her. She makes a great show of enjoying the tea's aroma.

PETRA

Lectures are boring. Besides, I need to beg a favor.

Josette then notices a second cup on the table. She takes an appreciative sip.

JOSETTE

You want me to come with you tomorrow as there are some people you're just dying for me to meet.

Petra nearly drops her cup as Josette takes the opportunity to enjoy a bit more of her tea.

PETRA

That Young Wolf that was murdered...I connected with his Pack. Their Male Alpha is a Master of the Change.

Josette sets her cup down.

JOSETTE

We've been over this, Pet. You **can't** change the way they do.

Gently placing her cup on the table, Petra smiles shyly before taking a FEW DEEP BREATHS, closing her eyes as she centers herself.

A minute later, she opens her eyes which have taken on a distinct, golden glow.

She raises her right hand and now, it's Josette who reacts with shock and awe as Petra's nails grow out a full inch while her muscles begin to bulk up a bit and she begins to grow a noticeable set of fangs.

DISSOLVE TO:

EXT-WOODS, PARKING AREA-DAY

Frankie SNNEZES AND SNUFFLES LOUDLY as he and Anita exit the woods, making their way to Natalie's car where Betty stands waiting.

Their faces grim, neither speaks as they approach the vehicle and what little is left of Cecily is placed into a small, plastic bag and carried away.

Betty does her best to speak. But, it's all she can do to CHOKER BACK HER tears.

Anita places a comforting hand on her shoulder as Frankie gets a CALL.

FRANKIE

Yeah, we'll be there as soon we can.

(To Anita)

We need to go.

ANITA

Now what?

FRANKIE

Brother John's body just turned up at the Spaceport.

CUT TO:

INT-LOFT-DAY

Nibbling a cookie. Petra paces the floor like a caged animal while attempting to keep a safe distance from Michael and Josette who sit quietly staring at each other. The air thick with the tension of things unsaid.

She gives a small "Yelp" and jumps as X'anthide silently comes from behind her bearing a tray laden with coffee and pastries.

X'ANTHIDE

Take these for me.

Happy for something to do. Petra takes the tray and follows X'anthide to where Josette and Michael are seated.

Quickly setting the tray down, Petra moves to leave only to find X'anthide blocking her way.

X'ANTHIDE (CONT'D)
 Why don't you be a dear and serve?

X'andthide settles herself on the sofa next to Michael as Petra first serves Josette and then them.

X'ANTHIDE (CONT'D)
 She's a sweet girl, your Petra.

JOSETTE
 When she wants to be.
 (takes a sip of coffee)
 Though, I'm curious as to how she's managed to pull off even a partial shift.

MICHAEL
 In spite of your best efforts to ensure she couldn't?

Petra drops her cookie and stares open-mouthed at Michael. Josette, simply enjoys her coffee.

X'ANTHIDE
 We know who you are, Dr. Anthony.

JOSETTE
 Then you also know we intend you no harm.

MICHAEL
 Tell that to the people of the Benares Colony.

Josette maintains her composure as she slowly places her cup on the table.

PETRA
 (stepping up to Michael)
 We didn't do that!

X'ANTHIDE
 You. No. But...

JOSETTE
 You have no proof Stephen was behind that.

X'ANTHIDE
 Dr. Anthony, while I'm inclined to believe **you** believe your husband didn't cause the destruction of the Benares Colony.

(MORE)

X'ANTHIDE (CONT'D)

I am curious as to how you escaped
when so many others didn't.

PETRA

We had **friends** on Benares!

TABITHA (O.S.)

And I had **family**!

Everyone starts as they turn to see Tabitha in the room. Her fists clenched as she eyes Josette as Vincent enters a moment later.

X'ANTHIDE

Let your mother know you're here.
She's been worried about you.

MICHAEL

Where have you been, Tabby Cat?

TABITHA

(Ignoring him)
My dad was on Benares!

X'ANTHIDE

Bio-Logical doesn't manufacture
reactors.

Tabitha moves to stand in front of Josette, her posture threatening as her claws begin to grow.

TABITHA

They just blow them up!

Petra gets between them, allowing her own claws to grow.

PETRA

Not, **cool**!

After exchanging quick look with X'anthide. Michael gets to his feet. Gripping Tabitha's arm, he pulls her back. His voice is slow, steady as his eyes glow slightly.

MICHAEL

Call your mom, Tabby Cat.

X'ANTHIDE

Vincent, why don't you take Petra
to the roof and show her the
garden?

Tabitha angrily brushes past Vincent as he extends his hand to Petra who hesitates until Josette signals it's okay to go.

Vincent smiles shyly as he offers Petra his arm, leading her to a spiral staircase at the rear of the great room.

Once she's certain all the young people have gone elsewhere, X'anthide turns her attention to Josette. Refilling her cup and indicating the pastries.

X'ANTHIDE (CONT'D)

Let's see if we can do this again-
Save the Teenaged Drama.

Josette takes a small tea cake from the tray as Michael, munching a carrot stick goes back to his seat.

CUT TO:

EXT-SPACEPORT PARKING LOT-DAY

Frankie inputs data onto his tablet as Anita drives their vehicle to the Spaceport which sits 5 miles outside the city.

Entering the Parking lot, she takes in the main building: A teal, white and chrome Art Deco structure straight out of a 1930's Sci-Fi serial.

As they come to the rear of the parking lot, Anita spies Templeton looking forlorn as he points toward a section of the fence around the area which reads, "Authorized Personnel Only". Tapping a button on the device on his wrist, Temple waves them through as a section of the fence opens.

As they drive past him, Frankie looks up from his tablet just long enough to blow Templeton a kiss.

Following the road, they come to a small, squat, grey building.

Anita parks next to the building and ANOTHER UNIFORMED OFFICER exits the building and comes to speak with them as they get out of the car.

UNIFORMED OFFICER

Should have know you two would
catch this one.

ANITA

Because the victim is connected to
a case we're already on?

UNIFORMED OFFICER

Yeah, there's that...

FRANKIE

And?

UNIFORMED OFFICER

(opens door to the
building)

You two **do** manage to catch cases
that involve the strange and,
unusual.

The 3 enter the building, as grey and utilitarian as its exterior. It makes a fitting space for the cleaning and maintenance of the Spaceport's Mobile Trash Receptacles.

Grinning mischievously, the UO directs them to the back of the building where a MEDICAL EXAMINER is studying the readout on his tablet just a few feet away from where 2 TECHNICIANS are hard at work attempting to open one of the MTR's.

ANITA

Carl, when do you get called in to
service a garbage can?

Carl, the ME smiles warmly at the pair as Anita comes to get a closer look at his data as Frankie begins taking a look around the general area, SNEEZING occasionally.

FRANKIE

It seems highly unlikely someone
could stuff a body into an MTR and
not get noticed. Even in here.

Just then, the Technician gets the main cylinder of the MTR open and Brother John, his body neatly folded in half, legs behind his head, tumbles out as the Technician jumps back, terrified.

ANITA

Please tell me he was already dead
when they put him in there.

Carl looks at his tablet.

CARL

Preliminary data shows his neck was
probably broken first and they
broke his back putting him in
there.

FRANKIE

Any bite or claw marks on him?

Carl does a quick physical check of the body before running a scanner over it before signaling for his ASSISTANT to step forward and bag it.

CARL

I don't see anything. And there's nothing on the scan to suggest an animal attack of any kind. What is apparent is that whoever killed him came up from behind and did the deed in one, swift movement.

FRANKIE

So, not an amateur.

ANITA

Still doesn't explain how they got him here undetected.

One of the TECHS "CLEARS HER THROAT". Everyone turns to look at her.

TECH

This wasn't done here.

ANITA

So, where was this done?

TECH

I don't know...What I can tell you is this unit **looks** like one of ours, but it's **not**.

FRANKIE

(Steps forward)
And, you know this...

TECH

(steps back)
All the MTR's we use have ID chips that we use to track their position at all times.

The OTHER TECH steps forward.

TECH#2

This guy pops onto the network at about 3:45 AM. That's when we have the heavy freighters dropping in-No Commercial flights.

FRANKIE

That's when you'd have the fewest people around?

TECH#2

Yeah. Just Flight Crews, Haulers and whoever's on the Night Shift doing cleaning and repair.

ANITA

And this unit came onto the system at 3:45. Did any of the surveillance cameras pick it up?

Both Techs, shift the feet and gaze at each other uncomfortably.

FRANKIE

None of the cameras in here are working?

TECH

Once the main section of the Space Port closes down. We shut down the cameras-Some of the freight that comes here-

TECH#2

Some of the "people" who bring freight here prefer their privacy.

TECH

And, some of those people are either Founding Corporations. Or with Earth Government.

ANITA

As if this shit wasn't complicated enough.

CUT TO:

INT-LOFT-NIGHT

The tensions of the day set aside at least for now. Petra and Josette join Michael, X'anthide, Vincent and their Pack-Mostly orphans from Benares around Petra's age for an evening meal.

Seated on X'anthide's right at a long, trestle table. Josette takes notice of how happy Petra is as she helps serve dinner before plopping down between Vincent and Tabitha at the other end of the table.

Taking a sip from a wine glass. Josette pays special attention to how Petra and Vincent both smile and blush as their fingers accidentally brush against each other as they both reach for a basket of cornbread.

Something Tabitha and X'anthide take notice of as well.

X'ANTHIDE

I know you and Michael are both thinking they could each do better.

JOSETTE

And you're going to tell us both they could each do worse.

X'anthide smiles. Josette relaxes slightly and the 2 "CLINK" GLASSES much to Michael's chagrin.

Tabitha leans over to Petra, whispers in her ear.

TABITHA

Wanna come with me for a minute? I have something to show you.

Petra nods, gets to her feet.

VINCENT

Is everything okay?

Tabitha pulls Petra close.

TABITHA

Trouble? What trouble? We're just heading up to my room to do a little girl stuff: Trying on clothes, doing makeup...Talking about **boys!**

PETRA

I'll be okay. Besides, I don't get many chances to do girl stuff. Could be fun.

Tabitha links arms with Petra, pulling her towards the other side of the loft to a small flight of stairs.

TABITHA

I actually live with my mom. But, Mike and X'an let me have a room here as well.

PETRA

You don't get along with your mom?

TABITHA

My mom's okay, I guess...It's just, she works for the Packs Council.

PETRA

You don't like them?

They climb the stairs and come to a small corridor at the end of which is a door painted black.

Tabitha unlocks the door and indicates Petra should enter.

While the walls are painted black like the door. The rest of the decor is a combination of preppy plaid and pink teddy bears of various sizes.

Petra takes it all in. Letting out an "APPRECIATIVE WHISTLE" as Tabitha enters the room, plopping down amid the plethora of cushions and teddy bears on her bed.

When she realizes Petra is still standing at the door, Tabitha indicates its okay to join her.

TABITHA

The Benares Colony was one of ours...The Council sent my dad there on some silly errand or something.

She grabs a large teddy bear. Hugs it tight.

PETRA

I loved Benares...It was the only place I didn't have to pretend to be anything other than me.

Tabitha leans forward, sniffing her.

TABITHA

What **are** you? I mean, you're kind of like us. And, at the same time, you're **not**.

PETRA

Your Aunt and I have that in common.

Leaning forward, her green eyes taking on a golden glow, Tabitha studies Petra closely. A moment later, she leans back.

PETRA (CONT'D)

You said the Packs Council sent your dad to Benares?

TABITHA

(stiffening, slightly)

My mom was supposed to go. But, the Council decided to send dad at the last minute.

She holds the bear closer as she momentarily withdraws inward.

PETRA

I was 7. So, its not like anyone bothered to tell me much of anything...I do know that the people of Benares wanted to live their lives out in the open.

Eyes blazing, dropping the bear to the floor. Tabitha sits bolt upright.

TABITHA

Bullshit! The Humans would **FREAK!**
None of us would be safe!

Petra reaches down, picks up the bear, offering it to Tabitha.

PETRA

None of the Human Colonists I knew on Benares freaked and they **all** knew.

Accepting the bear. Tabitha stares long and hard at Petra as if unsure whether to believe her before dropping the bear to the floor again.

TABITHA

I've got an idea...Instead Of wasting our time on ancient history, why don't we slide out and go do something, **fun?**

Getting up from the bed. Tabitha crosses over to a large clothing rack and begins going through her wardrobe.

PETRA

Your Uncle made it **abundantly** clear he was locking this place down until further notice.

TABITHA

1. Mike worries too much...2. I can get in and out of here anytime I want to.

She chooses a few pieces, tossing them to Petra.

TABITHA (CONT'D)
Besides. We'll both be there to
watch each other's back.

Picks out an outfit for herself.

TABITHA (CONT'D)
What could go wrong?

Smiling, she begins to change clothes.

DISSOLVE TO:

EXT-THE RUINS-NIGHT

Set roughly 5 miles from the Spaceport. The Ruins is what's left of the planet's original settlement.

Sitting behind Tabitha on Vincent's hovercycle, Petra does her best to take it all in as they enter through what's left of the Main Gate as Tabitha expertly guides the large cycle through the maze of crumbling buildings.

Ever alert, Petra takes note of the crumbling, burnt out structures. Mostly 2 to 3 story tall units stacked like a child's building blocks, connected by rotting walkways.

In the distance the STEADY BEAT of DANCE MUSIC can be heard.

PETRA
What happened here?

TABITHA
According to my dad. The original
colonists torched the place.

PETRA
Right. That whole, no going back,
thing.

Rounding a corner, they come to a open area currently being used as a parking lot wherein several vehicles are clustered together.

Tabitha guides them to a section where a row of other hoverbikes of various makes and models.

Pulling in the stop at the end of the row. They get off and head toward a dark side street towards the source of the music.

About halfway down the alley, a TALL, BURLY MAN steps out of the shadows. Tabitha extends her left arm and exposes a charm bracelet she's wearing. The TBM shows interest in one charm in particular: one shaped like a Wolf's head with a cleft note in its mouth.

Smiling, he waves them in.

A moment later, they emerge into what was once the Public Square of the settlement, now festooned with a multiverse of colorful ribbons and garlands of silk and cotton.

The girls smile as they join the CROWD of TEENAGERS who have gathered for this LOLLAPALOOZA-ESQUE EVENT complete with stages on either end of the square where 2 DJ's are spinning.

Tabitha leads Petra through the crowd of jubilant, dancing TEENS until she comes to a GROUP dressed in black and plaid.

She exchanges hugs and "sniffs" with severable of the KIDS IN THE GROUP before they begin to take notice of Petra.

TABITHA

She's with me.

A few exchange curious glances they begin to catch Petra's "scent".

Petra's eyes widen as "winding" the group, she comes across a familiar scent.

PETRA

Abigail?

A STATUESQUE BLACK GIRL WITH BLONDE HAIR, steps forward. Smiling, she and Petra embrace warmly as each begins to shed happy tears.

PETRA (CONT'D)

Girl! I've SO missed you!

TABITHA

So, you really did have friends there?

Abigail keeps her hold on Petra as she addresses THE GROUP.

ABIGAIL

Her mom got my family off Benares.

She turns Petra to face them, her brown eyes taking on a golden gleam.

ABIGAIL (CONT'D)
We...are...Pack-Mates.

TABITHA
Great. **FINE!** Can we drop all the
drama now? We're missing the show.

THE GROUP relax as everyone moves to get closer to the stage
as a NEW DJ begins her set.

Still holding Petra's hand. Abigail reaches out and takes the
hand of a LANKY BLONDE BOY standing to her right.

ABIGAIL
Pet. This is Todd.

Smiling broadly, Todd grabs both girls, holding them close.

TODD
Any Pack Mate of Abby's-

Tabitha swoops in, grabs Petra, pulling her away.

TABITHA
Can we just dance, now?

The GROUP follows close behind as she leads Petra closer to
the stage area. They all begin dancing to the music with its
heavy bass and drumbeats.

CUT TO:

INT-POLICE STATION, ITERROGATION ROOM-DAY

From the other side of the 2-way mirror, Capt. Moonstar, her
face unreadable, observes as Brianne calmly sips a cup of
coffee as Frankie and Anita, carrying coffee cups and tablets
enter the room, sitting down opposite her.

ANITA
Let me start by saying thank you,
Counselor for taking time out of
your schedule to meet with us.

BRIANNE
And, second?

FRANKIE
Brother John was found at the
Spaceport a few hours ago.

BRIANNE

People go to the Spaceport every day.

FRANKIE

When they intend to go off-world, yes.

BRIANNE

The man likened himself to be some sort of Prophet. Perhaps he went there to preach one of his sermons?

ANITA

I doubt that Counselor. He's dead.

Brianne takes a moment to sip her coffee as Anita taps a command into her tablet.

A moment later, it produces a HOLOGRAM of Brother John being removed from the MTR.

BRIANNE

You think I did this?

Anita taps in another command and the HOLOGRAM shifts to footage of Brianne dragging Brother John from the Police Station.

ANITA

You were the last person of note to be seen with him. And you obviously weren't happy.

BRIANNE

I was sent by a client to get him out and send him on his way-Nothing more, nothing less.

FRANKIE

What, Client?

BRIANNE

I'm not at liberty to say. Though, I'm curious as to all this fuss being made over a mangy street preacher.

Anita leans forward.

ANITA

Because. That "mangy street preacher", is a person of interest connected to several brutal murders.

Frankie taps a command on his tablet and HOLOGRAPHIC FOOTAGE of Cecily's Remains being removed from Valerie's car plays out.

Brianne is visibly disturbed as she looks at Frankie.

FRANKIE

A groups of Teens were slaughtered last night in the woods bordering Bio-Logical's Main Research Facility.

ANITA

Bio-Logical I believe, is one of your clients, Counselor.

Before Brianne can respond, the door BURSTS OPEN and William Forster storms in with Capt. Moonstar hot on his heels.

CAPT. MOONSTAR

You're free to go Counselor. We'll call if we have need for additional information.

Brianne gets to her feet, grabbing her jacket and briefcase.

Forster, gives a hint of a smile as he leaves and Brianne SLAMS THE DOOR behind her.

FRANKIE

Anyone else getting a distinct sense of Deja Vu?

ANITA

I'll let you know tomorrow if she turns up dead at the Spaceport.

CUT TO:

EXT-THE RUINS-NIGHT

With Tabitha taking the lead. The TEENS gyrate, spin and jump in time with the MUSIC which has a primal, tribal feel to it.

SEVERAL MEMBERS of the group HOWL with pleasure.

Petra stops dancing as she hears that HOWL now taken up by OTHERS throughout the crowd.

ABIGAIL

Chill, Pet. People are just being a bit silly. No one here is that stupid.

She resumes dancing. But, as more and more dust is kicked up by the crowd, she stops again. "SNIFFING" the air.

PETRA

I wouldn't be so sure of that.

Seeing the concern on Petra's face. Abigail and others also cease dancing and take a quick "SNIFF" of the air.

ABIGAIL

Is that, cayenne pepper?

Todd kicks the dust at his feet.

TODD

Why would someone put cayenne in the dirt?

Petra draws her weapons from beneath her clothing.

PETRA

Someone who knows enough about us to know cayenne in high doses fucks up our sense of smell.

Abigail, Todd and OTHERS begin to COUGH or SNEEZE as do various KIDS IN THE CROWD.

It is at that moment they realize the music has stopped.

Everyone turns towards the stage where the DJ has been replaced by an INDIVIDUAL wearing a gas mask and black riot gear similar the that used by the police.

He flips a switch on the DJ's console. A RECORDING of one of Brother John's sermons is then BLASTED from the sound system.

BROTHER JOHN (O.S.)

The Children of The Beast are an infectious lot. They spread the disease of Sin and Destruction wherever they go.

Petra and her friends become aware of GROUPS OF INDIVIDUALS forming around the perimeter of the Square.

On closer inspection, they realize the NEWCOMERS are dressed like the Individual onstage.

Petra leans close to Abigail.

PETRA

Stay calm, keep your heads down and start heading back to the parking lot.

BROTHER JOHN (O.S.)

And, for this reason, Ye Sons and Daughters of Men. You are to shun their company lest, you be lead astray.

COUCHING, SNEEZING, rubbing their eyes. SEVERAL OTHERS in the crowd begin to panic as the NEWCOMERS draw their assault rifles, taking aim on them.

Petra grabs Tabitha's arm as she SHOUTS to EVERYONE in earshot while removing 2 silver daggers with wooden handles from her boots and hands them to Abigail.

PETRA

Head for the parking lot. Grab as many others as you can along the way. I'll cover you. And, whatever you do. **Don't** change!

Abigail and Todd lead their friends away. Doing their best to keep low as they grab OTHERS and quickly, but calmly make their way back to their vehicles.

Tabitha sticks close to Petra as they bring up the rear.

BROTHER JOHN (O.S.)

Unfortunately, children often fail to do as they should.

Panic ensues as the NEWCOMERS step into the crowd

BROTHER JOHN (CONT'D)

And, in such instances. The rod must not be spared.

A COUPLE OF TEENS, catching sight of the NEWCOMERS, begin to transform and are immediately mowed down.

While some KIDS drop to the ground, terrified. Others scramble as they either try to reach their vehicles or take refuge among the ruins themselves.

Petra manages to get Abigail's Group, along with a few FORTUNATES they've managed to grab along the way to the Parking lot.

As they near a row of hovercycles, Petra catches sight of a SMALL GROUP attempting to flank them.

She hands a small device to Abigail.

PETRA

Get hold of your folks and then use this to contact Jo and let her know what's happening.

She moves away from the GROUP AND OPENS FIRE on their pursuers.

CUT TO:

INT-LOFT-NIGHT

Surrounded by YOUNG CHILDREN, Josette enjoys a cup of tea as she, Mike, X'anthide, and OTHERS are watching a HOLOGRAPHIC PROJECTION of the Horror classic, "The Wolfman".

VINCENT, along with A SMALL GROUP OF OLDER BOYS enter bringing popcorn, sodas and other snacks which they distribute to the group.

Once everyone has been served, Vincent plops himself down between his parents.

Josette seems totally at home as a YOUNG CUB offers her some popcorn before climbing into her lap as the OLDER CUBS begin to RECITE the lines of THE OLD GYPSY WOMAN:

VINCENT, MICHAEL, CUBS (IN UNISOM)

"Even a man who is pure in heart.
And says his prayers at night. May
become a Wolf, when the Wolfbane
blooms and the Autumn moon is
bright!"

EVERYONE immediately BURSTS INTO LAUGHTER with X'anthide joining them for a second before her expression turns to one of concern as Josette's Comm Device BUZZES.

X'anthide PAUSES the movie as Josette disentangles herself from the CUB in her lap and gets up, moving away from everyone as she answers the call.

JOSETTE

Pet-ABIGAIL? What?...Girl, Slow down!...Okay, Where are you now?...Can you get home?...Good...hug your aunt for me.

She disconnects the call, turning to find X'anthide beside her as Michael heads to the far end of the loft's main floor while Vincent mobilizes the OLDER CUBS to begin distracting the YOUNGER CUBS who begin to look worried.

X'ANTHIDE

Tabitha got Petra to sneak out to a rave and now they're in danger.

Josette nods as Michael returns carrying jackets and a small duffel bag which he hands to X'anthide.

Josette accepts her jacket and begins checking the pockets for her guns and ammo.

JOSETTE

One of the cubs from Benares called using Petra's comm. Some group of religious whackos showed up and started attacking them. That group got out but Petra stayed behind to defend the kids still there.

MICHAEL

(putting on a jacket and sandals)

We're coming with you.

(turning to Vincent)

You're in charge 'til we get back.

X'anthide takes Vincent's hand in hers, giving it a quick squeeze.

JOSETTE

Petra's as tough as they come and your Cousin doesn't strike me as the damsel in distress type, either.

Vincent smiles, nodding his agreement as the 3 adults leave the loft.

CUT TO:

INT-BRIANNE'S HOME

Brianne enters with Forster close behind to find SEVERAL MEMBERS OF THE PACKS COUNCIL waiting for her.

BRIANNE
What, the-

Forster closes the door, locking it.

FORSTER
We need you to stay calm, Bri.

At the moment, Brianne's home comm unit "RINGS"

COMM UNIT
Incoming call from, Tabitha.

BRIANNE
Answer...Tabitha?

The line "connects" and the in the background, SCREAMS and GUNFIRE are heard.

TABITHA
Mom!...you Need to come help us!

BRIANNE
Help? Tabby where-is that gunfire?

Forster and THE OTHERS move to surround Brianne.

FORSTER
Think of the bigger picture, Bri.

BRIANNE
(as realization dawns on
her)
You, BASTARD-Tabby! Send your
position to my mobile. I'm co-

FORSTER
End transmission!

TABITHA
Mo-

Brianne springs into action as the call ends. She elbows Forster in the jaw before sweeping his legs out from under him, grabs the PERSON NEAREST HER, SNAPPING their neck.

Tapping a quick command into the small device in her ear, she grabs a small table set to her immediate left, using it to batter the 2 MEN who attempt to tackle her.

She PARTIALLY TRANSFORMS as she bounds across the room toward the patio doors.

Tossing what's left of the table as Forster, she hits him square in the face, knocking him prone once again.

THE OTHERS back away as she CRASHES through the patio doors.

Landing on her feet, she reaches the guard rail. Once there, she jumps over the rail just as her vehicle appears below her. TRANSFORMING back to Human, she drops through the open moon roof to land in the driver's seat.

Forster gets to his feet just in time to see her flip him the bird before taking off into the night.

CUT TO:

EXT-RUINS

A few meters short of the Parking Lot, Petra and Tabitha take cover behind a wall as a group of 30 ARMED MEN AND WOMEN OPEN FIRE on Humans and Werewolves alike.

TABITHA

Mom!

COMM UNIT

Call disconnected..ALL
transmissions in this area are now
blocked.

Without warning, Petra grabs her, placing her hand over her mouth, pressing her against the wall.

Tabitha begins to transform as she struggles until she sees Petra pointing to her right as a small group of ARMED INDIVIDUALS checking out a row of hovercycles just a few yards away.

Staying close to the wall. The 2 girls quickly move in the opposite direction until they reach an area where the wall has a break large enough for them to slip through. Keeping low, they emerge on the opposite side, unnoticed.

Eyes filling with tears. Tabitha GASPS IN HORROR as they survey the carnage and chaos as THE ARMED GROUP continue FIRING on the CROWD.

Petra keeps her voice LOW as she checks her weapons and ammo.

PETRA

Vincent's Hog is at the end of that row that is closest to where we are now. Keep the lights off and run on silent mode until you're well away from here.

TABITHA

You're not coming with me?

Petra turns and looks Tabitha in the eye.

PETRA

I know you're a little too caught up in your, "I'm a precious, bitter princess", routine to care. But, look around. No one's here to help which means I need to do what I can- You can arrange another "vengeance beatdown" if I survive.

Without looking back, she heads towards a GROUP who've cornered a SMALL GROUP OF GIRLS.

Tabitha hesitates for a minute before joining her.

TABITHA

(partially transforming)

Two can kick ass better than one.

Swift and silent, the 2 keep to the shadows until they're right on top of the ARMED GROUP who are too caught up in terrifying a bunch of Teenaged girls to pay attention to their surroundings.

Petra manages to SHOOT 2 of THE ATTACKERS while Tabitha takes out another.

Seizing on the opportunity. THE GIRLS themselves SCREAM and attack the last one. Pummeling and kicking him until they succeed in knocking him unconscious.

Petra and Tabitha pull them away, directing them towards a safe route out of the area before turning and heading into the crumbling structure of The Ruins as GUNSHOT RING OUT followed by SCREAMS.

CUT TO:

EXT-JUST OUTSIDE THE RUINS

In spite of its size. The bus-sized Air Vehicle touches down as lightly as a feather.

Michael gets out followed by Josette who performs a final check of her weapons before slipping a pair of bracers onto her forearms. And finally, X'anthide who removes a custom shotgun from her duffel bag and loads it before tossing the bag over her shoulder.

A second later, another Air Car touches down next to them and Brianne, now dressed in a black top and leggings gets out.

Josette turns to Michael

MICHAEL
Someone you know?

X'anthide meets Brianne halfway.

MICHAEL (CONT'D)
X'an's younger sister.

Unsure where to begin, Brianne takes a small step forward and then steps back.

X'ANTHIDE
First, we save the girls.

BRIANNE
Second?

X'ANTHIDE
We'll burn that bridge when we come to it.

MICHAEL
This is Josette. He daughter's here with the Tabbycat.

Josette steps forward, reaching out to shake Brianne's hand. Brianne reaches out and immediately pulls back the minute she notices the bracers on Josette's arms.

JOSETTE
The time we spend burning this particular bridge is time we **don't** spend finding our girls.

There is a sudden, "POP, POP" of GUN FIRE and MUFFLED SCREAMS from the interior of The Ruins.

Josette and X'anthide do a final check as Michael and Brianne partially transform.

CUT TO:

INT-THE RUINS

In stark contrast to the bright, gaily decorated Rave Section of the Central Square. The Ruins themselves are a dark, claustrophobic, debris-strewn labyrinth filled with the burnt out husks of offices, retail spaces, canteens and living quarters. All connected via a rotting network of walkways and stairwells.

Weapons at the ready. Petra stays low while leading a GROUP OF 8 TEENS--mostly GIRLS down a series of exterior walkways and stairs towards what appears to an alley 4 levels below.

With Tabitha, still Partially Transformed covering the rear, the group moves as quickly as possible even with 2 of the TALLEST GIRLS assisting A BOY WITH A BROKEN ANKLE.

Despite a couple of close calls, they manage to avoid detection or pursuit.

Petra seems relieved as they turn a corner to find an exterior stairwell to the alley below just a few yards away.

As they come nearer, she halts abruptly and signals for the group to stop. Tabitha swiftly comes to her side and catches sight of the problem: The stairwell is merely a jumble of twisted metal that comes to an abrupt end ten feet from the ground.

And, as if things couldn't get worse, Petra immediately catches sight of 3 ARMED INDIVIDUALS entering the area from the other end of the alley.

At Tabitha's signal, the girls duck back around the corner as she and Petra prepare to attack.

CUT TO:

EXT-RUINS

A shadow among shadows, Josette makes her way around a section of debris only to duck and just miss being hit in the head with what appears to be a section of metal tubing.

Whirling, she gets her hands on the tubing while a swift kick sends her WOULD BE ATTACKER stumbling backwards.

GIRL'S VOICE (O.S.)
Please don't kill us!

Another VOICE SHUSHES her and Josette turns on a small flashlight to show 2 TEENAGED GIRLS who appear to be protecting AN INJURED WEREWOLF.

Josette hands the tubing to the GIRL nearest her who eyes widen as Michael rises out of the shadows.

JOSETTE
It's okay. He's with me.

The TRIO relax slightly as Michael and THE INJURED MALE-his left leg and chest crudely bandaged quickly give each other a "sniff".

JOSETTE (CONT'D)
This was obviously a regular thing here. What went awry?

1ST GIRL
(keeping her voice low)
I don't know...There was something in the dirt that made everyone's eyes burn and some kids got sick.

2D GIRL
And then, the DJ started playing some recording by the sick Preacher or something.

1ST GIRL
And then these PSYCHOS showed up and just started shooting people!

2D GIRL
(begins to cry)
My dad is SO going to kill me when he finds out I'm not at the Library.

Josette takes the girl in her arms while the other one leans her head on her shoulder.

The moment is shattered by GUN SHOTS and BESTIAL ROARING.

Josette looks to Michael as he gently helps the YOUNG MALE to his feet.

JOSETTE
You get them to safety. I'll sort out-

The Comm Device in her ear BEEPS.

JOSETTE (CONT'D)
X'anthide? How?

X'ANTHIDE (O.S.)
Brianna found the jamming device.

JOSETTE
Michael and I found some kids.
One's an injured cub.

X'ANTHIDE (O.S.)
I've found a few myself. Have
Michael meet me back at the bus.

More GUN FIRE RINGS OUT.

JOSETTE
I guess that leaves me to get the
girls.

Once he's hoisted the Injured Male on his shoulders, Michael motions for the girls to follow him.

1ST GIRL
Ma'am. I'm sorry about trying to
hurt you. But, Joel's my friend and
those other adults said he was some
sort of monster and that he had to
die and we had to die as well-

Josette takes an extending rod from her belt, hands it to her. Taking a quick moment to pat the girl on the head before heading towards the gun shots.

The girl smiles shyly before turning to head the other way.

CUT TO:

EXT-RUINS

Despite her small stature, X'anthide moves with the utmost confidence as she heads to where she and Brianna parked their vehicles.

Emerging from a side street, she leads a group of 4 TEENAGED BOYS, their eyes fearful as they scan the area.

The minute they spy a Partially Transformed Brianna, they rush to her side and surround her like a living shield as they brandish their makeshift weapons.

X'ANTHIDE

My sister may be many things
gentleman. But, weak isn't one of
them.

The YOUNGEST BOY steps forward, his face troubled.

YOUNGEST BOY

We had friends...Girls we used to
dance and hang with...

X'ANTHIDE

You knew what they were?

OLDEST BOY

No. But, when those assholes showed
up and just started shooting
people, they...

YOUNGEST BOY

(indicating Brianne)

They changed...Like her. They, they
fought for us.

The ALL begin to choke up as The Oldest takes a good long
look at Brianne.

OLDEST BOY

Those girls. Becky, Gennie and
Suzanne. They weren't freaks or
monsters.

Brianne wipes a tear from his eye as she nods her
understanding.

EVERYONE DUCKS as distant SHOTS RING OUT.

The Youngest points to a small group of scooters sitting a
few yards away.

YOUNGEST BOY

Dudes! Our rides are still here!

Brianne motions for the boys to stay still as she first
SNIFFS the air and VISUALLY SCANS the scooters and the area
around them.

She gives a thumbs up to X'anthide the moment she's certain
the area is clear.

X'ANTHIDE

Get to your scooters as fast as you
can.

(MORE)

X'ANTHIDE (CONT'D)

I'll cover you and Brianne can be
at your side in a heart beat if
need be.

They move quickly but with great caution until they reach
their scooters.

As they start their motors, a LONE ATTACKER rushes from
behind a pile of rubble and takes aim. Unfortunately for him.
X'anthide's the better shot.

X'ANTHIDE (CONT'D)

And just like that, it all changes.

She and Brianne then take notice of an aircar zips overhead
and goes to land on the roof.

CUT TO:

INT-THE RUINS

A GROUP OF 6 TEENS cower behind a pile of rubble as Petra and
Tabitha take on a GROUP OF ARMED THUGS.

Light pours in from an open section of the roof as Petra,
claws out and SNARLING as viciously as Tabitha proves she
doesn't need a gun to protect herself.

The two use their superior speed, strength and agility to
subdue the majority of their ATTACKERS just as one comes from
around a corner and prepares to fire.

Unfortunately for him, a section of the roof drops on top of
him along with a RATHER LARGE ADULT WEREWOLF.

TABITHA

Help at-

The NEWCOMER doesn't give her a chance to finish her
statement before grabbing her and tossing her into the Teens
who fail to get out of the way.

PETRA

You, asshole!

Hurling herself at the NEWCOMER, Petra succeeds in slamming
into him and they both end up CRASHING through the floor.

She's stunned as HER OPPONENT slams her head into the floor.

Getting to his feet. Her Attacker prepares to lunge for Petra
only to have a FULLY TRANSFORMED TABITHA, her red fur
bristling, land on his shoulders.

The two tear at each other as Tabitha does her best to reach the Attacker's throat.

She manages to take a large bite out of his shoulder. Causing the Attacker to ROAR OUT in pain.

Ears ringing, Petra shakily gets to her feet and has no strength to fight as 2 INDIVIDUALS IN BLACK BODY ARMOR drop in through the ceiling and "OPEN FIRE".

The Adult Werewolf manages to escape injury by using Tabitha as a shield.

He swiftly makes his escape by knocking out a section of wall as Tabitha is cut down.

WAILING, Petra charges them, managing to take out the one nearest her as Michael and Josette drop in and quickly dispatch the other.

No longer concerned about the world around her, Petra rushes to Tabitha's side, pulling the wounded girl into her arms, holding her close.

It takes the combined strength of Michael and Josette to get her to let go.

JOSETTE

Let go, Pet. I need to check her injuries!

Josette removes a small device from a side pocket of her jacket. She places it on Tabitha's chest as she manually checks her many bullet wounds.

She looks up at Michael. As Brianne enters the room, stopping the moment she sees Tabitha.

JOSETTE (CONT'D)

The used silver rounds

Brianne drops to her knees, HOWLING IN GRIEF as X'anthide looks down from the hole in the ceiling.

X'ANTHIDE

The Police are on their way. We have 5 minutes at best.

Michaels scoops up Tabitha as Josette with Brianne's help gets Petra to her feet.

She makes a quick survey of Petra's injuries before handing her over to Brianne who hoists the girl over her shoulder.

Josette leaps to a table and then to what remains of a low hanging light fixture in order to reach the hole Petra and the Adult Werewolf fell through.

As she climbs through to the next floor. She see a group of TEENS quickly leaving the room.

A moment later, Michael GROWLS as he extends a clawed hand through the hole in the ceiling.

Josette takes a running jump and just manages to catch his hand and is lifted through the ceiling.

Michael transforms to his Human form as he gets into Brianne's car and Josette climbs into the waiting airbus.

Seconds later, they take off into the night.

CUT TO:

INT-X'ANTHIDE'S AIRBUS

Piloting her airbus back to the loft, X'anthide sits in stoic silence as Brianne cradles a dying Tabitha in her arms.

Rocking herself, Petra looks accusingly at Josette who reaches for her only to have the girl pull angrily away.

JOSETTE

15 rounds Pet. All silver and most of them hit vital organs...There's nothing I can do.

X'ANTHIDE

Petra, whose idea was it to go there?

Hesitating to answer. Petra reaches out to take Tabitha's hand, cradling it.

PETRA

I could have said no....Vincent's Bike! I need to go back-

Michael responds via video phone.

MICHAEL

I activated the homing feature when we got there. It'll return via auto pilot.

JOSETTE

That will take care of any immediate, **personal** traces.

X'ANTHIDE, MICHAEL

But?

JOSETTE

There were at least a couple hundred kids at that event.

BRIANNE

Most of whom were attending an unsanctioned event without their parent's knowledge or consent.

MICHAEL

And, who may be under the influ-

PETRA

It was **CLEAN!**

X'anthide focuses her attention on her flight plan as Michael cocks an eyebrow and Joesette and Brianne turn to look at Petra who now sheds angry tears.

PETRA (CONT'D)

It was just a place to hang out and dance! The cubs who organized it **insisted** on no booze or drugs there!

X'ANTHIDE

So no one unwittingly does something that could expose us or, put the human kids in danger.

MICHAEL

And yet. A bunch of adult humans in full body armor and loaded for bear with silver bullets knew to be there.

PETRA

They also dusted the dirt with cayenne pepper and played this sermon by some crazy Street Preacher on the main stage.

Brianne lifts her head, eyes narrowing.

BRIANNE

Street Preacher?

PETRA

Yeah. I saw him a few nights ago...He Was going on about some sort of Beast and stuff like that.

MICHAEL

Someone knows what we are.

Brianne hugs Tabitha closer as everyone else falls silent as they continue on their way.

CUT TO:

EXT-THE RUINS-NIGHT

45 minutes later, Frankie and Anita touch down along with several Police Transport Vehicles in what recently served as the Parking Lot for the Rave but, is now devoid of vehicles.

Silent and efficient, the OFFICERS draw their weapons and split up into GROUPS OF 6 with Frankie and Anita each leading a team.

The TEAMS swiftly make their way to various areas surrounding The Central Square with Anita's Team ending up closest to the empty space that was formerly the main stage.

They ALL turn their attention to the center of the square as the rest of the TEAMS converge on the area.

Anita exchanges curious glances with Frankie as EVERYONE lowers their weapons upon viewing the sight before them.

The BODIES OF THE ASSAULT TROOP, minus their weapons ALL piled neatly at The Square's center.

EVERYONE shakes their heads and GROAN with frustration as there is a small "DING" as a SMALL DEVICE set in front of the bodies projects a HOLOGRAPHIC MESSAGE which reads:

"You're welcome."

CUT TO:

INT-THE LOFT

The air is thick with tension and anxiety as what Cubs are still awake sit in small groups or alone, rocking themselves, shedding silent tears.

No one speaks as all eyes look to Petra, Vincent and the adults as their attention is focused on the LOCAL NEWSCAST via the Public Holo-Vid Network.

NEWS ANCHOR

Long suspected to be the site of unsanctioned Teen Raves. The Ruins has served up a mystery as less than an hour ago. Police Officers, after receiving several anonymous tips of violence at a Rave arrived to find. Not warring Teens. But, a pile of bodies stacked high by some unknown group.

They switch to FOOTAGE OF CAPTAIN MOONSTAR GIVING A STATEMENT.

CAPT. MOONSTAR

While we currently have no leads on who left the bodies. We can state that several of the Deceased have been identified as members of a militarized religious cult led by a man who referred to himself as Brother John and is believed to have orchestrated several brutal murders here on Outpost 94 this past week and may connected to the tragedy at the Benares Colony-

Michael turns off the broadcast with a "CLICK".

Josette signals for Petra to join her on the sofa. But Petra moves closer to Vincent, taking his hand in hers as she buries her head in his shoulder.

X'anthide locks eyes with Brianne, her face unreadable.

X'ANTHIDE

And, that. As they say. Is that.

Brianne jumps to her feet, fists and teeth clenched as she fights her rage. Momentarily shifting into her wolf form and then back to Human once she regains control of her emotions as Josette moves closer to Petra and Vincent.

JOSETTE

Now, would be a good time for us to leave, Pet.

Brianne grabs her coat and X'anthide's duffle bag.

BRIANNE
I'll bring this back.

She leaves as Petra backs away from Josette. Her voice low and dangerous.

PETRA
I'm **done** running, Jo!

Josette does her best to stay calm and keep her voice down.

JOSETTE
Pet, you have no ide-

PETRA
He was **there!**

Everyone turns to look at them.

X'ANTHIDE
You saw Stephen Durant tonight?

PETRA
He tried to grab me-Tabitha fought him and then...

She "FLASHES BACK" to the sight of Tabitha being riddled with bullets as she once again buries her head in Vincent's shoulder, letting out a MUFFLED SOB.

JOSETTE
If, Stephen is involved in this-

PETRA
(stepping forward, her posture threatening)
I'm done hiding!

She and Josette stand stock still as each tries to stare down the other.

JOSETTE
He's not the only danger, here.

X'ANTHIDE
We don't murder Hybrid Children anymore, Dr. Anthony.

Petra turns her gaze on X'anthide as if seeing her for the first time.

PETRA
Anymore?

VINCENT

Mating with Humans is taboo
because...
(he looks at X'anthide)

X'ANTHIDE

Mutations... Every few generations
or so. One
(points to herself)
Crops up. Which, I believe is why
the Packs Council approved your
(indicates Josette)
Little project to begin with.

JOSETTE

Project Starseed was intended to
ease the stresses of Space
Exploration and Terra Forming on
Humans. The Packs Council's
involvement only occurred-

MICHAEL

Because your hubby discovered his
top Research Associate just
happened to be one of us?

Josette begins backing away towards the door. Signaling for
Petra to join her.

JOSETTE

How do you know about that?

The door opens and Stephen Durant, Wearing a dark suit and
bearing no signs of injury, walks in armed with a dart gun.

He shoots Josette who manages to draw her gun before passing
out.

Vincent then grabs Petra, holding her fast as Stephen
administers an anesthetic.

Confused and angry, she looks to X'anthide.

PETRA

We trusted you.

Michael comes to look at her as she loses consciousness.

MICHAEL

We're tired of hiding too.

The last thing Petra sees is Durant's grin as Vincent hands her over to him and her world goes black.

DISSOLVE TO:

INT-BRIANNE'S HOME

The lights automatically turn on as Brianne enters. Her expression is unreadable as she sees Forster sitting on the sofa. His face still bearing signs of their earlier battle. His right arm in a sling.

Using his left hand, he pours out two glasses of what appears to be whiskey from a bottle on the table in front of him as Brianne comes to stand opposite him, her right hand behind her back.

They each for the glass nearest them.

CUT TO:

INT-BIO-LOGICAL: DURANT'S OFFICE-DAY, EARLY EVENING

Petra comes to with a start.

It takes her a moment to get oriented before she realizes she's laying on a large, leather chesterfield sofa with her head in Josette's lap.

Catching "Scent" of someone else in the room. She jumps to her feet, taking a fighting stance as she sets her gaze on Durant who is calmly enjoying a snifter of brandy.

DURANT

Calm down, Pet. I'm not the enemy here.

Petra casts a quick glance in Josette's direction only to see her enjoying a cup of tea.

PETRA

Enemies seem to be all I have, these days.

JOSETTE

This isn't what you think-

PETRA

No. It's exactly what I think.

Josette lets put a HEAVY SIGH as she sets her cup down.

The cup barely touches the saucer before a single bullet comes through the window, smashing it to bits.

Durant fully Transforms as Josette and Petra grab their weapons. The three get to the center of the room as smoke pours in through the vents, filling the room, causing Josette to COUGH and WHEEZE as she places a small mask over her mouth and nose.

The door to the office is blown off its hinges as INDIVIDUALS IN BLACK COMBAT GEAR rush in.

Petra and Josette "open fire", taking out the first wave of ATTACKERS by shooting through their face masks.

The windows EXPLODE and they're hit by glass shards as another GROUP swings in via repelling gear.

Josette and Petra effortlessly take out half that group before being hit with multiple tranquilizer darts.

Durant charges forward with a ROAR only to be brought down by multiple dart hits while a large net is thrown over him.

Petra does her best to drag Josette towards the door as a TALL FIGURE IN BLACK steps forward, shooting her again.

Baker takes off his mask and leers at Josette and Petra before moving to stand over Durant's now unconscious form.

DISSOLVE TO:

INT-BRIANNE'S HOME

A bruised and bloodied Brianne stands triumphantly over what's left of Forster's body.

She takes a drink and looks up just in time a Partially Transformed Vincent as he climbs over the guard rail of her patio.

X'ANTHIDE

Our Packs, our mates. Our children.
Our Kind.

Brianne turns to see X'anthide standing in the doorway.

BRIANNE

To betray one is the betrayal of
all.

CUT TO:

EXT-WOODED AREA-NIGHT

Petra comes to.

Keeping her head down, she focusing on LISTENING to the SOUNDS of her surroundings: the CHIRP and BUZZ of nocturnal insect life along with the SUBTLE MOVEMENT of whatever animals call this area home.

Keeping her BREATHING SLOW, she manages to catch the scents of Josette and Durant who are on either side of her as well as 12 WEREWOLVES in various states of Transformation.

BAKER (O.S.)

No use pretending Pet. We know
you're awake.

She lifts her head to look directly at Baker who stands above her, His face bruised and shoulder just beginning to heal.

She takes a good "SNIFF", her eyes widening as she looks to Durant who sits to her right, still covered with a net, his hands cuffed behind him.

PETRA

It wasn't you at the ruins or, the
alley where those women were
killed!

She glares at Baker as she takes notice of Josette sitting on her knees, her hands cuffed behind her and an ugly bruise on her left cheek.

PETRA (CONT'D)

A friend of mine is dead because of
you.

JOSETTE

A lot of people are dead because of
him, Pet.

BAKER

Bitter as always, Jo.

JOSETTE

Bitch, you don't know the half of
it.

Baker looks as if ready to strike Josette until a LOW GROWL from Petra causes him to step back a bit.

JOSETTE (CONT'D)

Baker and those he serves are the reason we've been on the run all this time.

Petra looks at Durant as the truth begins to sink in.

PETRA

You didn't destroy the Benares Colony.

JOSETTE

He never killed anyone, Pet.

PETRA

But, you let me believe he did!

DURANT

We needed to keep you safe.

BAKER

Oh. Such, "loving" parents!
 (grabs Petra, lifting her
 to her feet)
 More like doing all they could to protect their little, "**experiment**".

PETRA

(laughing)
 I know all about Starseed.
 (looks at Durant)
 You weren't meant to survive that accident.
 (to Baker)
 You killed his research team!

Baker immediately drops Petra to the floor as her amber eyes take on a subtle "Glow" as her fangs begin to lengthen.

Durant and Josette both throw themselves beneath her in attempt to soften her landing.

BAKER

Just following orders.

A PARTIALLY TRANSFORMED FEMALE STEPS FORWARD, her VOICE, A HARSH, FERAL GROWL.

PARTIALLY TRANSFORMED FEMALE

You're wasting time!

JOSETTE

You got somewhere to be, Precious?

The PTF SNARLS as she grabs Josette by the neck, lifting her to her feet.

JOSETTE (CONT'D)

Why don't you take these cuffs off
so we can go toe-to-toe?

The PTF smiles evilly, baring her fangs as she strangles Josette a bit before tossing her to the floor.

Quick as a flash, Petra is on her feet, GROWLING as Josette struggles to get back to a sitting position.

JOSETTE (CONT'D)

(coughing)
I'm okay, Pet.

Ignoring her, Petra lunges forward, revealing the fact that she's managed to undo her cuffs as she SLAMS into the PTF, knocking her to down.

There's a brief scuffle as the two roll around on the floor before Petra gets on top of the PTF, hands on her throat.

There's an AUDIBLE SNAP and the PTF goes limp.

Taking advantage of the shock of one of their own being bested. She gets to her feet and takes hold of Baker, putting him in front her as she puts him a solid head lock.

She keeps him between herself and his BRETHREN as he backs up to stand in front of her parents.

PETRA

(tightening her grip)
Bad enough you're killing Humans.
You're murdering your own kind as
well.

BAKER

Just,... following, orders.

PETRA

Why would The Council order you to
kill your own kind?

BRIANNE (O.S.)

Control.

Baker's Brethren and Petra turn to see Brianne emerging from the woods just left of their position.

BRIANNE (CONT'D)
Werewolves living out in the open
don't require the strict,
"governance" of a Packs Council.

OTHER WEREWOLVES, led by X'anthide, rifle at the ready emerge to surround the group.

X'anthide keeps her rifle trained on Baker as Brianne undoes Josette's cuffs while ANOTHER WEREWOLF removes the net from Durant and undoes his cuffs as well.

Allies around her and her parents set free, Petra throws Baker to his Brethren as X'anthide tosses her a set of handguns after handing Josette her bracers which she quickly dons.

JOSETTE
(to Baker and his group)
Y'all can make this as easy or, as
difficult as you want.

Most of Baker's group give up as a few try to escape into the woods only to be caught and killed.

Baker glares up at Josette and begins to Transform as he gets to his feet.

BAKER
I should have killed you long ago.

Petra and Durant move to get between them but Josette steps forward.

A quick flick of her wrists and silver blades extend from her bracers as Baker lunges for her. Unfortunately for him, Josette manages to duck and avoid any serious injury.

She lifts her left hand to show blood on the blade as Baker looks to see a long, bloody gash along his left side.

Enraged, he drops low and rushes forward, using his shoulder to throw her back.

Expecting the blow, Josette pulls up her knees to keep his teeth and claws from her throat as she uses the momentum of the attack to flip backward and kick out.

She sends Baker flying as around her, Petra, Durant and X'anthide's Crew make short work of dispatching the rest of Baker's Brethren who've decided to try and fight it out after all.

Enraged, bleeding, Baker looks around, realizing he's all that's left as he and Josette circle each other. Him looking for even the tiniest of weaknesses while, in spite of the few injuries she's suffered from his attacks, Josette conserves her energy. Content to let him bring the fight to her.

With a ROAR, and moving with inhuman speed, Baker makes a desperate, final dash at Josette who, with another flick of her wrists, sends the blades flying out from her bracers.

One strikes him in the left eye. The other goes directly into his open mouth.

Carried by the momentum of his attack, Baker's body hits the ground and skids to a stop at Josette's feet.

JOSETTE

Some bitches never know when to heel.

She drops to her knees as Petra and Durant rush forward.

Upon closer inspection, it becomes clear that a few of Josette's injuries were more serious than she'd let on.

Durant scoops Josette into his arms, holding her tight as Petra stays close as X'anthide approaches.

PETRA

What happens now?

X'ANTHIDE

We clear up a few loose ends and then, we move forward.

DISSOLVE TO:

INT-SPACEPORT-DAY

In lovely shades of cream and blue. The Private Shuttle Docking Area of the Spaceport is done up as an elegant homage of the space age design of a bygone era.

Their volume muted. The large monitors embedded into the walls at this moment show footage of Baker and OTHERS while the strip at the bottom of the screen relays a "report" that indicates them as a "terrorist organization" intent on sowing discord among the colonies.

Despite one arm in a sling and limping slightly, Josette, dressed in jeans, low heeled boots and silk blouse is the epitome of casual elegance while Durant opts for a business suit and a tee shirt.

They make their way to the "Shuttle Entry Gate, walking arm in arm with Petra and Vincent right behind them.

Josette stops and turns to Petra, pulling the girl in.

Vincent moves to stand next to Durant, as the two hug each other fiercely.

VINCENT

My parents apologize for not being able to see you off.

DURANT

Change is neither simple or easy.

VINCENT

They also wanted me to thank you for saving as many of those from the Benares Colony as you did.

DURANT

Tell them, Jo and I regret not being able to prevent that tragedy to begin with.

VINCENT

My mom said you say that.

DURANT

(smiling)
Did she now?

VINCENT

Yup. She also said to remind you that there would be no survivors were if not for you two.

Durant nods his understanding as they watch Josette take Petra's face in her hand, kissing her on the forehead.

VINCENT (CONT'D)

I would like you to know I will give my life to protect her.

They shake hands as the entry doors at the other end of the room slide silently open and Frankie and Anita enter.

Josette emits a SQUEAL OF DELIGHT as, in spite of her injuries, she runs to Frankie, throwing her good arm around him as the others come to join her.

The two separate as Durant comes to shake Frankie's hand as Josette pulls Petra forward.

JOSETTE

This is Frances, Pet. He's sort of
a "Big Brother" to you.

(cupping Frankie's cheek)

You're all grown up now.

(taking notice of Anita)

Doing well, I see.

Anita blushes as Durant steps forward and musses Frankie's hair, causing everyone to laugh.

ANITA

(flashes her badge)

We're Partners, Ma'am. But, not in
that way.

JOSETTE

(winking at Frankie)

In time, perhaps.

Their revelry is cut short as the Entry Gate opens and the SHUTTLE PILOT comes out.

PILOT

Drs. Durant and Anthony, the
Cruiser will be ready to depart
soon.

Durant nods as he pulls Petra close.

DURANT

I am so sorry we put you through
this.

PETRA

It didn't totally suck. And, I'm
glad I didn't need to kill you.

They both LAUGH SOFTLY as Durant turns to Vincent

DURANT

Be good to each other.

He reluctantly lets go of Petra who gives Josette a final hug before going to stand next to Vincent, taking his hand.

Josette wipes away a tear as she and Durant give a final wave before entering the Shuttle Gate.

Moments later, a sleek, black shuttle takes off.

The remaining 4 stand gazing out the View Port until the shuttle is no longer visible.

PETRA

Frankie, would you guys like to
join us for lunch? We know a place
that serves great burgers.

The four leave the area.

DISSOLVE TO:

EXT-THE RUINS-NIGHT

SUPERIMPOSE: 2 Months Later

Abigail, Todd, Vincent, Petra and the OTHER SURVIVORS of The Rave Massacre gather at the spot where months earlier, their attackers had been piled high, their killers never revealed.

What stands there now is a mural depicting TEENS dancing, hanging out, playing various sports, doing arts and crafts, and listening to music.

Some of the FIGURES in the piece are HUMAN, others, WEREWOLVES.

There isn't a dry eye to be found as one by one, they each leave a teddy bear, flower, poem and other things meant to serve as "remembrances" of those who died.

They then link arms. Taking a moment to honor their fallen friends.

The moment passes and the DJ on the stage begins his set.

No one moves at first. As if, somehow dancing in this moment might dishonor their friend's sacrifices.

Taking note of everyone's discomfort, Petra and Abigail move toward the stage and begin to move slowly. Tears staining their eyes.

A minute goes by and Vincent and Todd join them.

Little by little OTHERS step forward with Werewolf Teens transforming and moving to the beat while Humans HOWL.

Soon, they're all dancing.

Frankie and Anita, positioned on top of a building overlooking the square, keep watch.

Fade Out: