

BLOOD! TOBEY PLOMO'S STAGE

Written by

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INT. TOBEY PLOMO'S SMALL APARTMENT - DAY

TOBEY PLOMO (25), pudgy guy, wakes up screaming and swimming in his own sweat.

TV is still on. He's on the couch.

Tobey checks the alarm clock. He takes a deep, discouraged breath.

On TV, a young woman gives a press conference (inaudible). Below on the screen, a text reads, 'Lucille Jeneuve, from Canada, wins the ATP 500 Queens, in England.'

Tobey grabs the remote control and turns the TV off.

EXT. ENTRANCE TO THE OFFICE BUILDING - DAY

Tobey Plomo drives his car to the office building where he works.

He passes his badge over the scanner, the boom barrier lifts.

INT. OFFICE BUILDING PARKING LOT - DAY

Tobey gets in and parks the car.

On the way to the elevator, he meets BOB (46), security guard, big, fat African-American man.

TOBEY
Are you alright, man?

BOB
Give or take a little arthritis here and there, I'm okay. Why are you asking? Do I look dead, or something?

TOBEY
No, it's just me. I have to worry about your health. If something happens to you, who's going to protect me?

Bob opens a wide smile.

BOB
You can always count on me, skipper.

INT. OFFICE BUILDING - DAY

Plomo comes to his floor.

He meets ALICE (24), gorgeous, sexy and covered-in-makeup secretary.

TOBEY
Good morning.

She gives him a sidelong glance.

ALICE (GRUNTING)
Good morning.

Her cosmetic-loaded eyes return to the laptop screen.

Right behind Tobey, another employee comes, CARTER (31), handsome, outgoing man.

CARTER
Good morning, beautiful!

The secretary breaks a smile so large that it almost destroys each and every pound of face powder she bears on her cheeks.

ALICE
Oh, hello, dear sir...

CARTER
You keep calling me that, I'll start looking for my father! Carter's the name.

Tobey ignores all that and walks to his department. Alice's giggling is still audible.

INT. OFFICE DEPARTMENT - CONTINUOUS

Tobey heads towards his cubicle.

He passes by other cubicles on the way. Some employees are facing their cubicles entrances.

TOBEY
Good morning.

Some of the employees have their backs to the entrance. Some return his good morning with a nod. Others are too busy. Others don't give a damn.

There are not many people in the firm yet. Tobey is always one of the first to come.

Plomo arrives at his cubicle, takes the laptop out of the backpack, opens the lid and turns it on.

He sits down to perform his routine daily work.

INT. PLOMO'S APARTMENT - DAY (SUNSET)

Plomo gets into his tiny home, but he stays only enough to drop his gear. He leaves again for a walk.

EXT. STREET OF A BUSY TOWN - DAY (SUNSET)

Tobey walks to a cafe at the corner of a street.

EXT. TABLE ON THE SIDEWALK BY THE CAFE - DAY (SUNSET)

WAITER

Hey, boss!

TOBEY

Hey, Tony!

TONY

How's life at the big company?

TOBEY

Same old, same old.

Tobey drinks his coffee and eats his donuts alone, while taking a look around.

Beautiful girls talk cheerfully to each other.

Gorgeous guys come, and the girls leave with them.

EXT. STREET OF A BUSY TOWN - DAY (SUNSET)

On the way home, Tobey passes by a gym and stops in front of it. Young ladies in halter tops run on treadmills.

He watches them for a while, then goes his way.

INT. PLOMO'S APARTMENT - NIGHT

Plomo watches TV on the couch, with a bored face.

On TV, they broadcast the game of Canadian tennis player LUCILLE JENEUVE (23).

PLAY BY PLAY ANNOUNCER

...a girl who once had nearly nothing, but made a name for herself with the most amazing tennis. Today, she thunders over another defenseless opponent in one more Wimbledon final. Surely a girl with all the merits.

Tobey stares at the TV with angry eyes.

INT. OFFICE BUILDING PARKING LOT - DAY

Tobey leaves the car and greets Bob, the security guard.

INT. OFFICE BUILDING - DAY

Tobey comes to his floor and meets the secretary.

TOBEY
Good Morning, Alice.

This time, she only looks down on him.

INT. DEPARTMENT - CONTINUOUS

Plomo passes by his coworkers' cubicles, but he's afraid to speak word. He arrives at his workspace and works.

INT. BREAK ROOM - CONTINUOUS

Tobey enters the break room.

Carter and XERXES (32), handsome, top-model shape, are already there, talking. Xerxes is also dressed for success.

CARTER
Hey, Xerxes, my man! Guess who closed another millionaire deal today? Guess, guess, guess! Who could that be? You got three guesses.

XERXES
Carter, Carter, Carter!

CARTER
Right three times! Who else could it be?

XERXES
Well, surely not Josey over there!

They laugh the teeth out of their mouths.

TOBEY
It's Tobey!

The two other men ignore him.

CARTER
Man, this upcoming fusion is all I need!

XERXES

Sure, but don't forget to think of the company once in a while, eh?

CARTER

I do. That's why I close so many great deals.

They laugh again.

Tobey opens the refrigerator and grabs some cheese.

CARTER (CONT'D)

I do have to think of the company. After all, it will be mine one of these days.

They laugh again.

BULLFRIGHT

Over my dead body, my good man.

BULLFRIGHT (40), boss, heavysset man, comes in with a big smile, followed by the gorgeous secretary Alice.

CARTER

Don't tempt me, boss! Killing you is not in my plans... yet!

They all laugh.

Tobey just watches, while he grabs a knife to cut a slice of cheese.

BULLFRIGHT

Your report is splendid, Carter. You format it, and we're settled.

CARTER

Sure thing, boss. Just say the word!

BULLFRIGHT

I just did.

By accident, Tobey cuts his left wrist with the knife.

TOBEY

Help!

BULLFRIGHT

After that, all we got to do is print the whole thing.

CARTER

Consider it done!

Tobey's wrist bleeds like a waterfall.

TOBEY
Help! Please! Help!

BULLFRIGHT
Then, we ship them all, and that's
all there is to it.

CARTER
Right away, sir. Everything you
say!

BULLFRIGHT
I was kidding, you imbecile! This
is a job for Alice here!

Bullfright slaps the secretary's butt, and she giggles.

ALICE
Oh, Mister Bullfright!

She giggles again.

TOBEY
Somebody help me, for the love of
God!

BULLFRIGHT
Carter ole boy, sometimes you kiss
my ass so much, you don't even know
what you're doing anymore!

Carter gives the boss a sidelong glance.

BULLFRIGHT (CONT'D)
I'm kidding, grumpy!

CARTER
Hahahaha, oh yes, hahahaha, got it,
hahahahaha.

Xerxes also laughs.

CARTER (CONT'D)
What would we do without Alice
here?

Carter also slaps the secretary's butt. She giggles more.

Xerxes also slaps her butt.

She stares at him.

XERXES
Once in Rome...

Everybody laughs, and the secretary is a collection of
giggles.

BULLFRIGHT

Hey Phobey, go to the washroom and treat this shit. Don't you go messing up the place we eat!

TOBEY (ALMOST INAUDIBLE)

It's Tobey...

The secretary looks at Tobey disdainfully, and they all leave.

Tobey is bleeding to death.

TOBEY (CONT'D)

Help!

He passes out.

FLORISBELA (51), cleaning lady, fat woman, comes in and gets totally shocked with what she sees.

FLORISBELA

Jesus Christ! Help! Somebody get a doctor in here! BOB! Come quick!

INT. CROWDED SICKROOM - DAY

Tobey Plomo wakes up on a hospital bed, surrounded by flies.

The place is a hellhole. A poorly improvised bandage covers the wound on his left wrist.

Tobey almost gets crazy trying to scare away all the flies hovering over him.

TOBEY

Get out of here! I'm not dead yet!

PATIENT 1

You'd rather be dead in a while, my friend. But don't worry, the flies will go away quickly.

TOBEY

Thank God!

PATIENT 1

They're afraid of the cockroaches.

TOBEY

Oh Lord! What is this place?

PATIENT 1

It's called employee health insurance coverage.

A big, fat woman comes. She is the NURSE (37).

NURSE
How are we doing today?

TOBEY
Better.

NURSE
Yes, your color got much better
after the transfusion.

TOBEY
Transfusion!?

Another patient screams.

NURSE
I got to go. Mister Moonshine is
having another withdrawal syndrome.

MISTER MOONSHINE
AHHHH!!! Fifty cockroaches are
climbing my leg!

PATIENT 1
Relax, old man. I can see from here
only twenty of them are real.

NURSE
Easy now, we think of something.

PATIENT 1
Just give him booze.

NURSE
That's the idea. We're out of
morphine.

TOBEY
Virgin Mary, Mother of God! I'm so
screwed! What kind of blood did you
put in my veins?

Most patients gaze with eyes full of admiration at the only
TV in the large, overcrowded infirmary.

On TV, Canadian tennis player Lucille Jeneuve gives another
interview after winning the Master 1000 of Cincinnati, as
shown on the screen.

Lots of eyes are fixed on the TV screen, watching astonished
the beautiful and charismatic tennis player.

PATIENT 1
Marry me, please!

On TV, Lucille is filmed returning to the locker room. Her
face is tense and unhappy.

TOBEY

Ah come on! Can't you see she's a total fraud?

PATIENT 1

Get out of here!

TOBEY

You heard me! We bust our asses for a nickel, while she's already a millionaire just for playing a stupid sport!

A chorus of angry boos from all patients who can speak erupts all over the place.

INT. SPACESHIP - DAY

Tobey is on top of the world, literally, for the place he's in has a window with a magnificent view of the Earth, from space.

Three incredibly gorgeous women do everything he wants, serve him tea, massage his back, cut his hair, and trim his nails.

Only Tobey's head is visible.

TOBEY

Wow, how sweet it is to have money!
I could've never figured!

One of the women giggles.

TOBEY (CONT'D)

You make me feel so special. I've always been shy, tight-lipped, and a bit introspective. But right now, I feel so open...

WOMAN 1

That's because you are open, my darling!

Tobey looks down at his body, which is totally open, as if an autopsy is being performed. His internal organs are all visible and working, with clamps holding his skin wide open, and several tubes are connected to his lungs, heart, liver, spleen, stomach and pancreas. They are sucking substances from such organs.

TOBEY

AAAAAAAAAAAAAHHHHHHHHHHHHHH!!!!

INT. PLOMO'S APARTMENT - NIGHT

Tobey wakes up from that nightmare, screaming and sweating.

INT. TOBEY'S CUBICLE - DAY

Another day at the office, Tobey joyfully opens the envelope that contains his paycheck.

But his face turns grey immediately.

TOBEY

Whaaa!?

CLOSEUP of the report that comes together with the paycheck. Tobey's payment is awfully low due to a big, fat deduction.

The employee working in the cubicle next to Tobey's looks over the partition separating the cubicles.

EMPLOYEE

Anything wrong?

TOBEY

The son-of-bitches deducted from my salary the time I spent at the hospital, to treat the accidental wound on my wrist.

He turns to the employee.

TOBEY (CONT'D)

But I called in sick and filed the damn medical leave, with the doctor's signature and all! This can't be right!

EMPLOYEE

Read the bottom line, the one in very tiny letters.

Tobey checks the report. He narrows his eyes and have to bring the paper very close to them.

TOBEY (READING ALOUD)

'As the wound was self-inflicted, as a result of negligence, incompetence or attempt to commit suicide, a pay cut is legally allowed!!!' Goddamn it!

EMPLOYEE

Welcome to the jungle, partner.

The employee returns to his business.

TOBEY

Great! Wonderful!

Tobey keeps the paycheck, but furiously throws the report paper straight into the garbage bin.

Tobey checks his laptop.

CLOSEUP of the laptop screen. He got an e-mail from Alice.

Tobey opens it.

CLOSEUP of the e-mail content. There are several Excel spreadsheets attached to it.

He opens such spreadsheets to see what they are about.

Tobey grabs the phone on his desk and types.

TOBEY (CONT'D)

Alice? It's me, Tobey.

INTERCUT BETWEEN TOBEY and ALICE

ALICE

Oh Lord. What do you want now?

TOBEY

Why did you send me all these Excel spreadsheets? I checked their content. I'm not the one who deals with such matters.

ALICE

That's for sure. They are material for the meeting about that fusion the bosses keep talking so much about. Whatever it is, it's big.

TOBEY

Yes, but, why you sent them to me?

ALICE

So you can print them and bring the papers to my desk. And fast, the whole deal is about to start.

TOBEY

But...

ALICE

What?

TOBEY

Isn't this your job?

ALICE

Yes, but I'm giving it to you, because I'm too busy right now.

TOBEY

W-what?

ALICE

Look, I really don't have time to baby-sit you now. All you got to do is click on the icon that says 'print.' Jeez, try to earn your pay for a change!

Alice hangs up the phone. She takes a deep breath.

ALICE (CONT'D)

That's why he is where he is.

INT. TOBEY'S CUBICLE - CONTINUOUS

Tobey puffs in disgust. His head hangs. He fixes eyes on the laptop screen. His eyes goggle.

He clicks on the icon to print the spreadsheets and stands up like a thunder.

INT. WAY TO THE CONFERENCE ROOM - CONTINUOUS

Tobey walks to the conference room, where the important meeting takes place, with lots of printed spreadsheets under his armpits.

Alice stands in his way.

ALICE

Hey! Where do you think you're going!? You can't go in there!

TOBEY

Shut up, you freaking mannequin!

ALICE

Huh?

TOBEY

And get a pad for your chair!

ALICE

Why is that?

TOBEY

All those many slaps on your ass probably gave you hemorrhoids! Out of my way, bitch!

ALICE

Oh!

The secretary runs back to her desk.

TOBEY

Why did I say all that? Never mind.

INT. CONFERENCE ROOM - CONTINUOUS

Tobey breaks into the conference room, in the middle of Carter's presentation.

Carter is standing before a large screen, showing a PowerPoint presentation.

TOBEY

My God! Even a brainless, comatose donkey can see this is all wrong. I was checking these Excel files here...

Plomo goes from chair to chair, distributing the spreadsheets he's just printed among the meeting participants.

TOBEY (CONT'D)

If you proceed with the fusion like this, we're all doomed! It's bye-bye, firm!

BULLFRIGHT

What are you doing here? Are you fucking nuts?

Carter smiles uncomfortably.

CARTER

I must apologize for this man, gentlemen. He's Matias Bromo, he works here, or at least worked. He suffered a more serious accident in his wrist, which, by the looks of it, also affected his brain.

TOBEY

It's Tobey, you shitty cocksucker! Tobey Plomo, that's my name!

Carter rubs his tie with a weeping face.

XERXES

What's the meaning of this, you... hum...

TOBEY

Name's Tobey, you moron!

XERXES

But... How dare you? You, sir, are totally out of...

TOBEY

No! You are the one totally out of everything, you good-for-nothing, corporate puppet who does nothing but following orders!

(MORE)

TOBEY (CONT'D)

You can't think with your own head,
not even to make a coffee!

It's Xerxes' turn to rub his tie with a weeping face.

BULLFRIGHT

Call security! Have this nutcase
out of the building!

TOBEY

Oh, you mean Bob? He's my buddy. Go
ahead, call him. Perhaps he'll toss
you out of the building instead of
me, straight to the dumpster, the
only place you can do some
managing!

Now, Bullfright is the one rubbing his tie with a weeping
face.

BULLFRIGHT

But... What...?

However, everybody silences immediately when NAPOLÉON (63),
company's CEO, corpulent man, lifts a hand.

NAPOLÉON

I like the nutcase. He got stamina.
I'm also kind of worried about what
he said - that our strategy for the
fusion, which will pretty much
decide the future of this company,
is somehow out of order. Let's hear
it from Mister Plomo.

XERXES

But he's a nobody!

CARTER

He's just one of the slobs of...

NAPOLÉON

Shut up, you idiot!

CARTER

Yes, sir.

NAPOLÉON

You too, mister... the puppet over
there, what's your name?

XERXES

Xerxes, sir.

NAPOLÉON

Shut up you, too. Please, do go on,
Mister Plomo.

Carter takes a seat.

TOBEY

Thank you, sir. Like I said, I was checking these spreadsheets you all have now, and I stumbled on something that really called my attention...

And Tobey continues to speak (inaudible).

Napoléon and the rest of the Board of Directors stare at Tobey with eyes full of amazement.

Bullfright, Xerxes, and Carter watch with dumb faces Tobey speak.

Napoléon stands up and walks to Tobey. He has to shake hands with such talented young man.

NAPOLÉON

I'm genuinely impressed with your work, Mister Plomo. You not only saved this company from a total disaster, but also showed us how to increase our profits exponentially! You are the epitome of the proactive, audacious man this company is so much in need. Effective as of now, you are my new Chief Financial Officer.

CARTER

But sir, this position had been promised to me...

Napoléon faces Carter with furious eyes.

CARTER (CONT'D)

Yes, sir.

TOBEY

I'll do my best to justify your trust in me, Mister Napoléon.

NAPOLÉON

I'm sure you will, Tobey. And, please, call me Napo.

The CEO and the new CFO leave the room.

CARTER

What the heck happened to that man?

ALICE
I've just been told you closed
another incredible deal today!

TOBEY (GRUNTING)
Isn't that great?

ALICE
Well, I guess congratulations are
in order!

TOBEY
Thanks.

ALICE
When promotion season comes,
remember how nice I am.

She giggles and leaves the office. Tobey looks remarkably
bored.

EXT. STREETS - NIGHT

Plomo walks the streets. He passes by the same gym.
Several girls on treadmills, all in halter tops, wave to him.

EXT. SIDEWALK BY THE CAFE - NIGHT

Tobey arrives at the same cafe, where he's still a regular.
It's full, with people waiting to get a table. But not him.
The maitre-d runs to Plomo.

MAITRE-D
Your table is ready, Monsieur
Plumou.

TOBEY
Where's Tony?

MAITRE-D
Oh, don't worry, Monsieur Plumou.
I'll be your waiter as usual. S'il
vous plaît...

Plomo follows the pompous maitre-d to his table.

Almost at the same time Tobey sits down, three gorgeous young
ladies come and sit with him, leaving their handsome
stallions talking to themselves.

WOMAN 1
Hello there, Mister company
director!

TOBEY
I appreciate it, but I'd rather be
alone tonight.

WOMAN 1
Okay. Call me.

WOMAN 2
No, call me!

WOMAN 3
What about me? I also have a phone!

EXT. SIDEWALK IN FRONT OF A PALACE - NIGHT

Tobey arrives at his new home. It has swimming pool and
tennis court.

INT. TOBEY PLOMO'S PALACE - NIGHT

Tobey comes into his new home. An extremely beautiful woman,
JACLYN (23), comes to greet him.

JACLYN
Hello, dear! Working late, huh?

TOBEY
Hi, Freda. And yes, same as any
other night.

JACLYN
I'm Jaclyn! Freda is your ex.

TOBEY
Oh, alright. But, wait a minute!
What happened to Madeline?

JACLYN
Who?

TOBEY
Never mind.

JACLYN
Why you always come home so late?
You're not cheating on me, are you?

She smirks.

TOBEY
Who, me? I follow principles,
honey. I first break up with my
current special one before starting
seeing another.

JACLYN

Works for me. Do you want something to eat?

TOBEY

Oh, I don't want to be a bother, honey.

JACLYN

No bother at all, my love.

TOBEY

Okay. I'll have Chinese, then.

Jaclyn grabs the phone and orders. Then, she goes to the gym inside the house.

Tobey sits down on the couch, alone.

INT. BAR - NIGHT

Tobey is sitting by the counter, his face is one of concern.

On TV, they are showing a press conference given by the anguished spokesman of Canadian tennis player Lucille Jeneuve.

SPOKESMAN

... Therefore, I can only say that I'm very sorry to announce that Miss Jeneuve won't be playing the US Open this year.

REPORTER 1

Is she injured?

REPORTER 2

When is she coming back to the courts?

REPORTER 3

Why did she fire her coach so suddenly?

SPOKESMAN

I can assure you, there's nothing to worry about...

INT. CONFERENCE ROOM - DAY

Tobey is the chairman of yet another meeting, taking place around a large table, surrounded by executives that look at him with maximum admiration. Tobey smokes a long cigar.

EXECUTIVE 1

In the entire history of this company, we've never made so much money as we're making now. Congratulations, Mister Plomo. You're the man!

TOBEY

Oh, it's nothing. It's just that I give my blood for the company.

EXECUTIVE 2

Indeed you do!

Tobey looks down at his body. Piercing his jacket, shirt, tie, pants, socks and underpants, several tubes come out of each and every part of his body, draining his blood and taking it to a large, bizarre machine behind him.

TOBEY

AAAAAAAAAAAAAHHHHHHHHHHHHHH!!!!

INT. PLOMO'S PALACE - NIGHT

Tobey wakes up from that nightmare, screaming and sweating.

JACLYN

From now on, you sleep on the couch!

INT. OFFICE BUILDING - DAY

Tobey comes to the office as usual.

TOBEY

Alice, cancel all my meetings for this morning.

She grabs the phone.

TOBEY (CONT'D)

On second thought, cancel all my meetings, period.

Alice looks at him with a puzzled face.

INT. REGULAR PARKING LOT - DAY

Tobey goes straight to his old parking lot. He finds Bob and walks to him.

BOB

Mister Plomo! How you're doing?

TOBEY

Mister Plomo!? Come on, Bob! It's me, Tobey!

BOB

It's just that now, you're so very important!

TOBEY

Not that important. Say, Bob, remember that day when I hurt my wrist?

BOB

Oh yes.

TOBEY

You took me to the hospital, right?

BOB

Yes.

TOBEY

Say, Bob, can you abandon the ship and ask somebody to cover for you just for a short while? And call me 'Tobey,' for crying out loud!

EXT. ENTRANCE TO THE HOSPITAL - DAY

Bob takes Tobey to 'Lord Save Me General Hospital' by car.

INT. HOSPITAL - DAY

TOBEY

Remember me?

NURSE

Of course I remember you. One of the bravest patients we've ever had. You cried of depression only twice during your stay.

TOBEY

You also remember I needed a transfusion, right?

NURSE

Yes. You had lost a lot of blood. You were nearly dead when you came here.

TOBEY

Who was the donor of the blood you gave me?

NURSE

Usually, we don't know. We take whatever blood is in the bank.

TOBEY

But you keep a record, right?

NURSE

Yes. The assistant nurse is responsible for that.

TOBEY

Can I talk to her?

NURSE

You are. I'm also the assistant nurse now. We are sort of understaffed in here.

TOBEY

And? Who's the donor of that blood you gave me?

NURSE

I don't know. As a matter of fact, I'm just the assistant nurse now to cover for Marycott. She's usually the one in charge of blood donation, but she's out on a medical license, some kind of hospital-acquired infection.

TOBEY

I totally understand. And I suppose this Marycott is the only one who can tell me who donated the blood you put in me.

NURSE

That's right, sug.

TOBEY

And when she comes back?

NURSE

I don't know. She had to be transferred to another town. This one is not equipped to deal with this sort of thing.

TOBEY

I see.

BOB

Let me ask you something. Do you at least test the blood that is given to patients in this pigsty?

NURSE

Of course we test it, honey!
Sometimes, we have to test the
blood only after it's given to the
patient, due to lack of personnel,
like we did with your friend here.
But each and every drop of blood is
tested. That's for sure.

TOBEY

Wonderful! Just great!

NURSE

But you got nothing to worry, sug.
The blood we gave you was clean as
a whistle, no AIDS or anything.
Actually, it was even cleaner than
the rest. Even so, after giving you
that blood, we had to dispose of
whatever was left of it.

TOBEY

What? Why?

NURSE

The lab folks found some strange
stuff in that blood, things they
had never seen before. So, for
safety reasons, we decided to just
throw it away. After all, this is a
hospital, we can't take any
chances, now can we?

TOBEY

I'm so dead!

NURSE

But, what's with all the questions?
Did the blood cause you any harm?

EXT. FRONT YARD OF A RUN-DOWN HOUSE - DAY

Tobey knocks on the door of a house that has surely seen
better days. Nobody answers. He walks around the house. The
place is a mess.

He goes into the backyard. A Rottweiler jumps on him. Tobey
runs like hell and climbs a tree.

A tree branch breaks, and Tobey falls on the floor. The dog
growls ominously. Plomo covers his eyes with his hands,
waiting to be torn apart by the ferocious animal.

Tobey finally builds the nerves to open his eyes. He hears
the dog barking loud, but he does not see it.

Very cautiously, he comes back to the backyard. The beast is chained to a tree. Tobey breathes in relief and turns around.

He jumps scared because there's a man right by him, CYRUS (39), short, balding man.

CYRUS

What do you want in here?

TOBEY

Hi, my name is Tobey. You live here?

CYRUS

That's what it looks like, ain't it?

TOBEY

I'd like to talk to Missus Marycott. I found this address in the hospital she works.

CYRUS

She doesn't live here anymore.

The man turns his back on Tobey and walks back to the house.

Tobey follows him. The man gets in and closes the door, almost hitting Tobey's nose.

TOBEY

Please, sir! I drove ten hours to get here. If Marycott no longer lives here, can you tell me where she went? It's very important.

The man opens the door.

CYRUS

What do you want with Marycott?

TOBEY

Not much, really. I had a more serious accident some time ago and needed transfusion. I got one in the hospital she works in. I'd just like to ask her if she knows who donated the blood I received. She was the one in charge of the blood bank at the time.

CYRUS

I see. Two things you need to know about Marycott.

TOBEY

What's that?

CYRUS

She's my wife. And she's dead.

Tobey looks at the man with an anguished face.

CYRUS (CONT'D)

Why don't you come on in? I make you some tea.

INT. CYRUS' HOUSE - DAY

CYRUS

There's not much to say. She got some sort of infection in that garbage hospital. They couldn't control it. Those damn bacteria ate her alive.

TOBEY

But, Mister Cyrus, don't you think it's strange that they moved her to another city?

CYRUS

No. It was actually a good thing. Hospital in there was much better - clean, modern equipment, real doctors, we hit the jackpot. If that place couldn't cure her, no other could either. Surely not that shithole she worked in.

TOBEY

And they didn't charge you any extra money.

CYRUS

It didn't cost me a dime. My bosses told me that, for this particular case, company health insurance covered a better hospital.

TOBEY

And what's your line of work?

CYRUS

I'm a bricklayer. Today is my day off.

Tobey scratches his chin.

CYRUS (CONT'D)

What's in your mind, Mister Tobey?

TOBEY

Look, with all due respect, that makes no sense.

(MORE)

TOBEY (CONT'D)

My previous dead-end job required college education, but my health insurance only covered a shithole hospital, as you said. Now, the wife of a bricklayer is moved to a first class hospital after she got sick in that very same shithole I've been, which also happened to be her workplace.

CYRUS

Well, it makes no sense, I give you that. But, you know, one should never look a gift horse in the mouth.

Tobey scratches his chin again.

TOBEY

You know something, you are absolutely right!

CYRUS

I am?

TOBEY

Oh yes! Thanks to you, I finally made up my mind on a subject that's been tormenting me. It's a load off my shoulders.

Tobey stands up, Cyrus does the same. Tobey shakes Cyrus' hand effusively.

TOBEY (CONT'D)

Thank you, Mister Cyrus. You're a lifesaver!

Tobey walks happily out of the house.

INT. TOBEY'S PALACE - DAY

Tobey wakes up in the morning, happy as ever.

TOBEY (THINKING ALOUD)

Yes! No nightmares this time! One more night without screaming and maybe Jaclyn lets me sleep in the bedroom again.

Tobey puts on his jacket and walks to the door.

JACLYN

You forgot the car keys, honey.

TOBEY

No, I didn't. Today, I'm walking to work.

JACLYN

Are you sure? Your firm is a bit far, and you're kind of late.

TOBEY

Honey, I make time! I can change each and every schedule in that stupid company just by snapping my fingers. I carry the whole firm on my back. I'm their God. I'm never late, the others are too early!

Tobey jumps out of the house and closes the door.

JACLYN (THINKING ALOUD)

Now, he definitely went bananas. Well, what we're gonna do? Comfort and financial security for the rest of my life comes with a price.

EXT. STREETS - DAY

Tobey is walking on cloud nine. He passes by the same gym.

Again, the gorgeous young ladies in halter tops smile and wave at him.

This time, Tobey waves back.

TOBEY (MURMURING)

Jeez! Those chicks are hot! Guess I'll have an affair with all of them, one at a time. I know they only like my corporate person, but life is to be lived. Being faithful to wife is a middle class thing. Who the hell am I talking to?

Tobey passes by the cafe. Maitre-d and waiters greet him.

EXT. ENTRANCE TO THE FANCY OFFICE BUILDING - DAY

Tobey arrives at Mount Olympus, soaked in sweat, but happy.

All doors now open for him automatically. He doesn't even need his badge and password anymore.

INT. OFFICE BUILDING - DAY

Tobey comes to his floor and stumbles on Alice. She's leaning down to get something from a bottom shelf, her shining, desirable butt right on Tobey's face.

TOBEY

Damn, I love this blood!

He kisses his arms and forearms.

Alice finally stands up, carrying bond papers for the printer, and she sees Tobey.

TOBEY (CONT'D)

Hello there, gorgeous! And how prosper we are today!

She's about to say something, but Tobey brings a forefinger to her mouth, smudging her lipstick and getting his finger dirty.

TOBEY (CONT'D)

Ah, don't waste words, my beauty! Too much effort anyway. Besides, I got great news. Your career is about to fly, you surely earned it. Yes, madam, or shall I say, miss! I decided to give you that promotion you so much wanted. All you have to do is meet me at that motel on Twelve Street, at two o'clock in the morning. I'll be waiting for you in bathrobe and champagne!

ALICE

Mister Plomo...

TOBEY

Oh, I know you're fighting an urge to cry and hug me, can't blame you. What a rare privilege, isn't it? So many pretty girls in the building, but I chose you! And you don't even have to thank me, at least not with words.

ALICE

I wasn't going to. There are some guys in your office. They want to talk to you.

TOBEY

What? Really?

ALICE

Better save the bathrobe and the champagne for them.

INT. PLOMO'S OFFICE - CONTINUOUS

Tobey gets into his big, fancy office. In there, three men in impeccable suits are filling glasses with his very expensive whisky. They are all big, scary, in their early forties.

TOBEY

Um... How can I help you, gentlemen? Are you coming from headquarters to congratulate me on my excellent work?

MAN 1

Hardly. We are agents Ernest, Sinister and Honest.

The three men flash badges to his nose.

TOBEY

But, agents of what? What agency do you work for?

ERNEST

A branch of the government. And you're coming with us.

TOBEY

Hey! Just a minute there! I know my rights, not to mention my importance! You can't intimidate me! Who do you think you are? I'm not moving from here until you tell me exactly what's going on. I also demand that you show me a warrant!

SINISTER

Mister Tobey, please, no reason to fret. We are here as friends. We just want to set a few things straight, with your help, obviously, since you are the know-it-all around here.

TOBEY

Yes, I am. And I won't tolerate any abuse of authority in this firm! Jesus!

HONEST

We'd never do such thing, Mister Plomo. As a matter of fact, we want to show you a very revolutionary item the government has developed. I believe It's just what your company needs.

Honest reaches into his jacket pocket and produces a small device shaped like a cone, with a needle protruding from the pointy end.

TOBEY

Hum, that looks nice. What does it do?

Honest pricks Tobey's neck with the needle and presses the conic part of the object. A powerful soporific is injected into Tobey's system. He falls on his face, in deep sleep.

HONEST

Take starched here to the van.

INT. OFFICE BUILDING - CONTINUOUS

The three agents carry Tobey around the common areas.

Everybody looks at them, but nobody cares.

They pass by the break room, where Carter and Bullfright are sitting down. Both are unshaven and with messed up clothes.

INT. BOX - NIGHT

Tobey is in a very confined space. He tries to open his eyes, but they roll up in the sockets. There's barely room for a person in the space he's in.

A horridly deformed face appears all of a sudden very close to him. He jumps backwards, scared as hell. But there's nowhere to run. He tries to scream, but nothing comes out.

Tobey looks around. He's alone again. Dream or reality? Voices overlap in his head. They seem feminine.

VOICES

We're too late! (...) Can you reach him? (...) I don't know if something is coming out. (...) What about the other end? (...) You're done? (...) I don't know! Let me think!

Tobey takes turns asleep and awake. He looks to the sides and taps his body with a hand. He's naked, but unharmed.

EXT. MILITARY COMPOUND - DAY

Tobey wakes up with wrists and ankles tied up to a bed. However, he's vertical and half naked.

Men in military uniforms face Tobey, together with COLONEL POLAINAS (48), corpulent man, and DOCTOR POLIPO (51), short man. Polipo is the only one dressing white.

TOBEY

What...? What's this? Let me go!
Untie me, for the love of God!

SOLDIER 1

He's awake.

COLONEL POLAINAS

He looks ready.

Doctor Polipo comes near Tobey, who shakes in cold and horror.

Doctor Polipo grabs Tobey's cheeks and forces him to open his mouth.

TOBEY (GRUNTING)

N-no... hhhh... Nnnnn...

He puts a tongue depressor deep inside Tobey's mouth, almost to his gullet. Tobey's eyes goggle in dreadful fear.

DOCTOR POLIPO

No apparent modifications. He needs to go to the dentist, though.

COLONEL POLAINAS

We're wasting time. Shall we continue, Doctor Polipo?

DOCTOR POLIPO

Why not?

Doctor Polipo steps out of the way.

A soldier draws his gun and shoots straight at Tobey's right knee.

TOBEY

AHHHH!!! AHHHH!!! AHHHH!!!

Polipo walks to Tobey and bends down. He takes a magnifying glass out of his shirt pocket and examines the bullet wound.

DOCTOR POLIPO

It's not healing as fast as it should.

Tobey moans in intense pain and tears run from his eyes.

COLONEL POLAINAS

What do you want us to do?

Polipo stands up and steps out of the way again.

DOCTOR POLIPO
Try the other one.

The soldier shoots at Tobey's left knee.

TOBEY
AHHHH!!! AHHHH!!! AHHHH!!!

Polipo bends down again and examines the bullet wound on Tobey's left knee with the magnifying glass.

DOCTOR POLIPO
Same thing.

COLONEL POLAINAS
So, to the dumpster with this one?

Polipo stands up.

Tobey cries of so much pain.

Polipo looks at Tobey.

DOCTOR POLIPO
I didn't say it wasn't healing at all. It is, only not as fast as expected. Let's give him one more chance.

Tobey cries and cries.

TOBEY
For the love of God... What's going on here...?

The soldier holsters the gun and comes near Tobey.

The soldier takes a small cone with needle out of his shirt pocket and pricks Plomo's neck with it.

Tobey falls asleep.

DISSOLVE TO:

Tobey wakes up on his knees. His hands are tied up to two posts, in a way to keep his arms up and hands above his head.

Behind Tobey, Colonel Polainas, the soldier, and Doctor Polipo watch him from a near distance.

Tobey is still half naked and freezing. Both his knees bear bandages stained in blood. And Tobey is forced to be on his knees. He weeps.

TOBEY (CONT'D)
My God! Jesus Christ!

DOCTOR POLIPO
 Let's see if at least his skin
 thickness is better than muscles
 and bones resistance. This guy is a
 little soft, needs to work out
 more.

Colonel Polainas signals to the soldier, which is actually
 holding a bullwhip.

Tobey is whipped mercilessly on the back.

TOBEY
 AHHHH!!! AHHHH!!! AHHHH!!!

The soldier whips him ten times.

TOBEY (CONT'D)
 Stop! Stop! Please! Stop!

With the magnifying glass, Polipo studies the open wounds on
 Tobey's back.

DOCTOR POLIPO
 Cellular reproduction rate is a
 little more promising in here.

The doctor stands up.

DOCTOR POLIPO (CONT'D)
 Give him ten more.

TOBEY
 No! NO! NO! Please! I beg you!

DOCTOR POLIPO
 Try to hit the same spots as the
 first time.

The soldier whips Tobey ten more times.

INT. LABORATORY - DAY

Tobey wakes up, but still very drowsy. His knees are now
 covered in bandages that are a little better than the
 previous ones.

He's now lying on a bed. His arms and legs are attached to
 the bed by straps.

A male nurse comes in.

TOBEY
 L-look... You need to get me out of
 here. I don't know what's going on.
 This has to be a big mistake...

MALE NURSE

He's awake and ready, doctor.

Doctor Polipo and Colonel Polainas come into the room.

TOBEY

No, no, please! I can't take this any longer!

DOCTOR POLIPO

Time for one more test of resignation. Nurse...

The male nurse places speculums on Tobey's eyes, in a way to hold them open, so he can't even blink.

MALE NURSE

Should I put some eye drops?

DOCTOR POLIPO

That would kill the whole purpose of this experiment.

COLONEL POLAINAS

What now?

DOCTOR POLIPO

We go for a coffee.

COLONEL POLAINAS

I need to call the senator anyway. He's getting rather impatient.

A clock on the wall is shown.

DISSOLVE TO:

Clock shows that ten minutes have passed.

Colonel, doctor, and the male nurse return to the lab. Tobey's eyes are horribly red, with very visible arteries almost jumping from the sides of both irises.

TOBEY

Please... I can't take this anymore...

Doctor Polipo examines Tobey's eyes with a light.

TOBEY (CONT'D)

No... No...!

COLONEL POLAINAS

So? The senator wants a progress report.

DOCTOR POLIPO
Impressive. Now, he definitely
showed resilience. You can tell
your dear senator to sleep tight.
And take this opportunity to
exercise some politics, something
you know so well.

The colonel curses under his breath.

INT. LODGING AREA - NIGHT

Tobey is taken by soldiers to a very tiny compartment. He's wearing clothes similar to those worn by inmates in a prison. They lock Tobey inside the compartment, in the dark.

COLONEL POLAINAS
Is he enjoying his final
accommodations yet, or this is also
a test?

DOCTOR POLIPO
Both. He'll sleep in there for a
while, but we also need to know if
his mind progresses as fast as the
body.

COLONEL POLAINAS
In other words, you want to know if
he can stand captivity and
claustrophobia.

DOCTOR POLIPO
Yes. We need to test him both
physically and emotionally.
However, judging by what we got so
far from this wimp, better not keep
your hopes up.

COLONEL POLAINAS
Then, he's not good for me.

DOCTOR POLIPO
He's just the beginning. In time,
we'll get better samples.

INT. BIG, CIRCULAR CHAMBER - DAY

Tobey is now thrown inside a cube, totally naked. The cube is hermetically closed by soldiers.

Tobey desperately hits the cube glass from the inside. Nevertheless, his voice sounds muffled outside the cube.

A hose connects the cube to a water tank.

DOCTOR POLIPO
Let's begin, shall we?

Colonel Polainas signals to one of his soldiers, who pulls a lever on the tank.

Water is gushed inside the cube. Tobey screams in despair.

The cube with Tobey inside is almost totally filled with water. Only Tobey's head and neck are not underwater. Tobey's head touches the top lid of the cube.

TOBEY
Oh God! Oh God!

DOCTOR POLIPO
Initiate Operation Eskimo.

Colonel Polainas nods at the soldier, who works some buttons on the water tank.

A dial (in close-up) shows that the temperature of the water inside the cube decreases radically.

Tobey shakes in terrible cold. He practically freezes.

DOCTOR POLIPO (CONT'D)
Incredible! Any regular human being would be hypothermic by now!

Colonel Polainas nods.

Tobey is nearly petrified of so much cold.

DOCTOR POLIPO (CONT'D)
Okay, that's enough. Now, it's time to go from the fridge to the frying pan. Initiate Operation Java Inferno.

Colonel Polainas signals to the soldier, and more buttons are pushed on the water tank.

The same dial (in close-up) shows that water temperature rises inside the cube. And it rises, rises and rises.

At first, Tobey looks comfortable and relieved.

But the dial (in close-up) shows that the water temperature rises to the point of nearly roasting Tobey.

TOBEY
AHHHH!!! AHHHH!!! AHHHH!!!

Tobey struggles, but his flesh is excruciatingly burned by the boiling water.

DOCTOR POLIPO
 Amazing! Outstanding! What do you
 have to say now, colonel?

COLONEL POLAINAS
 Finally, this whole thing is paying
 off.

Polipo gives Polainas a sidelong glance.

And Tobey screams of unbearable pain.

DOCTOR POLIPO
 Very good. Return the water to
 normal temperature, please.

Tobey floats in the cube. He is cooked way beyond well done.
 He can't maintain verticality in the water.

DOCTOR POLIPO (CONT'D)
 Fill it up completely.

The soldier by the tank turns on a spigot. The cube is
 entirely filled with water.

And, in spite of everything, Tobey is still strong enough to
 suffer. He struggles within the cube, in total despair. Plomo
 drowns little by little.

COLONEL POLAINAS
 How long?

DOCTOR POLIPO
 About fifteen minutes. If he
 survives all this time underwater,
 then his respiratory system is
 definitely improved.

COLONEL POLAINAS
 But his resistance to pain is way
 below average.

DOCTOR POLIPO
 Well, he is a ninny.

COLONEL POLAINAS
 I definitely have no use for him.

DOCTOR POLIPO
 Try to see the bright side. Nobody
 will miss him.

INT. LODGING AREA - NIGHT

Tobey is once again taken to the tiny compartment.

DOCTOR POLIPO

Very well, Mister Plomo. First week of experiments is concluded and successful. I hope it's been as fruitful to you as it was pleasant to us. Especially because we're just getting warm in here. Congratulations! Your physical recuperation and resistance to punishment proved great so far! Too bad your will is so weak.

He turns to the colonel.

DOCTOR POLIPO (CONT'D)

Now, we let him cool down for a couple of days. Then, we'll initiate the open autopsy and the anal trials.

COLONEL POLAINAS

Yes. I already got material enough to appease the senator, but we'll still need a lot more.

DOCTOR POLIPO

Like I said, this is just the beginning.

Only then, they lock Tobey into the compartment.

INT. COMPARTMENT - NIGHT

Tobey spins in the small room uncomfortably, making faces of pain. He brings the palms of his hands together and prays.

TOBEY

Please, God, let me die!

INT. OPERATING ROOM - DAY

Tobey is lying on a hospital bed.

A lady nurse wearing surgical cap and mask fastens the straps tying Tobey's hands and legs to the bed.

TOBEY

Listen, you don't have to do that anymore, okay. If it is money you want, I got plenty.

DOCTOR POLIPO

We know that, but don't worry, Mister Plomo. The government got that part more than covered.

COLONEL POLAINAS

Not to mention the valuable contribution from the army.

DOCTOR POLIPO

And not less important are the always precious contributions from the many corporations that also support this project, yours included. After all, a little profit here and there never hurt anybody.

TOBEY

Except for me! What are you gonna do to me now?

DOCTOR POLIPO

An autopsy.

Tobey looks at them with very anguished eyes.

TOBEY

Are you going to open me up?

DOCTOR POLIPO

That's the general idea of an autopsy. But don't fret. It will be only chest and midsection. And we're going to stitch you back to normal when we're done.

TOBEY

But, aren't you going to give me any anesthesia at all?

DOCTOR POLIPO

Have you ever seen a dead man receiving anesthesia before his autopsy?

TOBEY

But a dead man is already asleep. Why are you doing this to me?

TOBEY'S POV - he sees windows at the top of the big operating room, with people watching the whole thing. Such people wear gala military uniforms, covered in medals.

COLONEL POLAINAS

The more pain a soldier can handle, the better. That's the test.

TOBEY

Yes, I got that alright. But, an autopsy? What does it prove?

COLONEL POLAINAS
 This is all you need to know,
 Mister Plomo. Doctor, shall we...

Polainas and Polipo bring their respective surgical masks to their mouths. Polipo grabs the frightening electric autopsy saw and turns it on.

DOCTOR POLIPO
 I can assure you, Mister Plomo,
 this is gonna hurt way more in you
 than in me.

TOBEY
 I want to die!

Polipo is about to initiate the procedure.

Tobey's eyes are wide open in panic, while he sees the electric saw coming closer to his chest. However, the doctor stops and turns the saw off, putting an end to that awful strident noise.

DOCTOR POLIPO
 Wait a minute. Where's that nurse
 who strapped him?

COLONEL POLAINAS
 Do we really need her?

DOCTOR POLIPO
 Of course!

COLONEL POLAINAS
 Why? This is an autopsy, not open-
 heart surgery.

DOCTOR POLIPO
 Yes, but somebody has to hand me
 the instruments, help me with the
 sutures, and bring me an orange
 juice. Unless you graduate in
 medicine within the next few
 seconds, I'll need my nurse. Where
 the heck she went?

COLONEL POLAINAS
 A question, doctor. Until now, I
 only saw men in here, including
 your nurses. How many women do you
 have in your team?

Polipo looks at the colonel with a dumb face. The colonel lifts an eyebrow.

DOCTOR POLIPO
 Fuck!

Colonel Polainas strides to an intercom.

COLONEL POLAINAS
 Military Police, this is Colonel
 Polainas. Attention for a possible
 intruder in the compound. Locate
 and arrest the only nurse of the
 female gender in the building. It
 should be straightforward enough.

The colonel places the intercom back to cradle. He looks at
 the windows above and walks to Polipo.

COLONEL POLAINAS (CONT'D)
 Shall we continue?

DOCTOR POLIPO
 In the middle of a security breach?
 I don't think so. And I need an
 assistant I can trust.

The colonel checks the windows on top again. The people from
 the high echelon of the army exchange impatient looks.

COLONEL POLAINAS
 Just don't take the whole day.

DOCTOR POLIPO
 You're the one in charge of our
 security here.

TOBEY
 I need to pee!

DOCTOR POLIPO
 Later. For now, you just be quiet.

Polipo grabs a duct tape, cuts a piece and gags Tobey with
 it. Then, he covers the patient with a sheet, from head to
 toe.

INT. MILITARY COMPOUND CORRIDOR - DAY

The lady nurse, still wearing the surgical mask, approaches a
 small panel on the wall. She passes a badge through it, and a
 small door opens, revealing scanners shaped like eyes.

COMPUTER VOICE
 Please approach your face for
 retina scan.

A MILITARY POLICE SOLDIER (31) strides to her.

MILITARY POLICE SOLDIER
 Hey! You there!

She turns to him.

LADY NURSE

Sir?

MP SOLDIER

What are you doing in here? This is a restricted area!

LADY NURSE

Oh, nothing. I went to the bathroom, but it seems I got a little lost. I'm heading back to the operating room, as you can see.

MP SOLDIER

Let's see some I.D.!

LADY NURSE

It's right here.

The MP soldier checks her badge and narrows his eyes.

MP SOLDIER

Your name is Big John Callord?

LADY NURSE

My father wanted a boy.

MP SOLDIER

Why are you wearing a surgical mask outside the operating room?

LADY NURSE

Because that bathroom stinks. Besides, I ate some garlic.

MP SOLDIER

Alright, enough games. Take off the mask.

She does as told. The soldier's eyes goggle. She's LUCILLE JENEUVE, tennis player (short, thin, athletic woman).

MP SOLDIER (CONT'D)

Hey! You are...!

The soldier draws his gun.

Lucille twists the soldier's wrist, using a self-defense technique and hits his face with an elbow. The soldier's nose bleeds. She hits his head against the wall, and the soldier falls unconscious.

LUCILLE

Yep, that's me.

She lifts the unconscious soldier so that his face is leveled with the retina scanning mechanism. She opens the soldier's eyes with her fingers.

COMPUTER VOICE
Patters recognized. Have a good
day, Sergeant Parson.

The scanning system shaped like eyes slides to the side, to
reveal a red button. She pushes it.

INT. MILITARY COMPOUND - DAY

All over the compound, an irritating alarm sounds. Red lights
blink everywhere.

INT. OPERATING ROOM - CONTINUOUS

DOCTOR POLIPO
What's that?

COLONEL POLAINAS
Security alert. All ways in and out
the building will be sealed off, as
well as the entire perimeter around
us. Nobody goes in or out. We shall
evacuate this room, though.

DOCTOR POLIPO
What about Plomo here?

COLONEL POLAINAS
He stays put for a while,
quarantine standard procedure.

The glasses of the top windows darken. Polainas and Polipo
leave the operating room.

INT. MILITARY COMPOUND - CONTINUOUS

Along corridors and lobbies, soldiers run frenetically,
rifles and machine guns in hand.

Colonel Polainas and Doctor Polipo go upstairs.

EXT. WALLS AROUND THE COMPOUND AND EXTERNAL PERIMETER - DAY

MONTAGE

A) Snipers take position on walls.

B) Armed combat vehicles patrol the outer perimeter.

INT. WAR ROOM - DAY

Doctor Polipo and Colonel Polainas storm into the War Room and meet with two military VIPs, GENERAL PRESTON (65) and CHIEF OF STAFF (58). They are the ones watching Tobey's autopsy through the windows on top of the operating room.

However, the glasses of the big windows are still darkened by film. It's not possible to see the operating room.

GENERAL PRESTON
Problems, colonel?

COLONEL POLAINAS
Nothing to be concerned about,
General Preston.

CHIEF OF STAFF
Just don't forget we are not here
on a 'need-to-know basis.' You are.

COLONEL POLAINAS
I have this very clear, Mister
Chief of Staff. If you could please
follow Sergeant Thomas here to the
conference room, I'll be with you
in a few minutes, with a full
report of the situation.

GENERAL PRESTON
Not before you tell me what the
heck is going on here and the
reason behind this security alert.
Such occurrence is unthinkable,
considering what is at stake in
here.

The colonel adjusts the collar of his shirt nervously. Polipo observes him.

COLONEL POLAINAS
It seems we have an intruder in our
midst. But you may rest easy. We
are totally prepared for this kind
of contingency.

SERGEANT THOMAS (30) speaks while holding the intercom.

SERGEANT THOMAS
Sir, I've just been informed that
the intruder was captured. She's
being taken to room nineteen for
questioning.

The colonel's collar seems to loosen up all of a sudden.

COLONEL POLAINAS
 Like I said, gentlemen, nothing to
 be concerned about. Sergeant
 Thomas, if you please...

SERGEANT THOMAS
 Follow me, gentlemen.

The two VIPs, now with more relaxed faces, follow the
 sergeant out of the War Room.

Polainas grabs the intercom.

COLONEL POLAINAS
 Cancel the security alert.

In a matter of seconds, the red lights stop flashing, and the
 strident alarm ceases. Only the lights in the War Room are
 still blinking. The colonel turns around to see why.

Polipo is frantically pushing each and every button he can
 find on the control panel in front of one of the big windows.

COLONEL POLAINAS (CONT'D)
 What do you think you're doing?
 Don't break anything!

DOCTOR POLIPO
 How do I clear those damned
 windows?

COLONEL POLAINAS
 This is still against procedure,
 even after the security alert is
 cancelled.

DOCTOR POLIPO
 Hell with the procedure! I want to
 know if Tobey is still there!

COLONEL POLAINAS
 Of course he is! Where do you think
 he can go? The threat is contained,
 and the compound is sealed like
 Fort Knox. However, if you
 insist...

The colonel turns a single button around, and all windows
 clear.

The hospital bed is still in the operating room below, with
 the patient lying on it, covered by the sheet.

COLONEL POLAINAS (CONT'D)
 Happy?

DOCTOR POLIPO

For now. We need to perform the autopsy. This time, with the right nurse.

COLONEL POLAINAS

It'll have to be postponed.

DOCTOR POLIPO

Why?

COLONEL POLAINAS

Procedure. In the event of a security alert, an extraction is necessary, even if the alert is cancelled.

DOCTOR POLIPO

In English, please.

COLONEL POLAINAS

The whole medical staff, as well as the specimens, are transported by helicopter to an undisclosed location.

DOCTOR POLIPO

That makes sense. But I'm going in the same helicopter as you and Tobey. I won't let that man out of my sight.

COLONEL POLAINAS

As you wish, doctor.

DOCTOR POLIPO

When do we go?

COLONEL POLAINAS

As soon as I finish my meeting with the Pentagon's lions you met.

INT. HELICOPTER - DAY

Inside the large and wide transport helicopter, pilot and copilot do their job in the cockpit, while Colonel Polainas and Doctor Polipo share the cargo area with the stretcher bearing the poor patient, covered by the sheet and grunting.

DOCTOR POLIPO

So, how did it go with the bureaucrats?

COLONEL POLAINAS

I was able to stall them, but they still think we are too slow.

(MORE)

COLONEL POLAINAS (CONT'D)
They're not happy with the way this project is being conducted.

DOCTOR POLIPO
Can't blame them. I am a bit disappointed myself. How that girl, whoever she is, managed to get there in the first place?

COLONEL POLAINAS
This kind of contingency is expected. Many people go in and out the compound. Don't concern your head. Measures are in place so that such event never happens again.

DOCTOR POLIPO
And? You still didn't say what I want to hear.

COLONEL POLAINAS
Our funding remains untouched for now.

DOCTOR POLIPO
Sweet!

EXT. OPEN SKY - DAY

Shot of the helicopter cutting the air.

INT. HELICOPTER - DAY

Colonel Polainas grabs the radio.

COLONEL POLAINAS
Sergeant Thomas, do you copy? Over.

SERGEANT THOMAS (V.O.)
Positive, colonel, over.

COLONEL POLAINAS
The fifteen minutes window is long gone. How come I didn't get any update? Over.

SERGEANT THOMAS (V.O.)
Window? Update? Forgive me, colonel, but I don't follow you. Over.

The colonel shakes his head in confusion.

COLONEL POLAINAS
The intruder's questioning, damn
it! Nobody knows protocol anymore
in that dump!? Over.

Polipo looks at the colonel with a mild grin. Sergeant Thomas
is taking long to respond.

COLONEL POLAINAS (CONT'D)
Sergeant! Are you still there!?
Over!

SERGEANT THOMAS (V.O.)
Um, sir... I'm confused. The
prisoner is being taken in an
armored car, to be questioned
according to private captivity
protocol. Over.

COLONEL POLAINAS
Private captivity protocol!? What
the hell are you talking about!?
And who gave such order!? Goddamn
over!

SERGEANT THOMAS (V.O.)
The... the order came from you,
colonel! At least, according to
Sergeant Parson. Over.

Colonel and Polipo exchange looks.

COLONEL POLAINAS
Who is escorting the prisoner?
Over.

SERGEANT THOMAS (V.O.)
Sergeant Parson. Over.

COLONEL POLAINAS
Who initiated the security alert in
the first place? Over.

SERGEANT THOMAS (V.O.)
According to the system records,
Sergeant Parson.

Breaking out in a cold sweat, Polipo uncovers the patient
lying on the stretcher, who should be Tobey.

As a matter of fact, it's Sergeant Parson. He's tied up to
the stretcher, eyes wide open and grunting under the duct
tape covering his mouth.

COLONEL POLAINAS
Shit! Shit! Shit!

DOCTOR POLIPO
Measures are in place, huh?

The colonel changes channels on the radio nervously, almost dropping it.

COLONEL POLAINAS
All stations! Escape alert! I repeat, escape alert! All available units, find and intercept armored car that left the compound. The sample must be brought back alive. I repeat, the sample must be brought back alive! Over and out.

He puts the radio back to the console and turns to the cockpit.

COLONEL POLAINAS (CONT'D)
Turn this junk around!

Sergeant Parson grunts louder.

COLONEL POLAINAS (CONT'D)
And release the numbnuts there.

EXT. OPEN SKY - DAY

Shot of the helicopter hovering over the region.

MAN (V.O.)
Target located.

EXT. HIGH PLAINS - DAY

The armored car is shown from above.

Jeeps with machine guns and other combat vehicles close on the fugitive vehicle. Missiles are shot against the escaping car.

The armored car almost overturns, but continues at high speed.

INT. ARMORED CAR - DAY

TOBEY
Lord Almighty!

Tobey is wearing Sergeant Parson's uniform. He's sitting on the passenger's seat. Lucille is driving the car.

LUCILLE
Hang on!

She's still wearing nurse clothes, only without the surgical cap and mask.

EXT. HIGH PLAINS - DAY

The armored car is mercilessly hit by bombs, missiles and machine gun fire. The vehicle is forced to zigzag, in order to dodge the fierce attack.

INT. ARMORED CAR - DAY

TOBEY

They are not firing directly at us.
Otherwise, we'd be smoked by now.

LUCILLE

That's right. They're trying to
turn the car over. They want you
alive.

EXT. HIGH PLAINS - DAY

The hunt for the vehicle continues. The armored car is forced to veer off abruptly toward a deep gorge.

The pursuers position their vehicles in a way to circle the escaping car. It's surrounded.

INT. ARMORED CAR - DAY

TOBEY

It's over. We have to stop. They
got us.

LUCILLE

Not yet.

She slows down, but does not stop.

EXT. HIGH PLAINS - DAY

The armored car gets dangerously close to the abyss.

INT. ARMORED CAR - DAY

TOBEY

You are not seriously
considering...

She can see in the rearview mirror that the soldier in the jeep behind them is getting a rocket-propelled grenade (RPG) ready.

EXT. HIGH PLAINS - DAY

The armored car is almost at the edge of the gorge.

INT. ARMORED CAR - DAY

LUCILLE
Brace yourself.

TOBEY
But...

LUCILLE
Do you know how a tennis ball
machine works?

Tobey shakes his head negatively.

LUCILLE (CONT'D)
You're about to find out.

EXT. HIGH PLAINS - DAY

The rocket-propelled grenade (RPG) is fired.

INT. ARMORED CAR - DAY

Lucille steps on the gas pedal with everything she got.

EXT. HIGH PLAINS - DAY

The grenade from the RPG explodes only inches from the
escaping vehicle.

The acceleration of the armored car, combined with the
explosion, tosses the car straight ahead, like a stone from a
slingshot.

INT. ARMORED CAR - DAY

Tobey screams like a woman.

EXT. HIGH PLAINS - DAY

The boost is enough to make the armored car cross the entire
gorge. The view of the valley below is wonderful. The many
pursuers have to stop, not to fall off the gorge.

The escaping vehicle keeps going on the other side of the
gorge.

LUCILLE

No, that would be the obvious play, they'll be prepared. I got a better idea.

TOBEY

Which is...? Oh boy! How I wish this contraption could fly!

LUCILLE

Actually, I was hoping this contraption could sail.

TOBEY

What do you mean?

She turns to him with an embarrassed face.

EXT. WATERFALL - DAY

The wild river finishes in a huge waterfall. She drives the vehicle straight to it.

From outside the falling vehicle, it's possible to hear Tobey screaming.

The armored car disappears amidst the thick foam at the bottom of the waterfall.

INT. HELICOPTER - DAY

The helicopter pilot grabs the radio.

PILOT

The vehicle went right down the Siang River waterfall. Ground units, head to the bottom. Over.

The pilot puts the radio back to the console and turns to the copilot.

PILOT (CONT'D)

These people are nuts!

EXT. RIVER BANKS - DAY

The ground units sweep the perimeter around the waterfall bottom. Soldiers find the heavy military vehicle stuck to a protruding stone in the river.

With difficulty, some soldiers manage to come to the vehicle, carefully minding their steps not to follow in the river rapids. The door on the passenger's side is open.

Soldiers get into the vehicle and look inside. One soldier comes out.

SOLDIER 1
It's empty.

SOLDIER 2
They must have jumped somewhere.

SOLDIER 3
Then, they can't be far. Assuming they're still alive.

Soldier 3 grabs his walkie-talkie.

Troops continue the search.

The vehicle detaches from the stone due to its weight, and it's taken by the rapids.

Holding on the sides of the vehicle, Lucille and Tobey emerge. With some efforts, they manage to enter the armored car.

INT. ARMORED CAR - DAY

Lucille and Tobey take their seats as before.

TOBEY
Being able to hold my breath that long underwater got its advantages.

LUCILLE
It comes in handy.

TOBEY
And you can do that as well, among a lot of other things, by the way.

The young lady does not answer.

TOBEY (CONT'D)
Where are we going now?

LUCILLE
As the sea-lions say, we go with the flow. It's not like we have a choice in here.

TOBEY
What if they chase us?

LUCILLE
We're safe in here.

TOBEY
How do you know?

LUCILLE
What's the best place of all to
hide?

Tobey frowns.

TOBEY
Look, I'm not exactly in the mood
for games right now.

LUCILLE
Come on. Give it a try.

TOBEY
I don't know. Under the bed?

LUCILLE
Nope.

TOBEY
Inside the closet?

LUCILLE
Also no, unless you're sleeping
with your best friend's wife.

TOBEY
I give up.

LUCILLE
The best place of all to hide is
the one they've already check, but
didn't find you there. They won't
look in the same place twice.

TOBEY
Right.

Tobey looks at her.

TOBEY (CONT'D)
I know who you are. You are that
tennis player I see on TV
sometimes... Luciene something.

LUCILLE
It's Lucille something.

TOBEY
Tobey Plomo, nice to meet you.

LUCILLE
I also know who you are. Otherwise,
I wouldn't be here.

TOBEY

Alright, that's it. It's about time for somebody to tell me what's going on here! Who are those people? Why did they kidnap me and torture me like that? And what about you? Why did you save me?

LUCILLE

They were testing you.

TOBEY

Yes, I got that part, but why?

LUCILLE

Honestly, I'm not sure, either. We still have a lot to figure out.

Tobey takes a deep breath, frustrated.

TOBEY

Well, anyway, I'm not in any position to question your devices. You rescued me from that hell, I've never been so happy for leaving a place in my whole life. I appreciate it very much. Thank you.

LUCILLE

Don't thank me just yet. It's my fault that you are in this mess.

TOBEY

Really?

LUCILLE

Remember when you needed that blood transfusion?

TOBEY

Yes!

Tobey faces her with eyes full of anticipation.

LUCILLE

I donated that blood you received.

EXT. MILITARY COMPOUND PERIMETER - DAY

The helicopter transporting Colonel Polainas and Doctor Polipo is almost at the compound helipad.

INT. HELICOPTER - DAY

COLONEL POLAINAS
At least, Sergeant Parson over
there was able to positively
identify our dear intruder.

DOCTOR POLIPO
Let's have it.

COLONEL POLAINAS
She's no less than the number one
tennis player of the world, the
undefeated Canadian Lucille
Jeneuve.

DOCTOR POLIPO
Interesting.

COLONEL POLAINAS
You don't seem surprised.

DOCTOR POLIPO
Neither do you. Should we be?

COLONEL POLAINAS
No, not us. But the senator won't
like it a bit.

DOCTOR POLIPO
I wouldn't want to be in your skin
when you have to report what
happened.

COLONEL POLAINAS
Yes, he'll want to tear me a new
asshole. However, there's not much
reason for concern. He'll probably
summon that Manissaba stuff.

INT. TAXI - DAY

Tobey and Lucille share the backseats of a taxi.

Tobey looks through the window. The architecture of the city
they are in is very particular, but he can also see regular
buildings, houses and shops. Everything there is written in a
language unintelligible to him, surely Asian.

TOBEY
Oh boy! Don't tell me they brought
me halfway across the world!

LUCILLE
They did. That's why it was so
difficult to find you.

TOBEY

And what country is this? It looks like China.

LUCILLE

Look again.

Through the window, Tobey sees a huge poster with the picture of Kim Jong-un, on a building that is larger than normal.

TOBEY

Oh, we're here.

LUCILLE

That's right.

TOBEY

How do we come back?

LUCILLE

I thought we could take a plane.

TOBEY

I know that! What I mean is, won't they be looking for us?

LUCILLE

They will. That's what these costumes are all about.

INT. INTERNATIONAL AIRPORT - DAY

Tobey and Lucille indeed are wearing shorts, Hawaiian shirts, sneakers, sunglasses, and caps. Lucille and Tobey walk through the airport, trying to keep a low profile, although their typical tourists' clothes are a bit too labored.

LUCILLE

Remember, for all intents and purposes, we are a married couple of tourists coming back home.

TOBEY

And home means...?

LUCILLE

New York.

TOBEY

But, how can I go through immigration and customs? I don't have my passport, or any other document for that matter.

LUCILLE

You can use your diplomatic passport.

TOBEY

I don't have a diplomatic passport!

LUCILLE

You do now. I pulled some strings.

A thin woman in her thirties stealthily walks to Lucille.

WOMAN

Your boss is a fool.

LUCILLE

That's why I'm still working here.

WOMAN

It's surely a relief to know that.

LUCILLE

I'm happy to see you, too. Did you bring the stuff?

WOMAN

Everything's in here.

The woman hands a bag to Lucille.

TOBEY

What's all this?

LUCILLE

Let me introduce you Marycott Venturini, my new faithful assistant. Marycott, meet Tobey Plomo. Like you, he's also in a world of hurt because of me.

MARYCOTT

Very pleased to meet you. It's always good to meet a mate.

Tobey and MARYCOTT (34) shake hands.

TOBEY

So, you are Marycott, missus of Cyrus Venturini, bricklayer. You used to work at 'Lord Save Me General Hospital,' and passed away due to a hospital-acquired infection.

MARYCOTT

That's me.

TOBEY

Does your husband know you're still alive? I've paid him a visit not too long ago, and he's mourning your loss.

MARYCOTT

No, he doesn't know I'm alive, and I'm sorry he's suffering. I'll make it up to him as soon as we're out of this jam. Right now, it'd be dangerous for him to know I'm still breathing.

Lucille unzips the bag. She grabs a passport and other documents. She hands them to Tobey.

LUCILLE

Here's the new you. Your name is now Jacques de Borgeaud, Canadian citizen, and my new coach. So, when people look at you, pose like you know everything about tennis.

TOBEY

Well, I do know tennis balls are rounded. But, what if somebody speaks to me in French?

LUCILLE

You smile politely and say that only your dad spoke French. You were born on the English side of Canada, so you don't speak any French.

TOBEY

That I can do.

LUCILLE

And don't forget that, from now on, you were born in Kelowna, Canada.

TOBEY

Never heard of this city.

LUCILLE

That's the general idea.

TOBEY

I can see you're really connected, to get all this.

LUCILLE

I know some folks in high places, yes.

TOBEY

And what's with that small talk you two made when you met, that thing about 'your boss is a fool' and all that?

LUCILLE

It's our secret password, just to be sure. Our chasers have eyes and ears everywhere.

MARYCOTT

Your tickets to New York are also in the bag. I've already got mine. We'll go in different flights, to avoid suspicion.

LUCILLE

Nice. Thanks for everything! And sorry for the inconveniences.

Lucille and Marycott hug.

MARYCOTT

No problemo! If it wasn't for those inconveniences, I wouldn't have this opportunity to travel the world. I've never been so excited in my entire life!

Marycott walks away.

TOBEY

You have a lot to tell me.

Lucille finds the printed e-tickets in the bag.

LUCILLE

I'll tell you what I know. Our plane leaves in ten.

INT. PLANE - NIGHT

Lucille drinks an orange juice, while Tobey eats crisp-bread. They are practically lying on their respective first class seats.

TOBEY

Shouldn't we be in coach? It's surely easier to keep a low profile in there.

LUCILLE

Here is more private, and my face is known.

TOBEY

Yeah, you're right about that. And since we have privacy and lots of time, start talking, missy. Like you said, my life is upside down because of you.

LUCILLE

When I was eight years old, I was diagnosed with leukemia.

TOBEY

Jesus!

LUCILLE

And a real aggressive one. We tried chemo, bone marrow transplant, but the goddamn thing just kept eating me down to the bone.

TOBEY

But something happened, or we wouldn't be having this conversation.

LUCILLE

When all hopes seemed lost, my father came home one day with the most fabulous and surprising news. Scientists that worked for the government had found a cure for my disease.

TOBEY

They found a cure for cancer?

LUCILLE

Ain't that a kick?

TOBEY

What was this miraculous cure?

LUCILLE

Blood.

Tobey faces her.

LUCILLE (CONT'D)

That's right. My father took me to the hospital on regular basis, so I could receive controlled doses of a mysterious substance intravenously.

TOBEY

And you think the substance was blood.

LUCILLE

What else could it be? I was just a girl, but I knew blood, I had my share of wounds and bruises. My dad denied it, though.

TOBEY

But you kept believing it was blood.

LUCILLE

Yes. It hammered my mind for years. And that was when you and Marycott were dragged into this.

TOBEY

What do you mean?

LUCILLE

When I started receiving that blood, everything in my life changed, and for the better. I've not only defeated leukemia, but I also got stronger, faster and even more determined.

TOBEY

And you used all that to boost your tennis career.

LUCILLE

It's always been my dream. And it didn't stop there. My resistance to pain increased exponentially and any wound I have heals incredibly fast.

TOBEY

Now that you mentioned, I noticed those same things happening to me as well. Get a load of this.

Tobey shows her the scars on his knees.

TOBEY (CONT'D)

Those bastards who kidnapped me shot both my knees. That should have damaged them permanently.

LUCILLE

Probably.

TOBEY

But check this out. Last time I went to the bathroom, I took off the bandages. I only found these tiny marks here. They don't even hurt or anything. Not to mention I can hold my breath underwater for more than fifteen minutes now.

LUCILLE

And don't forget your remarkable corporate climbing.

TOBEY

It's the blood, isn't it?

LUCILLE

That's exactly what I was trying to find out. Hidden from my father, I donated a pint of this blood of mine. The idea was tracking the receiver, to see if he or she also changed for the better.

TOBEY

And I was the receiver.

LUCILLE

Yes.

TOBEY

But why you chose that godforsaken hospital to perform your little test? Why not a good one?

LUCILLE

It had to be a place nobody cared.

TOBEY

From this point of view, indeed you picked the right place.

LUCILLE

But everything went wrong anyway. Looks like the blood makers found out about what I did.

TOBEY

I'm very compelled to believe in that theory, too.

LUCILLE

Somehow, they tracked you before I did. Lucky I was able to get to Marycott before they did.

TOBEY

But why would they want to kill her?

LUCILLE

She became a loose end. Marycott knew I was the donor. She had to be eliminated.

TOBEY

Are you saying the same guys who kidnapped me also caused the so called infection on Marycott?

LUCILLE

Apparently, they got people everywhere. One of them must have slipped something in her drink that simulated the symptoms of a hospital-acquired infection. Then, they made up an excuse to transfer her to a fancy hospital.

TOBEY

One they controlled.

LUCILLE

Precisely. This way, they could poison her somehow and blame the hospital-acquired infection.

TOBEY

But you stopped all that.

LUCILLE

I came to the hospital in time to get her out of there and forge a death certificate to deceive the guys trying to kill her. But then, I lost time. I couldn't get to you before they did.

TOBEY

And who are they?

LUCILLE

I have no idea.

TOBEY

How did you find me?

LUCILLE

It's complicated.

TOBEY

Try me.

LUCILLE

This blood also allows me to send mental messages.

TOBEY

Now, you definitely got me.

LUCILLE

I don't quite understand myself. It happened sort of by accident. Somehow, I was able to send you messages, but they couldn't be interpreted in a conscious level. I guess it only worked because you also have the blood.

Tobey scratches his chin.

TOBEY

Now that you mentioned, I did hear voices, feminine voices, right after those bastards put me under.

LUCILLE

Your mind must have picked up my conversations with Marycott.

TOBEY

At the end, a voice that resembled yours said, 'Be strong. Don't let them...' And everything went dark.

LUCILLE

Yep, it was me. I was trying to reassure you, let you know that help was on the way.

TOBEY

And you didn't let me down.

Lucille smiles. Tobey looks through the hatch. Strange white lights follow the plane. He turns to Lucille and shakes his head.

TOBEY (CONT'D)

How can you do all this, I mean, getting passports, falsifying death certificates, rescuing people from hell...?

LUCILLE

Blame it all on the blood.

TOBEY

I do. That's how I know we are totally screwed.

INT. OFFICE BUILDING - DAY

At the company where Tobey once worked, a tall, slender woman with long, brunette hair parades glamorously along the departments in her impeccable formal garments.

Everybody has to stop what they're doing to look at her, as if bewitched.

On the way, she passes by Bob (the security guard), who is making his rounds on that floor. He's the only one to give her an angry look, but the beauty ignores him.

The gorgeous brunette comes to Alice's desk. The secretary looks up and gets immediately amazed by the remarkably classy lady standing before her.

Bob listens to their conversation.

ALICE
What can I do for you?

WOMAN
Nissa Maba, to see Mister Napoléon
Crusher.

ALICE
Yes, he's expecting you, Mrs.
Maba...

NISSA
It is 'miss,' but you can call me
Nissa, my darling.

A dumb smile opens on the secretary's face.

ALICE
Thanks...

NISSA
And, if you want a piece of
friendly advice...

ALICE
Yes?

NISSA
Go easy on the makeup. You look
more like a brothel with legs.

The secretary can't erase the stupid smile from her face.

ALICE
Anything you say.

Nissa smiles and goes into the CEO's office.

INT. NAPOLÉON'S OFFICE - CONTINUOUS

NAPOLÉON
Please, have a seat, Miss Maba.

NISSA
Nissa, please.

They sit down around the CEO's desk.

NAPOLÉON
Sure. And you, please, call me
Napo.

NISSA
I prefer Napoléon if you don't
mind.

(MORE)

NISSA (CONT'D)

Napo sounds like gummy bear, but Napoléon, surely a name that bears the power of a conqueror of past days, which, I figure, you are too.

NAPOLÉON

In more than one sense.

Napoléon can't take his eyes off the so captivating, at the same time charming lady sitting before him.

NISSA

A quality I most admire, for I'm also get whatever I want.

NAPOLÉON

Great, so we can cut to the chase here. On the phone, you told me that TellsWorld, the company you represent, is interested in purchasing our services pack.

NISSA

That's right. And I understand that, in order to do so, I should talk to one... Tobey Plomo. He's your man in charge of acquisition of new products, right?

NAPOLÉON

He's our CFO actually, but I'm afraid he's unavailable right now. Mister Plomo is out on a business trip.

NISSA

And when he comes back?

NAPOLÉON

Unfortunately, there's no way to tell. Because he's a dynamic and extremely competent young man, everybody wants a piece of him.

NISSA

I can understand that. Even so, my directors made it very clear to not initiate any kind of deal without him. All you got to do is slip a phone number into my hand.

Napoléon hesitates.

NISSA (CONT'D)

A home address, perhaps? That could be our little liability waiver.

INT. PARKING GARAGE - DAY

Nissa enters the underground parking garage and walks to her Porsche. The place looks empty.

However, Bob, the security guard, stands in her way.

NISSA

Is there something I can do for you, dear sir?

BOB

Yes, there is. Go back to hell, where you belong and leave my friend alone!

Nissa smiles.

NISSA

I don't know what you're talking about, my good man. Have you been drinking? Naughty, naughty, you're on duty.

BOB

Oh no! You're not gonna get me with your bullshit talk. I know who you are and what you are! Nissa Maba, an anagram for Manissaba. You're not even trying very hard!

MANISSABA grabs Bob by the neck with one hand and lifts him from the floor very easily.

MANISSABA

As a matter of fact, I am trying very hard. Maybe you are too smart for me.

Bob can't breathe. The woman's grip on his neck is too strong and suffocates him.

Manissaba tosses him far away. He crashes against a pillar, and falls on the floor, moaning in pain.

Manissaba calmly walks to him.

Bob stands up with difficulties. He tries to catch his breath. He draws his gun and shoots at Manissaba.

All bullets hit the lady, but none of them does a thing.

MANISSABA (CONT'D)

What a waste of good material, by which I mean my Harrods' blouse, of course, not your bullets.

In despair, Bob grabs the crucifix on his neck and points it at Manissaba.

MANISSABA (CONT'D)

That won't work either, dear sir.

Manissaba grabs Bob by his nape. He tries to fight her, but she's too strong.

BOB

He's my friend! I won't let you do anything bad to him!

MANISSABA

Who told you I'm planning to do him any harm? The deal is to bring him alive. By the way, you don't happen to know where I can find him, do you?

Bob does not say anything. He's scared, but gives her the evil eye.

MANISSABA (CONT'D)

A good-for-nothing, as I thought. Well, it's time for you, shall we say, to vanish to a better place.

Manissaba looks Bob right in the eye. Bob screams of unbearable pain.

Some seconds later, Bob's entire body turns into ashes little by little, first the skin, then muscles, and so on, until he's completely reduced to dust.

Manissaba licks her fingers.

MANISSABA (CONT'D)

Ashes to ashes, dust to dust.

The CHIEF OF SECURITY (50) comes, followed by five other men, all with guns in hand.

CHIEF

What happened in here? We heard shots! Where's Bob?

MANISSABA

He is, let's say, shaking some dust out of his sore bones. Now, if you excuse me, gentlemen...

Manissaba turns her back on him. She calmly walks to her car and drives away.

EXT. STREET IN FRONT OF A MANSION - DAY

A big mansion in the outskirts of New York is showed.

INT. MANSION LIVING ROOM - DAY

LUCILLE

We'll have to bunk in here for a while, until we decide what to do next.

TOBEY

I won't complain. This place is just a little bit smaller than the castle I was living in after my great professional climbing. However, my old apartment would fit into the lavabo of this place.

LUCILLE

We can say we gave our blood to get where we are now.

TOBEY

Or, better saying, the blood was given to us.

Lucille smiles.

TOBEY (CONT'D)

Where do you think this blood comes from? Was it artificially made, or it belongs to some sort of super individual?

LUCILLE

Beats me, partner.

TOBEY

That doesn't help much, Lucille.

LUCILLE

My veins are on the line, too. We'll figure something out.

TOBEY

How?

LUCILLE

For starters, let's find out where our blood comes from.

EXT. PLOMO'S PALACE PORCH - DAY

A slender forefinger with a perfect nail rings the bell of the house. A muscular young man answers the door. He is impressed by what he sees.

MAN

Wow! What can I do for you?

MANISSABA

Is Jaclyn in?

MAN

It depends on who's asking.

MANISSABA

I don't have time for this.

She pushes the man inside and gets in.

INT. PLOMO'S PALACE - DAY

Manissaba tosses the man to the side. He flies through the dining room and collides harshly against a picture on the wall.

The man manages to stand up, and, even wounded, he jumps to Manissaba, but she stops him with a hand.

MANISSABA

Believe me, my good man. You really don't want to stand in my way.

She turns the man's head around until he can see his own butt. Too bad he's no longer alive to enjoy such view, for his neck is broken.

She checks her surroundings and hears very peculiar noises coming from an anteroom.

Manissaba goes there, and, in fact, she finds Jaclyn on the couch with two other men. They're wearing all sorts of sex fetish garments, including whips and lots of rubber.

MANISSABA (CONT'D)

How convenient, although not very original. Can I participate?

INT. ANTEROOM - CONTINUOUS

Jaclyn flushes like a tomato, while the two athletic young men stare angrily at Manissaba.

MANISSABA

I can see it didn't take you long
to overcome the mysterious
disappearance of your dear,
beloved, and respected husband.

One of the stallions advances to Manissaba. The other stands
up as well.

STALLION 1

Hey, you can't barge in like this!
You're in private property!

He's made of muscles and tattoos.

MANISSABA

It's such a waste to give certain
people the ability to speak.

STALLION 1

What? Never mind. Fuck off, doll-
face, or join the party!

MANISSABA

You'd better tell your friends to
start referring to you in the past.

STALLION 1

What?

MANISSABA

Such a master of oratory I have
before me!

Manissaba grabs the man like he were a doll, and she breaks
his spine on her knee, like a tree branch.

MANISSABA (CONT'D)

I love when it makes a noise. He
broke so easily, all those many
hours in the gym for nothing.

The other stallion, which until then was posing like
superman, shrinks immediately.

MANISSABA (CONT'D)

Out!

He obeys her.

JACLYN

L-look, ma'am, if my husband hired
you, this is not what you're
thinking.

MANISSABA

Indeed. There's no much to think in
here. The picture is clear enough.

Jaclyn's lips shake in weep mode.

JACLYN

I... I can explain. Whatever he's paying you...

MANISSABA

You have no idea who's paying me, and the currency they're using. Usually, I enjoy watching your human little games, but I'm afraid work gets in the way.

Jaclyn frowns.

MANISSABA (CONT'D)

I wasn't hired by your husband, I was hired to find him. Speaking which, do you happen to know where the son of a bitch's been hanging lately? Perhaps he's cheating on you like you're cheating on him?

Jaclyn only shakes her head negatively.

MANISSABA (CONT'D)

You have no idea where he is, right?

Jaclyn can only move her head and sob.

MANISSABA (CONT'D)

Then, I'm afraid I have no use for you.

Manissaba grabs Jaclyn by the collar, ready to break her neck.

JACLYN

Please, please, don't hurt me! Look, whatever this is, I'm sorry, I'm really sorry! Please, don't kill me! Please! Please! Please!

Jaclyn bursts into tears. Some tears fall on Manissaba's hand.

MANISSABA

Oh, alright!

Manissaba drops Jaclyn like she were a pack of potato chips.

MANISSABA (CONT'D)

Where I come from, people like you are called a T.P.E.K.

JACLYN

What... What's that?

MANISSABA

'Too Pathetic Even to Kill.' You may go on with your miserable, lonely life. And thanks for your hospitality.

Manissaba walks away.

INT. CYRUS VENTURINI'S HOME - DAY

Mister Cyrus Venturini, the bricklayer, comes back home after another hard day of work. And he finds the beautiful, glamorous Manissaba sitting on a chair, sipping a chamomile tea.

CYRUS

Whoa! Who the heck are you? What are you doing in my house?

MANISSABA

Wow. Are you always this rude with visitors?

Cyrus runs to the window that faces his backyard. He sees that his ferocious Rottweiler is having its beauty sleep.

CYRUS

Damn good-for-nothing animal!

Manissaba puts the teacup on the armrest and stands up.

MANISSABA

Don't be so hard on your puppy. I just thought your little buddy could use a little nap, so I employed some of my relaxation techniques.

CYRUS

Who are you? What do you want from me?

Manissaba walks to Cyrus, grabs his neck and lifts him from the ground.

MANISSABA

Very well, I'm a little tired of this search, so forgive me if I go straight to the point. I know that a certain Tobey Plomo was here, and I want to find him. You have two options, then - you either help me finding him and I kill you fast, or you don't know where he is and I kill you slow. What's going to be?

Cyrus chokes in horror. He can't breathe, let alone speak.

Manissaba's cell phone rings. Her ringtone is the song 'Highway to Hell,' by AC/DC.

MANISSABA (CONT'D)

Oh, a moment, please.

She tosses Cyrus to a corner and answers the phone.

MANISSABA (CONT'D)

Hello.

VOICE ON THE OTHER END (V.O.)

Nissa, it's you?

MANISSABA

No, it's the Easter bunny. Who else could it be? What can I do for you, Colonel Polainas?

COLONEL POLAINAS (V.O.)

Cancel the search. We located the subject. Some fans of Lucille Jeneuve saw her getting into a limo together with a man, at John F. Kennedy Airport, New York. The man can only be Plomo.

MANISSABA

Fans of Lucille Jeneuve. Why didn't I think of that?

COLONEL POLAINAS (V.O.)

It doesn't matter. Jeneuve rented a mansion with a fake name, but our hackers were able to track her. I'm sending the address to your whatsapp. You take it from there.

MANISSABA

Sure. Good to know you people are not as inefficient as you look. And don't forget our deal. When they're no longer important to you, they're mine!

COLONEL POLAINAS (V.O.)

Only Plomo. Jeneuve is out of the equation. That's the deal.

MANISSABA

Pity. With all that strength, the female would also grant me a lot of energy. Well, can't have it all. Talk to you later. Kiss, kiss.

She clicks off the call and puts the cell phone back in her trouser pocket. Manissaba turns to the side. She finds Cyrus.

He's hurt, but he is carrying a baseball bat, ready to hit her.

MANISSABA (CONT'D)

Oh, there you are. Well, looks like this is your lucky day. By the way, I also dig baseball. What are the Phillies up to these days?

Cyrus does not speak. He just stares at her with a terrorized face and baseball bat in hands.

MANISSABA (CONT'D)

Never mind. Duty calls. Bye.

And the perfidious creature goes away.

INT. RENTED MANSION - NIGHT

Lucille and Tobey are having Chinese food for dinner.

TOBEY

I've been to the kitchen, and I found one of those, you know, very old and heavy frying pans. Man, I thought such items were confined to museums.

Lucille grins.

LUCILLE

I saw it, too. Looks like our landlords are partial to a little tradition.

It's Tobey's turn to smile.

TOBEY

Sometimes I wonder... I look back into my life...

LUCILLE

Hey! You're far too young for that! You have to live a life before looking back into it.

TOBEY

Easy for you to say. You're so young, and yet so rich and famous.

LUCILLE

I think the point here is doing what you like.

Tobey takes a deep breath.

TOBEY

You know, before this whole thing happened, I was stuck in a dead-end job, probably until retirement, assuming I wasn't fired first.

LUCILLE

Only if you choose this way.

TOBEY

Not in my family. My parents already had my whole life planned and ready for deliver. First school, then college, then getting married, having children, starting all over again. Chasing a dream was strictly forbidden.

LUCILLE

And what is your dream?

Tobey hesitates.

LUCILLE (CONT'D)

Come on. You can say it.

TOBEY

It's going to make you laugh. It's a little, how can I say, unusual.

LUCILLE

More unusual than playing tennis for a living?

TOBEY

Alright. Here it goes. I was always a huge fan of the arts, not to create them, but to expose them. A work-of-art should never fall into oblivion just because the artist is unknown. We all deserve a chance. I always wanted to own an art gallery.

LUCILLE

Why don't you?

TOBEY

I was afraid to be disinherited, or perhaps to become the laughingstock of the whole family.

LUCILLE

Then, you've never tried.

TOBEY

I thought it'd be a waste of effort.

LUCILLE

Even after you found out about your new capabilities?

Tobey hesitates.

TOBEY

I don't know. I guess I got comfortable with all that power, money, and adulation, being the envy of those who stepped on me before... And all the time, it was the damned blood.

LUCILLE

Sometimes, I feel the same. I could never play tennis the way I do if it wasn't for the blood.

TOBEY

That makes us two cheaters.

LUCILLE

I guess. But I can't help wondering if the blood is really the sole responsible for our achievements. Maybe, we were just not trying hard enough.

TOBEY

Well, this is all academic now.

They finish eating. Lucille stands up and takes the dishes.

LUCILLE

Now, it's time to pay the real price for the food - doing the dishes.

TOBEY

I help you.

LUCILLE

No. It's better if you check that all doors and windows are locked. Then, you take a rest. You've been through a lot.

TOBEY

Are you sure?

LUCILLE

Yes. One advantage of playing tennis is that it improves your grip when you need to hold a scourer.

INT. KITCHEN - CONTINUOUS

Lucille is doing the dishes. She finishes. Everything is too quiet.

LUCILLE

Hey Tobey, how's it going in our new and traditional home?

There's no answer.

LUCILLE (CONT'D)

Is everything safe? Impenetrable?

There's nothing but silence.

LUCILLE (CONT'D)

Tobey?

She turns her head, brusquely.

INT. LIVING ROOM - CONTINUOUS

She comes back to the living room. It's empty.

LUCILLE

Tobey?

MANISSABA

He's here, my darling.

Lucille turns around, and she finds the terrible Manissaba standing on a carpet, her powerful arm around Tobey's neck, holding him, pressing him, suffocating him.

MANISSABA (CONT'D)

Good evening. Pardon my intrusion in your humble habitation. Or, perhaps, not so humble. When the perfume of wealth penetrates our nostrils, it gets hard to sniff anything else, doesn't it?

LUCILLE

Who are you?

MANISSABA

I was sent by your people to, among other things, take you home. Ah, you've behaved badly, my dear. You could be enjoying your good fortune and fame by now, but no! Like any other spoiled little brat, you had to frolic around like a kid, even costing lives in the process.

LUCILLE

Alright, let him go. I come back with you. This is my responsibility.

MANISSABA

Too late to try to act mature, love. I have to take you both. In due time, I'll possess the soul of your friend here. Pity. You pigeons were getting along so well! I came just in time to listen to part of that boring little loser talk you guys were having during dinner, and I can say I agree with one thing. This is indeed academic, since you are coming with me and...

TOBEY

Ai, shut up!

Tobey hits the midsection of his captor with an elbow. With his other hand, he spins the perfidious creature around his body in a precise judo move, and he throws her to the floor.

Lucille watches the scene with eyes full of admiration.

LUCILLE

Nice hit, partner!

MANISSABA

Beginner's luck!

Tobey and Lucille run.

LUCILLE

Looks like we've been compromised. We need to get to the car.

TOBEY

Do we have one?

LUCILLE

In the garage.

TOBEY

It makes sense.

LUCILLE

We can get there through the kitchen. Follow me, please.

They run together and enter the kitchen.

INT. KITCHEN - CONTINUOUS

However, Manissaba is already there, waiting for them. Lucille and Tobey stop by a table.

MANISSABA

Enough games. I like sports, but even my patience has limits.

She comes near Tobey and Lucille. They take one step back.

MANISSABA (CONT'D)

Do you really think you can stop me?

In a very fast movement, Lucille hits the woman's face with the heavy frying pan.

The impact causes Manissaba to whirl around and break the door to the basement behind her.

INT. BASEMENT - CONTINUOUS

Manissaba rolls downstairs.

INT. KITCHEN - CONTINUOUS

TOBEY

Nice forehand, partner!

LUCILLE

Being traditional may come in handy.

Lucille and Tobey run to the garage.

INT. GARAGE - CONTINUOUS

They find a Cherokee pickup truck. Lucille grabs the keys on the front, left tire.

EXT. ROAD - NIGHT

The pickup truck leaves the house and speeds away.

INT. CHEROKEE - NIGHT

LUCILLE

I loved the way you made that stupid woman hit the deck! Nice move!

TOBEY

Did you see that? I don't even know how I did it!

LUCILLE

Your blood is really kicking in.

TOBEY

It is, isn't it? But who or what is that crazy bitch?

LUCILLE

I don't know, but no worries. There's no other vehicle in the house. She can't get to us, unless she can fly.

EXT. RENTED MANSION PROPERTY - NIGHT

Bursting through the mansion roof, a ferocious flying creature cuts the skies with bat-like wings.

INT. CHEROKEE - NIGHT

TOBEY

The only thing we know about that woman is that she was sent by whoever is chasing us.

LUCILLE

Yes.

TOBEY

If we could know more about her...

LUCILLE

Maybe Marycott can help us with that. She's also in New York, living in the shadows. I have the address.

TOBEY

But how can she help us?

LUCILLE

She got some experience with the occult.

TOBEY

The occult?

LUCILLE

Tobey, in this situation, and considering the types we're dealing with here, I have to ask you to keep your mind open to things you may find a bit unorthodox.

TOBEY

Yes, but, believing in stuff like...

The car shakes harshly. Lucille loses control.

EXT. ROAD - NIGHT

The flying creature scratches the pickup roof with her foot, to the point of getting a grip on the vehicle. The monster lifts the car a few inches above the road.

INT. CHEROKEE - NIGHT

TOBEY

What the f...!

LUCILLE

Hang on!

EXT. ROAD - NIGHT

The vehicle floats for a brief period, but the creature surrenders to the pickup truck weight, and she has to let it go.

The vehicle tires crash against the asphalt.

INT. CHEROKEE - NIGHT

Lucille and Tobey shake a lot. Lucille manages to retake control.

LUCILLE

I think our friend is pissed.

A huge foot, similar to a bird claw, only much sharper, breaks the window on the driver's side and grabs Lucille's head.

The car is out of control. Tobey takes the wheel and try to regain control. He pushes the car cigarette lighter.

Lucille struggles against the creature's foot trying to pull her out of the vehicle. Tobey tries to hold Lucille.

EXT. ROAD - NIGHT

The car zigzags along the road. Lucille's body is almost totally out of the car.

INT. CHEROKEE - NIGHT

The lighter is released. Tobey grabs the lighter, and he holds its flaming side against the monster's foot.

EXT. ROAD - NIGHT

The creature shouts a guttural scream and releases Lucille.

INT. CHEROKEE - NIGHT

Lucille manages to come back inside the vehicle.

LUCILLE
Thanks, partner!

TOBEY
No, I thank you. My mind is definitely open now. But, what the heck is that?

Lucille shakes her head.

LUCILLE
Whatever it is, it's persistent.

TOBEY
Watch out!

Through the windshield, it's possible to see that Manissaba is standing in the middle of the road, right in the way of the speeding Cherokee.

Surprised, Lucille turns the wheel abruptly.

EXT. ROAD - NIGHT

The pickup goes off road and falls down a cliff, out of control. The car sides hit trees along the way until it finally stops on a plain terrain.

It is night, and darkness covers the entire place.

INT. CHEROKEE - NIGHT

LUCILLE
Are you alright?

TOBEY

I'll live. What we do now?

Lucille notices the engine is still running.

LUCILLE

Check this out! We're still mobile!
Don't you love these four-by-fours?

TOBEY

Yes, but where we go from here? We
must be far from any road, and it's
pitch-black outside.

LUCILLE

I know these parts a little.
Believe me, we're not far from any
road. I have an idea.

TOBEY

It'd better be good. That thing
will be all over us soon.

LUCILLE

I'm counting on this.

EXT. HIGH PLAINS - NIGHT

The malignant creature in her flying form hovers over the region meticulously. Her eyes are adapted to see through darkness. She locates the Cherokee.

She lands, folds the wings behind her back and comes back to being Manissaba, the malevolent. She studies the car. It looks empty.

MANISSABA

Itsy-bitsy spider crawled up the
water spout... Where are you, my
little pigeons?

She opens the door on the driver's side and gets in.

INT. CHEROKEE - NIGHT

Manissaba searches inside the car. Somebody on the outside shuts the car door closed. Manissaba tries to open the door. It's locked.

She looks for the lock pins. They've been all ripped out. She's locked in the car, or that's the idea. Through the window, she sees Tobey and Lucille.

EXT. JUST OUTSIDE THE CHEROKEE - NIGHT

Manissaba talks from inside the car.

MANISSABA

How childish. Do you really think a metal carcass can stop me?

LUCILLE

Nope. But a train...

INT. CHEROKEE - NIGHT

Manissaba looks through the window on the passenger's side and sees a giant train coming. She pouts.

EXT. RAILROAD - NIGHT

The Cherokee is sitting on tracks. The train hits the vehicle, which blows up in flames.

TOBEY

Eleven o'clock express, right on time!

The train, although sounding the alarms, does not stop and drags the Cherokee with him.

TOBEY (CONT'D)

Now, you don't really think that's going to stop her, right?

LUCILLE

No, but at least we bought some time.

TOBEY

But we lost our ride.

LUCILLE

It's okay. We catch the next train.

TOBEY

Or, we just try to come back to the road and call an Uber. I got service on my mobile.

EXT. SIDEWALK IN FRONT OF A SMALL BUILDING - NIGHT

The Uber drops Lucille and Tobey by the entrance of a small building, in a suburban area of New York. Lucille rings the bell of one of the apartments.

INT. APARTMENT - NIGHT

MARYCOTT

Yes?

INTERCUT BETWEEN LUCILLE and MARYCOTT

LUCILLE

It's me, Lucille.

MARYCOTT

'I'm talking to a dead man.'

LUCILLE

'At least, I'm losing weight.'

Marycott smiles and hits a button.

EXT. ENTRANCE TO THE APARTMENT - NIGHT

Another bell rings. The door to the building unlocks. Lucille and Tobey get in.

INT. BUILDING LOBBY - NIGHT

TOBEY

Another secret password?

LUCILLE

One can never be too careful these days.

INT. APARTMENT - NIGHT

Marycott serves coffee to Tobey and Lucille.

MARYCOTT

I wasn't expecting to see you so soon. I gather something went wrong.

LUCILLE

Yes. We had to split. We've been found by some pretty nasty creature, one working for our pursuers.

TOBEY

It looks like a woman, but it's damn strong. She also can turn into some kind of big bat and fly around. We had trouble losing her. A brand new Cherokee was blown to smithereens.

Marycott scratches her chin.

MARYCOTT

Hum, hum.

TOBEY

You don't seem surprised.

MARYCOTT

Well, politicians and giant corporations making pacts with demons is not new. Except that this creature you mentioned was summoned to find you and take you back, instead of bringing fame and fortune to its recruiters.

LUCILLE

That sounds about right, yes.

TOBEY

Can you tell us what we're dealing with here?

MARYCOTT

This description you gave me is somehow familiar. Give me a sec.

Marycott walks to a book shelf and pulls a big, carefully adorned book out of it. The book looks old. She blows dust off the book.

Marycott opens the book and flips pages. She stops on one specific page and brings the book to Tobey and Lucille.

MARYCOTT (CONT'D)

The creature that chased you looks anything like this?

Lucille and Tobey look at an engraving in the book.

CLOSEUP of the engraving. It's a painting depicting a terribly frightening view, a sinister creature with the head of a woman and body of a demonic dragon, with very sharp claws on hands and feet. With the hands, she holds poor individuals with extremely anguished faces, as if their souls are being squeezed. The monster's feet step on other people, men and women who scream in dreadful pain.

TOBEY

It's her alright, only without the fancy stuff around.

MARYCOTT

That's what I thought. This class of creature does this kind of work. And I regret to say you're in deep, deep trouble.

LUCILLE

Who is she?

MARYCOTT

It's a Manissaba, a demon from ancient times, destroyer of people, devourer of souls, perfidious creature that inhabits the most obscure corners where nobody dares to travel, pure evil incarnated in the form of a woman. She exists before time itself and precedes all religions.

TOBEY

What does she do?

MARYCOTT

The weaklings do not resist her and are easily subdued by her beauty and glamour, to become her material slaves. The humble ones, she has permission to pulverize. The fools and arrogant ones, she kills them cruelly to have fun.

LUCILLE

What happens to the strong ones?

MARYCOTT

She feeds on their souls. Generally, this is the price to summon the devil, a sacrifice, the soul of a warrior, which energy she extracts through eternity, so she can follow her path of destruction.

LUCILLE

During our brief encounter, she said something about possessing the soul of Tobey here.

She turns to Tobey.

LUCILLE (CONT'D)

That means you are strong, never mind what you think.

TOBEY

She has to be mistaken. My soul is good for nothing, like the rest of me.

MARYCOTT

You underestimate yourself. Maybe that's why your life was going nowhere before receiving the blood.

TOBEY

This is not very comforting!

LUCILLE

Whoa! Easy there! We are together in this mess, remember? If the bimbo wants you, she'll have to go through me first.

Tobey faces Lucille with tender eyes.

MARYCOTT

What intrigues me is why your persecutor only mentions Tobey and not you, Lucille.

TOBEY

It doesn't matter. Let's cut to the chase. How do we kill this Manitoba?

MARYCOTT

It's Manissaba. And it's said she can't be killed. There's no way to stop this class of demon.

TOBEY

Except?

MARYCOTT

There's a footnote here in the book that can be a way to defeat her.

TOBEY

But this book is all written in some strange language.

MARYCOTT

It's ancient Aramaic.

TOBEY

And I'm glad to see you know these things.

MARYCOTT

I don't. I use a computer software that translates ancient alphabets.

Marycott enters the footnote sentence in the translating software. The three of them fix eyes on the screen.

MARYCOTT (CONT'D)

There you have it, 'The mirror is the portrait of the soul, evil cannot escape its truth. The pure ones seed good by the materialization of their images.'

TOBEY

That's it?

MARYCOTT

And nothing more. It could be a way to destroy her, or just another poem.

LUCILLE

We got no choice. We have to find out which one.

MARYCOTT

Good luck to you both, and may God illuminate your tortuous path.

EXT. SIDEWALK - NIGHT

Lucille and Tobey leave the building.

TOBEY

We need to find a place as far from here as possible and with a lot of mirrors.

LUCILLE

Why does it have to be far from here?

TOBEY

To lure the bimbo straight to us. She may want to use Marycott to get to us, and I don't want anything bad happening to her.

LUCILLE

You see that? You are a good man! I always knew.

TOBEY

I still have my doubts.

LUCILLE

I know some crowded places in town.

EXT. STREETS OF MANHATTAN - NIGHT

Tobey and Lucille walk along Manhattan.

TOBEY

I can see you really know your way around these parts, not only to find railroads in the dark.

LUCILLE

During the US Open tournament,
between a match and another, I
usually take long walks.

TOBEY

Only this walk ends here. Take a
look at that.

Tobey points a forefinger up. Lucille looks at the direction
he's pointing at.

A sinister silhouette similar to a giant bat flies among
buildings, descending rapidly toward them.

TOBEY (CONT'D)

I don't think that's Batman.

LUCILLE

The bimbo doesn't waste any time.
This way.

Lucille takes Tobey to a very agitated disco, with a long
line to get in. They go straight to the entrance.

SECURITY GUARD

Hey! You can't go in there... Ah!
Miss Jeneuve! Terribly sorry, I
didn't know it was you. Come on in,
please.

He removes the cord to let them in. Many people in the line
complain.

SECURITY GUARD (CONT'D)

And who's your buddy?

LUCILLE

My new coach.

SECURITY GUARD

Oh, okay. Liberal coach, I like
that. Welcome to Paradise Club.

INT. PARADISE CLUB - NIGHT

Tobey and Lucille get into the disco. Tobey looks at Lucille
with mildly reprovng eyes.

TOBEY

I can see you do other things
between a match and another, other
than long walks.

LUCILLE

We all need to blow off some steam.

TOBEY

Now I know why you're the number
one tennis player in the world.

The place is cramming with people. Stroboscopic lights
provoke their epileptic effect, while the very loud noise of
the DJ's tune gets everybody dancing.

Tobey and Lucille walk among the crowd.

TOBEY (CONT'D)

I don't suppose we have time for a
beer, right?

LUCILLE

No, unless you want to drink with
her.

Tobey looks at the direction Lucille is pointing at, and he
sees Manissaba, also walking among people.

TOBEY

She also didn't have to stay in
line to get in.

LUCILLE

This place is not very selective.
They let any demon in.

TOBEY

I didn't figure there was any saint
in here.

LUCILLE

Follow me.

Two tall men block their way.

MAN 1

We shall bring you to her.

MAN 2

She's everything!

MAN 1

She's the universe!

MAN 2

She's our reason to live!

MAN 1

She's...

LUCILLE

Alright, I got it. We surrender.
Just bend your body a little,
please.

Lucille opens her arms, as if to hug the men. They frown.

LUCILLE (CONT'D)
Come on. Just bend a little for me.

The two men look at one another, and then bend their heads forward. Lucille hits their heads against each other. They fall on the floor, unconscious.

MANISSABA
Idiots!

Lucille and Tobey go to the counter.

TOBEY
She can really charm folks.

Manissaba is getting close. Only the crowd delays her a bit.

Another man comes to Lucille and Tobey. He is even bigger than the other two.

MAN
You cannot go! You belong to her!
She's everything, the universe, our
reason to live...!

TOBEY
Look! There's a mantis over there!

Tobey points a forefinger at a spot on the counter.

The man inclines, trying to find the mentioned bug. Tobey hits the man's head hardly against the counter, and he also falls unconscious.

TOBEY (CONT'D)
She'll keep trying to slow us down
from jerk to jerk.

LUCILLE
Yes, guess our little night out
ends here. Come with me.

Lucille takes Tobey up a staircase. They look behind.

Manissaba is already at the bottom of the stairs, well closer than they thought, as if she had found a way to walk through people.

Lucille stops a security guard, wearing a yellow T-shirt.

LUCILLE (CONT'D)
That woman down there is carrying a
gun.

The man immediately signals to two other security guards. They close on Manissaba.

SECURITY GUARD 1
Come with us, please!

MANISSABA
What?

SECURITY GUARD 2
You need to come with us, lady.

MANISSABA
Oh, I see. How clever of those two.
Let's play, then. What we got here,
weak, humble, fool, arrogant...?

SECURITY GUARD 3
How's that?

MANISSABA
Never mind. I don't have time to
play anyway.

Manissaba simply tosses two of the men downstairs. People below scream.

Manissaba grabs the third man by the neck and perforates his chest with her hand. He shouts in pain.

She snatches the heart out of his body. She drops the now dead man on the steps and studies the bloody heart in her hand.

MANISSABA (CONT'D)
This one's weak.

She throws the heart away, walks over the corpse and reaches the top of the stairs.

Manissaba looks around, but she only finds youngsters dancing and drinking around tables. She smirks.

MANISSABA (CONT'D)
Itsy Bitsy spiders, you can't
escape from me...

EXT. FIRE-STAIRS - NIGHT

Tobey and Lucille go through a door that leads to fire-stairs outside. They go down a few steps, but Lucille stops and signals Tobey to stop, too.

TOBEY
That alley down there is really
dark.

LUCILLE
I know. We're not going all the way
down.

TOBEY

We're not?

Lucille climbs the protective guard rail.

TOBEY (CONT'D)

What are you doing?

Lucille jumps to the fire-stairs of the neighboring building.

LUCILLE

Come. It's close.

TOBEY

Okay...

Tobey also jumps. They go down a few more steps. Lucille stops in front of a window.

LUCILLE

This way.

TOBEY

I hope you know what you're doing.

INT. NEIGHBORING BUILDING - NIGHT

Tobey and Lucille go into the building through the window.

They find a round table, with men in suits playing poker. Two of them carry Tommy Guns.

LUCILLE

Good evening, gentlemen.

MEN

Good evening.

Tobey and Lucille continue ahead. They go down narrow stairs to the ground floor.

Instinctively, Tobey heads towards the in/out door, but Lucille stops him.

TOBEY

Aren't we going out?

LUCILLE

Not yet. That's what she expects us to do.

Manissaba also enters the neighboring building through the same window, and she also comes across the poker round table.

MANISSABA

Good evening, Mister Governor,
Mister Mayor, Don Battaglia, Don
Tagliano, and further congressmen
I've never met.

GOVERNOR

Oh, good evening, Nissa. I didn't
know you were in the neighborhood.
Are you in for a little game?

MANISSABA

Maybe some other time. I need to
capture two people, deliver them to
government fat cats, and take the
soul of one of them as payment.

GOVERNOR

The usual, then. Good luck.

DON TAGLIANO

They went that way.

INT. UNDERGROUND SEWERS - NIGHT

Lucille and Tobey walk through a desolated underground.

INT. NEIGHBORING BUILDING - NIGHT

Manissaba goes downstairs to the ground floor.

She walks to the in/out door, but stops. She looks to the
sides and breathes deeply, as if feeling her surroundings.

MANISSABA

Nice try, my beloved ones.

Manissaba goes into the maintenance room, where she finds a
staircase down.

INT. BASEMENT - NIGHT

Manissaba goes down to the basement. She notices that a
manhole cover, although in the right place, is broken.
Manissaba removes the cover and goes down the sewer.

INT. UNDERGROUND SEWERS - NIGHT

Lucille and Tobey go up a dirty ladder. With difficulties,
they remove the heavy manhole cover.

EXT. PARK - NIGHT

TOBEY

Man, that stinks! This is what I call hell.

LUCILLE

Then maybe Manissaba likes down there.

TOBEY

Do you think we lost her?

Lucille looks around.

LUCILLE

Oops!

TOBEY

What?

LUCILLE

I think we lost ourselves. We should be at Times Square, a very noisy neighborhood.

Tobey also looks around.

TOBEY

This place doesn't look noisy at all.

LUCILLE

Not this time of night, it's not. I must have taken the wrong turn at some point.

MANISSABA

You did, my love.

Tobey and Lucille get startled and brusquely turn to find the owner of that voice.

Manissaba walks to them.

MANISSABA (CONT'D)

Gotcha! And it's three you owe me already, the frying pan on my face, the lighter on my foot, which by the way will turn purple, and the car explosion. All that fire didn't exactly do wonders for my so sensitive skin.

LUCILLE

You're working for the wrong people.

MANISSABA

No. I'm working for the right people. You're the one in the losing team.

LUCILLE

Good always triumphs over evil.

MANISSABA

This is such a narrow interpretation. Actually, it's more like power always triumphs over will.

LUCILLE

I don't think so.

MANISSABA

You don't, huh? Look what happened to our dear friend Tobey here, after he tasted the sweet lollypop of power.

LUCILLE

He's getting better now.

MANISSABA

Are you, Tobey?

TOBEY

I trust Lucille.

MANISSABA

Do you now. I would rethink that. After all, she's the one who ruined your life and caused the death of good ole Bob.

Lucille's eyes goggle.

TOBEY

Bob... Bob is dead?

Manissaba turns to him. Tobey sobs.

TOBEY (CONT'D)

He was my friend!

MANISSABA

And a pretty loyal too. The poor thing tried to protect you from me. He stood in my way. I had to dispose of him. And the little brat here you call a friend is the real culprit. She forced my hand.

Tobey hangs his head.

LUCILLE

Don't listen to her, Tobey.

Tobey faces Lucille with angry eyes.

LUCILLE (CONT'D)

Alright! Take me then.

Tobey changes his look to one of surprise.

Lucille walks to Manissaba.

LUCILLE (CONT'D)

Any deal you made I'm changing now.
Just leave Tobey and the rest of
the world alone. Take me and let's
get this over with.

MANISSABA

I'd be delivering a lab rat that
can also double as soul donor. It
can be arranged.

TOBEY

NO!!!

Tobey pushes Lucille away from Manissaba.

TOBEY (CONT'D)

This is a trick, can't you see?
Demons do that. They find our
weaknesses and throw them all in
our faces! Lucille, you didn't kill
Bob, the bimbo did it!

Manissaba twists her nose.

TOBEY (CONT'D)

You were right to seek the truth
about the blood. None of this is
your fault. You were used.

LUCILLE

But that didn't give me any special
right to use you.

TOBEY

That's not how I feel. I was
nothing before I met you. I'm
honored by everything you did.
You're the first one who makes me
feel like I'm somebody.

Lucille's eyes are soaked in tears.

MANISSABA

Fine, have it your way. This corny anticlimax is giving me a rash anyway. Chat is good, but I'm afraid I got a soul to take.

Manissaba advances to Tobey.

MANISSABA (CONT'D)

You're mine, young man.

Lucille stands between Tobey and Manissaba.

LUCILLE

You'll have to go through me first!

MANISSABA

Okay.

Manissaba hits Lucille in the face with the back of her hand. As a result, Lucille flies and collides against a dumpster.

LUCILLE

Not funny!

Manissaba grabs Tobey's neck and lifts him from the floor.

MANISSABA

This is when your beginner's luck ends and my experience luck begins. Anyway, it was a nice karate blow you stroke back at the mansion.

Lucille comes with a huge sledgehammer and hits Manissaba's head with it. Tobey falls on the ground, free.

LUCILLE

It was a judo throw, stupid!

Lucille drops the sledgehammer and helps Tobey standing up.

TOBEY

Where did you find that thing?

LUCILLE

In the dumpster. It's amazing what people throw away these days.

Manissaba stands up, puts her neck bones back to place, and, this time, she hits Tobey with the back of her hand.

Tobey is tossed far away and crashes against a metal trash can. He falls on the ground, bleeding and motionless.

The evil woman now grabs Lucille by the neck with both hands and lifts her from the floor, eyes flaming in anger.

MANISSABA

Now, it's four you owe me. You arrogant little mortal. I am the space and the universe! My domain goes beyond all paths of your putrid humanity.

LUCILLE

And I won twelve Majors, including seven Grand Slams.

Lucille puts her arms between Manissaba's, in order to release her neck from the creature's claws.

The tennis player kicks the sinister woman in the belly. Manissaba is forced to step back.

LUCILLE (CONT'D)

But you don't see me brag.

Lucille jumps to Manissaba and punches the creature repeatedly in the face. The monster is taken aback.

LUCILLE (CONT'D)

Domain the universe with this, bitch!

Lucille swings and hits a roundhouse kick on the monster's chest.

Stunned, Manissaba crashes against the floor.

MANISSABA

You're strong. Even so, I'm afraid you've just made your ultimate mistake, my dear.

Manissaba jumps to her feet and punches Lucille. The tennis player flies and collides against a tree.

The evil one opens an abnormally large mouth, revealing pointy fangs she did not have before.

Manissaba lets go a guttural scream and kicks Lucille in the belly, while she is still on the ground.

MANISSABA (CONT'D)

The deal is to bring you back alive, but nobody told me I can't hurt you!

Manissaba kicks Lucille again. The tennis player tries to drag herself away from the monster.

MANISSABA (CONT'D)

And I am going to hurt you!

Manissaba walks to Lucille and kicks her again, this time in the face. Lucille bleeds a lot.

Manissaba raises her foot and brings it down fast, to step on Lucille's chest, but the tennis player rolls over and dodges the blow.

MANISSABA (CONT'D)

Ha! Good one! No more miss nice girl for you.

Manissaba grabs the sledgehammer.

MANISSABA (CONT'D)

Let's see what a busted knee can do for your promising tennis career.

Manissaba lifts the sledgehammer over her head, to strike the final blow on Lucille's right knee.

Tobey comes and hits Manissaba with the metal cover of a trash can. The impact causes Manissaba to drop the sledgehammer, which falls on her own head.

Tobey helps Lucille standing up.

TOBEY

Are you alright?

LUCILLE

I need some aspirins. Nice hit!

TOBEY

This is all I could find on the landfill. Then, I decided to go old school.

As the evil entity is still stunned by the sledgehammer blow, Lucille grabs a long vine and ties it around Manissaba's neck.

Lucille throws the other end of the vine around the highest branch on a nearby tree.

LUCILLE

Little help!

She and Tobey pull the vine to raise Manissaba from the floor, also hanging her.

The demon pants heavily, trying with both hands to loosen the vine compressing her neck. Lucille ties the vine around the tree trunk.

She and Tobey run to the manhole where they came from.

MANISSABA

That's right, keep on running,
fools. That might work, alright.

Lucille and Tobey lift the heavy manhole cover.

TOBEY

Let's take the right turn this
time, uh?

LUCILLE

We need to find a place with lots
of mirrors.

TOBEY

Celebrity's house?

LUCILLE

Or a department store.

Using the sharp fingernail of a forefinger, Manissaba cuts the vine hanging her. Her claws for feet touch the ground again.

MANISSABA

Next time I make a deal with the
bureaucrats, besides souls, I'll
also ask for a Cabinet position.

Two large wings open on her back. She changes to her flying form, and up she goes. Manissaba crosses the somber New York skies at night, until she sees a bright shopping mall.

INT. SHOPPING MALL - NIGHT

The vile creature shatters the glasses of the dome and hovers over several stores. Nobody seems to care.

Going up the escalators, Tobey and Lucille look up and see the devil coming.

LUCILLE

Let's go.

They run upstairs and get into a souvenir shop.

Manissaba lands and returns to her human shape, to better blend with the crowd. Now, everybody stares at her.

INT. SOUVENIR SHOP - CONTINUOUS

Manissaba enters the souvenir shop after her preys.

A lot of people going out of the store walk by her, including two Rabbis. She doesn't find Tobey and Lucille among the people.

She finds the fitting rooms. Only one has the curtains closed.

Manissaba comes near it and opens the curtains. The woman inside is not wearing any blouse, and she is trying to zip up pants clearly too tight for her waist. She screams, startled.

MANISSABA

Oh, my apologies, miss.

Manissaba looks around the fitting room, no exits. She looks at the woman trying the pants, from top to bottom.

MANISSABA (CONT'D)

If you really dream of getting into one of those, you still have a lot to lose, my love.

The woman gives Manissaba an angry look, but the demon simply closes the curtains and walks away.

INT. SHOPPING MALL - CONTINUOUS

Lucille and Tobey take off the Rabbi clothes and put them aside.

TOBEY

Best twenty dollars I've ever spent!

They get into an army surplus shop.

INT. ARMY SURPLUS SHOP - CONTINUOUS

They stop before curtains. Lucille peeks behind the curtains and waves positively at Tobey, who returns a thumbs-up. They turn around and get surprised.

Manissaba is already there, standing before them.

MANISSABA

I must say, you suck in covering your tracks.

LUCILLE

We're not even trying.

TOBEY

Take that, monster!

Tobey and Lucille pull the curtains open. Several mirrors of all kinds and shapes become visible to Manissaba.

MANISSABA

Ahhh!

Tobey and Lucille watch the scene in anticipation. However, the evil one only organizes her hair.

MANISSABA (CONT'D)

Wow! I'm so pretty, don't you agree?

Manissaba turns to them.

MANISSABA (CONT'D)

What? Was that supposed to do something to me?

Lucille and Tobey now look at her, aghast and frightened.

LUCILLE

The sentence, the goddamn book sentence! What does it mean?

Manissaba grabs Lucille by the collar and tosses her against one of the mirrors.

Lucille falls down. Blood pours from each and every part of her body.

MANISSABA

I deal with you later.

She grabs Tobey also by the collar of his shirt and drags him away.

Tobey struggles, but he can't set himself free from the creature's strong grip.

Lucille pierces Manissaba's left shoulder with a saber she found for sale on one of the shelves.

MANISSABA (CONT'D)

Ah, for crying out loud...!

Manissaba is forced to let Tobey go.

Tobey runs to the counter, behind which several fire weapons are for sale. He grabs a rifle and signals a salesman to come.

SALESMAN

What can I do for you today?

TOBEY

Do you have the bullets for this thing?

Manissaba removes the saber from her shoulder. In a matter of seconds, her shoulder heals from the wound. The evil creature turns to Lucille.

MANISSABA

Looks like I'll have to deal with
you now after all.

She pushes Lucille, and the tennis player falls on the
ground.

MANISSABA (CONT'D)

Where was I when you so rudely
interrupted me in the park? Oh yes,
I was about to cause you some
permanent damage, so you could
never play tennis, nor any other
sport, ever again!

She raises the saber and hits Lucille. The tennis player
manages to roll on the floor and dodge the blow.

Manissaba tries another blow. And again, Lucille dodges the
saber.

MANISSABA (CONT'D)

Hold still, damn it!

Tobey finishes loading the rifle with the help of the
salesman.

TOBEY

Can I borrow this just for a little
while?

SALESMAN

Sure. That will be our little test
drive. But remember, you're only
allowed to shoot inside the mall.

Manissaba mercilessly tries to hit Lucille with the saber.
Lucille pants heavily, awfully exhausted.

Tobey comes with rifle in hand, and he points it at the
creature.

Manissaba turns to him.

MANISSABA

Ha! Making a fool out of yourself
again, little man? Do you really
think that will work on me?

TOBEY

Well, maybe this works!

Tobey turns the rifle to the image of Manissaba in the mirror
behind her.

TOBEY (CONT'D)

Let's see you talk your way out of
this one, demon!

Tobey fires at Manissaba's image in the mirror. He watches the scene full of hope.

However, the mirror only shatters into pieces, and nothing happens to the demon. Manissaba looks at him disdainfully.

MANISSABA

That's seven years of bad luck for you, my good man. How stupid can a person be? You can't even interpret a simple phrase from some idiotic book.

In a fast movement, Manissaba takes the rifle from Tobey's hands and hits him with the handle.

Tobey tumbles down before the mirrors. His brow bleeds like a waterfall. Manissaba turns around and finds Lucille still on the floor.

TOBEY (WHISPERING)

So, the sentence is indeed a way to stop her. All we need to do is interpret it right.

Lucille is lying on her stomach, trying to drag herself far from the creature.

MANISSABA

Oh, that's exactly what I had in mind.

Manissaba steps on Lucille's back, forcing her to stop. The demon twists Lucille's spine harshly with her foot.

Lucille screams of lacerating pain.

TOBEY (WHISPERING)

'The mirror is the portrait of the soul, evil cannot escape its truth. The pure ones seed good by the materialization of their images.' What the heck does it mean?

Manissaba is all over Lucille.

MANISSABA

I'll deliver you alive, as per the deal, only a vegetable. Not even this magic blood of yours can repair a broken spine.

The creature presses Lucille's spine real hardly. The tennis player screams in unbearable pain.

Manissaba twists her foot again on Lucille's spine. She moans in horrible pain.

MANISSABA (CONT'D)

Unless the Paralympics have a place
for the quadriplegics, your sports
days are over, my darling.

Manissaba is about to strike the final blow to cripple
Lucille for the rest of her life.

Tobey opens his eyes real wide.

TOBEY

I got it!

With his last drops of strength, Tobey manages to stand up
and walk to the women. He drops a huge mirror right on top of
Manissaba.

TOBEY (CONT'D)

Lucille!

Lucille is able to turn her head and see the mirror coming
down. She rolls over not to be hit by the mirror.

Manissaba doesn't have the same reflexes. The evil one brings
her hands to her face, but the heavy mirror falls on her.

Strangely, the mirror goes straight to the floor, as if
absorbing Manissaba.

Tobey helps Lucille standing up, but the tennis player moans
in pain.

TOBEY (CONT'D)

Are you okay?

LUCILLE

My legs are numb, and my back will
surely sting in the morning, but
nothing permanent.

Tobey and Lucille look at the fallen mirror. Very carefully,
they come near it.

They stand on each side of the large structure and slowly
lift it.

The mirror is kept in the vertical position by means of two
brackets at its base.

Inside the mirror, lies Manissaba, stuck in it. Lucille and
Tobey can see her, as if she were standing at the other side
of a glass door.

Instinctively, they look behind the mirror. There's nothing
there. The demon is indeed inside the mirror.

The creature is holding both hands against the mirror glass.
She looks at Tobey and Lucille with a weeping face.

MANISSABA

Not fair! Get me out of here!

A horrendous figure comes to Manissaba from behind, but only in the mirror. The figure is the Manissaba of the engraving in the book, her true demonic form. The figure wraps her contorted arms around Manissaba.

FIGURE

Time to go, dear. You got greedy, sweetheart. Now, time to pay for the luxury of being human.

Manissaba looks at Tobey and Lucille with tearful eyes.

MANISSABA

Help me, please! Don't let her take me!

But the horrible creature opens a large mouth of pointed teeth and screams horribly, forcing Lucille and Tobey to cover their ears with their hands.

Then, the figure drags the anguished Manissaba, who shouts in despair, to the confines of the desolated underworld that lies beneath.

A few seconds later, Tobey and Lucille can only see their images reflected in the mirror.

LUCILLE

Do you think she's gone for good?

TOBEY

I think so, yes. It was just a matter of interpreting that sentence. The gateway to our realm is only crossed by the immeasurable vain of those who can only see themselves. The selfish only acts to have something in return. And the gateway is, not surprisingly, the mirror.

LUCILLE

Very good, partner!

The salesman walks to them.

SALESMAN

So, are you taking the rifle or what?

EXT. BROADWAY - NIGHT

Lucille and Tobey walk along Broadway, each one enjoying a popsicle. Tobey has the rifle strapped to his shoulder.

TOBEY

This is not good.

LUCILLE

I know. I told you lemon is awfully sour.

TOBEY

No, I mean, our situation. The bastards are even hiring demons to catch us. They'll stop at nothing.

LUCILLE

Looks that way.

TOBEY

I don't want to spend the rest of my life in the shadows. On the other hand, I also don't want to be a lab rat for dark experiments.

Lucille licks her chocolate popsicle to the very end.

LUCILLE

Hum, this is good. We, tennis players, are not usually allowed to life's small treats.

Tobey is meditative. Lucille looks at him.

LUCILLE (CONT'D)

Why do I have this feeling you got something in your mind?

TOBEY

We have to come back there.

LUCILLE

You mean, back to the heavily guarded compound at North Korea we escaped from? The same place where they tortured you?

TOBEY

That's the one!

LUCILLE

After all we've been through to leave that place and keep away from there, you're seriously suggesting we come back there just like that?

TOBEY

They're going to catch us sooner or later, Lucille. It's better if we come back there on our terms, not theirs.

(MORE)

TOBEY (CONT'D)

And the answer to this whole mess has to be there, the origin of our blood.

LUCILLE

I know you're right. And yet, it feels so very wrong.

TOBEY

Remember what you said about the best place of all to hide?

LUCILLE

Yes, I remember.

EXT. HIGH PLAINS - NIGHT

North Korea, undisclosed location.

Lucille and Tobey ride a jeep. They are wearing military clothes. The terrain is tortuous. The car bumps hardly.

TOBEY

Jesus! Are you sure this is the right way?

LUCILLE

Not quite. When I came here to rescue you, I kind of stumbled on the compound by accident, following your brain waves.

TOBEY

This place doesn't look anything like the one we've been the first time. Where's that river, the waterfall...?

Lucille has to turn the jeep around abruptly. The vehicle goes off the narrow dirt path, almost overturning. Lucille manages to stop only inches from a big rock.

TOBEY (CONT'D)

You just fixed my spine! What happened?

LUCILLE

We almost fell off a cliff. These headlights are not much of a help. Listen...

Noises of water running can be heard. They leave the jeep with flashlights and investigate the area.

LUCILLE (CONT'D)

We found the river and the waterfall.

TOBEY
They almost found us first.

LUCILLE
We got to be close.

They go back to the jeep and follow the trail. Lucille drives to a highest plain.

TOBEY
I can barely see anything from here.

They go up a mountain. Lucille stops the jeep.

They lie on the soil, at the edge of the mountain top. They can see the compound they're planning to invade.

Lucille looks through binoculars, coupled with night-vision.

LUCILLE'S POV - it shows what Lucille is seeing from the binoculars' point of view.

TOBEY (CONT'D)
So?

LUCILLE
It's too quiet. Just one or two cars parked here and there, nobody in sight.

She hands the binoculars to Tobey. He looks as well.

TOBEY
It's late at night. Maybe everybody is sleeping.

LUCILLE
There would be sentries anyway.

TOBEY
What we do?

LUCILLE
We follow the plan.

Tobey puts the binoculars aside and opens a backpack. Both he and Lucille paint their faces with camouflage ink.

TOBEY
If they capture us, we can always claim we are raccoons.

They finish applying the camouflage makeup and sneak down the mountain. The steep is morbidly abrupt.

TOBEY (CONT'D)
Man, this place is hard to get!

LUCILLE

I have a feeling that's the idea.

They reach the compound perimeter. Silence reigns all over the place.

LUCILLE (CONT'D)

We must be at their backyard. Even so, there should be soldiers patrolling the area.

TOBEY

Just for the records, what exactly are we looking for?

LUCILLE

I guess we'll only know when we find it. Let's go.

With the help of the night-vision, they walk to the perimeter fence. Lucille takes a crowbar she brought with her and throws it at the fence. The object hits the target and falls on the floor.

LUCILLE (CONT'D)

That's odd. I was expecting this to be electrified.

TOBEY

Maybe only the barbed wire on top is electrified.

Tobey takes the crowbar and tosses it at the barbed wire. Nothing happens.

TOBEY (CONT'D)

Perhaps they consider this place is so well hidden that nobody could possibly find it.

LUCILLE

I'd never make such assumption. I don't think they did, especially after our escape. This is weird.

Tobey takes off his jacket, wraps it around his neck and climbs the fence.

He covers the barbed wire with the jacket and goes over it, to land inside the compound. Lucille does like he did.

EXT. COMPOUND - NIGHT

They carefully investigate the place.

They reach a construction similar to a hangar, with gates wide open. Very cautiously, they peek inside. It's empty.

They walk to a big horizontal construction, apparently the main building of the large compound.

Tobey and Lucille walk along the parking lot. There are some cars parked here and there.

Lucille tries to open the heavy metallic door to the building. It's unlocked.

TOBEY

Not that I paid too much attention to these details during my captivity, but I'm sure a badge and a password were required to get into this place.

LUCILLE

And if they left everything open, then there's nothing in here.

INT. BUILDING - NIGHT

They enter the building.

Lucille tries switches. Lights don't work.

TOBEY

I don't think they forgot to pay the electric bill.

LUCILLE

And I don't believe they've been evicted for not paying the rent, either.

They continue with flashlights and night-vision.

Some dust already accumulates. There are marks on the floor, where heavy equipment used to sit.

TOBEY

I remember this place, but...

LUCILLE

There used to be a lot more stuff than this.

TOBEY

Well, looks like whatever happened in here, we missed it.

LUCILLE

This is very bizarre, everybody just leaving like this.

TOBEY

The only reason that occurs to me is that they've been found and had to run.

LUCILLE

Yes, but, found by whom? Who they were running from? They are the government, the corporations, the law. They are the 'powers that be.' Who in this planet can possibly be a threat to them?

An extremely bright, white light engulfs the entire place all of a sudden.

Lucille and Tobey have to take off the night-vision equipment from their heads real quickly, not to go blind.

Instinctively, they run away to a side.

They collide with a pillar. They go behind it, as if such action could protect them somehow.

The lights disappear the same way they appear, totally out of the blue.

Lucille and Tobey have trouble adapting their eyes to darkness again. They don't dare to put the night-vision devices back on.

TOBEY

As you said, Lucille, nobody in this planet can possibly be a threat to them.

Lucille faces him.

LUCILLE

Are you by any chance suggesting...?

TOBEY

You asked me to keep an open mind, now my mind is the Grand Canyon. At this point, I accept any explanation.

LUCILLE

Even so, they didn't leave in a hurry. They had time to erase all evidences they've ever been here.

TOBEY

Maybe they've been tipped off in advance.

LUCILLE

As in... somebody called them and said, 'hey, get out of there! The aliens are coming to eat you!'

TOBEY

I am as puzzled as you.

Very strange noises echo outside. They seem to come from above. Tobey and Lucille look up to the ceiling, more by instinct.

LUCILLE

We need to hurry.

TOBEY

What for?

LUCILLE

Find answers.

TOBEY

But they took everything.

LUCILLE

Maybe not. We're here anyway, let's do some more exploring.

Using flashlights, they walk along the place. They find the huge operating room, where Tobey almost suffered an autopsy. They find a staircase leading up.

INT. UPPER FLOOR - CONTINUOUS

They try doors on the upper floor and stumble on the War Room, with windows that allow a view of the operating room.

INT. WAR ROOM - CONTINUOUS

All equipment is still there, all without power and collecting dust.

Tobey and Lucille continue their search. They return to the ground floor.

INT. GROUND FLOOR - CONTINUOUS

They walk along a hallway with several doors on both sides.

They open some of the doors. They are rooms only equipped with the bare minimum to accommodate one person.

LUCILLE

Jail cells? Places to contain the new specimens?

TOBEY

Yes, specimens like me. Only these rooms are a palace compared to the box they put me in.

Lucille takes a deep, frustrated breath.

LUCILLE

Forget it. All we can do here is open a hotel.

Lucille's comment is met by no response.

LUCILLE (CONT'D)

Tobey?

Nobody answers.

LUCILLE (CONT'D)

Tobey? Are you there?

She turns around in a hurry.

TOBEY

Hey Lu, get a load of this!

Lucille breathes in relief and follows the voice of her adventure companion.

LUCILLE

What?

TOBEY

This door here. It seems to be the only one locked.

It is a thick metal door. In fact, the panel attached to the door is lit, waiting for credentials to approach. On the top of the panel, two small LED lights shine red.

LUCILLE

Cool, partner. I'd say this place has a very selective generator.

TOBEY

Looks that way. There is power behind this door. I'm kind of curious to know what they're hiding.

Lucille takes a badge out of her shirt pocket.

LUCILLE

Let's see if this works. It's the same one I stole when I've been here the first time.

She passes the badge over the reader. One of the red lights on the top of the panel changes to green, and a virtual keypad appears on the panel.

TOBEY
Looks promising. Do you know the password?

LUCILLE
I might.

She types 6969 on the virtual keypad. The other red light on the top of the panel also turns green, and the thick door unlocks.

LUCILLE (CONT'D)
By the looks of it, Mister Big John Callord is partial to a little fetish.

They open the door and enter.

INT. NEW SECTOR - CONTINUOUS

They investigate the new sector. It looks exactly like any department in a firm - there are cubicles, partitions, desks, and chairs. Some desks still bear desktops, useless and collecting dust. Flashlights are no longer necessary, for emergency lights are on.

In the back of that department, a single door stands. There is a plate attached to it, with letters that read, 'Authorized personnel only.'

TOBEY
As if some part of this place were open to the general public.

Lucille smiles.

The badge she carries and the password work on that door, too.

TOBEY (CONT'D)
Mister Big John Callord is sort of important, besides fetishist.

INT. SECRET CHAMBER - CONTINUOUS

They get into the new environment. The door closes automatically behind them. Lucille and Tobey shake.

TOBEY
It's cold in here!

Lucille looks around.

The room is ample; however, except for one or two devices left behind, most of the place is empty.

LUCILLE

Why they keep this place so refrigerated? There's nothing here but deactivated consoles.

TOBEY

Lucille...

He points his flashlight to the ceiling. Lucille's eyes follow the beams of light.

Above their heads, a huge number of containers, similar to giant capsules, are suspended in the air.

Emergency lights are precarious in that room. Lucille and Tobey comb the ceiling with their flashlights, trying to find cables, ropes, something that could possibly be holding the capsules in the air. But they find nothing of the sort.

TOBEY (CONT'D)

How come those things are not falling on our heads?

LUCILLE

I don't know. They seem to be floating somehow.

Although the capsules are made of transparent material, their involucres are blurry. It's not possible to see inside.

TOBEY

I wonder what was inside those things.

LUCILLE

I wonder what might still be inside those things.

TOBEY

Any idea how to get up there?

LUCILLE

They don't teach you to fly at Bollettieri Tennis Camp.

Lucille walks to one of the consoles. Some lights are still blinking on it. She tries some buttons and levers. Nothing happens. She shakes her head negatively.

TOBEY

You'd better be careful with those. Some of these controls can make those things fall on our heads and kill whatever is inside.

LUCILLE
You're right. Let's move on.

TOBEY
Where to?

LUCILLE
That way.

She points to a large door at the back of the hall, closed only by curtains.

They come closer. Lucille opens the curtains. A strong smell invades their nostrils.

TOBEY
Jeez! It smells like detergent in here! Looks like we hit the kitchen.

LUCILLE
Or the lab.

INT. LABORATORY - CONTINUOUS

There are all sorts of test equipment in the room, including test tubes, medicine bottles, needles, beakers, erlenmeyers and tubes, lots and lots of tubes. Hospital beds with straps can be seen all over the place.

LUCILLE
These curtains are made of some kind of isolating material.

TOBEY
Against fire?

LUCILLE
Against bacteria.

TOBEY
Oh Lord! I hope we're not in one of those bio-safety level-4 facilities. I forgot to bring my protective spacesuit.

LUCILLE
I also left mine at home.

They walk around. Tobey finds small recipients on a shelf. Many of them contain formaldehyde. One of them has a fetus inside. Tobey comes closer to it, and his eyes goggle.

TOBEY
My God!

LUCILLE

What is it?

TOBEY

Take a look at that!

Lucille also approaches the small container with the fetus inside.

TOBEY (CONT'D)

I don't suppose this is just a squeaky toy.

LUCILLE

They don't usually conserve squeaky toys in formaldehyde.

TOBEY

Man, this baby is all deformed!

Lucille takes a closer look at the possible aberration.

LUCILLE

Not necessarily. It may be a perfectly normal baby to its race, or even for a hybrid.

Tobey faces her.

TOBEY

Are you by any chance suggesting...?

LUCILLE

Remember, open mind.

TOBEY

My mind is open. It's my stomach that's having trouble coping.

LUCILLE

This is what we call playing God.

TOBEY

This is also called dealing with things they were not supposed to.

LUCILLE

It's strange they left this behind.

They continue with their exploration.

LUCILLE (CONT'D)

For sure they used this place for all sorts of experiments.

TOBEY

Which is weird. They experimented a lot on me, but they never brought me here.

LUCILLE

Maybe because this is not the area for human trials. Check this out.

Lucille walks to one of the hospital beds with straps. Only this one still has IV bags connected to tubes over it, containing the remainders of a reddish liquid.

TOBEY

Do you think this is blood, our blood?

LUCILLE

It's possible.

TOBEY

And all this junk is to put the blood inside the patient?

LUCILLE

Or to take it out.

TOBEY

Well, we wanted a clue about the origin of our blood, looks like we got one now. The problem is how to get to the real donors.

Once again, strange noises sound from the outside.

LUCILLE

Why do I have this feeling we're about to achieve such feat?

TOBEY

Don't even think about it! We'd better go deeper into this place. I still don't feel very safe.

INT. HALL - CONTINUOUS

They cross another door with curtains and enter a hall with several other doors, which lead to small chambers protected by glass walls, partially illuminated by emergency lights.

Lucille and Tobey look through the glass walls.

Such chambers contain cabinets and shelves with needles and medicine bottles. Something catches Lucille's eyes.

She walks to a gigantic structure shaped like a tank. On it, the tennis player finds a door with a plate attached to it, with the inscription, 'KEEP OUT!'

Tobey follows her.

TOBEY
This time, I think we'd better
follow the advice on the door.

Lucille does not answer. She looks distracted. The door of the huge tank slides open automatically.

TOBEY (CONT'D)
Was that supposed to happen?

Lucille enters the tank like a robot.

TOBEY (CONT'D)
Lucille? Are you alright?

Very reluctantly, Tobey follows Lucille inside the tank.

TOBEY (CONT'D)
This is a bad idea!

INT. TANK - CONTINUOUS

The door closes behind them. There is no button or doorknob that allows opening it on the inside.

Lights spring to life automatically, revealing a compartment also shaped like a big capsule, only this one is flat on the base. The compartment is opaque, except for a small square aperture on one end, covered by glass.

Tubes of several shapes and sizes connect the structure to a very peculiar device shaped like a sphere, but without marks of any kind, only buttons. Lucille approaches the glass aperture.

TOBEY
Hey Lu, I don't think it's such a
good idea to look inside.

Lucille does not interrupt her movements. She looks charmed.

She looks through the glass. A thin smoke resulting from remainders of liquid nitrogen disperses inside the strange container.

LUCILLE
It's alright. It's empty.

Tobey breathes in relief. He comes near the capsule and looks through the glass.

The container is empty of any living being; however, long needles and sharp, scaring objects are visible inside.

Lucille looks up, as if studying her surroundings.

Tobey goes to the door and tries to open it. It doesn't budge.

TOBEY

Lucille, we're stuck in here!

Lucille does not answer.

TOBEY (CONT'D)

How this door got opened in the first place?

LUCILLE

They want us to see it.

TOBEY

W-what? They want us to see what? How do you know that?

LUCILLE

Something in my mind told me.

Tobey walks slowly to his adventure companion.

TOBEY

Lucille, you're freaking me out.

Lucille turns to him abruptly.

Blinding white lights surround the entire place.

TOBEY (CONT'D)

Nuts!

LUCILLE

I was afraid of that.

TOBEY

What?

Suddenly, Lucille and Tobey are tossed right up and disappear in the middle of the white.

INT. TOBEY PLOMO'S SMALL APARTMENT - DAY

Tobey Plomo wakes up screaming and swimming in his own sweat.

TV is still on.

He checks the alarm clock. Plomo takes a deep, discouraged breath.

On TV, a young woman gives a press conference. Below on the screen, a text reads, 'Lucille Jeneuve wins the ATP 500 Queens, in England.'

Tobey grabs the remote control and turns the TV off.

EXT. ENTRANCE TO THE OFFICE BUILDING - DAY

Tobey Plomo drives his car to the office building where he works.

He passes his badge over the scanner, the boom barrier lifts.

INT. OFFICE BUILDING PARKING LOT - DAY

Tobey gets in and parks the car. He chats with Bob, the security guard.

 TOBEY
Are you alright, man?

 BOB
Give or take a little arthritis here and there, I'm okay. Why are you asking? Do I look dead, or something?

 TOBEY
No, it's just me. I have to worry about your health. If something happens to you, who's going to protect me against demons trying to take my soul?

Bob opens a wide smile.

 BOB
You can always count on me, skipper.

INT. ELEVATOR - DAY

Tobey takes the elevator to his sector.

 TOBEY
So, that was all a dream. And, man, that was some long dream!

The modern elevator announces he arrived at his floor.

 TOBEY (CONT'D)
Imagine, the great Lucille Jeneuve living intense adventures with a loser like me. Only in my dreams.

INT. OFFICE BUILDING - DAY

Tobey meets the extremely gorgeous and covered-in-makeup secretary. She stands up and holds his arms almost to the point of smashing them.

Tobey faces her with a shocked look.

ALICE

Don't trust anybody, you moron!

She turns into a panther and opens a big mouth full of sharp teeth, and she bites Tobey's head.

TOBEY

AHHHH!!!

EXT. TENNIS STADIUM - NIGHT

Once again, Tobey wakes up screaming and soaking in sweat.

Scared, Tobey realizes he's lying on a hard surface.

The place is poorly illuminated, but enough for him to see lines on the floor and small posts on both sides. He's in the tennis court of a monumental stadium. The net is folded.

He stands up and looks around. The grandstands stretch as far as the eye can see.

TOBEY

Reality was the dream, and the dream was reality.

That's when he notices he's completely naked.

TOBEY (CONT'D)

Oh God!

In an instinctive gesture, Tobey covers his genitals with both hands, although he's alone in that field.

TOBEY (CONT'D)

I was all dressed up in my dream, but I'm naked in the reality. This is all backwards!

He looks around, desperately.

TOBEY (CONT'D)

Why every time we are abducted by aliens, they have to return us naked?

Thin beams of white light appear in the sky above the open stadium.

LUCILLE

We have to go outside.

She walks by Tobey, without looking him in the eyes. Tobey follows her.

EXT. STREETS AROUND THE STADIUM - NIGHT

They leave the stadium.

The entire place is surrounded by red and blue lights. Police cars share the streets with military vehicles.

Soldiers and policemen point guns at Lucille and Tobey.

From the rear of a long limousine, leaves a DISTINGUISHED GENTLEMAN in suit (65).

He walks and stands beside another man wearing a very elegant gala military outfit, covered in medals.

SENATOR

Don't you think this is a little ostensive, general?

GENERAL PRESTON

We both know by now we should be very careful with those two.

SENATOR

Not this time.

GENERAL PRESTON

Even so, they go in separate cars.

SENATOR

Yes, general, I had thought of that already.

The general gives the senator a sidelong glance and signals to his soldiers.

Lucille is escorted to the limousine, while Tobey is dragged to a jeep, in handcuffs.

TOBEY

What? Wait! Lucille! What are you gonna do to her? Where are you taking her?

The senator pets Lucille's head, and she gets into the rear of the limousine.

In the jeep, Tobey looks at the whole scene, scared and stunned.

All vehicles go in reverse. The circus is over.

INT. LUXURIOUS LIVING ROOM - NIGHT

Tobey has his wrists and ankles tied to the chair he's sitting on, in the living room of a very luxurious place.

Lucille and the senator walk into the living room. Tobey slowly raises his head to face them.

SENATOR

Welcome to my humble temporary habitation, Mister Plomo.

Lucille does not look at Tobey.

TOBEY

Lu... Lucille! Are you alright? Did they do something to you?

SENATOR

I assure you, young man, she's fine. I would never let anything bad happen to her.

An employee in a suit comes with a cell phone in his hand.

EMPLOYEE

Senator Jeneuve, Mister Campbell for you.

The senator takes the cell phone.

SENATOR

Thank you, Crawford. If you excuse me, Mister Plomo, I was waiting for this call.

He brings the cell phone to his ear.

SENATOR (CONT'D)

Yes sir, the issue was dealt with. (...) I understand, sir. I'm not happy with that, either, but everything is back on track now, for keeps. (...) Good night, sir.

He clicks off the call and gives the cell phone back to the employee, which leaves the room. The senator faces Tobey.

Lucille is still looking down.

TOBEY

He called him Senator Jeneuve... Is he your father or something?

Lucille does not answer.

Tobey does not take his eyes off her.

TOBEY (CONT'D)

The man behind all this, your father. In that locker-room, before I came in... You called him, didn't you?

Tobey stares at her.

TOBEY (CONT'D)

After all we've been through together, Lu... How could you!?

Lucille raises her head abruptly, to look Tobey in the eyes.

LUCILLE

After all we've been through, yes! And then what? Should we just keep living in the shadows, hiding like rats, only waiting for the next patrol, the next demon, while properties are destroyed and people get killed? What for? Only to postpone the inevitable? I had to do it, Tobey. We both wanted to put an end to this mess, and I did it!

TOBEY

Yes, great solution, good thinking. It surely solves everybody's problems, except for mine, perhaps.

SENATOR

Enough of this whining. Be a man at least once in your life. Lucille made a mistake by donating the blood, but she was strong enough to admit it and deal with the situation. You're the weak here, young man.

TOBEY

What are you gonna do to me?

SENATOR

We continue from where we stopped. Colonel Polainas and Doctor Polipo are ready for you. I believe you have an appointment with the scalp.

TOBEY

What happens after they finish?

SENATOR

Then, I'm afraid we'll have no use for you anymore. But you will depart with the notion of having served your world in ways nobody ever did!

TOBEY
Such an honor, eh?

He turns to Lucille again.

TOBEY (CONT'D)
Can you at least tell me what this
is all about?

SENATOR
Of course! That's why we brought
you here. If I had my way, you'd be
dissected already. But Lucille here
convinced me you were entitled to
know the truth.

TOBEY
How thoughtful.

SENATOR
Many years ago, I came across a
piece of information that seemed
lost in some archives. It turned
out it was just hidden. Something
about otherworldly intelligence.

TOBEY
The Roswell thing.

SENATOR
Sort of. It suffices to say three
aliens were found in a ship that
crashed. Two were dead, but one was
brought alive!

TOBEY
And instead of helping the poor
creature, you tortured it with
cruel experiments like you did to
me.

SENATOR
Such a crude description for the
most remarkable discovery of all
times. They did what they had to.

TOBEY
Yes, they took away its freedom and
dignity...

SENATOR
In the end, scientists concluded
the poor thing didn't have to go
through the painful experiments.
Only a few drops of its blood were
enough. Yes, they also need blood.

TOBEY

And how did you get to know all that? Lucille told me you were nothing more than a mere archivist in some government institution.

The senator frowns and walks to Tobey.

SENATOR

I was young, but, unlike you, I was never afraid to make things happen. As I said, I stumbled on secret files, and I decided to make the most of the situation.

TOBEY

You blackmailed the government.

SENATOR

And they threatened to kill me. But then, I proposed a deal.

TOBEY

Let me guess, use your own daughter as lab rat.

SENATOR

She was dying! And they needed a volunteer for the next stage - human trials. And it worked! My career flourished as ever, as well as Lucille's tennis ranking.

TOBEY

Yes, all built on sordidness and playing God.

SENATOR

That's how it works, son. We take initiatives, seize the opportunities, open doors, and conquer our space.

TOBEY

And how can you be so sure we accomplished all that only because of the blood?

SENATOR

Well, this is obvious, even for a nincompoop like you. It cured my daughter's leukemia, made a corporate director out of a loser. Even Manissaba was a good test.

TOBEY

The blood defeated the demon?
Really? I thought it was team work.
(MORE)

TOBEY (CONT'D)

Remember, Lucille, the times when we were a team?

The senator scoffs.

SENATOR

The simple idea of my daughter tied up to a guy like you is enough to make me sick to my stomach.

TOBEY

You also feel that way, Lucille? You always did, perhaps?

She does not answer.

SENATOR

My Lucille is destined to grandness, like her dad. In time, she will meet the worthy man, and they'll give me grandchildren! I'm kind of curious to know if the blood properties are hereditary.

TOBEY

Another experiment?

SENATOR

If you want to call it like that.

TOBEY

And when this worthy man comes, don't forget to test his loyalty too.

Lucille stares at him. Tobey returns the look.

The senator checks his wristwatch.

SENATOR

Well, the chat is good, but I'm afraid we got work to do. You'll be taken to our brand new facilities. You see, it's always safer to change our base of operations from time to time, to dodge the radar of the goddamn aliens.

TOBEY

But they have the means and the technology to smash you like bugs. Why don't they?

SENATOR

They'll play ball as long as they think their dear colleague will be returned.

(MORE)

SENATOR (CONT'D)

We found ways to block the mind signals of our reluctant guest, so its friends can't find it.

TOBEY

You blackmail aliens too.
You are the government alright.

SENATOR

Negotiating is a better word.

TOBEY

Demons, aliens, you're toying with powers you don't understand.

SENATOR

And the results have been promising so far.

The senator grabs a red phone sitting on a table. He pushes only one button.

SENATOR (CONT'D)

We've done here.

He places the phone back to cradle.

A few seconds later, two men in black suits come into the room. They untie Tobey from the chair and cuff his wrists.

Lucille's eyes are soaked in tears.

LUCILLE

Forgive me.

Tobey is taken away.

The senator turns to his daughter.

SENATOR

Come with me, my love. It's time for you to meet the rest of the family. And no more crazy stuff!

EXT. RIVER - NIGHT

Lucille and her father are on a speedboat, heading to an island. They are protected in a shielded compartment.

Around the speedboat, men in bulletproof vests stand with machine guns.

The island is heavily guarded.

Lucille and the senator climb from the boat to the island.

EXT. ISLAND - NIGHT

They go to the base of a huge monument. Armed men surround the construction.

GUARD 1
Good evening, senator.

SENATOR
Good evening.

The guard takes a key out of his pocket and uses it to open a small door on the monument base. Behind the door, there's a slot.

The senator takes another key out of his pocket. He inserts it in the slot and turns it.

Part of the wall slides open. A numeric panel and optical reader become visible.

The senator enters a numeric password and the optical reader is lit. The senator bends down to face the reader.

COMPUTER VOICE
Retina patterns recognized. Have a good evening, Senator Jeneuve.

A heavy door opens.

SENATOR
See? You didn't even have to knock me down to do that.

They get into the monument.

INT. HIDDEN COMPOUND - NIGHT

A long and poorly illuminated bridge finishes in an elevator. Lucille looks down. The place stretches all the way down, as far as the eyes can see. Illuminated windows surround the internal walls of a rounded construction, like an underground office building.

The external walls are made of glass, through which it's possible to see underwater.

Father and daughter come to the elevator. He presses the button to call it.

Seconds later, the elevator comes, and they get in. The senator pushes a button. The doors close. They go down.

INT. ELEVATOR - CONTINUOUS

LUCILLE

Cute.

SENATOR

We always have to be in the last place they're going to look for us.

LUCILLE

Where did I hear that before?

INT. OPERATING ROOM - CONTINUOUS

Tobey wakes up, once again with wrists and ankles attached to a hospital bed.

He looks to the side and finds a table with frightening autopsy instruments on it.

His face does not alter, though. It shows the serenity of one who gave up fighting.

INT. HIDDEN COMPOUND - CONTINUOUS

The senator takes Lucille to a room full of next-generation equipment, operated by several people. Some of them greet her powerful dad, the king of the hill.

They walk along office areas, where people work on lap-tops and desktops, as any department in a company.

Later, there comes the labs, with doctors and scientists. Some of them wear protective clothes and masks.

The senator guides Lucille around the huge underground compound and invites her to enter yet another elevator.

INT. OTHER ELEVATOR - CONTINUOUS

This elevator moves horizontally and can twirl around itself. Lucille looks lost. The elevator takes them to a platform.

INT. PLATFORM - CONTINUOUS

The senator takes another small key from his pocket and inserts it in a slot on a console panel.

SENATOR

Hold on to something.

The senator grabs a handrail. Lucille does the same.

He turns the key, and the platform goes up.

INT. BRIDGE - CONTINUOUS

They reach another bridge that ends in two huge metallic doors, guarded by two marines.

MARINE 1

Good evening, senator. You know the routine.

SENATOR

Or, better saying, the retina.

The marine brings a portable and shining device close to the senator's face.

MARINE 1

You can say your full name now.

SENATOR

John Arthur Pierre Jeneuve.

A green light comes to life on the portable device.

MARINE 1

Thank you, sir. And my apologies for the inconvenience.

SENATOR

Never apologize for doing your job, son. Our security is in your hands.

MARINE 1

Yes, sir.

The other marine brings an identical device to Lucille's face.

SENATOR

I can tell you right now she'll fail the check. She's not registered in the system yet. But don't worry, we can trust her. We'd better, for she's my daughter.

He opens a politician warm smile, but the two soldiers do not alter significantly their almost petrified faces.

MARINE 2

Yes, sir.

The soldiers insert keys in slots and turn them at the same time.

The metallic doors open. Lucille and the senator get in.

INT. CIRCULAR HALL - CONTINUOUS

A huge, circular hall unveils to Lucille. In the center, a big capsule floats.

On the sides, Colonel Polainas and Doctor Polipo work some consoles. They turn to the newcomers.

The metallic doors close automatically.

The two men shake hands with the senator.

SENATOR

How do you find the new premises?

COLONEL POLAINAS

Much better than the previous ones.
Surely closer to home.

DOCTOR POLIPO

Much more secure as well. A real
necessity, especially considering
our illustrious visitor tonight.

He stretches a hand. Lucille hesitates, but shakes hands with him.

SENATOR

This, as I'm sure you already know,
is my famous, clever, and sometimes
irresponsible daughter Lucille.

DOCTOR POLIPO

You did a hell of a mess in North
Korea, but I admire your courage
and resourcefulness.

The Colonel also shakes hands with her.

COLONEL POLAINAS

A firm handshake, as it should be,
especially in a tennis player. I'm
also honored to finally meet the
dame who caused such a fuss in a
heavily guarded military complex.

LUCILLE

Security in that place was so
utterly ridiculous that it
practically begged for an invasion.

SENATOR

A flaw that is now fully corrected.

The colonel turns to Lucille.

COLONEL POLAINAS

And that was also an excellent test for the magnanimous potentialities of the blood. Imagine a whole division...

The senator clears his throat and looks angry at the colonel.

SENATOR

What about Plomo?

DOCTOR POLIPO

He's here. We're ready for him. We just need to finalize some adjustments.

SENATOR

Then, don't waste any time talking to me.

Doctor Polipo and Colonel Polainas come back to their consoles.

The senator turns to his daughter.

SENATOR (CONT'D)

My dear, what I'm about to show you now is something extraordinary, at the same time frightening.

The senator walks to a control panel that sits right in front of the strange capsule. He signals to Lucille, who walks to him.

SENATOR (CONT'D)

Get ready, honey. You can be sure you'll remember this day for the rest of your life.

He pulls a lever on the console.

The capsule turns around itself. It stops when the side covered only by glass faces Lucille and her father.

As if enchanted, Lucille stares at the capsule glass. The father looks at her with eyes of concern.

SENATOR (CONT'D)

You need to be ready for this, Lucille.

Polainas and Polipo watch that little development.

Lucille stands with her face practically glued to the capsule.

Immersed in some kind of liquid, a strange being floats in fetal position. It's slender, with a big head.

Lucille watches it.

The strange creature looks dormant, but then it opens big, puppy eyes. Its face expresses a great anguish. Very slowly, the being turns to Lucille. Its eyes illuminate.

The creature floats to Lucille. It looks naked, but it's hard to be sure, its anatomy differs from the human one.

The being holds a hand of long four fingers against the glass on the inside.

With a sweet look, Lucille touches the glass on her side, in a way that her palm faces the alien's.

SENATOR (CONT'D)

I knew it! Interaction is even faster than we anticipated.

DOCTOR POLIPO

It's the blood. I wouldn't be any surprised if she were in communication with the specimen.

SENATOR

Are you, Lucille?

The tennis player does not answer. She and the extraterrestrial stare at each other tenderly.

Polipo touches the screens on his console frenetically.

DOCTOR POLIPO

Magnificent! With just a few adjustments, we can not only block the signals from the alien's mind, but also collect a few impressions!

SENATOR

Are you saying you can read the mind of our alien boy?

LUCILLE

Alien girl.

Three heads turn to Lucille.

LUCILLE (CONT'D)

He's a she.

The senator turns to Polipo.

DOCTOR POLIPO

No, nothing as sophisticated as mind reading, but our equipment is able to read, how can I say, nuances of behavior.

COLONEL POLAINAS
Like feelings for instance?

DOCTOR POLIPO
Precisely.

SENATOR
So, those beings have feelings,
too.

DOCTOR POLIPO
Not to mention distinction of
gender.

COLONEL POLAINAS
And what are the specimen's
feelings now?

Polipo checks the monitor on the console in front of him.

DOCTOR POLIPO
In the algorithm interpretation,
according to these readings, we
have something that we can say is
very similar to...

SENATOR
To what? Get to the point!

DOCTOR POLIPO
Gratitude.

SENATOR
Fantastic!

The jubilant senator frowns all of a sudden.

Lucille grins.

SENATOR (CONT'D)
Wait a minute. Gratitude for what?

The whole place is engulfed by a blinding white light.

DOCTOR POLIPO
God, no!

The colonel looks at all sides in despair. He draws his gun
and shoots at the ceiling. No bullet comes out.

He checks the ammo. The pistol is fully loaded. He fires
again. Nothing comes out.

SENATOR
How? HOW? Impossible!

Doctor Polipo and Colonel Polainas are tossed up, until
disappearing amidst the white.

SENATOR (CONT'D)

No! No! NO!

The white lights vanish. A red alert goes off for a few seconds. Nobody gets into the room to see what is going on. The power is down. Only the emergency lights work.

The senator checks his surroundings, astonished. He grabs a handkerchief and dries his sweaty forehead.

Lucille is still facing the capsule, with her hand touching the glass.

The senator comes near her very slowly. He looks inside the capsule. The alien is gone.

He grabs Lucille's arms and violently forces her to face him. His eyes flame with rage.

SENATOR (CONT'D)

You... brat! What have you done?

LUCILLE

I'm cleaning your dark agenda.

The senator hits his daughter's face with the back of his hand. However, that doesn't seem to bother her very much.

On the other hand, the senator shakes his hand, making faces of pain.

SENATOR

How could you? How could you even do it?

LUCILLE

Your gizmos may block the specific signals from the alien's mind, but not the ones emanating from my brain. The other aliens just had to follow my signals to find and rescue their baby sister.

She faces her father.

LUCILLE (CONT'D)

Congratulations, dad! This blood really kicks ass.

SENATOR

And you used it against me! Damn you! I saved your life! I cut deals with a freaking demon to spare you!

LUCILLE

And I've already paid my debts in full.

SENATOR

How can you say that?

LUCILLE

You're still here, aren't you?
That's the deal I made with the
aliens when they abducted me.

SENATOR

I hope you understand what you did.
You might as well have ruined me.

LUCILLE

Not a problem. After all, you're
the one who takes initiatives,
seize the opportunities, open
doors, and conquer your space. Now,
if you excuse me, I have a date
with a worthy man.

A beam of white light shines in the circular hall. Lucille turns her back on her father and walks away until disappearing together with the light.

The senator remains there, alone. And yet, oddly enough, he smirks. He grabs his cell phone.

SENATOR

Mister Campbell? (...) This is
Senator Jeneuve. I know this will
sound awfully premature, but I do
believe we must consider Tobey
Plomo's stage concluded and move on
to Phileas Faccari's stage. (...)
Very well, sir.

INT. OPERATING ROOM - CONTINUOUS

Lucille gets into the room and finds Tobey, free from the straps and sitting on the hospital bed.

He stands up when he sees his friend.

TOBEY

Lucille!

They hug. Their heads touch, forehead to forehead, in lovely delight.

TOBEY (CONT'D)

I was waiting for you.

LUCILLE

Really? I figured you'd be hating
my guts right now.

TOBEY

Nah. I had an idea that was all a setup. I knew you'd never betray me. You're an honorable person.

LUCILLE

I just not so honorably betrayed my father. But I didn't ask to be in this position.

TOBEY

They were using the blood for evil purposes. You had to stop them.

LUCILLE

I hope I did.

TOBEY

What we do now?

LUCILLE

We use the blood for good purposes.

TOBEY

Like super heroes!

LUCILLE

It works for me.

She comes closer to him a little too impetuously. Tobey takes one step back.

Lucille grabs him and kisses him in the mouth.

TOBEY

What the...

LUCILLE

You didn't like it?

TOBEY

I loved it! It's just that, at least once in my life, I'd like to take some initiative.

LUCILLE

What's stopping you?

Tobey grabs her, and they kiss again.

TOBEY

What will become of us? And Marycott? And all the rest?

LUCILLE

I don't know. Come to think of it, that's the kicker.

(MORE)

LUCILLE (CONT'D)

For the first time in my life, I'm
the master of my destiny.

TOBEY

Same with me!

LUCILLE

Then, let's try to make it fun!

White lights engulf the entire place. Tobey and Lucille go up. A few seconds later, they're back into frame, a bit far in the distance. Then, they fly at high speed straight to the camera.

FADE TO BLACK.