

SHADOWHUNTERS

The Mortal Instruments

"The Mortal Cup"

Episode 1001

Written by
Ed Decter

Based on The Mortal Instruments by
Cassandra Clare

Directed by
TBD

2ND REVISED NETWORK DRAFT 02/23/15

Constantin Film

310.247.0300
9200 Sunset Blvd., Suite 800
West Hollywood, CA 90069

ALL RIGHTS RESERVED. COPYRIGHT 2015 ABC FAMILY. ALL RIGHTS RESERVED. NOT TO BE DUPLICATED WITHOUT PERMISSION. THIS MATERIAL IS THE PROPERTY OF ABC FAMILY AND IS INTENDED SOLELY FOR USE BY ITS PERSONNEL. THIS MATERIAL IS NOT FOR CIRCULATION AND MUST BE RETURNED UPON DEMAND. THE SALE, COPYING, REPRODUCTION OR EXPLOITATION OF THIS MATERIAL IN ANY FORM IS PROHIBITED. UNAUTHORIZED DISTRIBUTION OR DISCLOSURE OF THIS MATERIAL IS ALSO PROHIBITED.

TEASER/ACT ONE

DARK STORM CLOUDS GATHER

We float downward from the impending storm through the towering skinny skyscrapers that stand like ominous sentinels along Central Park South. The camera ANGLES toward:

1 EXT. THE POND AT CENTRAL PARK - AFTERNOON 1

At the bank of The Pond, we find a seven-year-old GIRL with fiery red hair, CLARY FRAY. Clary has a singular destiny that will transform worlds seen and unseen, but for the moment she is amusing herself with a MERMAID DOLL at the water's edge. She's transfixed with a frog on a lily pad -- an idyllic scene of youth. We become aware the lily pads are moving, as if something is swimming beneath them.

TITLE: TEN YEARS AGO

The camera SWIVELS to find Clary's impossibly young and beautiful mother, JOCELYN FRAY, sitting on a park bench a few feet from a uniformed BAHAMIAN NANNY who shakes a rattle over a baby carriage. The Nanny looks skyward; seeing the clouds, she pulls the hood up on the baby's carriage.

BACK ON CLARY

Who is gliding her mermaid doll in the pond, when a CLAWED TENTACLE slowly rises out of the cover of the lily pads and takes hold of the legs of the doll!

BACK ON JOCELYN

Who is instantly alert. She withdraws what looks like a MONT BLANC PEN from the pocket of her jacket.

ON CLARY

Most young girls would be frightened, but Clary begins to tug vigorously -- trying to rescue her doll from whatever lurks beneath the surface.

CLARY

Quit it! Let go!

Clary forcefully tries to yank the doll away, but whatever is holding on to it is powerful and bigger than we imagine.

ON THE BAHAMIAN NANNY

(CONTINUED)

1 CONTINUED:

1

Who looks toward Clary, but for some reason doesn't see the clawed tentacles holding onto the doll. It appears as if Clary is talking to herself.

BAHAMIAN NANNY

I see your daughter has found an imaginary friend.

But, when the Nanny turns, she discovers that Jocelyn has VANISHED. The Nanny cranes her neck, looking in every direction, but Jocelyn is NOT THERE.

ON CLARY

As a second CLAWED TENTACLE RISES out of the pond and curls toward her.

Instinctively, Clary turns toward her mother for help, and from Clary's POV: We see Jocelyn striding forward wielding a lethal-looking GLOWING SWORD (which we'll come to know as a SERAPH BLADE).

Clary's eyes go wide as her mom WHIPSAWS the blade RIGHT TOWARD CLARY -- but the blade expertly whooshes past and BEHEADS a GRUESOMELY FANGED CREATURE that has emerged from the pond. For some reason the TWO SECTIONS of the creature don't spurt any blood, instead, they begin to IMplode and then DISAPPEAR!

BACK WITH THE NANNY

From her POV: She spies a frightened Clary who seems to be ducking away from some unseen danger -- but the Nanny doesn't see Jocelyn or the Creature! Something seems terribly wrong to the Nanny and she protectively checks on THE BABY in the carriage.

When the Nanny looks back toward Clary, a completely-in-control Jocelyn is with her taking her hand. Huh? How did that happen?

We PUSH into an EXTREME CLOSE UP OF CLARY'S WORRIED EYES LOOKING UPWARD and we...

MATCH CUT TO:

2 INT. SOMEWHERE - AFTERNOON

2

CLARY'S WORRIED EYES LOOKING UPWARD -- not at JOCELYN but at A VERY HANDSOME EURASIAN MAN, who we will come to know as MAGNUS BANE.

(CONTINUED)

2 CONTINUED:

2

MAGNUS

Are you sure, Jocelyn? This will eventually wear off and she'll hate you.

As we PULL BACK, we see a very disturbing sight; Clary is STRAPPED to an UPRIGHT GURNEY as if the victim of some terrifying medical experiment. Jocelyn stands next to Magnus looking down at Clary. REVEAL that the three of them aren't in a torture chamber or a medical laboratory, they are in A VERY HIGH-END WINE CELLAR.

Clary doesn't understand what is going on.

CLARY

Mom?

JOCELYN

(to Magnus)
Just protect her.

MAGNUS

You mean *deceive* her.

JOCELYN

(nods)
For as long as possible.

MAGNUS

When the protections fade, she will be vulnerable.

JOCELYN

(urgently)
Magnus, I don't want her part of our world.

Magnus takes a deep breath. Whatever he is about to do is hard for him. Magnus's pupils narrow, we can't help but notice: *they are yellow like a panther's...*

WE PUSH IN ON CLARY: Her face clouds with fear.

SLOW DISSOLVE:

CLOSE ON: 18-YEAR-OLD CLARY FRAY, with a similar expression on her face. Clary is now a beautiful, impassioned, intelligent, red-headed, young woman who hasn't a clue how powerful and important she is to the survival of her own world and a world she doesn't even imagine exists.

TITLE: TODAY

(CONTINUED)

2 CONTINUED: (2)

2

PULL BACK TO REVEAL we are:

3 EXT. A BROOKLYN STREET - AFTERNOON

3

On a gray, cloudy afternoon (similar to the one ten years ago) with storm clouds amassing in the heavens... Clary looks like she's headed toward a firing squad as she powers down the street in the direction of THE BROOKLYN ACADEMY OF ART. *

Clary's life-long best friend, SIMON LEWIS, folds in next to her. Simon is handsome but in a not-calculated kind of way. He wears an *NYU Accounting* sweatshirt. Simon, also, has no idea he is about to embark on a dark journey into a Shadow World beyond his understanding.

CLARY

Simon, don't.

SIMON

Don't support you?

CLARY

Don't distract me.

SIMON

Wouldn't dream of it.

CLARY

I'm nervous and when I'm nervous I get --

SIMON

-- Cranky.

CLARY

(with a smile)

I was going to say 'bitchy.' Wish me luck.

SIMON

You don't need luck, you have talent.

CLARY

Biased.

SIMON

Objective.

CLARY

Could you --

(CONTINUED)

3 CONTINUED:

3

SIMON
-- I'm already gone.

Simon peels off just as Clary passes by a NEWSSTAND. We are curious why the CAMERA LINGERS for a moment on a NEW YORK POST headline about a string of "DEMONIC MURDERS."

4 INT. BROOKLYN ACADEMY OF ART - HALLWAY - AFTERNOON

4

Clary pauses a minute outside the doorway to the ADVANCED DRAWING WORKSHOP, gathering herself. Clearly, whatever is about to go down is of life and death importance to her.

5 INT. BROOKLYN ACADEMY OF ART - CLASSROOM - MOMENTS LATER

5

*

Clary opens her portfolio in front of three Williamsburg-loft type ART PROFESSORS (REESE, CHAIDEZ, and OVERTON). Clary's portfolio is literally BURSTING with drawings: charcoals, pencils, inks, pastels. The professors examine the nudes, still-lives, and landscapes.

PROFESSOR REESE
Bold use of line.

PROFESSOR CHAIDEZ
Very... decorative.

Clary is an art student, she knows these are code for "mediocre."

CLARY
I wasn't really going for
"decorative," exactly, I --

PROFESSOR OVERTON
What's this?

Wedged in the portfolio is a mock up of artwork illustrating a GRAPHIC NOVEL.

CLARY
Oh, that? Nothing. That shouldn't
be in there.

Clary is clearly appalled that she had forgotten the graphic novel mock up in the portfolio and tries to grab it, but Professor Overton gets to it first.

PROFESSOR OVERTON
Did you write the story as well?

(CONTINUED)

5 CONTINUED:

5

The other two Professors lean in to look at the drawings: these are very different from the landscapes -- incredible, passionate images of fantastical, supernatural demons, monsters, werewolves, vampires, angels, some adorned with strange markings (like the infinity symbol on her portfolio). *We may even recognize the TENTACLED CREATURE from the opening.* Clary senses this is all going south. *

CLARY

No, just the illustrations... for a friend. It's in there by mistake.

PROFESSOR CHAIDEZ

(solemnly)

The Brooklyn Academy of Art doesn't believe in mistakes.

Clary's face says it all -- the dream has died.

6 INT. JAVA JONES - LATER

6

On the television above the coffee bar, we see BREAKING NEWS COVERAGE: a well-groomed ANCHORWOMAN covers the story of the "Demonic Killer" who thus far has claimed at least seven lives.

Simon seems slightly distracted, looking toward the entrance. He brightens as Clary comes around a corner carrying a COFFEE CUP and a BISCOTTI. Simon immediately clocks that Clary's expression is one of despair. *

SIMON

Give me the professors' names and I will end them.

(off Clary's look) *

With a scathing e-mail to the dean.

CLARY

(mournfully)

Don't bother.

She hands a letter to Simon. Simon smiles broadly. *

SIMON

The sad face. Well played. *

Clary puts the graphic novel mock-up on the table.

CLARY

And the funny thing is, it was the drawings for our graphic novel that they flipped out over -- *

(CONTINUED)

6 CONTINUED:

6

SIMON
(with a smile)
-- You're welcome.

CLARY
-- The professors said the demons
were more 'real' than my still
lives. They said it looked like two
completely different artists worked
on my portfolio.

SIMON
A hidden self.
(off Clary's blank stare)
Have you not read any of the manga
I've given you?

CLARY
I read Dragon Balls.

SIMON
Ball. Just one ball. And that was
ten years ago. But my point still
stands. Like Goku, you might have a
second self, hidden within you.

CLARY
A 'second self' that hangs out with
tentacled demons?

SIMON
How else can you explain this vivid
detail?

CLARY
Watching too many Del Toro movies
with you?
(considers)
You know, when they told me I made
the advanced studio program, I
should have been jumping up and
down like a cheerleader, but my
first thought was... 'this is my
dream but why does it feel like
someone else's dream?'
(off Simon's look;
realizes)
My god, the second self. I'm Goku.
You think this explains my chronic
lack of boyfriend?

Simon seems poised to say something, but is interrupted by:

(CONTINUED)

6 CONTINUED: (2)

6

GIRL'S VOICE (O.S.) *

Very few men our age can roll with
our complexity. *Simon's girlfriend, NATALIE ADAMS, and her ever-present
Pomeranian, YETI, who hangs out in Natalie's backpack, sits
down next to Simon and links arms with him (maybe a bit
possessively). Natalie is bohemian-beautiful. She and Simon
are in the same band. *

NATALIE *

(to Clary) *

Recap? *

CLARY *

Accepted. *

NATALIE *

Rocked it. *

Natalie and Clary fist bump. *

NATALIE (CONT'D) *

Okay, not to be Debbie Downer
here... but, Simon -- it's over. *

There is an uncomfortable pause. *

NATALIE (CONT'D) *

Not us. The band. *

SIMON *

Gary bailed? *

NATALIE *

We have confirmation. *

CLARY *

I never trusted Gary.
(off their looks)
Colored contacts. *

NATALIE *

I know, right? *

SIMON *

Forget Gary and his fake lime green
eyes, the Three Amigos will soldier
on. *

They all realize something at the same time. *

(CONTINUED)

6 CONTINUED: (3)

6

CLARY

You guys are short an Amigo. *

SIMON

We're not going to let some North
Jersey bass player bring us down. I
propose a toast. *

As Clary reaches for her coffee cup, her expression clouds. *

SIMON (CONT'D)

(off Clary's look)
What's the matter? *

CLARY

I could have sworn that I bought a
biscotti. *

NATALIE

You might have eaten it already and
forgot that you did. That happens
to me all the time when I'm happy.
Or sad. *

SIMON

I will replace your mythical
biscotti with an actual one... *

Simon pushes his cookie to Clary and raises his coffee cup. *

SIMON (CONT'D)

Here's to you and -- *

CLARY

(re: her drawings)
-- My twisted second self. *

SIMON

(to Clary)
That was not the direction I was
going, but L'Chaim. *As Natalie and Simon drink their lattes, Clary chews on
Simon's biscotti and stares at her portfolio which now has a
DRAWING OF A BISCOTTI doodled on it. Off Clary's confused
expression... ***END OF ACT ONE**

ACT TWO

A FRAMED PHOTOGRAPH OF Clary standing next to her beautiful mom, Jocelyn. PULL BACK TO REVEAL we are in a work cubicle:

*

*

7 INT. 94TH PRECINCT - EVENING

7

We TILT UP from the framed photograph to meet LUKE GARROWAY, a ruggedly handsome man with piercing GREEN EYES. He wears the Sig Sauer and gold shield of an NYPD Detective. Near his desk, we see a whiteboard filled with evidence relating to the "Demonic Murders."

*

*

At the moment Luke is inexpertly gift-wrapping a small rectangular box.

Suddenly, a shadow darkens his cubicle. Luke looks up to find his boss, CAPTAIN EMILIO VARGAS. Vargas is imposing to say the least, like the power forward he used to be in college. Vargas tosses a FILE on Luke's desk.

VARGAS

They found another victim of the 'demonic killer' -- same M.O., body drained of blood. This some kind of vampire cult?

LUKE

We're working the Satanist angle and I'm digging through VICAP to see if we get a match to any other crimes nationally.

VARGAS

There's no blood at the scenes -- not a drop. It's like the vics have been sucked dry.

LUKE

We're thinking a formalin pump.
(off Vargas's look)
It's what a mortuary uses to drain blood from a body and replace it with embalming fluid.

VARGAS

You telling me some murderer is walking around with a mortuary pump?

(CONTINUED)

7 CONTINUED:

7

LUKE

Could be there's more than one
doer.

VARGAS

(frustrated)

It's those damn movies.

LUKE

Which movies?

VARGAS

The ones with the sexed-up
vampires. Hunger Games.

LUKE

You mean Twilight?

VARGAS

I know what I mean! My kids are
watching every damn day!
(intently)
I need you to do something for me.

LUKE

Catch these guys?

VARGAS

Yeah, do that.
(re: framed photo)
But first I want you to go and
marry this woman. What the hell you
waiting for?

Luke did not see this line of questioning coming.

LUKE

Jocelyn and I... we're very
different.

VARGAS

I'm six-ten and my wife's five-one.
Different works.
(re: gift)
That for Jocelyn?

LUKE

Clary. It's her eighteenth
birthday.

(CONTINUED)

7 CONTINUED: (2)

7

VARGAS

You're already acting like a dad --
go be one. You seal that deal.
That's an order.

Vargas taps on the photograph of Jocelyn.

8 INT. LOFT SPACE - LAUNDRY ROOM - EVENING

8

We now see current day Jocelyn Fray. The BUZZER for the laundry dryer BLARES, but Jocelyn doesn't react. She's distractedly staring out the window toward the street, searching for something that isn't there. We HEAR the echoes of Jocelyn's conversation with Magnus:

*
*
*

JOCELYN (V.O.)

Just protect her.

*
*

MAGNUS (V.O.)

You mean deceive her.

*
*

JOCELYN (V.O.)

For as long as possible.

*
*

MAGNUS (V.O.)

*When the protections fade, she will
be vulnerable.*

*
*
*

She looks troubled; weighed down by an impossible burden.

*

9 EXT. GREENPOINT BROOKLYN - ALONG THE EAST RIVER - EVENING

9

Clary walks home from the subway stop through what used to be an industrial area and is now one of the coolest neighborhoods for artists and galleries in New York City.

She angles across the street toward a series of work/loft apartments (work space on lower floors, living space above).

10 EXT. CLARY AND JOCELYN'S WORK/LOFT SPACE - EVENING

10

Clary carries her backpack and art portfolio into...

11 INT. WORK SPACE - CONTINUOUS

11

A discreet sign reads GREENPOINT ANTIQUITIES.

DOROTHEA ROLLINS (Clary calls her "Dot"), 30, a slim, attractive woman who is Clary's mom's assistant, sits among display cases of antiquities.

11 CONTINUED:

11

We see cool stuff like GOBLETS, SABERS, JEWELRY CHESTS, TAPESTRIES, which are in sharp contrast to the sleek, modern work/loft space.

Dot is like a cool, sexy, older sister to Clary, always has her back. She's playing around with some HAND-PAINTED TAROT CARDS.

CLARY

How's your future looking?

DOT

Not as good as yours. The tarot cards tell me you got into the advanced program.

CLARY

And by the tarot cards you mean Simon.

DOT

(busted)

I follow him on Twitter. Turns out predicting the future is very complicated.

Dot turns over a hand-painted card of a GOBLET.

DOT (CONT'D)

But I do see there's a birthday present in your future.

Clary opens a lovely box from Dot and reveals: a beautiful NECKLACE. The STONE PENDANT is a luminous LAVENDER color. *

CLARY

You are so bad at tarot cards and so awesome at gifts. It's stun. *

Clary gives Dot a big hug.

CLARY (CONT'D)

What kind of stone is this?

DOT

(small hesitation)

Similar to moonstone. It's supposed to be full of good luck, so keep it with you. *Always.*

Dot seems oddly adamant about this.

(CONTINUED)

11 CONTINUED: (2)

11

CLARY

I will. Mom upstairs?

DOT

As usual. Make sure you show
Jocelyn the necklace, she'll really
want to see it.

Clary is wondering why Dot seemed a bit "off" as she goes up
the stairs.

12 INT. LOFT SPACE - KITCHEN/DINING ROOM - CONTINUOUS

12

Clary enters the open-plan kitchen/dining room.

CLARY

Mom?

Jocelyn exits the laundry room with a basket full of clothes.
She's smiling -- clearly she was waiting for Clary.

Jocelyn puts down the basket and throws her arms around her
daughter.

JOCELYN

You did it! This makes my birthday
gift even more perfect!

CLARY

You also follow Simon?

JOCELYN

And Natalie. She's very
entertaining.

CLARY

Mom, we discussed this, no Twitter-
stalking. Ever.

Jocelyn laughs as she hands Clary a professional set of
charcoals and pastels, beautifully arranged in a plastic case.

CLARY (CONT'D)

These are fantastic. The pastels
look so perfect, I almost don't
want to ruin them.

Jocelyn pulls open the case and spreads out the art supplies.

JOCELYN

Ruin. Create.

(CONTINUED)

12 CONTINUED:

12

Clary smiles at her mom's enthusiasm.

CLARY

Look what Dot gave me.

Clary pulls the lavender pendant out from her sweater.
Jocelyn's expression changes slightly.

JOCELYN

Oh... it's... lovely.

CLARY

Mom, you okay?

JOCELYN

Of course. I guess I'm just
adjusting to the fact my little
girl is eighteen.

Jocelyn takes Clary's hand, seems to be winding up to
something important.

JOCELYN (CONT'D)

It's just that... everything is
going to change for you now.
Everything.

CLARY

Mom, we've already been to the
gyno. So we're past that whole
'talk thing', right?

*
*

JOCELYN

(after a beat)

We need to have a different talk.

CLARY

Can't now, I have to get dressed to
go out with Simon and Natalie to
see their band with no name. We'll
talk over breakfast, okay?

Jocelyn is about to protest but stops herself. After all,
it's Clary's birthday.

13 INT. LOFT SPACE - CLARY'S ROOM - CONTINUOUS

13

Clary's walls are chock full of art. We recognize a few of
the RUNES decorating the drawings. Clary starts to get
undressed, her necklace pendant snags in her sweater.

(CONTINUED)

13 CONTINUED:

13

The CAMERA WHIP ZOOMS into the LAVENDER PENDANT and THROUGH IT!

ON: SIMON AND NATALIE

Walking together on the street. They are pitching new band names to each other:

*SIMON
The Two Amigos?*

*NATALIE
The Leftovers?*

*SIMON
How about -- The Also-Rans?*

A WHOOSH of lavender and...

BACK ON: CLARY, STUNNED.

Was that some kind of weird waking dream? Maybe with all the excitement of the day...

Clary brushes it off as she pulls on a black tank top and checks out her new necklace -- it really seems to have an inner glow, sort of otherworldly.

ON THE MIRROR: We're surprised that we don't see Clary's reflection, we see a shirtless, lethally handsome BLONDE GUY in his early twenties. SWIVEL TO REVEAL we are in: *
*
*

14 INT. JACE'S BEDROOM - NIGHT

14

Where we now meet the centerpiece of Clary Fray's destiny, JACE WAYLAND. We can't help but notice that Jace has very unique tattoos on his neck, torso and hands, particularly one of an INFINITY SYMBOL. Soon, we'll learn these are called RUNES, but that's for later. We also can't help but notice the color of Jace's eyes -- they are GOLDEN. *
*
*
*
*
*

Jace's bedroom is ultra-sleek, the walls are all entirely GLASS* We don't see any traces of personal items, it is as if Jace lives in a staged environment you would see in Architectural Digest magazine. Jace withdraws a stele and draws what someday we will know as a STRENGTH RUNE on his forearm -- his skin sizzles and burns as the Rune takes shape. He seems almost enjoy the pain. When finished, Jace pulls on a shirt, getting ready to go out. *

An exotic, model-beautiful woman, ISABELLE LIGHTWOOD, also in her early twenties, enters. *

(CONTINUED)

14 CONTINUED:

14

At the moment Isabelle is half-dressed, and holding a lipstick. She is followed by her brother, ALEC, also astoundingly handsome. Alec is zipping up his leather jacket, also ready to go out.

ISABELLE

(to Jace)

We got a tip. The Legion is meeting tonight.

JACE

Do we know where?

Isabelle nudges Jace away from the mirror so she can apply her makeup. He's not thrilled about it.

ALEC

No, but our scouts got us intel on the Olympian -- she's on the move.

ISABELLE

The mundanes are labelling the Legion's work as "demonic murders."

ALEC

The mundanes don't know how close to right they are.

Alec puts his iPhone earbuds into his ears and heads for the door. Jace pauses just long enough to check himself out one last time. Isabelle clocks this, amused -- she's seen it before.

JACE

Time to hunt.

Jace picks up a sword (seraph blade) like the one Jocelyn used in the opening. He also tucks several shorter blades into his jacket. The camera PUSHES into Jace's INFINITY RUNE as we...

DISSOLVE TO:

15 INT. LOFT SPACE - KITCHEN/DINING ROOM - NIGHT

15

A drawing of the identical RUNE.

PULL BACK TO REVEAL: Jocelyn, as she pages through Clary's portfolio. She sees the drawings of more runes, demons, werewolves, vampires, warlocks... even the gruesome tentacled creature. A teardrop falls on one of the drawings -- it is Jocelyn's.

(CONTINUED)

15 CONTINUED:

15

As Jocelyn hears someone coming up the stairs, she dries her eyes -- just as Luke enters. Luke and Jocelyn are best friends, but there is so much more to their relationship that simmers beneath the surface.

LUKE
Sorry I'm late. Captain has me on those 'demonic' murders.

*

Jocelyn and Luke exchange a look -- there's obviously more to this than we understand at the moment. Jocelyn motions toward Clary's fantastical artwork.

JOCELYN
(whispers)
It's already happening.

Luke examines the drawings with concern.

LUKE
(whispers)
We both knew this time was coming. We'll have to help her through the shock.

*
*
*
*
*

JOCELYN
(whispers)
I made the choice. It needs to be me.

*
*
*
*

Just at that moment, Clary exits her room and finds Jocelyn and Luke looking at her artwork. Clary has put on makeup for the evening and looks much older and more sophisticated than earlier. Jocelyn clocks this.

*
*

LUKE
(with a smile)
Incredible drawings.

CLARY
Those are the ones that got me in. Apparently my second self is a better artist than I am.

JOCELYN
...What 'second self?'

*

CLARY
It's... a Simon thing.

*

(CONTINUED)

15 CONTINUED: (2)

15

Luke hands Clary a present: A BEAUTIFUL MONT BLANC PEN. If we really have good memories, this pen looks a lot like the one Jocelyn used in the opening sequence. *

CLARY (CONT'D)

A fountain pen?

LUKE

Every artist needs one.

CLARY

(with a smile)

To write 16th century sonnets?

LUKE

Or just a grocery list. It may not look like it, but that's supposed to be an everyday pen, keep it on you. *All the time.*

CLARY

Weird. That's what Dot said about my good luck necklace.

Luke clocks Clary's necklace, looks to Jocelyn. Clary can see her mom has been crying.

CLARY (CONT'D)

What's up with everyone? I turned eighteen, it's not like I'm headed off on some epic journey.

SIMON (O.S.)

But you are! We're taking you to Lombardi's Pizza after our gig.

Simon enters, followed by Natalie. As soon as Natalie's Pomeranian (Yeti) sees Luke, the dog begins to whimper and ducks down in her backpack. *

NATALIE

Yeti, what's the matter, boy?

The dog continues whimpering.

NATALIE (CONT'D)

(to Luke)

Why does he do that every time he sees you?

(CONTINUED)

15 CONTINUED: (3)

15

LUKE

You know how dogs are -- they don't like mailmen and cops.

NATALIE

But you're not even in uniform.

LUKE

Trust me, dogs are a lot smarter than we give them credit for.

SIMON

Sorry, but we have to get going. Big gig. And by big I mean not so.

Clary hugs Jocelyn who seems reluctant to let go.

CLARY

Could you perk up, please?

JOCELYN

Breakfast together in the morning, just you and me? Promise?

CLARY

(still being hugged)
Mom, excessively clingy.

Simon points to his watch.

CLARY (CONT'D)

You have to let me go. I'm biologically and legally an adult.

*

Jocelyn releases Clary, forces a smile.

JOCELYN

And just yesterday, you were my baby.

Clary wonders what is up with her mom.

END OF ACT TWO

ACT THREE16 EXT. LOWER MANHATTAN - NIGHT

16 *

The neighborhood which used to be home to meat-packing warehouses and S&M transvestites turning tricks, is now home to the most bustling high-end club scene in Manhattan -- provided you are under thirty and attractive enough to get past the very discriminating bouncers. *

A bus whooshes by with a NY POST AD: "Follow coverage of the Demonic Murders." The bus clears the intersection to REVEAL Clary, Simon, and Natalie. *

SIMON

Remember in *Aliens* when the Alien Queen was defending her eggs from Ripley?

CLARY

In this analogy is my mother Ripley or the Alien Queen?

SIMON

Both. A mother defending her young.

CLARY

Defending me from what? I spend all day in an art studio, my life couldn't be more *mundane*.

NATALIE

Usually parents are protecting you from the same mistakes they made when they were young.

CLARY

I'm not sure my mom made many tragic mistakes.

NATALIE

Well, I can think of one off the top of my head -- she's never hooked up with Luke. What's up with that?

CLARY

I know, right? My dad passed before I was born, so it can't be like my mom's still in mourning.

(CONTINUED)

16 CONTINUED:

16

SIMON

And it's not like I've seen Luke with anyone, either.

NATALIE

And he's such a DILF.
(off their looks)
Yes, that happened.

SIMON

Maybe your mom's protecting herself, you know, from getting hurt... like if Luke rejected her.

Something about the way Simon says this is laden with meaning.

NATALIE

I think Luke would be so down for it. Jocelyn is so --

*

CLARY

Please don't say MILF-y.

*

*

NATALIE

(with a smile)
I could have gone with 'cougarific.'

*

*

*

*

Simon laughs, but Clary is thinking:

CLARY

You know, I'm kind of worried about my mom. She's been ultra clingy and she barely leaves the apartment -- it's like she's getting agoraphobic or something.

*

SIMON

Maybe she and Luke are hooking up on the DL?

CLARY

Not possible. My mom's incapable of hiding anything from me.

17 INT. JAVA JONES - OPEN MIC NIGHT - NIGHT

17

*

Clary is in the sparsely populated audience as Simon plays guitar and Natalie plays keyboard. They finish their indie-rock version of Jay Z's "Young Forever."

*

*

*

(CONTINUED)

17 CONTINUED:

17

NATALIE/SIMON

*Do you really want to live forever,
forever young...*

They both sing well, but the harmony is just slightly off. Maybe it is because Natalie clocks that Simon seems to be directing the song toward Clary?

18 EXT. LOWER MANHATTAN - LATER

18

The CAMERA BOOMS DOWN to find a beautiful WOMAN, dressed to go clubbing for the evening, walking down the sidewalk. The Woman, who has the physique and grace of an Olympic athlete, scans her surroundings in a way that tells us she's not just some bridge-and-tunnel girl out for a night in the big city.

As the Athletic Woman angles in the direction of the HIGH LINE, we discover her wariness is warranted. She is being FOLLOWED by the lethally handsome Jace.

FROM JACE'S POV: The focus of Jace's vision is heightened; the clarity is enhanced, the depth-of-field way better than ours. Before we can wonder why, the Athletic Woman turns as if she senses she's being followed.

ON JACE: He's already stopped at a KOREAN MARKET, and is pretending to be considering a purchase of bok choy.

The CAMERA TILTS UP from the vegetables to the SECURITY MONITOR. Strangely, Jace does not appear on camera! What's the deal? The audience may be thinking "vampire." Let them, they are wrong.

19 EXT. LOWER MANHATTAN - NIGHT

19

The Athletic Woman rounds a corner and brushes past a VICTORIA'S SECRET. For some reason Jace doesn't follow her. We linger a beat... until Isabelle exits the lingerie store. Isabelle falls in behind the Athletic Woman, who is now ascending a set of STAIRS to the HIGH LINE.

Isabelle does something very strange; she takes out a Mont Blanc pen and draws on her forearm. As we wonder why she is doing this, Isabelle, with the grace and speed of a panther, runs toward a chain-link fence, grabs hold and, like a pole-vaulter, launches herself to the upper level of the High Line -- landing silently and undetected behind the Athletic Woman. Weirdly, none of the JOGGERS on the High Line react to Isabelle. It's as if they can't see her. Is she some type of alien? Wrong again.

19 CONTINUED:

19

Alec, earbuds in place, brushes past Isabelle. They don't acknowledge each other as Isabelle peels off and Alec takes up the tail of the Athletic Woman who is heading toward a new set of STAIRS. The Athletic Woman pauses and glances; checking if she is being followed. For just a moment, it seems as if the Woman's eyes flash neon blue -- but maybe it was just a trick of the light. The Athletic Woman does not see anyone behind her.

That's because Alec has leapt off the High Line, landing softly below. He lingers in the shadows of the former railroad tracks as the Athletic Woman lopes down the stairs. Alec hides only long enough to confirm that Jace is rounding a corner down the street from:

20 EXT. STREET OUTSIDE JAVA JONES

20

Clary, Simon, and Natalie finish packing up the guitar and keyboards into Simon's TOUR BUS, which is actually a former Plumber's van that has been repainted bright yellow.

SIMON

(to Clary)

So, you feel any different now that you can vote and enlist in the army?

CLARY

I kinda do. Sort of like Goku when he discovered that he was actually from another planet.

SIMON

You continued the manga metaphor. Well played.

CLARY

I wasn't sure you'd catch it.

Simon and Clary share a smile. Natalie clocks this; maybe a bit threatened after what she witnessed in Java Jones. Clary catches Natalie looking at her. Natalie covers with:

NATALIE

Thanks for being our roadie.

Simon shuts the door of the van. We see "THE THREE AMIGOS" stenciled on the door panel. Simon hands Clary a can of SPRAY PAINT.

SIMON

And thanks for being our artist in residence.

(CONTINUED)

20 CONTINUED:

20

CLARY

Did you guys pick 'Leftovers' or
'Also-Rans'?

Simon and Natalie look at Clary; stunned.

SIMON

Um... 'Also-Rans' but...

Clary starts spraying with the paint, she's both incredible
and fast.

NATALIE

...Did we butt-dial you or
something?

CLARY

No, I... just...

Clary finds it hard to explain as she finishes the "Also-
Rans" logo and when she tags it, she draws an odd rune shape
we haven't seen before.

SIMON

What's that tag?

Clary looks at the rune as if she hadn't noticed it.

CLARY

That's weird, I didn't even mean to
draw that.

NATALIE

You know there are confirmed cases
of people waking up in the morning
speaking French and they never
studied the language.

CLARY

(re: rune)

You think this is some kind of
language?

NATALIE

Sanskrit, maybe?

But before Clary can respond, she gets overrun by a crush of
CLUB DENIZENS trying to get into the PANDEMONIUM CLUB next
door to Java Jones.

Suddenly, Jace, who is focused on the "hunt" smashes right
into Clary.

*

*

*

(CONTINUED)

20 CONTINUED: (2)

20

CLARY
(to Jace)
Hey, could you watch where you're
going?

Jace gives Clary a strange look for some reason. Clary can't help but notice that Jace is covered with tattoos (runes) one of which is identical to the one on Simon's van.

CLARY (CONT'D)
It won't hurt. Just say, 'excuse
me.'

Jace glides off without responding.

FROM SIMON'S POV: Clary is either talking to NO ONE or
HERSELF.

CLARY (CONT'D)
Can you believe that blonde dude?

Both Simon and Natalie are confused.

SIMON
What blonde dude?

Clary points toward the steps of Pandemonium where Jace seems to be waiting for someone.

CLARY
That one, near the steps.

FROM SIMON'S POV: There is no blonde guy near the steps.

CLARY (CONT'D)
The guy covered in tats like --

Clary points to Simon's van.

SIMON
What guy are you talking about?

CLARY
You don't see him?
(off their looks)
Could you guys stop making me feel
insane?

NATALIE
Could you stop acting that way?

(CONTINUED)

20 CONTINUED: (3)

20

Clary is about to respond but she catches sight of Jace walking into Pandemonium. As if drawn by a powerful force, Clary heads for the entrance. *

SIMON
Where are you going?

CLARY
To get some answers.

Simon and Natalie trail after her.

SIMON
Remember: You're only eighteen and your fake ID sucks.

CLARY
No worries.

Clary pulls her hair out of her updo and lets it fall on her shoulders. Natalie immediately does the same.

The bouncer checks out Clary and Natalie as he lets them breeze past into the club, trailed by an amazed Simon.

21 INT. PANDEMONIUM - DANCE FLOOR - CONTINUOUS

21

*

Dark, sexy club. The EDM pulses as does the crowd. *

Jace has temporarily lost sight of the Athletic Woman and scans the densely packed club which is undulating with half-naked CLUB DENIZENS. *

FROM JACE'S POV: An enhanced view of the club interior. The music seems to DROP OUT as Jace's focus sharpens and he spots the Athletic Woman snaking toward the VIP AREA. *

Both Alec and Isabelle appear from out of the crowd and with a barely perceptible signal of his golden eyes, he commands them to split off in different directions. *

ON CLARY, SIMON AND NATALIE: As they enter the club. *

SIMON
(loudly, over music)
I'll get us some birthday drinks. *

NATALIE
(poor Simon)
You'll never get served. You'll need my cleavage. *

21 CONTINUED:

21

SIMON

Clary, what do you --

But Clary is gone, she's heading toward the back of the club. As she BREAKS FRAME the CAMERA lingers on:

PANGBORN and BLACKWELL

Two guys in wool bespoke suits and sunglasses, Pangborn looks like a middleweight boxer; Blackwell, a heavyweight.

They both have a distinctive RED CIRCULAR RUNE on the napes of their necks. We will discover that they are ROGUE SHADOWHUNTERS, both in their late thirties.

Pangborn and Blackwell are speaking with: TWO MEN with piercings and tats, who look like normal club denizens. Both men are exotic-looking and seem like they might be a couple. One of them we recognize as Magnus Bane, the Eurasian guy that was with Jocelyn in the opening. He's a major player in this saga, but for the moment, he remains quiet as Pangborn speaks to Bane's BOYFRIEND. We don't exactly understand this conversation at this moment, but all will become clear.

PANGBORN

We're looking for anyone who was asked to summon a portal -- anytime over the last fifteen years.

BOYFRIEND

I don't even remember the spells for something like that.

PANGBORN

There's a substantial reward for cooperating.

Pangborn opens his hand to reveal PRECIOUS GEMS.

BLACKWELL

And there's substantial penalty if we find out anyone has lied to us.

Blackwell flashes a dagger he is concealing as if to drive home the point.

NOW BACK ON CLARY: As she finally spots Jace in the throng of the crowd entering the VIP area.

Clary makes a quick move to link arms with the next guy moving toward the velvet rope, who happens to be A HULKING BODYBUILDER.

(CONTINUED)

21 CONTINUED: (2)

21

Clearly this guy isn't Clary's type, but she smiles at him, as if to say "go with it, please," and he smiles back. Clary plays the role of a club girl.

*

CLARY
Someone works out.

The Bodybuilder doesn't respond, but his eyes seem to flash a neon blue. Clary is a bit freaked out but she manages --

CLARY (CONT'D)
Cool contacts. I've seen those in lime green.

*
*

22 INT. PANDEMONIUM - VIP AREA - CONTINUOUS

22

Clary unlinks arms with the muscular guy, who seems intent on joining his buddies.

Clary is mesmerized as she watches Isabelle slink over to a stripper pole and slowly revolve around it. Everyone turns their attention toward the incredibly sexy show at the center of the room.

Clary then spots Jace as he comes up behind a tall ATHLETIC WOMAN, who looks like she could be an Olympian, and gently slides one arm around her waist. Clary must be losing her mind, or did the Athletic Woman's eyes flash a neon blue as well? Maybe it was the strobe lighting?

ON JACE

*

As he speaks softly into the Athletic Woman's ear.

*

JACE
I heard you have a taste for mundane blood.

*
*
*

ATHLETIC WOMAN
I'm not picky, I'll drink angel blood.

*
*
*

BACK ON CLARY

*

As she maneuvers her way toward Jace, she clocks the Bodybuilder advancing towards them. We sense a fight about to happen.

*

FROM CLARY'S POV: She sees Isabelle slide from the pole and slip behind the Bodybuilder. Isabelle's coiled silver bracelet seems to turn into a sinuous snake and she snaps the SILVER WHIP at the Bodybuilder SNARING HIM AROUND THE NECK;

22 CONTINUED:

22

GARROTING HIM! The skin on his neck starts to sizzle and burn!

Clary's expression says it all: WTF is going on?

The next thing Clary sees is even more frightening: Jace seems to be pulling out a glowing sword! Is Jace some kind of murderer?

CLARY
(to Athletic Woman)
WATCH OUT!

Without thinking Clary rushes forward and SHOVES the Athletic Woman away from Jace, saving her life!

Jace, Alec, and Isabelle are utterly shocked! Alec says something strange.

ALEC
The mundane can see us!

But no one has any time to respond to Alec because Jace, Isabelle, Alec, and Clary are now SURROUNDED by a bunch of other hulking athletic MEN and WOMEN whose eyes are definitely glowing neon blue!

The Athletic Woman that Clary saved, LUNGES FOR CLARY! Jace shoves Clary to the floor. Jace is so powerful, Clary slides ten feet before coming to a stop. When she looks up, Jace is IMPALING THE ATHLETIC WOMAN WITH HIS GLOWING SWORD!

Clary SCREAMS! But something very unexpected happens. The Athletic Woman doesn't bleed. Instead, she seems to be IMPLODING. *

For a moment, barbed tentacles emerge from the Athletic Woman's face, as if to devour Jace, but they recede as the Athletic Woman shrivels from the inside, then DISAPPEARS!

Alec, Isabelle, and Jace are beset by the Bodybuilder and his Buddies, their eyes glowing blue. Jace is attacked from three sides! During the melee, Jace's sword is knocked out of his hands and lands near Clary on the floor. *For some reason the sword is no longer glowing.*

Alec is intent on trying to get to the sword before a defenseless Jace is killed, but Clary grabs the sword first and stands. *She is shocked to see that the sword now glows in her hands.* What the hell is going on?

(CONTINUED)

22 CONTINUED: (2)

22

The blue-eyed Bodybuilder is about to kill Jace. Clary, without thinking, sticks out the glowing seraph blade and GORES THE BODYBUILDER IN THE CENTER OF HIS CHEST! As he flails, barbed tentacles emerge from the Bodybuilder's mouth; one of the barbs almost catches Jace in the eye.

The Bodybuilder doesn't spurt blood, he too IMPLODES and DISAPPEARS.

Clary almost faints. Did she just kill someone? Or something?

Clary is beyond shock as Jace, Isabelle, and Alec finish off the rest of the room. Clary is so PETRIFIED, she bolts...

23 INT. PANDEMONIUM - DANCE FLOOR - CONTINUOUS

23

...Straight into the arms of Simon and Natalie. Clary is panicked, shocked, disgusted, and wide-eyed. She drags her friends toward the exit.

SIMON
(concerned)
Clary, what the hell?

CLARY
Can we get out of here? Now?

NATALIE
You okay? It looks like you've seen a ghost.

CLARY
I wish it was just a ghost. Simon, please.

FROM NATALIE'S POV: She watches as Simon reaches over and puts a comforting arm around Clary and escorts her out the door. *

A beat later, Jace, Isabelle, and Alec come out of the VIP area. *

The camera SWIVELS to find PANGBORN and BLACKWELL: They are the only two people in the club who seem to notice the three beautiful people covered in rune tattoos. Blackwell's eyes narrow. *

24 INT. PANDEMONIUM - DANCE FLOOR - CONTINUOUS

24

Jace scans the crowd, but he can't find Clary. Isabelle and Alec close ranks around Jace. *

(CONTINUED)

24 CONTINUED:

24

ISABELLE
How was that mundane able to see
us?

JACE
She's not a mundane.

ALEC
Then what is she?

JACE
She's a Shadowhunter.

PUSH IN on Jace as he glides through the crowd toward the
exit. We sense he is now hunting Clary.

END OF ACT THREE

*
*
*
*
*
*
*
*
*
*

ACT FOUR25 INT. LOFT SPACE - KITCHEN/DINING ROOM - NIGHT

25

Clary is having a cup of hot tea and finishes telling her mother about what happened.

CLARY

And then it seemed that these creepy tentacles came out of this Bodybuilder's face... and then the guy just sort of *dissolved*.

Clary can't read Jocelyn's expression.

CLARY (CONT'D)

Mom, I was roofied, right?

Clary desperately wants her mother to say "everything will be all right," but instead...

JOCELYN

Clary, what did the markings look like on the blonde boy you were talking about?

CLARY

Mom, you don't think any of this stuff actually happened -- I mean maybe I have some sort of brain tumor -- I saw this movie once --

JOCELYN

(sharply)

Clary! Did the markings look like these?

Clary is beyond surprised that Jocelyn takes out her own Mont Blanc pen (stele) and slides it down her arm to reveal A SET OF RUNES!

CLARY

Mom, what the --

JOCELYN

Clary, everything you saw tonight has an explanation and a meaning. I've dreaded having this talk with you since you were born.

(CONTINUED)

25 CONTINUED:

25

CLARY

Mom, what the hell is going on? Am I going insane?

JOCELYN

No, you're not, sweetheart. The protections are wearing off -- you're eighteen now... You have to know the whole truth.

CLARY

'The protections?' What does that even mean? You're scaring the hell out of me.

JOCELYN

I know. And that's why I've put this off until the last possible minute.

Dot rushes upstairs, a grave expression on her face.

DOT

(only to Jocelyn)

Look out the window. Now.

JOCELYN

(alarmed)

Dot, what's going on?

DOT

Magnus called to warn you. They found us.

FROM JOCELYN'S POV OF THE STREET: We see Pangborn and Blackwell, the Rogue Shadowhunters from the club, leaning against a sleek black sedan; eyeing the loft. *

26 EXT. CLARY AND JOCELYN'S WORK/LOFT SPACE - SAME TIME

26

We're now in the reverse POV: Pangborn and Blackwell. Pangborn looks at an OLD PHOTO of YOUNG JOCELYN and YOUNG LUKE. There is also a very handsome, powerfully-built MAN, who is of utmost importance to our story, but we will meet him in due time. Pangborn picks up his cell.

27 INT. LOFT SPACE - CONTINUOUS

27

Jocelyn is in battle mode. The following sequence is shot in RAPID, BREATHLESS CUTS as Jocelyn hands Clary her backpack, and makes sure that Clary has her Mont Blanc pen and her lavender necklace. Clary is wide-eyed.

(CONTINUED)

27 CONTINUED:

27

JOCELYN

You have to listen, you can't be near me.

CLARY

Mom, what's happening?

JOCELYN

I got a very powerful person angry.

CLARY

What did you do?

JOCELYN

I hid something from him.

CLARY

Can't we call the police?

JOCELYN

The policeman we need to call is LUKE.

Dot runs back upstairs with a GREEN VIAL.

DOT

(hands vial to Jocelyn)

In case.

CLARY

(confused)

What is that?

JOCELYN

Clary you have to go with Dot!
NOW!

CLARY

If you're in trouble, I'm not leaving you.

Jocelyn pulls Clary into an urgent embrace.

JOCELYN

Trust your instincts, you are more powerful than you know.

CLARY

(beyond fear)

Mom, what is --

(CONTINUED)

27 CONTINUED: (2)

27

JOCELYN
(cuts her off; no time)
-- Remember, everything I've done,
every mistake I've made was because
I love you more than words...

Instead of lingering, Jocelyn SHOVES Clary toward Dot.

JOCELYN (CONT'D)
(to Dot)
Go!

Clary stubbornly clings to her mother, when suddenly Dot picks up Clary as if she were as light as a feather. Clary can't believe how strong Dot is. She almost seems superhuman.

28 EXT. CLARY AND JOCELYN'S WORK/LOFT SPACE - NIGHT

28

Pangborn and Blackwell have seraph blades at the ready. Suddenly, TWO MORE ROGUE SHADOWHUNTERS (ROGUE #1, ROGUE #2) drive up and screech to a halt. We see that they too have RED CIRCULAR RUNES on their necks. *

PANGBORN
Take Jocelyn alive. Find the Mortal
Cup.

29 INT. WORK SPACE - MOMENTS LATER

29

Dot carries Clary to the back of the workspace and moves aside boxes of antiquities to REVEAL a HATCH. Dot rips it open. Below the opening we see: a GLOWING LAVENDER PORTAL. The color reminds us of Clary's necklace.

CLARY
(panicked)
What's down there?

Dot says something strange.

DOT
Luke will explain everything.
He'll hide you.

CLARY
Hide me from what?

DOT
The Circle.

Clary has no idea what this means but Dot continues.

(CONTINUED)

29 CONTINUED:

29

DOT (CONT'D)
Just get to Luke.

CLARY
(can't focus)
What do you mean, I --

DOT
(growls)
WHERE IS LUKE RIGHT NOW?

CLARY
(frightened)
At the police station!

With enormous strength, Dot pushes Clary into the portal!

We STAY with Dot as she slams the hatch closed, and hastily drags a display case over it.

30 INT. 94TH PRECINCT - LUKE'S CUBICLE - NIGHT

30

Whoosh. Clary seems to tumble out of midair and lands sprawling in Luke's workstation. The pictures of Clary and Jocelyn on his desk are reminders of better times and only make Clary's pain and confusion more palpable.

She can't stop to question what fate has befallen her, she must run to the only person that can help her -- LUKE. Clary clocks: Luke's computer screen. She sees the SURVEILLANCE FEED labelled "INTERVIEW ONE." Clary is SHOCKED that Luke is interviewing two stunning WOMEN with RED CIRCULAR RUNES on their necks!

We will come to know them as SASKIA AND YU.

CLARY
What the hell?

Clary tries to turn up the volume -- but Luke must have disabled it. Suddenly:

MAN'S BOOMING VOICE (O.S.)
CLARY FRAY! WHAT ARE YOU DOING UP
HERE?

Clary sees CAPTAIN EMILIO VARGAS approaching. He TOWERS OVER Clary.

CLARY
Just came up to see Luke.

(CONTINUED)

30 CONTINUED:

30

CAPTAIN VARGAS
(growls)
The desk sergeant didn't notify me!

Suddenly, Vargas smiles.

CAPTAIN VARGAS (CONT'D)
Wouldn't want to miss my favorite
person!

Vargas hugs Clary. Normally Clary would be hugging back, but she's not, her world has been ripped open.

CLARY
Mind if I wait for him here?

Clary takes out her sketchbook, as if she's prepared to draw while waiting.

CAPTAIN VARGAS
Boyfriend troubles?

CLARY
Something like that.

Vargas taps his Sig Sauer.

CAPTAIN VARGAS
You just say the word.

Vargas finds himself funny as he strides off. Clary ducks out of Luke's cubicle and slips into the hallway.

31 INT. WORK SPACE - NIGHT

31

Pangborn, Blackwell, and the two Rogue Shadowhunters, blades drawn, creep into the darkened work area. Suddenly, Dot charges out of the shadows of the antiquities displays wielding an ancient BATTLE AXE! *

There is an epic confrontation. Dot, despite her petite stature, is a very skilled warrior. But the Rogue Shadowhunters outnumber her.

With one vicious swipe, Blackwell slices off the business end of Dot's battle axe. Dot charges Blackwell with the broken axe handle, prepared to die if necessary!

Blackwell ducks the charge, gets hold of Dot, and THROWS HER OUT THE PLATE GLASS WINDOW!

(CONTINUED)

31 CONTINUED:

31

Pangborn and the two Rogue Shadowhunters are already rifling through all the antiquities, particularly the goblets, looking for the Mortal Cup. They toss all the antiquities into a duffle bag. *

PANGBORN

(to Rogue #1)

Remove every last cup, there may be a glamour on one of them. *

Pangborn, Blackwell, and Rogue #2 now head up the stairs. *

32 INT. LOFT SPACE - CLARY'S BEDROOM - NIGHT

32

Jocelyn pours hydrogen peroxide into a container of bleach. There is a chemical reaction and Jocelyn tips a fireplace igniter near the lid. FLOOOM -- she sets Clary's room ablaze.

33 INT. LOFT SPACE - KITCHEN/DINING ROOM - CONTINUOUS

33

Jocelyn exits Clary's room now holding a seraph blade; the fire rages behind her. Jocelyn has totally transformed. We barely recognize her -- she is no longer a mom -- she is a Shadowhunter!

Pangborn, Blackwell and Rogue #2 charge her with their seraph blades. *

Another epic battle. Jocelyn shows no sign of rust, she is formidable. She slices Rogue #2, cutting him deeply. As he staggers, she goes him in the chest -- a killing blow. *

Pangborn, Blackwell, and Jocelyn counter each other, worthy adversaries.

PANGBORN

This can all be over if you'll just turn over the Mortal Cup.

JOCELYN

Not going to happen. I won't let Valentine create an Army.

BLACKWELL

You once believed in him.

JOCELYN

When I thought he wanted to protect humanity against demons.

(CONTINUED)

33 CONTINUED:

33

PANGBORN

Why waste time protecting the mundanes? We're the superior race.

JOCELYN

You'll never get the Cup.

At this moment, Rogue #1 come upstairs to join the capture party. Jocelyn checks to make sure that Clary's room is sufficiently ablaze and then quickly DRINKS THE CONTENTS OF THE GREEN VIAL! *

PANGBORN

No!

Pangborn, Blackwell, and Rogue #1 charge toward Jocelyn as she slumps to the ground and goes RIGID, almost as if frozen in suspended animation. *

As SMOKE OBSCURES THE FRAME...

END OF ACT FOUR

ACT FIVE

34 INT. 94TH PRECINCT - INTERVIEW OBSERVATION ROOM - NIGHT 34

Clary slips into the observation side of the interview room. Through the two-way mirror, she sees that Luke, Saskia, and Yu are in mid-conversation; Clary turns up the volume.

YU

Quite a coincidence -- you and Jocelyn Fairchild ending up in Greenpoint, Brooklyn.

Clary hears Jocelyn's name -- but "Fairchild?"

LUKE

We left Idris together, but if she has the Cup, I wouldn't know.

SASKIA

Our soldiers reported Jocelyn might have a daughter.

LUKE

You're talking about Jocelyn in the past tense.

SASKIA

She's still in the present, but we have her now.

YU

You can have her back if you give us the Mortal Cup.

LUKE

I don't have any idea where the Cup is and I don't care if Jocelyn comes back. You can tell Valentine that.

YU

No one mentioned Valentine.

LUKE

You didn't have to.

CLOSE ON CLARY: She is destroyed -- her whole life seems to have been ripped out from under her. Luke was the closest she had to a father, and now it seems like he is in league with the enemy.

SLOW DISSOLVE:

35 EXT. AERIAL SHOT OF UKRAINE, NEAR THE BORDER OF BELARUS 35

We find ourselves above a dilapidated industrial wasteland which we might recognize as the former nuclear reactor site: CHERNOBYL.

We hear STRANGLED MOANS as we push toward the containment cylinder.

36 INT. REACTOR CONTAINMENT TANK - DAY 36 *

FIVE YELLOW DEMON EYES now occupy a majority of the frame. They all blink sideways simultaneously as we begin to TILT DOWNWARDS, REVEALING bits and pieces of a scorpion-like creature (which we will come to know as a RAVENER DEMON).

Imprisoned by SERAPH BLADES jutting out of a PENTAGRAM on the floor, the struggling Ravener is being "milked" like a rattlesnake -- a metal bar pressed to his fangs. Black venom (ichor) drips into long tubes that lead to a spinning CENTRIFUGE.

We also see an enormous glass cylinder with what looks like HUMAN BLOOD that also drains into the centrifuge. *

The spinning centrifuge slows to a stop and a HAND reaches into frame to retrieve an AMPULE of the inky-black ichor mixed with blood. *

We now REVEAL an dangerously handsome man holding a menacing-looking syringe. This is VALENTINE MORGENSTERN. *

It's not important at this moment that we know exactly who Valentine is -- but that he is charming, brilliant, cunning, and that this demon seems to obey his every command.

VALENTINE
(almost a whisper)
Enough.

The Ravener immediately stops struggling.

Valentine begins to draw the pure venom into the syringe as he crosses the room toward a series of what can only be described as LOCKERS. There are thin slits at the top of the lockers and all we can see are pairs of nervous EYES. We have no idea if these eyes belong to humans or other creatures.

What we do know is that Valentine is lightly dragging his stele across the metallic locker doors.

Valentine reaches a locker and pauses; the eyes peering out of the locker disappear into the shadows.

(CONTINUED)

36 CONTINUED:

36

Just as he goes to open the locker door, the steel wall of the containment cylinder seems to shimmer and split apart, REVEALING the lavender glow of a PORTAL.

Pangborn, Blackwell, and Rogue #1 bring in Jocelyn who is horizontally suspended in midair, cocooned in a chrysalis of pulsing energy, clearly entrapped by some sort of powerful spell. *

Valentine ignores the three; he stares only at Jocelyn.

VALENTINE (CONT'D)

(softly)

You've returned. I'm sorry it had to be this way.

Valentine's expression clouds as he addresses Pangborn.

VALENTINE (CONT'D)

I told you to bring her back unharmed. What happened?

PANGBORN

A potion. She must have been under the protection of a warlock.

ROGUE #1

(with disdain)

She was in league with a Downworlder and hiding among the mundanes... coward. *

VALENTINE

(anger flashing)

Jocelyn Fairchild was able to hide from the Circle for almost two decades. Do you think a mundane is capable of something like that?

ROGUE #1

All she's capable of is smelling like a mundane. *

VALENTINE

(calmly)

I'm sorry?

ROGUE #1

She betrayed the Circle, she doesn't deserve our respect. *

(CONTINUED)

36 CONTINUED: (2)

36

In one sudden cobra-strike, Valentine stabs the syringe into Rogue #1's neck. *

A short beat allows us to clock Rogue #1's horrified reaction, before his skin begins to sizzle and burn away. Clawing at what's left of his face, he cries out in agony. He dies at Valentine's feet. *

VALENTINE
(calmly to Pangborn and
Blackwell)
I don't see the Mortal Cup.

PANGBORN
We searched. She's hidden it well.

VALENTINE
Whoever controls the Cup controls
the Shadow World.

BLACKWELL
We'll hunt down the warlock that
gave Jocelyn the potion and force
him to reverse the spell.

VALENTINE
That could take another decade.

Valentine begins filling a second syringe with ichor. Pangborn and Blackwell are smarter than Rogue #2... *

PANGBORN
There's a daughter. Looks just like
Jocelyn.

Valentine seems surprised.

BLACKWELL
She might know where the Cup is
hidden.

VALENTINE
Then I suggest you find her.

We PUSH IN on Valentine as he heads towards one of the lockers. OMINOUS DARK CLOUDS FILL THE FRAME.

37 EXT. 94TH PRECINCT - THE SIDEWALK - NIGHT

37

Lightning flashes. A summer storm has blown into Brooklyn. Clary staggers out of the precinct. She couldn't be more alone in the world. Her life has been turned upside down.

(CONTINUED)

37 CONTINUED: 37

She is getting drenched in the rain and tries to hail a cab, but none stop for her. A determined Clary RUNS back home through the storm.

38 EXT. CLARY AND JOCELYN'S WORK/LOFT SPACE - NIGHT 38

A drenched and frightened Clary looks up to see the second story window smashed. We don't see any sign of Dot on the sidewalk, except streaks of blood. Clary runs toward the door, it is ajar. She doesn't hesitate to run in.

39 INT. WORK SPACE - CONTINUOUS 39

Clary picks up the only weapon available -- an UMBRELLA.

She finds the workspace has been trashed. In the search for the Mortal Cup, the Rogue Shadowhunters have confiscated almost every antiquity. It is eerie and dark in the apartment. Clary creeps upstairs to --

40 INT. LOFT SPACE - CONTINUOUS 40

This area is also torn up. Eerie. Her room is almost completely destroyed from the fire -- it's as if Clary's entire life has been lost in the flames.

There is the green vial on the floor. Clary picks it up. There is a noise behind her. Clary has nothing but the umbrella. She whips around to find: Dot! Clary is relieved, throws down the umbrella. She runs and embraces her friend. Dot is a bit stiff, perhaps from shock.

DOT

They took Jocelyn.

CLARY

Who took her?

DOT

Rogue Shadowhunters looking for the Mortal Cup.

CLARY

What the hell are you talking about?

DOT

Think Clary, did your mother ever talk to you about a Cup, a very important Cup, gold, almost like a chalice?

(CONTINUED)

40 CONTINUED:

40

CLARY
(frustrated)
No, I don't know anything about a
cup -- maybe one of the antiquities
downstairs?

DOT
No, not those. Think Clary, think!

CLARY
(angry)
I can't think, Dot, someone
kidnapped mom!

DOT
You know more than you think you
do, Clary Fray...

Clary goes pale when she sees the same neon blue flash in her
eyes that she saw at the club!

CLARY
Dot?

Suddenly Dot grabs Clary! Clary is so shocked, she reacts
reflexively and stabs at Dot with the only thing she has --
the Mont Blanc pen!

DOT
Ahhhhhh!

Dot's skin seems to SINGE AND BOIL at the spot of the stab
wound. Then a gruesome strange transformation begins to
happen and Dot's skin begins to peel away revealing a RAVENER *
DEMON!

Clary runs from it -- tossing a kitchen chair at the Demon, *

which only slows it momentarily. The Demon then pounces ten
feet across the room and pins Clary against the wall with its
hideous claws. It poises its razor-sharp tail to impale Clary!

Clary stabs with the pen again. Another painful sizzling burn
causes the scorpion-type stinger to miss Clary's head. The
razor sharp point grazes Clary's shoulder!

But now, the Ravener's stinger is caught in the wood doorway.

Clary begins stabbing furiously with the pen. The Ravener, in
terrible pain leans forward to bite her with its razor-sharp
fangs, dripping with ichor. Suddenly, the Demon, its hideous
mouth open just millimeters from Clary's face, SCREAMS and
begins to dissolve! Clary is spattered with demon blood.

(CONTINUED)

40 CONTINUED: (2)

40

When the demon slides away, we see Jace standing there with a satisfied smile on his face. He wipes ichor off his blade.

JACE

What? No thank you for saving your life?

CLARY

(heart still pounding with fear)

I didn't hear you thank me for saving yours at Pandemonium.

JACE

Well, I killed about five more demons after you ran away, I was busy.

CLARY

Demons?

JACE

What do you think that miserable, disgusting thing is dissolving on the floor?

CLARY

I thought it was Dot.

JACE

No, a Ravener sent by Valentine.

Clary watches as the demon shrivels and disappears.

CLARY

(head heavy)

Why is the room swirling?

JACE

Because you've been splattered by demon blood.

CLARY

Is that bad?

Clary collapses into Jace's arms. Jace doesn't seem unhappy about this at all.

END OF ACT FIVE

ACT SIX

41 INT. REACTOR CONTAINMENT TANK - NIGHT 41

Jocelyn is still horizontally suspended in midair, cocooned in a chrysalis of pulsing energy.

Valentine ENTERS FRAME and runs his stele up and down Jocelyn's body, it seems almost sensual. Valentine then draws a rune on Jocelyn's neck, revealing a red circle. Jocelyn flinches like a person undergoing shock therapy but does not wake -- a torment worthy of hell. *

42 INT. THE INSTITUTE - INFIRMARY - DAY 42

Clary's eyes snap open, and she GASPS, waking from her nightmare. She finds herself clutching her lavender pendant with one hand as she involuntarily flinches with the other.

ISABELLE

Ow.

Clary is staring into the face of the strikingly beautiful Isabelle. At Pandemonium, Isabelle was garroting someone, so Clary is very wary of her. Isabelle seems to be studying Clary. *

Think of the Institute as the Shadowhunters' high-tech glass headquarters in NY. It looks like Renzo Piano designed this space.

ISABELLE (CONT'D)

I've never seen Jace so curious about a mundane. Jace doesn't do curious.

CLARY

Jealous much?

ISABELLE

(smiles)

Oh, so the curiosity goes both ways.

CLARY

Yes, I am curious. Curious about where my mother is, why no one is who they seem to be, who you people are, and where you've taken me.

ISABELLE

And by *taken*, I assume you mean *saved* your life?

(CONTINUED)

42 CONTINUED:

42

MAN'S VOICE (O.S.)
The mundane shouldn't even be here.

Clary sees Alec entering with an iPad.

CLARY
(to Alec)
Where is *here* exactly?

ALEC
(ignores Clary, to
Isabelle)
There's been another 'demonic'
killing.

He shows Isabelle the iPad screen.

ISABELLE
I thought we got them all at
Pandemonium.

ALEC
Apparently not.

MAN'S VOICE (O.S.)
We'll have to go hunting.

Jace breezes in, fresh from the shower. He's pulling on his shirt, but for a flash, we can see a star-shaped scar on his shoulder and faded runes covering his back and abs. Throughout the following, Jace's eyes never leave Clary. Alec clocks this.

ALEC
(re: Clary)
First, we'll have to get rid of the
mundane.

JACE
We've been through this. She's not
a mundane. How did she survive the
healing rune?

Alec doesn't have an answer.

JACE (CONT'D)
(to Isabelle)
Put the location of the newest demon
killing on the grid. See if we can
narrow down where they are clustering,
and take your brother with you.

Instead of leaving, Alec sits on a chair. Jace walks over to him.

(CONTINUED)

42 CONTINUED: (2)

42

JACE (CONT'D)
Here's a word you don't ever hear
me say -- please.

Alec doesn't like it but he leaves with Isabelle. Jace sits
down in the chair next to Clary's bed. We sense we're at the
beginning of a very important relationship. *

JACE (CONT'D)
Jace Wayland.

CLARY
I'm --

JACE
Clary Fray.

Without asking, Jace pulls at the collar of Clary's T-shirt
exposing her bare shoulder.

CLARY
Um, hey.

JACE
Your wound. It's healed.

CLARY
So what's the deal, I'm immortal
now? And all you stunning people
are vampires?

Jace finds this hilarious.

JACE
We're Shadowhunters.

CLARY
So you're vampire-ish?

JACE
Not even close. We Shadowhunters
protect the human world from the
demon world. The 'people' you saw
'murdered' at Pandemonium weren't
people at all. They were shape-
shifting demons.

CLARY
(more to herself)
I should have paid more attention
to the manga. *
(MORE) *

(CONTINUED)

42 CONTINUED: (3)

42

CLARY (CONT'D)
(to Jace)
So you guys are like the demon police?

JACE
More like soldiers.

CLARY
You told those other two that I'm a
Shadowhunter? I'm not a soldier.

JACE
(with a smile)
Not yet.

CLARY
I'm not interested in being your
soldier -- Help me find my mom.

JACE
I'm the only one who can.

Feeling exposed, Clary pulls the T-shirt back on her shoulder under the watchful gaze of Jace. This sexy moment is interrupted by Clary's phone. She sees the caller ID: Simon.

CLARY (INTO PHONE)
Simon!

INTERCUT WITH:

43 EXT. BROOKLYN STREET - ABANDONED CHURCH - DAY

43

Simon is standing alongside his yellow "tour bus." Looking down at his FIND MY FRIEND APP.

SIMON (INTO PHONE)
(urgently)
How come you haven't answered your
phone in two days? There were
police at your house.

CLARY (INTO PHONE)
Simon, things are... all ripped apart.

SIMON (INTO PHONE)
(freaked)
Clary, where are you? 'Find My
Friends' says your phone is in an
abandoned church on Dieghton. I'm
outside.

(CONTINUED)

43 CONTINUED:

43

ON CLARY as she looks out the window; sees Simon on the street.

CLARY (INTO PHONE)
(relieved)
I see you.

Jace who is feigning indifference, also looks down. His expression changes.

FROM JACE'S POV: He looks past Simon to a flash of movement behind some cars across the street from the Institute.

ON SIMON ON THE STREET:

SIMON (INTO PHONE)
(confused)
I don't see you.

ON CLARY IN THE INFIRMARY:

CLARY (INTO PHONE)
Give me five minutes. I have to get dressed. *

SIMON (INTO PHONE)
Dressed? What are you doing *undressed* in an abandoned church?
(concerned)
Clary, is there a meth problem we need to talk about?

CLARY (INTO PHONE)
Give me five minutes.

Clary hangs up, gets out of bed. She's in a long T-shirt (presumably Jace's).

CLARY (CONT'D)
(intently; to Jace)
What happened to my clothes?

JACE
Demon blood, remember? Isabelle left you these.

Insanely short skirt, tight top, heels. Clary lifts up the clothes.

CLARY
What kind of message is this sending?

(CONTINUED)

43 CONTINUED: (2)

43

Clary hurriedly pulls the curtain around the bed. Jace watches her silhouette -- this is very sexy.

As she gets undressed, Clary notices a rune on her upper thigh.

CLARY (CONT'D)

You tattooed me while I was unconscious? How creepy is that?

*

JACE

Look familiar?

Jace holds Clary's sketchbook above the curtain. She had sketched a similar rune on one of the pages.

CLARY

Now you're going through my backpack? Creepier.

JACE

That's not a tattoo, it's a rune. They have enormous power.

CLARY

And it had to be on my upper thigh?

JACE

(with a smile)

Absolutely.

Clary whips open the curtain and heads for the door. She is looking hotter than hot. Jace, who normally leads in every situation, follows her.

CLARY

I guess you were pretty confident I was a Shadowhunter to risk rune-ing me.

JACE

I just didn't care one way or the other.

Clary has no idea if this is true or not as she exits the infirmary into --

44 INT. THE INSTITUTE - HALLWAY - CONTINUOUS

44

Where Clary notices Jace has taken out his seraph blade.

(CONTINUED)

44 CONTINUED:

44

CLARY

You're not planning to kill Simon,
are you?

JACE

Protect humans. Kill demons. You'll
get it eventually.

Clary reaches a large set of frosted glass doors which she
guesses is the exit and pushes through them.

45 EXT. BROOKLYN STREET - ABANDONED CHURCH - CONTINUOUS

45

FROM SIMON'S POV: Clary exits the decrepit abandoned church
and is TALKING TO NO ONE. Also, she's dressed in a very non-
Clary-like way.

CLARY

(to Jace)

Why can't Simon see you?

JACE

(points to forearm)

This is a glamour. A rune that
makes me invisible to mundanes.

CLARY

Okay, whatever. Could you just help
me find my mother?

Clary is confused because Jace darts away without answering
her. When she turns back toward Simon, he is staring right at
her, extremely worried.

SIMON

What happened to your mom?

Clary is looking around for Jace. Simon looks even more
concerned.

*

SIMON (CONT'D)

Clary, let me take you home.

CLARY

I don't think I have one anymore.
You better sit down.

Simon is even more confused as he sits on the church steps,
Clary leans against him for comfort -- the one person she can
trust.

46

INT. CLARY AND JOCELYN'S WORK/LOFT SPACE - DAY

46

Luke, wearing his shield and gun, is looking through the destruction at Jocelyn and Clary's loft. He looks haggard and beyond sadness. He hears a noise, draws his gun. Dot is there all banged up after having been tossed out the window. We are wondering: wasn't she a demon last time we saw her and didn't she die a gruesome death at the hand of Jace? But this Dot *seems* more like the old Dot.

LUKE

What happened to Clary?

DOT

Last time I saw her I sent her through the portal to you.

LUKE

You sent her through a portal alone? She could be in limbo!

DOT

I stayed to help Jocelyn fight and got tossed through a plate glass window. But, I'm sure Clary ended up at the police station.

*
*
*

LUKE

She never made it to me.

Luke now looks at Dot with distrust.

DOT

I'm worried, too. I contacted Magnus Bane.

LUKE

(angry)
Why did you do that?

DOT

He's the High Warlock!

LUKE

(furious)
It doesn't matter -- we don't know who we can trust!

DOT

(eyes narrow)
I agree.

(CONTINUED)

46 CONTINUED: 46

Dot and Luke eye each other, not knowing who is telling the truth.

47 EXT. THE ALLEY NEXT TO THE CHURCH - DAY 47

We see Saskia, the Rogue Shadowhunter peeking around the corner toward the entrance of the abandoned church. From her side-angle POV, she can see Clary speaking to Simon. Suddenly, from out of nowhere, Jace is behind her. Saskia senses something, turns and by that time Jace has run her through with his seraph blade. The whole encounter seems like a lover's embrace. Jace confiscates Saskia's stele and slips away silently, leaving Saskia's body. We watch as all her runes fade. Saskia now looks like a human casualty of crime. *

48 EXT. BROOKLYN STREET - ABANDONED CHURCH - DAY 48

Clary is finishing downloading what she knows to Simon, who looks skeptical to say the least.

SIMON

...So, we need to call Luke. *

CLARY

(near tears)

We can't. He's not who we think he is.

Clary spots Jace returning.

CLARY (CONT'D)

Where did you run off to?

FROM SIMON'S POV: Clary is talking to no one again.

JACE

Just some business to clean up.

CLARY

(angrily)

Could you de-glamourize or whatever so my best friend doesn't think I'm losing my mind?!

Off in the distance we hear POLICE SIRENS.

JACE

Well, since we're pressed for time.

Jace seems to appear out of thin air beside Simon, startling him.

(CONTINUED)

48 CONTINUED:

48

SIMON
Where'd you come from?

JACE
We don't have the luxury. Everyone
back inside.

Jace pulls Simon and Clary into what looks to Simon like a crumbling house of worship.

SIMON
Clary, who is this guy? Your meth
dealer?

Jace closes the doors behind them. He then takes his stele and quickly draws a rune on his palm, then grabs Simon by the hand.

SIMON (CONT'D)
(ready to fight)
Oh, you want to go, is that it,
because --

Suddenly, Simon looks like he's been hit by a bolt of lightning.

FROM SIMON'S POV: The "glamour" is lifted. He can now "see" the inside of the Institute, all the glass panels and the DOZENS OF SHADOWHUNTERS working in what looks like a HIGH-TECH MILITARY OPS CENTER.

Simon's world has been forever changed:

SIMON (CONT'D)
Is there some kind of war going on
that I'm not aware of?

JACE
Simply put, yes.

49 EXT. ATOP THE CHRYSLER BUILDING - NIGHT

49

A lavender glow shimmers: Valentine appears, the portal has brought him to where he most wants to be -- closer to the Mortal Cup. The powerful Rogue Shadowhunter looks out over the matrix of lights of Manhattan and when the CAMERA CIRCLES BACK to him, we see Pangborn, Blackwell, and TWELVE OTHER ROGUE SHADOWHUNTERS, all sporting the red circular RUNE, the beginnings of an army.

*
*

50 INT. NATALIE'S APARTMENT - NIGHT

50

Natalie's room is decorated with backstage passes and alternative/indie music posters. She is playing on her keyboard with her headphones on. Her phone "pings" with a text message, but she doesn't hear it. On the phone: FROM SIMON: "FYI: I might be late for rehearsal..."

*

END OF EPISODE

*

