

BALL & CHAIN  
"Pilot"

ACT ONE

1 EXT. ALIEN WORLD - DAY

1

WE SOAR IN over a grand alien metropolis. Glass towers and crystal spires line the horizon. Three large moons appear in the orange/yellow sky, abuzz with flying transports.

BANKING, we DIVE DOWN toward an enormous DOMED STRUCTURE.

JHANPAR (PRE-LAP)

This is what we know so far...

2 INT. INTERPLANETARY JUSTICE COMMAND CENTER - DAY

2

A HOLOGRAM floats in the middle of a darkened room - the image of a massive humanoid, seemingly made of rock. Cracks in his body glow bright red as if from molten magma within.

JHANPAR (O.S.)

Vok TaGor... Serving ten consecutive life sentences for conspiracy, piracy, and mass murder at the time of his escape from Haxion-Five...

WIDEN to find a tall, purplish ALIEN with a large spiny head, dressed in a vaguely, militaristic uniform. His name is JHANPAR. He addresses others of his species, all similarly garbed. They are the ZEDONITES, last word in intergalactic law enforcement, guardians of justice across much of the universe. Some are stationed at control consoles.

A SUPERIOR sits high in a command chair with a lieutenant, BEHLIYL, standing beside him.

With a wave of his hand, TAGOR'S HOLOGRAM dissolves into one of a familiar blue/green planet.

JHANPAR

Our latest intelligence indicates  
TaGor's made his way here to--

SUPERIOR  
(disdainfully)

Earth.

CONTINUE

JHANPAR

Yes, sir.

(then)

And given his unfortunate habit of annihilating civilizations, I was thinking... it might be a good time to launch the sphere.

BEHLIYL

A Transgenetive Power Sphere? It's Earth we're talking about. Do we even care?

JHANPAR

If we care about justice. Even in the most primitive places--

BEHLIYL

Primitive?! They can't even get past their own moon!

The Superior, stands and paces, pondering. Behliyl follows.

BEHLIYL (cont'd)

(to Superior)

Sir, we don't have a treaty with Earth or any planet in that sector. It's beyond our jurisdiction.

SUPERIOR

Which is why it's overrun with fugitives and criminals. It's their safe haven. Anyone with an appearance generator can move among the Earth people undetected... act with impunity because they know we can't touch them.

(looks at Behliyl)

And I'm getting pretty sick of that.

He turns to Jhanpar.

SUPERIOR (cont'd)

Jhanpar, is the Earth champion prepared to receive the gift?

Jhanpar steps up, nodding.

JHANPAR

He is. Yes. I've been in contact with him for nine of their solar years. Monitoring him, training him --

CONTINUE

2 CONTINUED: (2)

2

BEHLIYL

(a little sulky)

Still say it's a waste of a perfectly good Transgenetive Power Sphere.

SUPERIOR

Look at the bright side, Behliyl...  
If you're right, and TaGor isn't  
stopped... you won't have to worry  
about Earth much longer.

(giving the order)

Launch the sphere!

3 EXT. INTERPLANETARY JUSTICE COMMAND CENTER - DAY

3

The dome opens up, revealing a tank-like turret that rises, rotates, then BLASTS a fiery BALL OF ENERGY into space.

REVERSE ANGLE as the BALL comes hurtling right at us...

4 INT. MALLORY'S LOFT APARTMENT - BEDROOM - DAY

4

As does MALLORY BULSON, 28, attractive and flighty, bursting out of her walk-in closet and into her spacious, nicely decorated master bedroom. She's wearing a bra and a skirt and holding a couple of blouses. As she talks into a phone cradled on her shoulder, she tries on each top.

MALLORY

(into phone)

Ma, I'm-- I'm not blowing you off.  
It's just not a good time to talk.  
I'm running late... It doesn't-- A  
lunch thing... Not a date, did I say  
"date?" I said "thing"...

As her roommate DIANE YOW, 28, acerbic and cute, enters holding another top, Mallory throws her an exasperated look (mothers). Diane helps Mal out of a blouse and gives her the one in her hand. Mallory puts on the sexy, form-hugging top.

MALLORY (cont'd)

(into phone)

It's not imp-- Okay, if you wanna  
know, I'm meeting Edgar... No, Ma...  
Ma! We're not reconciling. The  
divorce papers just came in and we're  
getting together so he can sign them.

Diane mimes cradling a baby, rocking it. Mallory shoots her a dirty look, then cracks a sour smile as...

CONTINUE

MALLORY (cont'd)

(into phone)

No... I really don't think having a baby is the solution, Mom -- no, yeah, even less, now. Because of the divorce. I know, in the old days we stuck it out and we made it work and we chopped down trees and sewed our own butter, but...

Mom clearly gets serious now, affecting Mallory somewhat. Diane sees the change, becomes respectfully still.

MALLORY (cont'd)

(vulnerable)

No, of course I'm not happy about it...

(trying)

Or, no, yes I am! This is a good step for me, I'm my own person again. Look, I have to get dressed. I'll call you later. Yes. You too. Yes, I'm hanging up now but I love you. Bye.

She hangs up. To Diane:

MALLORY (cont'd)

She's still talking. She's right now talking -- she just can't accept it.

Mallory takes a moment, then disappears into the closet again.

DIANE

I love it when your mom calls. Makes up for me not having cable in my room.

MALLORY (O.S.)

Remind me to add an entertainment fee to your rent.

(then)

Wait a-- I don't believe this. Diane?

She emerges, scanning the floor.

MALLORY (cont'd; O.S.)

Where are my navy shoes?

DIANE

In your hand.

Mallory raises her hand, looks at the shoes, takes a breath, shakes her head and exits. Diane follows.

## 5 INT. MALLORY'S LOFT APARTMENT - LIVING ROOM - CONTINUOUS 5

A large mixed-use industrial space south of Market Street. Putting her shoes as she goes, Mallory crosses to her purse on the bar counter separating the kitchen.

DIANE

I don't know what you're making yourself so crazy for, Mallory. It's just lunch with the ex-pinhead.

MALLORY

Pre-ex. He hasn't signed the papers yet.

DIANE

You know he's gonna. No drama there. Smile. Enjoy this. In a couple of hours, you'll be a free agent again. Let's celebrate. Out with the old, in with the cuties. I'll call Glenn, tell him to bring a friend.

MALLORY

No, Diane... No Glenn friend.

DIANE

Hey, just for fun. You gotta learn to love 'em and leave 'em, babe. Preferably in under seven years.

Mallory, looking ill, anxious, takes a moment.

MALLORY

I can't believe it. This is really it. I'm really doing this.

DIANE

Can I get a "Hallelujah?"

MALLORY

I mean, I've been waiting for it, but it's still hard to...

(reacts, startled)

What the hell am I wearing?

NEW ANGLE - Her reflection in a wall mirror. She's noticed, for the first time, the sexy, revealing top she has on.

DIANE

Donna Karan. You look awesome.

MALLORY

I-- I can't wear this!

CONTINUE

5 CONTINUED:

5

Mallory starts to take it off and heads for her bedroom.  
Diane turns her around and escorts her to the door.

DIANE

Sure you can. Make the big jerk  
suffer. Remind him what he's not  
getting anymore.

MALLORY

Yeah, well, that might mean a lot  
more, if he wasn't already getting it  
someplace else.

6 INT. PARAGON DESIGN ARCHITECTURAL FIRM - DAY

6

CLOSE ON EDGAR BULSON, 30, handsome, driven, deep in  
concentration, working at the computer in his cubicle.  
Feminine hands appear at his shoulders, massaging them.

CHLOE (O.S.)

Poor Eddie. Look at you...

WIDEN to find the hands belong to CHLOE JONES, 26, pretty,  
sensitive. Save for the two of them, the office is deserted.

CHLOE

You're all knotted up.

EDGAR

It's Saturday. I should be at the  
beach, or observing a sports event,  
not sitting here making my nineteenth  
revision to this stupid lobby.  
What's not to be knotted?

CHLOE

Yeah, well, there is that... other  
thing you might be stressing over...  
Just a little?

He glances up at her. She gives him a teasing smile.

EDGAR

(getting it)

Really haven't had time to think  
about it. Check this out.

He gestures to the screen. She bends down, over his  
shoulder, to take a closer look.

CONTINUE

EDGAR (cont'd)

This is how we get the sense of space  
in their tiny cheesy lobby.

(indicating)

Replace the retaining wall behind the  
security desk with steel pillars, and  
put the obscenely huge aquarium they  
absolutely insist they must have,  
here, under a ten-inch thick  
reinforced glass floor.

Chloe studies the design on screen, appreciatively.

CHLOE

And the reception desk...Ohh....

EDGAR

You see? Now --

CHLOE

-- The aquarium bounces the flow  
right towards it. And the  
elevators -- Oh, this is it. This is  
so it.

EDGAR

I just pray our friends at Anal  
Compulsives-dot-com think. What time  
are they due here again?

CHLOE

Three-thirty. They're gonna love it.  
You're a genius, Bulson.

Edgar looks at her then pulls her onto his lap.

EDGAR

That the objective viewpoint of Chloe  
Jones, civil engineer, or Chloe  
Jones, architect's love monkey?

CHLOE

We're both big fans.

He smiles at her and they look into each other's eyes. A  
moment passes where we think they might kiss, then...

CHLOE (cont'd)

It's almost one. You, uh.. better  
get going..

He hesitates, checks his watch.

CONTINUE

EDGAR

Still got a few. Mallory's never  
been on time for anything in her life.

As he moves to nuzzle her, she stands, pulls him to his feet.

CHLOE

You're stalling.

EDGAR

(brushing it off)

Chloe, it's... It's not some big  
traumatic deal. Mal and I've been  
separated for almost six months--

CHLOE

You've been married to her for five  
years. And been together for seven.  
You don't fool me, Eddie. I know  
this is more difficult for you than  
you want to let on.

(off his non-response)

You're allowed to hurt.

EDGAR

I know that. I'm just... trying to  
approach this with a... mature  
detachment.

She moves closer to him, straightening his shirt collar. An  
intimate moment.

CHLOE

You go be mature and detached. And  
then tonight we get to be immature  
and very much attached.

EDGAR

How attached?

CHLOE

(nearly a whisper)

At the hips.

He gives her a kiss, a smile, and then exits. She watches  
him leave with a mixture of empathy and concern.

EDGAR (O.S.)

Be back in a flash.

7 EXT. OUTER SPACE - MEANWHILE

7

The BIG BALL OF ENERGY streaks through space, past Saturn.  
As it shoots past us...

JACK (PRE-LAP)  
Heroes aren't born, they're made...

8 EXT. UC BERKELEY CAMPUS - DAY - TO ESTABLISH

8

JACK (PRE-LAP)  
When Destiny sets them on a journey  
of personal enlightenment...

9 INT. CLASSROOM - DAY

9

JACK CAPSHAW, 34, paces the floor, in the midst of a lecture given before a class of undergrads. Poised, confident and well, heroic; his academic wardrobe of sweater and khakis do little to hide the well-toned body, or his steely good looks. A briefcase rests on the nearby desk.

JACK  
The mythology's the same in every culture. When I was helping rebuild a Wuvulu Village, off New Guinea, the aborigines shared their perspective: Every individual's a hero once they break through the boundaries of self and discover their unique contribution to the greater good...

He pauses, observing the faces in the room.

JACK (cont'd)  
And they got that without ever once having to crack open Beowulf.

Some students LAUGH.

JACK (cont'd)  
A fate, sorry to say, you guys won't be able to avoid. Gotta love the 'wulf!

More LAUGHTER, some GROANS. Jack grins. At that moment, a BEEPER on his belt goes off. He checks its LCD display.

INSERT ON PAGER LCD - A DIGITAL COUNTDOWN - Zero hours, fifty-nine minutes and change.

ON JACK, reacting, a bit stunned. He recovers and looks up, quickly barking out instructions.

CONTINUI

JACK (cont'd)

Okay, we're gonna break up into groups again. Leaders choose a culture outside our continent and discuss ways that its legends and folk tales shaped their society.

He grabs his briefcase and moves to the door.

JACK (cont'd)

(re student in front)

Throw any questions to my TA Kevin, who'll be taking over the rest of today's class. I... have to go.

And he's gone. The students exchange a look: "What was that?"

10 INT. JACK'S OFFICE - MOMENTS LATER

10

Jack bursts into his immaculate office, locks the door and quickly moves to the blinds, shutting them. He moves to a bookcase against a wall and pushes it away easily as it's on rollers, revealing a PADLOCKED DOOR. Taking out keys, he unlocks the padlock and pushes the door open.

11 INT. JACK'S OFFICE - STORAGE ROOM - CONTINUOUS

11

It's dark in the windowless room, save for a RED LIGHT FLASHING across Jack's face. He reaches up and pulls the chain to a light bulb dangling from the ceiling. The room illuminated now, we see the walls are covered with star charts. There's a computer, as well as more retro scientific equipment. The FLASHING RED LIGHT is above a DIGITAL READOUT, counting down by the millisecond.

ON JACK, looking up at the readout.

JACK

(to himself)

I can't believe it. This is really it.

Then he starts to undress, pulling off his sweater, unbuttoning his shirt...

JACK (cont'd)

All right, Jack, attempt to be cool...

PAN UP TO THE DIGITAL DISPLAY: Fifty-two minutes and counting.

12 INT. RESTAURANT - DAY

12

CLOSE ON A WATCHDIAL: Twenty-two minutes after one.

WIDEN to find Edgar alone at a table, checking his watch. The moderately fancy bistro is fairly crowded. Two menus rest on the edge of the table. Edgar SIGHS and is about to drink from his water glass when MALLORY comes up behind him.

MALLORY

Hi.

Edgar stands to greet her.

EDGAR

Oh. Hey.

Some awkwardness as they're not sure if they should hug, shake hands or what. Edgar settles on giving her a kiss on the cheek. They sit. Mallory hangs her bag on the chair back.

MALLORY

Sorry. The lateness. Got on the wrong train.

EDGAR

That's okay, Mal: You wouldn't be you if you weren't late.

She smiles, cautiously, unsure if that was a dig or just a playful joke. He hands her one of the menus.

EDGAR (cont'd)

Well, you look... great. Nice top.

MALLORY

Thanks.

(a little embarrassed)

It's Diane's.

EDGAR

Ah. Thought I felt searing hatred emanating from it.

MALLORY

She doesn't hate you.

EDGAR

What would you call it?

MALLORY

(stumped)

Um...

A beat as she decides to change subjects.

CONTINU

12 CONTINUED:

12

MALLORY (cont'd)  
How's Chloe?

EDGAR  
She's good.

MALLORY  
Good.

EDGAR  
Yeah.

A moment passes as they look at their menus.

EDGAR (cont'd)  
So, still planning on going back to school?

MALLORY  
Haven't really made up my mind yet.

EDGAR  
(beat)  
Oh.

She peers at him over her menu.

MALLORY  
"Oh?" What's that mean?

EDGAR  
(innocently)  
Nothing.

MALLORY  
There's just... I have other opportunities I might want to explore.

EDGAR  
Good. That's great.

She scrutinizes him a moment more, then goes back to her menu.

13 EXT. OUTER SPACE - MEANWHILE

13

The BALL OF ENERGY ROCKETS through frame. ANGLE ADJUSTS to reveal it's hurtled past Mars, and is heading towards Earth.

14 EXT. TRANSAMERICA BUILDING - MEANWHILE

14

CLOSE ON A STEEL RUNG imbedded into a concrete surface as a hand grasps it.

WIDEN as JACK pulls himself into frame. We see he's now completely attired in BLACK SPANDEX and BOOTS - He more than gets away with it, the guy looks cool. A large duffle bag is slung over his shoulder.

MOVING WITH HIM as he climbs the steep, almost vertical incline, until he alights upon a three-foot-wide platform at the peak. He throws down the duffle, unzips it and takes out what appears to be carefully machined LENGTHS OF STEEL. He stands straight and scans the sky. As he does...

PULL UP and AWAY to REVEAL he's standing at the very top of the TRANSAMERICA PYRAMID.

15 INT. RESTAURANT - MEANWHILE

15

Heads still stuck in their menus, Edgar notices folded papers sticking out of Mallory's bag.

EDGAR

Those them?

Mallory turns to see what he's looking at.

MALLORY

Oh. Yeah.

(pulling papers out)  
Just thought we'd... you know, deal with it later. After we eat.

EDGAR

Right. I get that.

MALLORY

(offering them)  
Unless you...

EDGAR

(waving it away)  
It doesn't-- Whatever.

He takes them, placing them on the table before him. Beat.

EDGAR (cont'd)

Uh... Got a pen?

She reaches into her bag, fishes one out and hands it to him. He flips to the end of the papers.

CONTINUE

15 CONTINUED:

15

EDGAR (cont'd)

Well...

He takes a moment and looks at her, not unwarmly.

EDGAR (cont'd)

Can't say we didn't give it our best shot, huh?

Mallory nods slightly, thinking for a moment as he moves to sign. Then she stops nodding and looks at him, pointedly.

MALLORY

Yeah, we can.

EDGAR

(looking up)

What?

MALLORY

We can say we didn't give it our best shot. I don't think we did.

EDGAR

(don't start)

Well, we tried.

MALLORY

Yeah. Tried. We should get "participant" trophies. Like the losers always do.

EDGAR

What? We tried. What didn't we do? We read the books. Saw the marriage counselor about our anger issues...

MALLORY

You went twice.

EDGAR

(setting him off)

Well, it was stupid! With the role-playing and the journals. Writing down every single thought and feeling as it occurs to me. Who's got time for that?

MALLORY

People not so willing to give up on their marriage.

CONTINUE

15 CONTINUED: (2)

15

EDGAR

Whoa! I didn't give up on us. I never gave up.

(pointedly)

I wasn't the one who left, Mallory.

MALLORY

Oh, so now it's my fault we separated... just because I moved out and filed for divorce?

EDGAR

By some wacky logic, UH-HUH.

MALLORY

Well... You left first, Edgar. Okay, maybe not physically, but you checked out of our marriage long before I did.

EDGAR

No, that's what you tell yourself to feel better about running away--

MALLORY

I did not run--

EDGAR

The same way you've run away from anything that might remotely challenge your little safety bubble... Require something resembling commitment--

MALLORY

And there it is. There's the meaning of the "oh": "Oh, that Mallory, drifting along as usual like a rudderless ship..."

EDGAR

Hey, can you wait 'til after lunch to put words in my mouth? Makes it harder to digest my food.

A WAITER arrives at the table.

WAITER

Okay, would either of you like to start off with--

Mallory stands and grabs her bag.

CONTINUEI

15 CONTINUED: (3)

15

MALLORY

I don't run away!

And with that, she runs away. The Waiter looks at Edgar.

WAITER

I can come back if you're not ready.

16 EXT. TRANSAMERICA BUILDING - MEANWHILE

16

Jack finishes assembling something. WIDEN to reveal it's an ARCH in a circular frame, centered perfectly at the apex of the pyramid.

ON JACK. He brings up a pair of binoculars, looking skyward.

JACK'S POV - THROUGH BINOCULARS - A SHOOTING STAR. Getting bigger. Brighter.

17 EXT. OUTER ATMOSPHERE - MEANWHILE

17

The BALL OF ENERGY trails fire as it pierces the atmosphere.

EDGAR (PRE-LAP)

Hey, slow down...

18 EXT. CITY STREET - MEANWHILE

18

Mallory's walking briskly down the street, in a huff. Edgar comes up behind her. She glances over at him and sees he's holding the divorce papers.

EDGAR

You forgot something.

MALLORY

See if you can guess where I'd like you to put it. Give up? Oh, wait, forgot... Edgar Bullson never gives up. Except on me. So I guess that makes me real special.

EDGAR

Let's finish this and sign the damn thing already. In blood. Yeah, that'll cement the deal... Give me something sharp.

CONTINUE

18 CONTINUED:

18

MALLORY  
 (wryly)  
 You better hope I don't have  
 something sharp...

19 EXT. TRANSAMERICA BUILDING - MEANWHILE

19

CLOSE ON JACK'S HAND as he pulls on a PURPLE GLOVE that goes  
 up to mid-forearm. A matching glove is on his other hand.

ON JACK as he dons PURPLE SHADED GOGGLES, his attire taking  
 on the shape of a uniform.

20 EXT. SKY - MEANWHILE

20

The BALL OF ENERGY picks up speed.

BALL OF ENERGY'S MOVING POV - Rising from its surface is a  
 circle of energy. Within its circumference looms the west  
 coast of the United States. A quick series of JUMP ZOOMS  
 brings us closer and closer -- San Francisco, Transamerica  
 Tower, and now JACK, in costume, lashed to the arch he  
 erected with leather straps, arms and legs apart, looking not  
 unlike DaVinci's "Vitruvian."

21 EXT. CITY STREET - MEANWHILE

21

Edgar and Mallory standing in the middle of the sidewalk.  
 Pedestrians are giving them a wide berth as their argument  
 has reached the point of talking over each other.

EDGAR  
 Hostility now--

MALLORY  
 The "signing in blood" crack--

EDGAR  
 That's a sweet side of you I haven't--

MALLORY  
 What's that? An act of endearment--

EDGAR  
 --seen before.

MALLORY  
 Sign the papers, already. What are  
 you waiting for?--

22 EXT. SKY - MEANWHILE 22

THE BALL OF ENERGY, appearing to the casual observer as a meteor, shoots low across the San Francisco skyline.

23 EXT. ANOTHER CITY STREET - MEANWHILE 23

ANGLE ON DIFFERENT PEOPLE as they look up, pointing and reacting to the "meteor" passing overhead. Motorists stick their heads out of windows to watch.

A POSTAL WORKER at his truck inexplicably eyes the Ball of Energy with wary familiarity.

POSTAL WORKER  
(muttering)  
Uh oh...

24 EXT. TRANSAMERICA BUILDING - MEANWHILE 24

ON JACK'S GOGGLES - We see the reflection of the BALL OF ENERGY hurtling right at him.

He braces himself for impact. The Ball's on him, then...

WHOOSHES PAST, missing him and the arch by inches. Stray ions blow back his hair and the force RATTLES the arch, toppling it and Jack over.

ON JACK, he frees a hand and rips off the goggles. Shock registering on his face.

25 EXT. CITY STREET - MEANWHILE 25

Edgar grabs the pen Mallory produces and is about to sign.

EDGAR  
Wanna know what your real problem is?

Mallory looks up past him. Her eyes go wide.

MALLORY  
Edgar--?

EDGAR  
No, you just think it's me, but--

He looks up to see mounting fear on her face, then turns...

BALL OF ENERGY'S MOVING POV - Hurtling straight at Edgar and Mallory, staring up at it.

CONTINU

25 CONTINUED:

25

EDGAR spins back to face Mallory. Their eyes convey everything. They reach for each other and

KA-BOOOM! There's an explosion of light that whites out the frame. As the smoke clears, we see a crater in the street, and the two of them lying in it...

ANGLE ON something fluttering to rest nearby, aflame.

CUT IN CLOSER to see the divorce papers, burning to ashes.

BLACK OUT.

END OF ACT ONE

## ACT TWO

26 INT. JACK'S OFFICE - STORAGE ROOM - AFTERNOON

26

ON JACK, pacing the floor, agitated. The red light's no longer flashing. The digital display reads zeroes across the board. He's still wearing the spandex outfit, but he's thrown an unbuttoned shirt over it. He's also wearing a fiber optics headset, into which he speaks:

JACK

Something... went wrong. The delivery was NOT received. I need... Please advise. I repeat: This is Capshaw...

PUSH IN ON COMPUTER MONITOR as the cursor dances across the screen, leaving a trail of alien symbols, a translation.

JACK (O.S.)

Jack Capshaw of the planet Earth. No one received the delivery...

27 INT. HOSPITAL EMERGENCY ROOM - AFTERNOON

27

FROM ABOVE - EDGAR and MALLORY, both unconscious, are rolled in on gurneys, both being respirated by NURSES. A PARAMEDIC accompanies them. There appears to be no visible injuries on them, though their faces are smudged with ash and their clothes are singed, burned away at the edges.

JACK (V.O.)

Earth has no champion.

The gurneys come to a rest, side by side, head to toe. DOCTOR comes over.

DOCTOR

What do we got?

PARAMEDIC

Not gonna believe it. Witnesses said they got nailed by a meteor.

DOCTOR

You're kidding.

PARAMEDIC

(shaking his head)

Or some kinda fireball. Judging by the crater it left, it's a miracle these two aren't toast.

CONTINUE

27 CONTINUED:

27

The Doctor puts a stethoscope to Mallory's chest.

PARAMEDIC (cont'd)  
(re Edgar)  
We managed to stabilize him. But  
she's--

DOCTOR  
(to ER personnel)  
Okay, we're losing this one. BP's  
going south. Let's get paddles over  
here...  
(indicating Edgar)  
And let's get this guy up to surgery.  
Let's go! Stat!

As Nurses begin to move Edgar, his arm slips off the gurney,  
dangling.

CLOSE ON MALLORY'S HAND, also hanging off the edge of her  
gurney. As Edgar is rolled past, his FINGERS lightly brush  
Mallory's. And, as if setting off some electrical charge...

KRRACK-BOOM!!! There's a lightning-like EXPLOSION OF BLINDING  
BRIGHT WHITE ENERGY.

ANGLES: The Doctor, Paramedic and other ER staff are blown  
backwards, slamming up against walls, into instruments,  
crumpling to the floor.

ON DOCTOR, recovering. As the blinding light clears, he  
squints up at

EDGAR and MALLORY, sitting up on their gurneys, panicked,  
disoriented, gulping breaths as if waking from a nightmare.

EDGAR  
Mallory--?!

They turn their heads and find each other.

MALLORY  
What are-- where--?

He hugs her, fiercely, showering her face and head with  
kisses.

EDGAR  
Oh God. God, you're all right.  
You're alive. I thought-- You're  
okay?

CONTINU

MALLORY

I'm... Yeah, okay. Edgar, what--?

EDGAR

(hugging tighter)

Okay. It's all right. We're safe...

To contradict, we hear, startlingly loud, a VOICE - DEEP; RUMBLING, GRAVELLY, if you will.

TaGOR (PRE-LAP)

Are you afraid?

28 EXT. SHIPYARD - AFTERNOON - TO ESTABLISH

28

A collection of rusted out, dilapidated warehouses. A few SHIPYARD WORKERS move freight about, tow riggings...

PUSH IN on a chained up sliding steel door

29 INT. WAREHOUSE - AFTERNOON

29

PANNING across a disparate collection of thirty or so LOW-LIFES, CRIMINAL-TYPES and CIVIL SERVANTS, gathered in the darkened space full of stacked crates. Their heads are craned, looking up at something.

TaGOR (O.S.)

You've good reason to think you're in danger... My inviting you here, bringing you all together... mixing with others of our... ilk...

A few exhibit unusual physical attributes: eyes blinking with a second set of CLEAR INNER EYELIDS; an INSECT LEG sticking out of a guy's shirt collar scratches his chin, then disappears again; a long-haired lady pulls her locks back behind her ears which resemble GREEN, SCALY ROSEBUDS, etc.

TaGOR (cont'd; O.S.)

I'm sure most of you think this is just asking for trouble...

ANGLE: CLOSE ON TaGOR, his face partially obscured in shadow, but there's no mistaking his craggy, rock face.

TaGOR

Trouble... is not something to ask for... It's something to demand. To embrace...

CONTINU.

29 CONTINUED:

29

CUT WIDE to see TaGOR - Though steeped in shadow, he appears TWICE THE SIZE of a human, well over TWELVE FEET TALL, towering over his listeners. [Can be sold with a brief shot combining some CGI, miniature set and props.]

TaGOR (cont'd)

Then "trouble" becomes your friend.  
Your ally. Used to set upon others.

ANGLE - LOOKING DOWN ON CROWD - OVER TaGOR'S SHOULDER.

TaGOR (cont'd)

Look at you. All of you. Using appearance generators to pass among the Earth beings. Committing your petty crimes, stealing, killing, living in fear of being found out. Afraid you'll be hunted...

CLOSE ON TAGOR

TaGOR (cont'd)

It's time to stop hiding. There are hundreds of us all over this insignificant planet...

ON CROWD, over his shoulder.

TaGOR (cont'd)

All that's lacking is organization. And a will. I've lead armies of far less numbers to conquer worlds bigger than this.

ANGLE: A thuggish BRUTE in the crowd.

BRUTE

Yeah, sure, until the Zedonites caught up with you. Exiled you to rot on Haxion-Five.

CLOSE ON TaGOR - his eyes narrow and he emits a LOW GROWL at the impudence.

ON BRUTE, unnerved, backing away into the crowd.

BACK ON TaGOR, calming.

TaGOR

We're beyond the Zedonites' reach here.

CONTINU

29 CONTINUED: (2)

29

POSTAL WORKER (O.S.)

Not anymore...

ON THE POSTAL WORKER from the street we saw earlier, stepping out from the crowd.

POSTAL WORKER

I just saw one of those energy spheres arriving. Looks like the Zedonites have deputized a champion.

The OTHERS share looks of dread, murmur in fear, until...

TaGOR

Quiet... QUIET!

(to Postal Worker)

Who?

POSTAL WORKER

Dunno. Didn't see it hit. But I did see an ambulance tearing up toward St. Francis Memorial Hospital.

More fearful murmurings.

TaGOR

I said:

(roaring)

QUIET!!!

They shut up, cowed.

TaGOR (cont'd)

This changes nothing. The time's come. Time for us to rise up and make this planet our own.

CLOSE ON TaGOR, PUSHING IN SLOWLY...

TaGOR (cont'd)

I will deal with the champion. You will know our time is at hand... when he is dead.

30 INT. HOSPITAL CAFETERIA - AFTERNOON

30

ON EDGAR, entering, carrying a plastic bag. He's now wearing a t-shirt featuring snowboarding teddy bears and a pair of shorts. He crosses to...

MALLORY, sitting at a table, drinking coffee, her hands shaking a little, still unnerved, but calming.

CONTINU

30 CONTINUED:

30

For modesty's sake, she's wearing the remnants of Edgar's shirt over Diane's ruined top. Another coffee sits across from her. She looks up and sees Edgar as he approaches and can't help but smile at his appearance. Edgar notices and grins, too.

EDGAR

Yeah, I know. You try clothes shopping in a hospital gift shop.  
(re t-shirt)

It was either this or one that said "I'm the Big Sister."

He sits, reaches into the bag, produces an oversize (49ers?) football jersey and hands it to her.

MALLORY

(mock gasp)  
The one in the window I had my eye on? Edgar, you shouldn't. It's so... extravagant.

EDGAR

(playing along)  
Hey, nothing but the best for my...  
(Wife? Ex? Uhh...)  
... fellow... meteorite victim...

MALLORY

I'll pay you back.

A moment passes as she takes off his shirt and puts on the jersey, Edgar watching her. As she pulls her head through, she sees him staring.

MALLORY (cont'd)

What?

EDGAR

Nothing. I was just...  
(smiling)  
You never paid me back for that shaving cream can.

MALLORY

Shaving cream--?

EDGAR

The one you threw in the garbage 'cause you thought it was empty. Except it was really a travel safe I kept my money in.

CONTINUI

MALLORY  
 (laughing)  
 Oh my God. I forgot about that.

He joins her in laughter. The mood is friendly and warm.

EDGAR  
 Six hundred dollars. And you knew  
 about the safe. You knew my money  
 was in it.

MALLORY  
 Well, I wasn't thinking. You'd just  
 proposed to me. I was still in shock.

EDGAR  
 Nuh uh, I proposed to you the night  
 before. You were just taking your  
 time, mulling over an answer.

MALLORY  
 Well, yeah. Until you brought out  
 the ring, I was beginning to think  
 you were breaking up with me.

EDGAR  
 How could-- Where would you get that  
 from? I was crazy about you.  
 (then)  
 It was Diane, wasn't it?

MALLORY  
 Nah, she liked you then.

EDGAR  
 No, she didn't.

MALLORY  
 (laughing)  
 No, she didn't, did she? I don't  
 know. I guess it was all that stuff  
 you were saying:  
 (as Edgar)  
 "Mallory, I've been thinking a lot  
 about you and me..." and "I just want  
 you to be happy..." and "you know I  
 love you..."  
 (as herself)  
 I kept waiting for the "but"...

CONTINU

30 CONTINUED: (3)

30

EDGAR  
(chuckling)  
Okay, it was my first proposal. Next  
time I'll make sure I...

He stops. Clearly the wrong thing to say. The moment  
deflates, and he looks up at a clock on the wall.

EDGAR (cont'd)  
Oh. Oh jeez, what am I... I gotta  
go.

MALLORY  
Go? What do you mean, go?

EDGAR  
I'm sorry. I was supposed to meet  
clients at my office twenty minutes  
ago. And Chloe's gotta be freaking...  
(standing)  
Listen, I'll, uh... I'll call you.

MALLORY  
Call me? What am I, some chippy you  
just picked up in a bar?

He starts off. She gets up and follows him.

MALLORY (cont'd).  
I don't believe this. You're leaving  
me here?! I just got hit by a meteor!

EDGAR  
Hey, I got hit by a meteor, too. You  
don't see me making a big stink out  
of it.

They exit into...

31 INT. HOSPITAL HALLWAY - CONTINUOUS

31

Edgar moves down the hall quickly, Mallory at his heels.

MALLORY  
Edgar, we almost died.

EDGAR  
Now you're being melodramatic.

CONTINU

MALLORY

Melo-- I'm melodramatic? Weren't you the one yelling "You're alive. Thank God you're alive" all over the emergency room.

EDGAR

Oh, excuse me for caring, I got a little emotional in the moment... The point is we're both fine. There's not a scratch on us.

MALLORY

And what's up with that? Doesn't that strike you as the least bit odd?

Edgar pauses at a hallway intersection, turned around, looking up at the directory signs overhead.

EDGAR

I'll tell you what's odd... The way this hospital's laid out. How the hell do you get out of here?

He starts off down another hallway.

MALLORY

Are you listening to me?

EDGAR

No, but I'm hearing you--

MALLORY

Something... I don't know... miraculous happened with us...

As they come to a double door...

MALLORY (cont'd)

Don't you think we should take the time to--

EDGAR

No. Time is something I don't have right-- Whoa!

Edgar pulls the door open and it's RIPPED from its hinges. Mallory lets out a YELP. Edgar notices an ORDERLY.

EDGAR (cont'd)

(to Orderly)

Uh, hey, got a broken door here!

CONTINU

31 CONTINUED: (2)

31

NEW ANGLE ON a WOMAN in a suit, with an ID tag identifying herself as GRACE TASHMAN, HOSPITAL ADMINISTRATOR. She looks down the hall...

GRACE'S POV - Edgar, propping the door up against a wall.

EDGAR (cont'd)  
(to Orderly)  
Should watch that. Somebody could get hurt.

ON EDGAR and MALLORY continuing down the hall.

MALLORY  
Well, don't bite his head off. It's not like he owns the hospital--

EDGAR  
What-- what bite? I never--

MALLORY  
I'm just saying, you should watch how you talk to people sometimes--

EDGAR ..  
How did I talk to him? All I--  
(seeing something)  
Oh, there's an exit.

Grace moves to greet them.

GRACE  
Excuse me--

EDGAR  
(breezing past her)  
Sorry, in a hurry.

MALLORY offers an apologetic shrug as they pass her.

MALLORY  
(to Edgar)  
That was rude.

EDGAR  
Why are you following me?

GRACE begins to trail them down the hall.

GRACE  
I'm sorry, but you need to fill out your paperwork...

CONTINUE

Edgar waves her off, not stopping.

EDGAR  
That's okay. We're fine.

MALLORY  
Don't answer for me. You know I hate  
it when you do that.

GRACE  
Wait! I need your personal data...  
For the insurance... Name, address...

ON EDGAR, calling over his shoulder:

EDGAR  
I'll, uh... come back later and do it.

Mallory pushes open the metal door. Edgar follows her.

MALLORY  
No, you won't. Don't lie to the  
woman. She's just doing her job...

EDGAR  
Uuuuggghh!

They disappear through the doorway, doors closing behind them.

ON GRACE, running after them, gaining in speed.

GRACE  
No... I need to know now... I have  
to know...

Her steps become heavier, her voice DEEPENS and (in a CGI  
MORPH) she appears to grow taller and wider, eventually  
TRANSFORMING into:

TAGOR  
...WHO YOU ARRREEEE!!!

TAGOR's charging form barely fits in the hallway.

32 INT. UNDERGROUND PARKING GARAGE - CONTINUOUS

32

Edgar looks around the dark, deserted, filled to capacity  
garage, lost. Mallory turns to him...

MALLORY  
Okay. Now what?

CONTINUI

32 CONTINUED:

32

**CRASH!!!** TaGor EXPLODES through the doors, demolishing them.

OVER TaGOR'S SHOULDER - EDGAR and MALLORY cower and spin around to look up at him, staring with disbelieving terror.

EDGAR

M-Mallory! What the hell is tha--  
OOOF!!!

He GRUNTS as TAGOR swats him.

MALLORY

Edgar!

Edgar's propelled into a parked pick-up, the force of impact, crushing it.

CLOSE ON TaGOR as he turns to

MALLORY. The monster's shadow envelopes her and she SCREAMS.

BLACK OUT.

END OF ACT TWO

## ACT THREE

33 INT. UNDERGROUND PARKING GARAGE - AFTERNOON

33

ON MALLORY, as TaGOR advances. She backs away, in terror.

TaGOR  
Is it you?

Mallory stops, shocked to hear this thing speak.

MALLORY  
W-what?

TaGOR  
Is it you or the other one?

MALLORY  
I.. I don't--  
(then)  
Y-you talk. You're a rocking talk--  
Uh, talking rock.

TaGOR  
No matter...

ON EDGAR, pulling himself out of the wreckage, unscathed. He looks at the mangled truck, confused, then over at Mallory.

TaGOR (O.S.)  
I'll destroy you both.

EDGAR  
Mallory...

ON TaGOR, distracted, he turns to face Edgar, who flinches.

EDGAR (cont'd)  
Get out of here.  
(off her hesitation)  
Now!

MALLORY runs to a small concrete staircase, leading to an upper level, and climbs.

CLOSE ON TaGOR, sizing up Edgar.

TaGOR  
So be it, Champion... It comes down  
to just the two of--

EDGAR suddenly turns and flees.

CONTINUE

33 CONTINUED:

33

EDGAR

Help! Somebody! Police! Help me!!!

ON TAGOR, squinting disbelievingly at the retreating Edgar. Then with a GROWL, he lumbers off after him.

34 EXT. PARKING GARAGE ROOFTOP - MOMENTS LATER

34

ON MALLORY, reaching the top of the stairs and arriving in the middle of the open-air lot as EDGAR runs up behind her, grabs her arm, looking around for signage.

EDGAR

(muttering)

Elevator... elevator...

(frustrated)

Doesn't anybody know how to properly mark something around here?

ANGLE ON ELEVATOR as they arrive at it and Edgar pushes the button, repeatedly. When the doors don't immediately open, he looks over and pulls Mallory toward the edge of the lot. They look over the four-foot wall.

THEIR POV - An alleyway at the rear, six stories down.

ON EDGAR, yelling down to the street, to no one in sight.

EDGAR (cont'd)

Hey! Anybody! Call 911!

MALLORY (O.S.)

Help!--

EDGAR

We need help up--

MALLORY (O.S.)

--Edgar!

Edgar wheels around to see

TAGOR holding Mallory by her leg. She reaches for Edgar, who tries to grab her hand. Before he can, TAGOR draws back his arm and FLINGS HER OFF THE ROOF to her death. She SCREAMS.

ON EDGAR's horror-stricken face.

EDGAR

(anguished)

NooooOOOO!!!

CONTINUI

34 CONTINUED:

34

CLOSE ON his hand balling up into a FIST.

REVERSE ANGLE - he spins to face TaGor, his eyes filled with rage, and PUNCHES the giant monster powerfully in the gut.

TaGOR goes sailing backward into the air, landing hard on several parked cars. Finally, coming to rest. Still.

ON EDGAR - IN THE FOREGROUND - His fury and grief suddenly giving way to a numb confusion, registering what he's done as

IN THE BACKGROUND, MALLORY appears, RISING UP in mid-air and alighting, somewhat awkwardly, behind him. She, too, is awestruck.

MALLORY

Edgar?

Edgar turns and looks at her, blankly.

EDGAR

Hmm--?

MALLORY

Edgar. I was falling down and then I started... falling up... And up... I--I think I was flying. I was. I flew and--

She looks past him, noticing...

MALLORY'S POV - TaGOR, lying motionless.

MALLORY (cont'd)

Did you... do that?

EDGAR

Huh? Oh, yeah. I hit it... that thing. Knocked it clear over there.  
(eyeing his fist)  
My hand doesn't even hurt.

MALLORY

(with growing wonder)  
Edgar, this is... Something's... I can fly, and you... You're strong...

EDGAR

What's your point?

CLOSE ON TaGOR, stirring.

CONTINUE

34 CONTINUED: (2)

34

MALLORY (O.S.)  
I think... That meteor did something  
to us. Changed us...

ON EDGAR and MALLORY.

EDGAR  
(shaking his head)  
That's... I'm not... This is crazy.

MALLORY  
You ripped that door off its hinges.  
You took out a... a giant... rock guy  
with one punch...

EDGAR  
I... I haven't changed.

MALLORY  
Edgar, you dented a truck with your  
ass.

He looks at her, in a daze. He's about to speak when  
AN ANGRY ROAR interrupts. Mallory looks past him and sees  
TaGOR on his feet, CHARGING AT THEM.

FAST PUSH IN ON MALLORY - As if she's been doing it her whole  
life, Mallory brings up two fists, pointing them at the  
oncoming behemoth. A energy burst, like a BOLT OF LIGHTNING,  
shoots out.

ON TaGOR, as he's hit in the midsection. The bolt drives him  
back for an instant then, BREAKS him in two, both halves  
skidding to a stop on the garage floor.

ON MALLORY, her eyes widen with the excitement of discovery  
and she begins to speak more and more quickly.

MALLORY (cont'd)  
Did-- Did you see that? I broke it!  
Lightning just came out of me, and I  
broke Rocky over there in two! Woo!

ON EDGAR, trying to hold it together. This is all too much  
for him.

MALLORY (cont'd)  
What a head rush! Like, like ...  
gaaaahh, you know. I mean, I don't  
know how I knew, I just knew--

CONTINUED

EDGAR

I'm late for my meeting.

He speaks with the extreme calm of total shellshock. He starts off. Mallory watches him go, with disbelief.

MALLORY

You're not serious...

He keeps walking.

MALLORY (cont'd)

Of course you are.

(going after him)

You're just going to pretend this... this impossible thing hasn't happened? How can--?

He turns back to face her.

EDGAR

(a little wild-eyed)

Because it's impossible! This... all this... is impossible! And I... I don't ~~want~~ impossible! Okay? This didn't happen.

MALLORY

We fought a rock monster!

EDGAR

No! They gave us... hospital drugs and we had a... reaction, and thought there was a rock monster --

MALLORY

He's right over there!

EDGAR

I have a meeting!

He crosses to the elevator and pushes the button again.

MALLORY

So what? Blow it off! This is bigger! Than anything!

EDGAR

We can talk about it. Okay? Later. I have to get back to my life.

CONTINUE

34 CONTINUED: (4)

34

MALLORY

Oh for God's sake, Edgar, all this  
going on who gives a rat's ass about  
your life!?!

She's more excited than cutting here, but it still stops him  
cold. She back tracks, quietly...

MALLORY (cont'd)

You know what I mean.

EDGAR

(dead cold)

I really do. I always have.

Edgar notices for the first time an open door leading to a  
stairwell and heads for it.

35 INT. STAIRWELL - CONTINUOUS

35

He starts down, Mallory following.

MALLORY

Edgar --

EDGAR

I'm late for work, Mal.

MALLORY

So you're gonna use work as an excuse  
to avoid me. As usual.

EDGAR

I don't need an excuse to avoid you.  
I'm going to work because that's  
where I want to be.

MALLORY

Edgar, everything has changed --

He rounds on her.

EDGAR

What's changed? What's remotely  
different about this? You're giving  
me grief about going to work. Just  
like you did for FIVE YEARS.

MALLORY

What are you --

CONTINU

35 CONTINUED:

35

EDGAR

No, no! Architecture was never my passion, never the thing I dreamt of doing my whole life that I finally made a career out of, not the thing that paid for our food, our clothes, the loft I don't get to live in anymore...no it was just the thing you resented me for having.

MALLORY

Because you disappeared! You hid in that office!

EDGAR

Eventually, yeah! 'Cause I knew I was coming home to the resentment-fest! Do you know how nice it is not to have to feel guilty every single day I go in to do the job I love?

MALLORY

Okay, fine, but we have to deal --

EDGAR

I made a lobby!

MALLORY

What?

EDGAR

I made a lobby. It has an aquarium and cool pillars and there is no ARMY of rock monsters that will keep me from showing it to my clients because I'm proud of it. A lot prouder than I am of punching things.

He turns and goes.

36 EXT. PARKING GARAGE - CONTINUOUS

36

They exit onto the sidewalk.

MALLORY

Your level of denial is... it's staggering! I think it may be one of your new powers! You're Denial-Man!

EDGAR

Goodbye, Mallory.

CONTINUI

36 CONTINUED:

36

MALLORY

Well, if you're not going to do something worthwhile with your powers, I will.

EDGAR

You mean actually follow through with something?

MALLORY

I follow though with plenty of --

EDGAR

One day you talk about going back to school, then you wanna teach, then go into business, then school again...

MALLORY

My God, you're equating that with this? I have super powers, Edgar. I can fly!

He stops and rounds on her.

EDGAR

Big deal! Your feet haven't touched ground in five years.

ON MALLORY, stung. That hurt.

EDGAR hesitates, wishing he hadn't said that. After considering whether to say something else (apologize, maybe), he instead turns and walks away.

MALLORY stays behind for a moment, watching him, then turns and wanders off in the opposite direction.

37 EXT. GARAGE ROOFTOP - MEANWHILE

37

ANGLE ON the two huge pieces of rock that was once TaGor.

SLOW PUSH IN - After a few beats, his eyes SNAP OPEN, then on the other half, another set of eyes SNAP OPEN.

38 EXT. CITY STREET - EARLY EVENING

38

Mallory walks along the bustling sidewalk, her head down, lost in sad thoughts and regrets. As she rounds a corner, she COLLIDES with a man coming the other way.

CONTINUE

38 CONTINUED:

38

MALLORY

Excuse me. I'm sorry.

ON JACK, glancing at her before he continues on.

JACK

S'all right. No harm.

STAY with him as he crosses the street.

39 EXT. CITY STREET/CRATER - MINUTES LATER

39

CRANING IN - The site where the Energy Sphere struck Mallory and Edgar is cordoned off with police barricades and tape. A crew of CITY WORKERS with a dump truck, clear debris, broken asphalt, sidewalk out of the large CRATER.

NEW ANGLE to see Jack, standing at the barricade, looking into the pit, lost in his own thoughts of regret. He stands for a few beats, before:

CITY WORKER #1 (O.S.)

You're outta luck, pal...

Jack looks over at CITY WORKER #1 inside the crater.

CITY WORKER #1

No meteorite souvenirs. Thing burned up or something. Nothing left.

JACK

Right. Thanks.

He slowly turns to leave.

CITY WORKER #2

(to City Worker #1)

Not a meteor. Those science guys here before said no way.

CITY WORKER #1

Like they know. Something made this crater. And it was big, too...

CLOSE ON JACK, DOLLYING with him as he walks away.

CITY WORKER #1 (O.S.)

Miracle only a coupla people got hit.

Jack freezes, reacting.

CONTINUE

39 CONTINUED:

39

REVERSE ANGLE on his back, as he spins back toward the workers.

40 INT. PARAGON DESIGN ARCHITECTURAL FIRM - EARLY EVENING 40

Chloe is at Edgar's desk, on the phone. A look of genuine concern on her face.

EDGAR (O.S.)  
Hello?

CHLOE  
Eddie?

He appears. Chloe stands, but doesn't go to him. She's not angry, just confused and upset.

CHLOE (cont'd)  
My god. Where've you been? I've  
been trying to reach you for--  
(re his shirt)  
Are those teddy bears?

EDGAR  
Where're the clients?

CHLOE  
They're gone, Eddie. Long gone.  
They waited over an hour.

EDGAR  
Oh, nice. How mad were they?

CHLOE  
You mean were they "taking our  
account somewhere else". mad?  
Probably.

Edgar buries his face in his hands.

CHLOE (cont'd)  
Until I printed out your lobby  
changes which they went nuts over.

EDGAR  
(brightening)  
Yeah? Nuts? Nuts is good.

CONTINUE

40 CONTINUED:

40

CHLOE  
 (evenly)  
 Uh huh. Said they'll call Monday to  
 discuss it with you...  
 (then)  
 If you're not dead.

Edgar looks at her, suddenly realizing how scared she was.

EDGAR  
 (sympathetically)  
 Chlo--

He takes her into his arms.

CHLOE  
 (tearing up)  
 What happened? Why didn't you call?

EDGAR  
 I-- I wasn't thinking... My head's a  
 little... It's a long story.

CHLOE  
 Well... Did you see Mallory?  
 (off his nod)  
 And you signed the divorce papers?

EDGAR  
 (remembering)  
 Actually... the papers burned up when  
 the meteor hit us.

Chloe pulls away and stares at him a moment.

CHLOE  
 Are you drunk?

EDGAR  
 No. But not hating that idea.  
 (then)  
 Look, honey, a lot of... stuff  
 happened. With me and Mallory.  
 It's... It's kinda hard to explain.  
 I'm... not sure I--

ON CHLOE, her heart sinking as she listens.

CHLOE  
 Oh. Oh my God.

Edgar sees her staring at him, her face twisted up, as if  
 there's something horribly wrong.

CONTINUE

40 CONTINUED: (2)

40

He becomes paranoid that he's exhibiting some horrible physical abnormality.

EDGAR

What?

CHLOE

You slept with her.

EDGAR

What?!

CHLOE

(piecing it together)  
That's why you're wearing this outfit. Your clothes were stained and wrinkled. Or did she just rip them off you--

EDGAR

Chloe, that's not--

CHLOE

You can tell me, Eddie. I know these things happen.. I'm a big girl, I just don't want you to lie to me.

EDGAR

We didn't have sex... I swear. There was a... We--We were... This giant... monster was trying to kill us... Big, big rock monster. And... and... That's when we found out the meteor gave us-- Well, Mallory thinks it was the meteor, I don't really know-- But somehow she and I have these... powers now... Super powers, I guess... Anyway...

As he's talking, Chloe, in pain, begins to tear up again. Wordlessly, she turns on her heels and leaves.

EDGAR (cont'd)

(calling after her)

Chloe...

Edgar starts to follow, then stops himself, knowing he'd only make things worse.

41 INT. BART TRAIN CAR - EVENING

41

ON MALLORY - Edgar's words still haunting her, she enters the almost empty subway car, and plops down in a seat at the end.

Through the open doors at the far side of the car

A HOMELESS GUY enters, wrapped from head to toe in ratty, smelly blankets.

The few scattered PASSENGERS move away, uncomfortable...

42 EXT. BART TRAIN CAR - CONTINUOUS

42

ON HOMELESS GUY, framed in the doorway.

A COUPLE of other PASSENGERS slip out as the DOORS SLIDE CLOSED and the TRAIN PULLS OUT.

43 INT. EDGAR'S APARTMENT - MEANWHILE

43

EDGAR, depressed and exhausted, enters his sparsely IKEA-furnished bachelor apartment. The walls are completely bare.

He heads to the fridge in his kitchenette area and opens it.

OVER HIS SHOULDER, we see little inside, save for a few take-out containers, condiments.

NEW ANGLE as he takes out a half-empty bottle of wine, uncorks it and just starts guzzling from it. He kicks the fridge door closed with his foot.

44 INT. BART TRAIN CAR - MEANWHILE

44

SOMEONE'S POV - MALLORY, sitting silently, pondering her life.

REVERSE ANGLE to REVEAL we're in the POV of the blanketed Homeless Guy, facing her direction, though his features are hidden beneath the blanket.

PUSH IN on him as he raises his head and we can just make out the face of

TaGOR (or rather a half-size version of TaGor). The eyes on this SMALLER TaGOR narrows with searing hatred as it stares at the woman who cut him down to size. Until, finally:

SMALLER TaGOR  
(roaring)  
CHAAAAMPION!!!

CONTINU

44 CONTINUED:

44

ON MALLORY - Her head snaps up and she looks at HOMELESS GUY, still covered in blankets, lumbering toward her. Realizing who or what it is, Mallory gets up and takes charge.

MALLORY  
Everybody down!

Mallory shoots out her fists at Smaller TaGor, who flinches, expecting her devastating lightning bolts. Nothing happens.

Mallory tries again. Nothing.

The Passengers share a look.

MALLORY (cont'd)  
Everybody run away!!!

As Smaller TaGor GROWLS and comes at her, still under the blankets, she hightails it into the next car...

45 INT. BART TRAIN SECOND CAR - CONTINUOUS

45

Just as the train pulls into another station. The doors open and Mallory gets off...

46 INT. BART TRAIN STATION - CONTINUOUS

46

As she moves away from the train, looking behind her, she jumps into the air, attempting to fly.

ANGLE ON a TRANSIT COP standing near the token booth, talking to the ATTENDANT. The ATTENDANT sees Mallory and points her out to the Cop:

TRANSIT COP'S POV - Mallory making a couple of failed attempts to lift off.

Mallory notices the Transit Cop and runs to him.

MALLORY  
Oh! Hey! Um... I need help!  
Something, uh... It's after me.

TRANSIT COP  
Whoa, whoa, slow down--

MALLORY  
Back there. On the train. It's...

CONTINUI

46 CONTINUED:

46

She turns to look behind her, as does the Cop.

MALLORY'S POV - The train pulls out of the station. No sign of Homeless Guy/Smaller TaGor anywhere

TRANSIT COP

Uh... What'd you say was after you again?

MALLORY

(looking at him)

It was... uh...

(thinks better of it)

Forget it. I guess I was... My mistake. Forget it.

She makes her way warily toward the station exit.

The Cop watches her go, then looks at the token booth Attendant, who shakes his head and rolls his eyes.

47 INT. EDGAR'S APARTMENT - NIGHT

47

CLOSE ON EDGAR, the now nearly empty wine bottle in one hand and a phone in the other, as he listens:

CHLOE (V.O.)

(recorded message)

Hi, it's Chloe. Can't get to the phone right now, so leave a message.

There's a "beep." Edgar opens his mouth to speak, but nothing comes out. Finally, he hangs up. Then the phone RINGS. He answers quickly.

EDGAR

(into phone,  
hopefully)

Chloe?

MALLORY (V.O.)

(panicky)

Edgar--

EDGAR

Mallory. What--?

INTERCUT WITH:

48 EXT. CITY STREET - NIGHT

48

It's Mallory, calling from a pay phone out on the street.

MALLORY

It's back, Edgar...

EDGAR

It? What it?

MALLORY

It! Rocky. Only it's smaller now.  
And really pissed at me.

EDGAR

Well, uh... Just, you know, zap it  
again, like you did before.

MALLORY

I tried. I don't have my powers  
anymore. They're gone.

49 INT. EDGAR'S APARTMENT - LIVING ROOM - MEANWHILE

49

Edgar moves toward the front door.

EDGAR

You sure?

As she answers, he grabs the knob of his front door and tries  
to tear it off its hinges. He strains. It doesn't budge.

MALLORY (V.O.)

I tried the lightning fist thing, I  
tried to fly...

50 EXT. CITY STREET - MEANWHILE

50

MALLORY

Edgar, I can't fly any--

She pauses, noticing something in a nearby alleyway.

MALLORY'S POV - Smaller TaGor lurking in the shadows, still  
using blankets to camouflage his appearance. He surveys the  
area, searching for her.

Mallory ducks behind the pay phone stand and lowers her voice.

MALLORY (cont'd)

Oh my god, Edgar. I think it's here.

51 INT. EDGAR'S APARTMENT - LIVING ROOM - MEANWHILE 51

At that same moment, Edgar still trying the doorknob...

POW! - a ROCK FIST punches through the door.

EDGAR  
No. It's here!

MALLORY (V.O.)  
I'm telling you, I'm looking at it  
right now.

EDGAR  
(backing away from  
his door)  
You're gonna argue with me?

Another FIST comes through the door, ripping it open.

EDGAR (cont'd)  
I've got one here, too.  
(surmising)  
When you broke it in half, you  
must've made two smaller ones.

52 EXT. CITY STREET - MEANWHILE 52

MALLORY  
Are you blaming me for this?

EDGAR (V.O.)  
Mallory--

RACK FOCUS over Mallory's shoulder as TaGOR #1 looks over in  
her direction.

MALLORY  
Oh god. Oh god, it's gonna see me.  
What do I do, Edgar?

53 INT. EDGAR'S APARTMENT - LIVING ROOM - MEANWHILE 53

ANOTHER SMALLER TaGOR (TaGor #2) bursts through Edgar's door.

EDGAR  
Think my situation's a little more  
pressing right now, Mal.

54 EXT. CITY STREET - MEANWHILE

54

MALLORY

It's always about your rock monster,  
isn't it?

She suddenly HEARS a struggle on the other end...

MALLORY (cont'd)

Edgar?

55 INT. EDGAR'S APARTMENT - LIVING ROOM - MEANWHILE

55

CLOSE ON Edgar's phone, lying on the floor...

MALLORY (V.O.)

Edgar! Ed--

A ROCK FOOT steps on the phone, crushing it, and moves on.

BLACK OUT.

END OF ACT THREE

## ACT FOUR

56 INT. EDGAR'S APARTMENT - NIGHT

56

CLOSE ON Door. WHAM! TaGOR #2 throws his massive body against it.

57 INT. EDGAR'S APARTMENT - BEDROOM - NIGHT

57

The door shudders from the impact. Furniture's piled up, a barricade - a dresser, chairs, an end table. Edgar's bracing it all with his body.

TaGOR #2 (O.S.)  
Fight back, champion!

EDGAR  
I'm not... There's no champion here...

WHAM! The door cracks.

EDGAR (cont'd)  
You're making a mistake! Will you just--

WHAM! More cracks.

EDGAR (cont'd)  
--listen. Can we... talk this out?

WHAM!! The door explodes, the furniture's blown back and Edgar cowers as the rock monster bursts through.

58 EXT. CITY STREET - MEANWHILE

58

TRACKING WITH MALLORY, running to get to Edgar, looking behind her for signs of TaGor #1.

59 INT. EDGAR'S APARTMENT - BEDROOM - MEANWHILE

59

ON A WALL as EDGAR SLAMS into it.

TaGor #2 grabs Edgar by the throat and lifts him up. Edgar's dazed, his mouth and forehead are bleeding.

TaGOR #2  
(scrutinizing)  
You're no champion.

CONTINUE

59 CONTINUED:

59

EDGAR

No. See? Exactly. So... you can,  
you know... put me down now.

TaGor #2's eyes narrow.

60 EXT. STREET/EDGAR'S APARTMENT BUILDING - MEANWHILE 60

Mallory rounds a corner onto Edgar's street in time to see...

SMASH! A flailing, SCREAMING EDGAR is thrown through his window and plummets five stories to the pavement, landing among the shattered glass with a sickening THUD.

MALLORY

EDGAR!!!

She rushes to him.

EDGAR lies, broken and bloody, but still breathing.

MALLORY (cont'd)

Oh... God, Edgar.

She puts her hand to her mouth, staving off her oncoming sobs. Kneeling, she gently touches his face. His eyes flutter open.

EDGAR

(weakly)

M-Mal...?

MALLORY

Yes, I'm here... I'm--

Suddenly, they're enveloped in a GLOWING LIGHT, radiating outward from their point of contact, like a gentler, less explosive version of the effect in the ER.

MALLORY notices Edgar's wounds begin to heal, the skin knitting together without a trace.

She looks up at the LIGHT around them with wonder. Then, just as suddenly, it FLARES OUT, DISSIPATES.

EDGAR (O.S.)  
(stronger now)

Mal...

She turns back to him.

ON EDGAR, fully conscious, staring at her.

CONTINUED

EDGAR (cont'd; O.S.)  
You're late.

ON MALLORY - a smile breaks through her tears.

MALLORY  
I'll try to work on that. Are you...  
How do you feel?

Edgar sits up. He takes stock of healed body and newly infused energy.

EDGAR  
Super.  
(looking to her)  
Again.

She smiles and nods, feeling it, too. Edgar looks back up to his shattered window. As he gets to his feet...

EDGAR (cont'd)  
Rocky Two trashed my place pretty badly.

MALLORY  
Kinda rude.

EDGAR  
Kinda was.

Beat.

MALLORY  
Wanna kick his ass?

He looks at her, smiles.

EDGAR  
Kinda do.

Mallory slides her arm around Edgar's waist, pushes off, and they FLY up to his apartment window.

61 INT. EDGAR'S APARTMENT - CONTINUOUS

61

They land back in the apartment, in time to see TaGOR #2 on his way out.

EDGAR  
Hey! Stonehenge!

CLOSE ON the rock monster as he slowly turns.

CONTINUED

61 CONTINUED:

61

EDGAR (cont'd)  
You owe me a cleaning deposit.

TaGOR #2 snarls...

TaGOR #2  
Champion.

He rushes Edgar and they trade blows. Mallory tries to aim her fists at the rock monster.

MALLORY  
Edgar. Get down.

EDGAR  
(distracted)  
No, don't--

TaGor #2's rock fist hits him hard across the jaw. Ouch.

MALLORY  
I just need a clear--

At that moment, TaGOR #1 BURST through the remnants of the front door and sees Mallory.

TaGOR #1  
Champion!

MALLORY  
That's right. We are the champions,  
my friends.

She's raises up her fists to blast it, as we sense the charge building within her.

Edgar PICKS up TaGOR #2 and HURLS him into TaGOR #1. He quickly moves to Mallory and yanks her as a LIGHTNING BOLT shoots out. It misses the TaGors and instead obliterates Edgar's television.

MALLORY (cont'd)  
What'd you do that--?

EDGAR  
We don't need to be fighting four  
rock midgets.

MALLORY  
(getting heated)  
So, what, I'm just supposed to stand  
here and do nothing while you beat up  
Rocky One and Two?

CONTINU.

EDGAR

Matter of fact, right now that's the most helpful thing you could--

ON the TWO TAGORS, recovering. They share a look as:

MALLORY

Oh, I get it! It's so clear to me now! You say I don't follow through with things. Well, maybe it's because you were always getting in my way.

EDGAR

What?! That's insane--

MALLORY

Yeah. You don't want me to succeed. 'Cause, I don't know, it threatens your manhood or something.

EDGAR

Hey, my manhood's-- Can we not fight in front of the monsters--

MALLORY

(raising her fists)  
Fine. I'm blasting them.

Edgar grabs her wrist. A HUM begins, very faint at first, as no one seems to notice.

EDGAR

No, you're NOT!

MALLORY

There you go again, holding me back.

EDGAR

From doing something stupid.

MALLORY

Oh, now, you're calling me stupid?! Well, that's typical--

TagOR #1

Will you two SHUT UP!

MALLORY and EDGAR slowly turn to glare at the Tagors. The HUM is growing in intensity...

CONTINUE

61 CONTINUED: (3)

61

TaGOR #2  
(to #1)  
What are you doing?

TaGOR #1  
Well, they're driving me crazy!

TaGOR #2  
Let them fight! Their powers only  
work when they are together.

MALLORY  
We're together now...

TaGOR #1  
You think we fear you? We are TaGOR,  
we have destroyed worlds. And we are  
but the first of hundreds. Thousands.

As he brags, both Mal and Edgar notice the energy building  
between them. They look at each other, at their hands-- and  
tighten their grip.

TaGOR #1 (cont'd)  
Your world is as weak and helpless as  
its... "champions". And when we  
rise, we will burn it to a cinder.

TaGOR #2  
(to TaGor #1)  
Do you hear a humming noise?

They both look at

MALLORY and EDGAR, looking at each other. A REDDISH AURA's  
appeared around Mallory's wrist where Edgar's grabbed it and  
an ELECTRICAL CHARGE snakes up their arms, shoulders, neck  
and up into their heads.

They whip their heads at the TaGORs.

BEAMS of FIERY RED ENERGY BLAST out of their eyes...

... hitting the TaGors, instantly DISINTEGRATING them both.

ON EDGAR and MALLORY, as the BEAMS stop. They collapse to  
the ground, against a wall, exhausted and spent, as if post-  
sex. After several beats...

MALLORY  
Whoa...

CONTINUE

61 CONTINUED: (4)

61

EDGAR

Yeah.

(then)

Did he say others? Like thousands?

Mal's not really paying attention, looking around the room.

MALLORY

Are you ever going to put anything on these walls?

EDGAR

I'll get around to it.

MALLORY

When? This is pathetic. You're living like you're still in college...

EDGAR

Maybe I like it that way.

MALLORY

You don't like it that way. You're just too lazy to hang up a few pictures...

PULL UP on them, CROSS-FADING their bickering with:

JHANPAR (V.O.)

It appears Earth has a new champion after all. Or champions, I should say... A male and female. They share the powers... Which apparently only work when they're together...

SUPERIOR (V.O.)

And the human for whom the transgenetic powers were intended?

62 INT. JACK'S APARTMENT - NIGHT

62

The decor's an eclectic mix of folk art, rugs and furniture acquired all over the world.

CLOSE ON JACK, reading a computer printout, as the NEWS plays on television.

JHANPAR (V.O.)

As you instructed, he was sent a communique informing him that his services will no longer be needed.

(more)

CONTINUE

62 CONTINUED:

62

JHANPAR (cont'd; V.O.)  
 And that there'd be no further  
 communication from us.

ON TV: A REPORTER in the ruined hallway of the hospital.

REPORTER  
 (on TV)  
 ... Police are still questioning  
 whether the damage to the hospital  
 and the adjoining garage was caused  
 by a bomb blast. One bizarre report  
 from an eye-witness came in regarding  
 a woman who fell from the roof of the  
 parking garage, then flew back up  
 again, presumably hauled by wires...

PUSH IN on Jack as his head shoots up to the TV, eyes  
 narrowing. They chose someone else.

JACK  
 (under his breath)  
 Who are you?

63 INT. INTERPLANETARY JUSTICE COMMAND CENTER

63

ON BEHLIYL and JHANPAR standing before their SUPERIOR.

BEHLIYL  
 These so-called champions... They're  
 unprepared. No idea what's at stake.

SUPERIOR  
 We'll need to send an emissary to  
 Earth. Someone to train them,  
 prepare them for the job at hand.

JHANPAR  
 I think that's--

SUPERIOR  
 How soon can you leave, Jhanpar?

JHANPAR  
 Well-- H-huh?!

BEHLIYL  
 Yes. Jhanpar. He is the most  
 knowledgeable of that planet.

JHANPAR  
 Yes. Which is why I don't--

CONTINUE

SUPERIOR

It's settled then. You'll ensure these two champions are together always. United in the cause of interplanetary justice. They will become as one.

JHANPAR

(offering, weakly)  
Uh, yeah. About that...

64 INT. EDGAR'S APARTMENT - NIGHT

64

Edgar and Mallory are still on the floor in his trashed, burned up apartment.

JHANPAR (V.O.)

There may be a little problem.

MALLORY

I did not say you were dull--

EDGAR

Just my tastes--

MALLORY

Just saying it wouldn't kill you to add a little color in here--

EDGAR

My life's plenty colorful, thank you very much--

MALLORY

Stop being so defensive--

And as their bickering escalates yet again into a fight, Queen's "We Are The Champions" fades up:

SONG

WE ARE THE CHAMPIONS MY FRIEND... AND  
WE'LL KEEP ON FIGHTING TIL THE END...

BLACK OUT.

(The music continues)

END OF SHOW