

1102

The Monk Revision

By

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A Story by Ralph Boswell

The Monk Revision

1

EXT. ABANDONED ROAD -- DAY

1

FLURRIES of dust and SAND swirl through an eerie, barren land. The HOWL of a rising wind like a thousand ghosts screaming out from Hell.

Ahead something LOOMS out of the storm. It is the remains of a freshly killed DRAGON, lying on its side.

It is SMASHED into a TRUCK at the end of a dead-end street of an industrial neighborhood in NEW JERSEY. This New Jersey is now a wasteland...

Two uniformed SOLDIERS armed with CROSSBOWS and their faces covered by MASKS to protect them from the dust, stand nearby, lording over their fresh kill.

They PANT from the exertion of killing the dragon, reloading their crossbows...

The two soldiers walk off down the street. They pass an alleyway and draw up short, seeing a young GIRL sitting by herself on the filthy sidewalk. She wears an incongruous blend of street-punk clothing and makeshift armor. She has her arms wrapped around her knees and her face buried in her arms.

She is AMELIA.

Curious, the two soldiers approach her.

SOLDIER 1

Hey, kid! What'cha doing out here?

AMELIA

(Without raising her head.)

You killed that dragon?

SOLDIER 2

That's right. You've got nothing to worry about now.

Amelia lifts her head.

AMELIA

No... but you do.

A SHADOW suddenly blankets the three of them.

The soldiers turn and look up, but we don't see what they see.

The soldiers scream inside their masks...

CUT TO:

2 EXT. BRIDGE - DAY 2

AMELIA trudges across an EMPTY BRIDGE.

Behind her, the BURNT and SMOKING SKYLINE of PHILADELPHIA looms, its crumbling buildings like gravestones.

She carries one of the soldier's CROSSBOWS over her shoulder, as she whistles tunelessly, pleased with herself. Maybe she whistles "Little Rabbit Fru Fru" if that's in the public domain.

High above her a DRAGON flaps it's mighty wings.

The dragon TURNS and SQUAUKS.

Amelia STOPS and looks in the sky.

AMELIA
Null zone.

A FLASH of light draws her attention to a forest off in the distance.

3 EXT. FOREST -- DAY 3

The desolate forest is silent.

A SQUINTING EYE STARES through a RIFLE SCOPE. *

The GLINT of reflection off the scope.

The CAPTAIN, an Aragon-type dude, hard and weathered but handsome, PEERS through the scope.

Resignedly he turns to his First Officer, VOSS. Both men wear uniforms similar to the two soldiers from before, but their faces are uncovered. (Conveniently, they may even be played by the same actors.)

Voss is a former California surfer dude in the post-apocalyptic dragon-infested future.

CAPTAIN
That's her.

Voss looks around the skies.

(CONTINUED)

VOSS

Dude -- she's not going to bring that dragon down on us is she?

CAPTAIN

The dragon can't come here today.

VOSS

How you know that?

The Captain rolls his eyes toward Voss.

CAPTAIN

We're in a null zone.

Voss takes out his CELL PHONE.

VOSS

This is a null? So magic shouldn't work.

CAPTAIN

Exactly.

VOSS

But *technology* SHOULD work. So why can't I get no tunes?

CAPTAIN

When was the last time you charged that thing Voss?

VOSS

Well Cap'n that was six months ago and... oh. Oh right. Well then forget it... Let's go get her then, dude!

The Captain GRABS the First Officer's jacket and reels him back in.

CAPTAIN

[Not so fast.]

VOSS

What? Yo? What's up?

CAPTAIN

Wait for her to come to us.

VOSS

Right... the trap.

4

INT. FOREST CLEARING -- DAY

4

Amelia's battered, pink sneakers crunch stealthily through the underbrush.

Amelia looks ahead.

The girl's eyes narrow as she focuses in on a BURLAP SACK.

Around her is SILENCE. Nothing. No birds squawk. No animals rustle.

A WOODSMAN sleeps near the bag. Filthy and bearded he SNORES loudly.

THROUGH THE CAPTAIN'S TELESCOPIC SCOPE --

With one eye on the sleeping woodsman, Amelia creeps toward the bag.

She has to reach over the Woodsman to get to the bag. So she stretches one arm out over his leg toward the burlap sack.

Her FINGERS reach the bag, and she opens it enough to see it contains several POTATOES and a stale loaf of BREAD.

Bunching the fabric in her hand, she lifts it slowly, willing it not to disturb the sleeping owner.

Drawing the bag over the man and into her lap, the girl inspects its content more closely.

She nods to herself, a job well done.

Amelia turns, preparing to crawl away with her prize, when her eye is caught by something else.

Turning back, she spots something unbelievable.

Resting on a small rock near the arm of the man is a small miracle: a sealed CANDY BAR.

Amelia bites her lip. The temptation is unbearable.

She slowly rises up, and carrying the sack, she takes a cautious step over the woodsman in front of her. She passes the campfire,

-- her sneakers crunching on the forest floor. She crouches down beside the candy bar and reaches for it, licking her lips.

(CONTINUED)

Suddenly, however, a HAND lashes out and grabs her wrist. The sleeping woodsman, RALPH, is now awake, and he sits bolt upright, twisting Amelia's arm and forcing her to her knees.

RALPH
What do we have here?

AMELIA
Let me go!

The man gets to his feet, keeping a tight hold on Amelia's wrist.

RALPH
Ha! I got you.

AMELIA
[Mmrph!]

Ralph likes to talk about himself in the second person.

RALPH
Looks like we caught ourselves a
little rabbit!

Ralph notices the burlap sack in her hand, and he snatches it away from her.

RALPH
A rabbit with sticky fingers.

Amelia tries to swing at Ralph but with little success against the much bigger man.

RALPH
A little rabbit thief.

Amelia swings again.

RALPH
There's a bounty on you, little
rabbit. A hefty reward for such a
little thing!

He laughs.

AMELIA
You're in luck.

Amelia stops struggling.

(CONTINUED)

RALPH

Oh yeah? Why's that?

AMELIA

'Cause here's my rabbit's foot!

Amelia swings her foot up into Ralph's crotch with sickening force, and his eyes roll back in his head as he topples sideways.

RALPH

Oof!!!

Amelia SNATCHES up the candy bar

--and takes off at a sprint into the trees

-- just as the Captain and Voss arrive.

Ralph rolls around, knees up at his chin, while the First Officer looks down at him in disgust.

VOSS

Yo, dude, you let her go. What the
H, man? Go get her!

Terrified, Ralph struggles to his feet and races off after Amelia.

5

EXT. CLEARING -- DAY

5

Still sprinting, Amelia bursts out of the woods into a long stretch of clearing.

She runs some 50 yards before skidding to a halt.

In front of her is a CLIFF LEDGE blocking her forward escape.

She spins around to face her pursuers.

On cue, Ralph hobbles out of the woods and stops, seeing she's cornered.

He steps forward.

RALPH

Now you got nowhere to go, girl. So
yer gonna have ta come with me so I
can get my reward.

He creeps forward, vengeance in his eyes.

(CONTINUED)

AMELIA

I wouldn't do that.

RALPH

Oh, I think you're trapped, girl.

AMELIA

Can I ask you a question?

RALPH

You just did.

AMELIA

How far did you chase me?

RALPH

How far did I?...

AMELIA

Do you think we're still in the
null zone?

Amelia sets her jaw defiantly as she stands her
ground. Suddenly, behind her, an enormous SHAPE rises up
from below the lip of the ledge.

It is a huge DRAGON the size of a dump truck. It lifts
itself on immense, leathery wings.

Ralph stops in his tracks as the color drains from his face.

His EYES go wide in horror.

Hovering in place above and behind Amelia, the dragon opens
its maw and belches a torrent of FLAME.

The fire licking at his heels, Ralph turns tail and runs
back toward the trees.

RALPH

Aaaaahhhh!

Ralph ERUPTS in a BALL of FLAME. *

He disappears. *

Dead. *

AMELIA

[Pththt!]

*

DISSOLVE

6

EXT. THE WASTELAND -- DAY

6

The WRAPPER of the candy bar peels open, revealing the chocolaty goodness underneath.

Amelia lifts the candy to her nose and inhales deeply.

She closes her eyes and takes the first joyous bite. Her head tilts as a look of ecstasy washes over her face.

Amelia sits atop a BOULDER, one of many large rocks piled up near the top of a dirt BASIN. At the foot of the basin, Amelia's dragon, CALLISTA, sits preening itself like an obedient cat.

AMELIA

I'm telling ya, Callista, I wish
you could appreciate this.

Amelia holds the candy bar out toward the dragon.

AMELIA

Do you know what this is? This is a
relic. A beautiful, delicious
relic. Before your kind showed up,
there used to be millions of these.

The dragon lifts its head and gives an indignant squawk in response.

AMELIA

No, no, I don't blame you. It's not
your fault someone ripped a hole in
the universe.

Amelia takes another bite of the candy and chews in contented silence a moment.

AMELIA

The world you came from must have
been made from something fireproof.

Callista gives an inquisitive squeak.

AMELIA

Look. Every night I go to sleep and
I have your stupid dreams. *Your*
dream about going to the tower.
Those are your dumb dreams you
stupid dragon. Let me eat my
chocolate in piece.

Amelia raises a finger, instructing Callista to hold on a second while she savors the chocolate.

(CONTINUED)

She chews, swallows, and sighs.

AMELIA

Now... you were saying?

Callista repeats her squeak.

AMELIA

Yes, yes, we'll keep moving.

Amelia gets to her feet and turns in the direction of the burnt and smoking skyline of a decimated New York City on the horizon.

AMELIA

Two or three more days walk, I'd say, and we'll be in spitting distance of New York.

7

EXT. CLEARING -- EVENING

7

Voss, PANTING and out of breath, doubles over and grabs his knees. The Captain closes in on him. Seeing his approach, Voss rolls his eyes, knowing he's in for it. *

CAPTAIN

Where's Ralph?

VOSS

Ralph got greased. *

CAPTAIN

You let her get away?

VOSS

She had a dragon!

CAPTAIN

And she got the food?

Voss NODS. *

VOSS

I told ya we should have poisoned it or sumthin'.

In the distance, the setting SUN paints the sky red.

8 EXT. CITY -- THE TOWER -- EVENING

8

Few buildings remain intact in the broken, ash-covered remains of New York. But the air intake for the Holland Tunnel is still there. It has been heavily fortified, with BOLT CANNONS mounted at intervals on all sides of the structure.

Against the red sky, silhouettes of DRAGONS SWOOP about in the distance.

ONE brave creature banks and turns, winging its way toward the tower.

At the dragon's approach, one of the bolt cannons springs to life, raising its turret and taking aim.

The dragon wings into range --

-- and the cannon fires, sending a large, silver SPEAR streaking out across the sky.

The spear skewers the dragon's SKULL,

and the creature banks and goes into a tailspin as it hurtles toward the city streets below.

(It would be awesome if this sequence could be shot more cheaply.)

9 INT. TOWER - PENTHOUSE -- DAY

9

A 20-SIDED DIE rolls onto a MAP of the greater New York area. The map is drawn by hand, with intersecting "clouds" colored into it.

SEBASTIAN

(mumbled)

The null zones have moved.

In the penthouse throne room of his tower stronghold, NICHOLAS SEBASTIAN (The Monk) stands over his MAP, before a large window overlooking the city, his hands clasped behind his back. Many RINGS of colorful and large glass GEMS sit on his fingers. *

In the corner stands RAYNARD. He wears a juiced up version of a security officer's uniform, looking like a Medieval Nazi.

Raynard COUGHS discretely in order to gain The Monk's attention. *

(CONTINUED)

RAYNARD

Lord? *

Sebastian turns, distracted, the tail of his duster sweeping around him.

SEBASTIAN

What is it, Raynard?

Raynard stands.

RAYNARD

More, uh, *unrest*, I'm afraid.

SEBASTIAN

[Ungrateful peasants.] *

Raynard SIGHS. He's not as willing to play this game as Sebastian is.

Sebastian crosses to his throne and takes a seat. Raynard turns and approaches him.

SEBASTIAN

Which village now?

RAYNARD

Hoboken, sire. They claim the recent tax increases are...
[unreasonable.]

Sebastian interrupts --

SEBASTIAN

Are they *laughing* at me? I protect them from the dragons. Nobody else does that.

Sebastian STABS his finger at the map. Hoboken is covered in YELLOW HIGHLIGHTER.

SEBASTIAN

Look at this! Just look at it. Nothing technological will work there. But dragons have built NESTS there! And they complain about...
about *tithing*?! *

Sebastian thinks for a moment, rolling the 20-sided die in his hands. He STAMPS petulantly.

(CONTINUED)

RAYNARD

If a null zone moves into Hoboken,
the dragons will leave.

*
*

SEBASTIAN

Yes but...

*

Sebastian, distracted, ROLLS his dice again. He looks.

*

SEBASTIAN

Mmm... no. They can't be in a null
for another... 400 days.

*
*

RAYNARD

You're sure?

*
*

SEBASTIAN

What? Yes. Of course I'm sure. Send
in the shock troops. Teach them
what "unreasonable" means.

*

RAYNARD

A great idea, er, Sire. Only... Our
manpower is spread a bit thin at
the moment.

Sebastian sighs elaborately.

SEBASTIAN

Yes, yes, yes. When I figure out
how to control these dragons,
nobody will laugh at me anymore.

RAYNARD

No doubt, sire.

SEBASTIAN

Are you laughing at me Raynard?
You?!

RAYNARD

Me? Oh no, my Lord. Never.

SEBASTIAN

They're not going to laugh at me.
I'm going to make the dragons...
hurt them.

Raynard has no idea what Sebastian is talking about. Then it
occurs to him.

(CONTINUED)

RAYNARD

We have a new Dragonsmith.

In his excitement, Sebastian's regal facade slips, and the nerd underneath slips through.

SEBASTIAN

Really? I want to see!

RAYNARD

Our guards found him in the woods of Gowanus. He says he speaks to the dragons. For a little bit of food we persuaded him to demonstrate.

Raynard gestures toward the door.

10

INT. FACTORY -- NIGHT

10

Inside a dark, cavernous factory space below, two of The Monk's uniformed, masked foot SOLDIERS escort a frail looking OLD MAN inside. *

The man is blind, his eyes WHITE with glaucoma and not smoking enough weed to hold it at bay. Either that or his eyes are closed. We don't have the money for white contacts. So his eyes are closed. *

The man has a white BEARD, long tattered ROBES, and a STAFF.

The soldiers (who, by coincidence can be played by the same two guys who play all our soldiers and the Captain and Voss) SHOVE the old man toward the center of the room.

The Monk and Raynard enter the warehouse and take up a position on a CATWALK overlooking the factory floor. They watch as -- *

-- the old man, CRAGNORAK, creeps into the dark, stretching out his arms.

CRAGNORAK

Hello? Is someone there?

From the shadows comes a SNORT, like a horse.

CRAGNORAK

Is that the sound of an Ancient One?

The man goes rigid as a SMALLISH DRAGON, about the size of a forklift, steps out of the shadows, its wings folded back.

(CONTINUED)

Even though Cragnorak cannot see the dragon, he feels him:

CRAGNORAK
Ah... so beautiful.

The old man turns his hand palm up and raises it to the dragon in a supplicating gesture.

CRAGNORAK
I welcome you to our world. When
the skies ripped asunder and
ushered in the magic, I celebrated
your coming. I always
believed. Now... look into my eyes.

The dragon cranes its neck down, bringing its head level with the old man's. They look deep into each others' mind's eyes. Cragnorak seeing what he cannot see.

The old man turns his hand palm down.

CRAGNORAK
Heed me, ancient one. Listen to my
voice. Heed my authority. I am your
master. You shall obey me.

The dragon gives a snort of acknowledgment.

The Monk leans against the catwalk railing. *

SEBASTIAN
This is bloody fantastic! It's
working!

The dragon bows its head, and the old man pats its scaly skull affectionately.

CRAGNORAK
There, that's a good girl.

The old man takes his hand away, and the dragon raises its head. They look into each others' eyes, and the old man smiles.

And then the dragon opens its MAW and clamps its jaws around Cragnorak's HEAD, SNAPPING it off with one BITE.

CHOMP!

The decapitated body CRUMPLES to the floor.

The two soldiers on watch exchange a look of horror and turn back to the dragon --

(CONTINUED)

Just in time to see the beast charging toward them...

Rworwr!

SCREAMS from the warehouse floor below.

SEBASTIAN

[Damn it!!!]

The Monk is infuriated. *

Raynard gives a small smile and chuckle to himself.

The Monk spins and grabs Raynard by the collar. *

He slams Raynard against a wall and let's out a violent scream.

SEBASTIAN

Someone -- out there -- knows how
to tame these dragons.

RAYNARD

Yes, my Lord.

The Monk lets go of Raynard. *

He removes a 20 SIDED DIE from his coat, and he kneels down on the catwalk. He ROLLS the die.

Looking at the number --

SEBASTIAN

Find me the girl. Now.

The Monk gets back to his feet and shoves Raynard away. *

Raynard scurries from the room.

11 OMIT 11

12 OMIT 12

13 EXT. THE WASTELAND -- DAY 13

With a START, Amelia wakes up.

Her dragon CIRCLES her -- overhead.

Callista LOOKS DOWN at Amelia for a moment.

(CONTINUED)

AMELIA

Dumb dragon.

Amelia LIFTS herself up.

CALLISTA

Rrawk!

AMELIA

OK. I'm going.

14 EXT. THE WASTELAND -- DAY 14

Montage one:

Amelia walks along, Callista follows in the air.

15 EXT. THE WASTELAND -- DAY 15

Montage two:

Amelia TRUDGES while Callista LOPES behind her.

16 EXT. EDGE OF WOOD -- DAY 16

Eventually, Amelia reaches the edge of a wood.

Callista comes to a HALT.

AMELIA

Well, what are you waiting for?

Callista looks at the woods, and back at Amelia.

AMELIA

What? What is it?

The dragon EYES the woods.

AMELIA

Are you scared of the woods?

Callista SNORTS.

CALLISTA

Phphhhh!

It's almost like Callista is talking into Amelia's head as she realizes:

(CONTINUED)

AMELIA

Oh. It's the edge of the magic.

Callista snorts in acknowledgment.

CALLISTA

Phh!

AMELIA

It's a null zone. How do we get through?

CALLISTA

Ffffth.

AMELIA

Oh. You go around then? Oh. OK.

Callista nods her massive head and launches herself skyward.

Amelia sets off into the woods.

17

EXT. FOREST -- DAY

17

Amelia walks alone through the woods.

Reaching the top of a RISE, she stops to rest beside a fallen LOG.

She takes an apple from her pouch and bites into it.

Amelia is alerted by the sound of tuneless WHISTLING. By coincidence is it "Little Rabbit Fru Fru"?

LEAPING instantly into a crouch, she triangulates the sound, realizing its coming from the far side of the log.

She turns and PEERS up over the log and gets a good view down the far side of the rise.

There she sees something of a trail through the woods. An inordinately sexy WOMAN in a ragged DRESS and SHAWL is pushing a rickety SHOPPING CART along the path. The cart is stacked with a hodgepodge of SUPPLIES.

*

Amelia's attention is drawn to a pair of THERMOSES clacking together where they hang on a PEG on the side of the cart.

*

*

The woman comes to a HALT, and mumbling to herself, she CIRCLES around to the far side of the cart and TRAIPISES off into the trees.

(CONTINUED)

Springing into action, Amelia VAULTS over the log and races down the slope.

Reaching the bottom, she takes cover behind a sizable tree and peers around. On the far side of the path, well into the woods, she can just make out the old woman crouched behind a tree.

Amelia DARTS from her cover and runs up to the side of the cart.

She snatches down one of the thermoses, but from the weight of it, it's clearly EMPTY. *

Amelia unscrews the cap anyway and dribbles what little water is left onto her tongue.

She tosses it away and takes down the SECOND thermos. This one has a little more to offer, so she unscrews the cap and tilts it back.

Lowering her head and taking the thermos from her lips, Amelia sees the old woman is now standing directly in front of her. She is MIRANDA.

MIRANDA

Thief!

Miranda POPS Amelia in the nose, and the girl falls back onto her bottom, dropping the thermos in the process.

Miranda scoops it up, scrambling to recap it before too much precious water is lost.

Amelia spins and starts to scramble away, but Miranda catches her ankle.

MIRANDA

Where do you think you're going?

AMELIA

Let me go, Hag!

MIRANDA

Hag?! *

Miranda yanks back on Amelia's leg, planting the girl's face in the dirt.

MIRANDA

What are you doing out here in the wasteland all alone?

(CONTINUED)

AMELIA

I'm not alone!

MIRANDA

No?

AMELIA

Let me go, or I'll sic my dragon on you!

MIRANDA

A Dragonsmith, are you?

Miranda lets go just as Amelia is making another lunge, leaving the girl to hurl herself face first into the dirt once again.

Amelia rolls over and rubs her nose.

AMELIA

Yeah. What of it?

Miranda SCANS the skies. *

MIRANDA

We're in a null area. Magic doesn't work here. *

AMELIA

Well that's why I have my bow. *

Miranda raises her eyebrow at Amelia's bow. *

MIRANDA

Today in this forest dragons can't fly. Tomorrow though, who knows? It always changes. Still, girl, you should have someone to look after you. *

AMELIA

I don't need nobody to look after me.

MIRANDA

(sigh)

You don't need *anybody* to look after you.

AMELIA

I mean I don't need "anybody".

(CONTINUED)

MIRANDA

Just because we live in the wilderness doesn't mean we can't learn to talk properly, Girl.

AMELIA

My name's Amelia. Not "Girl".

MIRANDA

And my name is Miranda. Not "Hag".

Amelia folds her arms petulantly.

Miranda extends the thermos.

MIRANDA

You want a drink, you only need ask.

Amelia takes the thermos, opens it, and drinks.

MIRANDA

There. Better? What are you doing out here?

*
*

AMELIA

Amelia returns the thermos.

MIRANDA

Which way are you headed?

AMELIA

I'm lookin' for someone.

*

Miranda shakes her head.

MIRANDA

Alone? With no supplies? Not smart.

AMELIA

I've got my dragon.

MIRANDA

And The Monk has dragon proof shields.

*
*
*
*
*
*
*
*
*

AMELIA

I don't care. I'm going to find my brother --

(CONTINUED)

MIRANDA

You have a brother?

AMELIA

He's in the city. He was there during the war...

MIRANDA

Oh, Dearie. If your brother was there during the war then... I'm afraid... [he's dead.]

AMELIA

I don't care. I'm going to find him.

*
*

MIRANDA

You ain't gonna do nuthin' girl, without the permission of Lord Sebastian. He's the one who runs everything.

*
*
*
*

AMELIA

He don't run me.

*

MIRANDA

He does. Which is why I'm going to kill him.

*
*

AMELIA

You?

*

MIRANDA

Yes. Me.

*

AMELIA

Good luck with that.

*

Amelia shrugs and starts to turn away, but she pauses. She turns back and sheepishly hands --

*

Miranda the rest of her half-eaten apple.

AMELIA

Here.

MIRANDA

Thank you, Amelia.

Before the words are even out of Miranda's mouth, Amelia has already turned and darted back up the rise.

Miranda smiles knowingly.

(CONTINUED)

MIRANDA
[Children.]

At the top of the rise, Amelia VAULTS back over the log and puts her back to it as she sits in a foul mood.

AMELIA
Stupid grown ups. That was my last
apple.

At the top of the RISE --

Amelia is alerted by a COMMOTION at the bottom of the rise.

Amelia turns and pokes her head up over the log.

Down below, Miranda has moved further down the path, but the path has been blocked by Voss.

Down BELOW --

Voss has a standoff with Miranda and appear to be questioning her, but Amelia can't make out their voices.

At the top of the RISE --

AMELIA
Not my problem.

Down BELOW --

Voss GRABS Miranda's arm and DRAGS her away from her cart.

Miranda STOMPS on his boot.

Voss BACKHANDS her across the jaw,

and Miranda FALLS to the ground.

At the top of the RISE --

Amelia clenches her jaw and spins around, clamping her hands over her ears to block out the sound of Miranda's cries--

A piercing SHRIEK cuts through the air, and Amelia spins back to look down at the events below. Voss has a handful of Miranda's hair and has hauled the woman up to her knees.

At the top of the RISE --

(CONTINUED)

AMELIA

[Damn it.]

Amelia unslings the crossbow from her back and stands.

She loads a BOLT into place and takes aim.

Down below --

Voss shoves Miranda to the ground and takes a KNIFE from his belt. *

He presses it against Miranda's back, and she writhes on the ground --

Amelia pulls her TRIGGER *

and lets the arrow FLY --

-- Striking Voss in the SHOULDER -- *

Voss falls to the ground. *

VOSS *

You shot me! You freakin' shot me! *

AMELIA *

I missed. I was aiming for you head. *

Voss turns and RUNS off. *

Miranda lowers her head weakly, and a pair of pink sneakers step into her field of view. Miranda looks up and sees Amelia extend a hand.

CUT TO:

18

EXT. THE WASTELAND -- DAY

18

Amelia walks beside Miranda as the older woman pushes her CART across the dusty wasteland. As they talk, Amelia occasionally scans the sky... *

AMELIA *

(disinterested)

You OK? *

MIRANDA

Yes, dear, thank you.

They walk along a little more.

(CONTINUED)

AMELIA

Who are those jerks?

MIRANDA

The Monk's men. They've been roaming -- looking for someone who can control the dragons.

Amelia glances back in the direction from which they came.

AMELIA

That's stupid.

MIRANDA

It means you aren't safe -- he's looking for you.

AMELIA

Well. Maybe I'll kill *him* instead.

MIRANDA

Maybe. Maybe...

They walk.

LATER:

MIRANDA

The Monk has the power to use other people's powers. It's a good trick really.

AMELIA

How does that work?

MIRANDA

Well, most people who use magic have some sort of *thingy* they can use. Like a stone or a stick or something. Something the magic powers work through. And usually the stone or whatever only responds to *them*. But The Monk can use their power even after they're dead.

Amelia scans the sky. Amelia nods, and they walk on in silence a while.

AMELIA

I don't need a rock or anything.

(CONTINUED)

MIRANDA
(sotto voce)
No, you don't.

*
*

Miranda is cut off by a sudden SQUAWK from overhead.

They look up to see Callista swooping down out of the sky, silhouetted against the sun.

The powerful beast skids to a halt in front of them, kicking up a plume of dust.

AMELIA
Hey!

Amelia stretches out her hand, and Callista nuzzles her nose against it.

Callista EYES Miranda.

Amelia looks back at Miranda and then at Callista.

AMELIA
(to Callista, re: Miranda)
Oh, she's OK.

Callista nods and snorts.

MIRANDA
O! Great one. I am honored...

Callista SNORTLES.

AMELIA
(disgustedly to Miranda)
She's just a dragon.

MIRANDA
"Just" -- ? She's magnificent...

Amelia shrugs.

AMELIA
Her name's Callista. Or "Cally" for short.

The dragon's EYES --

AMELIA
(to Callista)
Don't worry about her. She's just a crazy lady who followed me out of the forest.

(CONTINUED)

The two women journey on.

Dragon follows.

19 OMIT 19

20 EXT. THE WASTELAND -- DAY 20

Through a SCOPE --

From far away, on a high RIDGE overlooking the wasteland...

The Captain watches --

Amelia and Miranda trod on, the hulking form of Callista lumbering behind.

The view shows Amelia pause, offer her hand to Callista, and then motion for the beast to fly.

Callista NODS in acknowledgment and beats its powerful wings, lifting off into the sky.

The Captain tracks Callista's trajectory a moment before lowering the scope.

Behind him, Voss limps into view, a BANDAGE around his ARM. *

The Captain turns to face them and fails to stifle a grin.

VOSS
It was the girly.

The Captain gives a look --

VOSS
She got the jump on us. Used some
batty broad as bait. *

The Captain smiles and shakes his head to himself.

VOSS
What are we doing out here anyway
dude, chasing a little girl around?
Man, I miss the old days.

CAPTAIN
They're gone.

(CONTINUED)

VOSS

I could hang with my bro's. Get trashed. And I didn't have to fight no dragons. What's the deal with this chick anyway?

CAPTAIN

Lord Sebastian wants her.

VOSS

That dweeb...

*

CAPTAIN

You should be careful, Voss.

*

VOSS

Yeah, I know, but in the old days, he was totally the dorky kid who played dungeonmaster all day in his basement. My friends and I used to beat him up.

CAPTAIN

And now you work for him.

VOSS

Yeah. Just because he figured out how some of this magic works.

CAPTAIN

If you used to beat him up, why'd he let you live?

VOSS

Whoa... what?

CAPTAIN

Why'd he let you live?

VOSS

Uh. Oh. I guess. I guess I was just too cool for him to kill.

The Captain barely agrees.

CAPTAIN

Mmm hmm.

Voss wants to get off this subject though:

VOSS

Cap -- what does The Monk want with this girl, anyway? So she has a pet

*

(MORE)

(CONTINUED)

VOSS (cont'd)
dragon. She probably raised it from
an egg or something.

CAPTAIN
She can command it.

VOSS
Well then what's she doing? Where
is she going? *

CAPTAIN
Stop getting your ass kicked and
maybe we can find out. *

They set off -- Voss suitably shamed.

21 INT. ENTRANCE TO DARK FOREST DAY

21

Amelia and Miranda stand staring at the forest entrance. It
looks dark and foreboding.

AMELIA
Well where going to be alone from
here on out.

MIRANDA
What do you mean child?

AMELIA
Theirs no way Callie will come to
our rescue if we get into trouble.

Right than we hear a high pitched cackle.

They look over and see a beautiful lady, DRUELLA.

AMELIA
Oh great. Who are you?

DRUELLA
I am just a simple witch, youngin'.

AMELIA
(to Miranda)
Friend of yours?

Miranda ROLLS her eyes at Amelia.

DRUELLA
You wish to enter these woods?

(CONTINUED)

AMELIA

Yeah. Outta my way.

DRUELLA

All sorts of evils await in there.

AMELIA

And there will be fewer when I get to the other side.

DRUELLA

There are beasts, cannibals and witches...

MIRANDA

We're on the edge of a null zone. Your magic won't work here.

The witch draws her STAFF and fires a lighting bolt at Miranda. Both Amelia and Miranda duck.

DRUELLA

Only at the edge. But that's enough for me.

Amelia throws her dagger at the Druella.

She uses her staff and it knocks the dagger out of the way.

They both duck again as Druella fires another lighting bolt at them.

They jump away.

AMELIA

So we're still in a zone where magic works.

DRUELLA

Yes, the null zones -- they move like clouds over the land. But here magic still works.

AMELIA

So that explains why she's still here.

DRUELLA

Why who is still here?

CALLISTA

SQUOCK!

Amelia smiles.

(CONTINUED)

Druella looks up.

Callista grabs the witch by the neck--

-- and TOSSES her a thousand yards in the air.

AMELIA

Why do people hate dragons when
they can do stuff like that.

Double take. *

MIRANDA

It's because they can do stuff like
that.

22 INT FOREST DAY

22

The two ladies walk along the trail in the woods.

MIRANDA HAS TAKEN DRUELLA'S STAFF. *

AMELIA

Wow they blow up the space station
and the stupid bad guy with the
breathing problem gets away. Your
story is dumb.

MIRANDA

No it's not. Everyone heard this
story. They loved it!

AMELIA

Its stupid.

They keep on walking.

23 INT. ENTRANCE TO DARK FOREST DAY

23

Voss looks down at the ground. *

VOSS

Bummer man. I think the girl bought
it.

Voss looks over at the BURN MARKS while the Captain stares
off into the forest entrance. *

VOSS

Yo Cap -- I think shes probably
dead man. So like I don't think we
(MORE)

(CONTINUED)

VOSS (cont'd)
 need to follow her into the woods.
 Cause shes like dead. You know.

The Captain stares at the woods entrance. Finally he turns and looks over at Voss.

CAPTAIN
 They're alive. We're following them
 in there.

VOSS
 Dude Cap, they be dead and plus no
 one goes in there creepy shit
 happens there Cap. The null zones
 intersect and it makes for some
 deeply wack stuff.

*
 *
 *

CAPTAIN
 [You're going in there.]

*

He gives them an icy stare. Voss and Ralph look at him for a moment.

VOSS
 Man I wished guns still worked.

The Captain and Voss head into the woods.

*

VOSS
 Man I miss porn.

24

INT FOREST DAY

24

Amelia and Miranda walk along the road in the forest. Its a darker area in the woods. You can hardly see the sky the trees are so big. It could of been a suburban street at one time but now its overgrown with thick trees. Nature is retaking the land back.

MIRANDA
 And the girl got drenched in pig's
 blood so she started killing all of
 her fellow schoolmates and
 destroyed the town.

AMELIA
 These are the stories you grew up
 with? No wonder the world
 collapsed. It sounds like all of
 you where all kind of messed up.

(CONTINUED)

MIRANDA

It sounds that way, now that you say it.

From far away they hear --

VOICE

Hey!

25

INT. FOREST DAY

25

Amelia and Miranda walk along the road in the forest.

VOICE

Help me please! Help!

They both stop and lying before them is a WOMAN. She's stuck *
under a fallen tree.

MIRANDA

Oh child just a minute! Well get you out from under there!

Miranda goes running over to try and lift the tree off her. Amelia just stands and watches suspicious of the whole situation.

Miranda turns and looks back at Amelia.

MIRANDA

Aren't you going to help her? She's in pain and hurt.

AMELIA

Leave her.

MIRANDA

What?

AMELIA

Leave her. She's not hurt.

BETTINA

I am. I've been here for hours.

AMELIA

No you haven't. She's lying.

MIRANDA

Where is your compassion, girl?

(CONTINUED)

AMELIA

She's lying.

Right than Miranda feels a KNIFE against her back.

She looks over.

A tall scrappy looking GUY with a straggly beard and missing some TEETH is holding knife to her. This scumbag is ARTEM.

BETTINA

You should of listened to the girl,
Old Woman.

*
*

MIRANDA

I am not old.

*

The girl climbs out from under the fallen tree.

ARTEM

Alright girlie we going to have us
some barbecue!

Bettina goes up and gives Artem a gross over the tip KISS.

BETTINA

They look so hella tasty!

ARTEM

Mmm... yes.

Before they can do anything Amelia FLINGS her KNIFE.

The blade goes straight into Artem's EYE killing him instantly.

Miranda then grabs the girl and throws her down using a judo throw you wouldn't of expected from her. Without hesitating Miranda BREAKS the girls neck in one quick move.

*
*

Amelia looks at Miranda coolly.

After a moment.

AMELIA

Next time listen to me.

After a moment they both start walking again.

*

CUT TO:

26 INT. FOREST LATER

26

Voss and Ralph stand around looking at the dead bodies of the creepy guy and his girl as the Captain crouches over -- inspecting them.

VOSS

Dude these biatchs be say morte. No diggity.

If Artem could have a necklace made of human teeth or ears or something it would be cool. The Captain could take it in his hands and study it.

CAPTAIN

Cannibals.

Voss nervously considers this.

VOSS

Dag, that girl we're hunting did this? That's what I'm tryin' to tell you, she's a mean one!

Ralph and Voss start shoving each other like a pair of inbred siblings. The captain doesn't pay attention. He's more focused on the dead bodies

*

CAPTAIN

(to himself)

Smart girl. You've become a survivor haven't you. Good.

The Captain turns and walks away...

FADE OUT:

27 INT DARK FOREST EXIT EARLY EVENING

27

Amelia and Miranda are now at the exit to the dark forest.

MIRANDA

Once upon a time their was a young girl who fell in love with a farm boy who had disappeared.

AMELIA

She end up covered in pigs blood.

MIRANDA

No but there is a sweet giant, a Spanish swordsmen and a pirate dressed in black.

(CONTINUED)

AMELIA

Too bad. I was hoping she end up covered in blood.

A SOUND

MIRANDA

What's that?

A CRUNCHING jabbery-horror sound and then --

A WINGLESS HORROR STOMPS out of the woods and SNORTS

It CARROOMS toward Amelia.

Amelia unslings her CROSSBOW and

RACKS and

FIRES

FOOMP! Taking the TROLL out with one hit.

Amelia looks over at Miranda with an "Oh well."

The pair start walking towards civilization.

28 OMIT 28

29 INT. TOWER-THROWN ROOM PRESENT 29

The Monk sits holding his WATCH.

30 OMIT 30

31 OMIT 31

32 EXT. VILLAGE -- NIGHT 32

Rain falls.

Jersey City -- a village of dilapidated buildings lit by small bonfires that dot the narrow streets.

33 INT TENT -- NIGHT

33

The ersatz FLAP of a tent swings open, and Miranda and Amelia crowd inside, eager to get out of the driving rain.

The tent is empty.

AMELIA

I hope Cally is all right. She doesn't like the rain.

MIRANDA

Dragons are resilient.

AMELIA

I usually sleep outside with her.

MIRANDA

You can't just waltz into that city, Dearie. The Monk controls the ports.

*
*

AMELIA

How do we get in?

Miranda turns away from Amelia.

MIRANDA

Gregor!

GREGOR

Arumph!

GREGOR lies beneath a pile of trash in greasy rags. He THRASHES out from under his makeshift bedding and sees Miranda.

GREGOR

Miranda?

MIRANDA

Hello Gregor.

AMELIA

[Whatevs].

GREGOR

What do you want, Miranda?

MIRANDA

We're going into the city.

(CONTINUED)

GREGOR

Good luck.

Amelia INTERJECTS.

AMELIA

We need a way in.

Gregor stands up, wary of Miranda.

Clumsily, but trying to be a good host, he POURS some TEA into a pair of rusty CUPS.

GREGOR

For you Miranda -- I'll give you my best advice. Go to the pier, pay the toll, and take a boat.

AMELIA

We need to get in without anyone knowing.

MIRANDA

I know you have other ways to get in.

GREGOR

I don't know what you're talking about.

Amelia is impatient.

AMELIA

Forget this loser. We'll find our own way.

GREGOR

What's your name, girl?

AMELIA

Amelia.

Gregor wonders about this girl. There's something that just isn't right.

GREGOR

Amelia's a pretty name.

AMELIA

Bite me.

(CONTINUED)

GREGOR
(to Miranda)
You've picked up quite a charmer.

MIRANDA
I'm afraid so.

A flash of recognition crosses Gregor's face.

GREGOR
You look familiar, girl.

MIRANDA
Gregor -- can we get what we came
for?

Gregor wipes his lips with his sleeve, sighing.

GREGOR
We may be able to come to some
agreement. You -- girl. You're the
Dragonsmith they talk about, ain't
you?

She looks Gregor right in the eye.

AMELIA
Me? No. Dragons. Scary.

He thinks about that for a moment.

GREGOR
Tell you what. You show me how you
do your dragon witchery an' I'll
get you into the city or anywhere
you like.

AMELIA
I'm not a "Dragon... smith". Or
whatever.

GREGOR
Ah. I see.

MIRANDA
Forget it, Gregor. How about you
just tell us the way into the city?
For old times' sake?

GREGOR
There ain't no ways except across
the water, Miranda.

(CONTINUED)

MIRANDA

What about under the water?

GREGOR

The tunnels? Crazy talk.

AMELIA

You have crappy taste in friends,
Miranda.

GREGOR

In the days after the sky
opened, I saved her life more than
once. Did she tell you that?

AMELIA

No.

Amelia shrugs.

GREGOR

That's how things were. Then.

AMELIA

[...]

GREGOR

I want me a dragon. How do you do
it?

AMELIA

Do what?

GREGOR

Command them.

Amelia suddenly warms up to Gregor. She gives him her best
big-eyes and little-girl pout.

AMELIA

Well... it's really quite simple.

GREGOR

What do you do?

Amelia goes flat.

AMELIA

I talk to 'em.

GREGOR

You talk to them? That's it?

(CONTINUED)

AMELIA

Yeah. Simple... So, how do we get to the tunnel?

GREGOR

What? The tunnel? That's nothing. No, it's the dragons I want to talk about. How do you talk to them?

AMELIA

(Sighs.)

Oh, man.

Gregor smiles a moment.

GREGOR

What do you know about... the dragon legends?

AMELIA

[Rolls eyes.]

GREGOR

Ever heard of the story of Joan of Arc?

AMELIA

No.

GREGOR

Peasant girl in France. Led the French against the English.

MIRANDA

Then she was burned at the stake as a witch.

AMELIA

Yeah, I heard this one. Then they rained pig's blood on her at the prom.

GREGOR

There *is* a legend that Joan was able to talk to dragons. And her companion was a dragon. That's why she was burned at the stake.

AMELIA

Why do all you old people have stories about girls being killed whenever they do anything?

(CONTINUED)

Miranda thinks about that for a moment.

MIRANDA

[Hmm... I don't know.]

GREGOR

There have always been legends that say that during times of darkness a girl has risen with the aid of dragons.

AMELIA

And then they blow up the space station and all get medals.

GREGOR

Actually, that's a different story... But now, about your dragon...

Gregor GRABS Amelia's WRIST. He's very strong.

GREGOR

You're going to tell me all about it...

Suddenly, Miranda steps forward,

snaps up Gregor's beer stein, and

CRACKS him across the head with it. *

Gregor tumbles back in his chair, and he collapses to the floor.

Amelia looks at Miranda in surprise.

MIRANDA

Boring conversation anyway.

34

INT. PENTHOUSE -- NIGHT

34

The lights are turned down in The Monk's penthouse lair. The Monk sits up, playing with his 20-sided dice. *

The door to The Monk's sleeping quarters opens, and Raynard enters. *

RAYNARD

Hi. Sebastian. Sire. Are you up? *

Sebastian's eyes turn toward Raynard. *

(CONTINUED) *

SEBASTIAN
What is it, Raynard?

RAYNARD
The Ranger -- he saw the girl. *

SEBASTIAN
The girl -- the Dragonsmith? *

RAYNARD
She's headed this way. Toward the city.

SEBASTIAN
Toward the city? Why would she be coming here?

RAYNARD
It might mean the girl means to slew you, m'lord. *

SEBASTIAN
"Slay me," you idiot. And come on, is it "m'lord" or "sire"? I don't care which you use, Raynard, just pick one and stay with it.

RAYNARD
I am still getting used to this.

SEBASTIAN
Which is funny because... these... were yours, weren't they? *

The Monk ROLLS the dice in his hand. *

RAYNARD
Yes, m'Lord. *

SEBASTIAN
You thought you were pretty important -- you could predict which way the null zones travelled, see a little bit into the future with them. *

RAYNARD
Yes, m'Lord. *

SEBASTIAN
But they work better for me, don't they? *

Raynard wants to but he dare not say anything. *

(CONTINUED)

RAYNARD

They do. *

SEBASTIAN

Everything works better for me but
still I'm trapped here. *

RAYNARD

The dice don't help you with the
dragons. *

SEBASTIAN

No, Raynard, the dice do not help
me with my dragon problems. *

Sebastian and Raynard do not like one another. *

SEBASTIAN

I want this dragon smith. *

RAYNARD

Yes si[re] -- m'lord.

Raynard bows and takes his leave --

-- but not before giving The Monk a look of contempt. The
Monk turns and stands at the foot of the bed, deep in
thought. *

He plays with his 20 SIDED DIE like a worry bead...

35

INT TENT -- NIGHT

35

Gregor's eyes flutter open as he awakens to find his mouth
has been GAGGED. His next realization is that his wrists
have been bound to his CHAIR. He cries out through the gag
and begins to struggle.

Amelia tightens the last KNOT binding his ankles to the
LEGS.

AMELIA

You're a real assmunch, Gregor.

MIRANDA

Gregor, you're going to tell me
where the entrance to the tunnel
is.

Gregor vigorously shakes his head "NO!" --

For just a split moment his eyes glance DOWN.

(CONTINUED)

MIRANDA

No.

AMELIA

What?

MIRANDA

Really Gregor?

Gregor wags his head "NO NO NO!"

AMELIA

What is it?

MIRANDA

We're standing right on top of
it. There must be some kind of trap
door.

CLOMP CLOMP of BOOTS -- outside.

Miranda and Amelia look at one another.

36

INT TENT -- NIGHT

36

The door swings OPEN again, and Corporal Voss enters, followed by the Captain. They pause just inside the entryway. They are AMUSED by Gregor being tied up in the middle of the floor.

VOSS

Yo. Dude. Were you robbed?

Gregor can't answer because he's still gagged. But he's trying to say something -- about how close the girl is -- he just can't get it out.

CAPTAIN

It was the girl.

VOSS

The girl?

Gregor nods his head up and down vigorously.

Neither the Captain or Voss make a move to help him.

The Captain looks down at Gregor.

VOSS

Yo buddy you going to help us?

(CONTINUED)

Gregor at first thinks "YES!" and then... "NO!" and then "??" because he doesn't know which answer will help him.

The Captain nods his head--

And Voss RELEASES the gag in Gregor's mouth --

GREGOR
She was here!

VOSS
Tell us something we don't know.

GREGOR
I can help you.

VOSS
Of course you can.

GREGOR
Untie me and I can take you to her.

VOSS
What she want?

GREGOR
She was looking for a shortcut
into the city.

The Captain STOPS. Like he smells something. Like he realizes something.

CAPTAIN
The tunnels.

VOSS
Sir?

CAPTAIN
Smugglers use it.

GREGOR
I can show you!

The Captain turns slowly...

CAPTAIN
You most certainly will.

DISSOLVE TO:

37 INT. TUNNELS

37

The subway tunnels are dark, their concrete walls mottled with soot and mold. Amelia and Miranda make their way along the passage cautiously, guiding their way with flashlights. Their voices echo.

They walk on in silence a little longer.

AMELIA

It's not my fault, you know. I was just little.

MIRANDA

What's not your fault?

AMELIA

Losing my brother.

MIRANDA

[Nonsense, dear.] You can't take responsibility for that. What about your parents, Amelia? Why were you and your brother alone?

AMELIA

I was little but... My parents disappeared around the time the dragons came.

*

MIRANDA

I'm so sorry.

Amelia shrugs it off.

AMELIA

I don't blame 'em. They probably thought we'd be better off.

Soon they arrive at a THREE WAY JUNCTION.

AMELIA

What's wrong?

MIRANDA

This doesn't make sense.

Amelia looks back the way they came.

AMELIA

Could we have made a wrong turn?

(CONTINUED)

MIRANDA

I don't know... It's possible.

Suddenly, a low GROWL echoes down one of the three branching tunnels.

MIRANDA

What was that?

AMELIA

It came from up ahead.

MIRANDA

But which tunnel?

AMELIA

There's something alive down here.

MIRANDA

Tunnel dwellers.

Another growl ECHOES their way, louder this time.

AMELIA

That was closer.

Her voice echoes loudly, and a GROWL comes back in response.

The women back up.

ANOTHER GROWL stops them in their tracks.

The next sound they hear is the steady beat of thudding footsteps heading rapidly in their direction.

That's behind them. But --

In front of them A pair of GLOWING RED EYES appear far ahead in the darkness and come racing toward them.

AMELIA

Crappity!

Amelia and Miranda turn and flee.

Almost immediately behind them a BEAST the size of a small car comes thundering out.

The creature runs on all fours, dragon shaped, with a longer, more snake-like body. It is an albino with pasty-white scales and glowing red eyes.

The creature skids to a halt, sniffs the air, and reacquires the ladies' scent.

(CONTINUED)

Miranda and Amelia slow to a halt and turn to face the creature, knowing they can't outrun it.

The beast SNIFFS around.

AMELIA
What is it doing?

MIRANDA
It must be blind.

SNORT SNORT goes the dragon.

The creature charges, and Amelia aims the beam of her flashlight directly into its sensitive eyes.

The creature draws up short and howls. It recoils back against the far wall of the tunnel as Amelia emerges from the storage closet.

The dragon RAWRS!

AMELIA
Shut UP! You stupid dragon!

Amelia's meekly authoritative voice fills the tunnel.

The creature SNAPS at Amelia.

MIRANDA
Make it stop!

AMELIA
I'm trying!

The creature SNAPS again!

AMELIA
Quit it!

The dragon CLAMPS its mouth shut and whines.

38

INT. ELSEWHERE IN THE TUNNELS

38

Gregor leads Voss and the Captain through the tunnels. The soldiers both carry MAG LIGHTS to illuminate the path.

VOSS
Is this the way, Peasant?

Gregor considers... a dark MOAN of a creature in the distance...

(CONTINUED)

GREGOR

I'm not sure.

The sound freaks Gregor and spooks Voss, but they continue forward while the Captain hangs back. Voss turns back towards him.

VOSS

You ain't comin' with?

CAPTAIN

I am watching the rear.

VOSS

Oh. Nice.

Voss and Gregor keep going.

The others don't notice but the Captain clearly thinks something's wrong.

He concentrates.

39 INT. TUNNELS

39

The WHITE DRAGON continues to whine as it bows its head to Amelia obediently. And then--

It's EYES glow --

It turns around and TAKES OFF the other way.

Amelia looks at Miranda

Miranda looks at Amelia.

40 INT. TUNNELS -- JUNCTION

40

The white dragon looks into the DARK of the tunnel

-- and then SNORTS and charges off down the tunnel.

As the beast thunders down the tunnel, the soldiers' lights play across it, and Voss and Gregor draw up short.

The dragon lets out a ROAR as it POUNCES. The soldiers drop their lights, plunging the tunnel back into darkness. The tunnel is lit by brief flashes as the taser rods discharge showers of sparks.

(CONTINUED)

The sparking produces a strobe effect, giving the bloody dismemberment of Voss and Gregor a disorienting, psychedelic vibe which is cheap to shoot.

Voss and Gregor are killed.

41 INT. TUNNELS 41

Amelia and Miranda listen as the wretched howls of anguish from Voss and Gregor ECHO down the tunnel.

Miranda stares off in the direction of the noise.

MIRANDA
The Monk's men?

AMELIA
Dragon chow. [Come on.]

Amelia looks.

AMELIA
There's a light up ahead.

Amelia continues off down the tunnel at a hurried clip, leaving Miranda to catch up with her.

42 INT. ELSEWHERE IN THE TUNNELS 42

The white dragon slowly clods its way toward the Captain.

The Captain looks down on the beast.

The dragon looks up to the Captain's calm eyes.

CAPTAIN
Very good little one.

DISSOLVE TO:

43 INT. TUNNELS 43

Amelia and Miranda make their way down a rubble strewn tunnel.

A LIGHT shines up ahead.

MIRANDA
There's the exit just ahead.

(CONTINUED)

AMELIA

It's about time.

They continue on toward the EXIT.

44

INT. FACTORY -- DAY

44

A HATCH pops open on the floor.

Amelia and Miranda CRAWL out from the tunnel below.

Carefully and silently, Amelia LOWERS the hatch --

-- only to have it SLAM shut

-- she CRINGES

-- but nobody hears. A SIGH of relief.

SEBASTIAN

You've done well, Miranda.

*

Amelia turns to Miranda, confused.

MIRANDA

I did the job your little army
couldn't manage.

*

AMELIA

What are you talking about?

The Monk lets his watch DROP from its chain, dangling in the
soft light.

*

*

*

SEBASTIAN

[And for that you shall be richly
rewarded.]

*

*

*

*

MIRANDA

You have it. My watch.

*

*

*

SEBASTIAN

I do.

*

*

Miranda eyes the watch greedily, like a little girl eyes
candy.

*

*

*

AMELIA

You witch!

*

*

*

*

*

*

(CONTINUED)

MIRANDA

I brought you something. From the wasteland. A witch had this...

*
*

She draws the STAFF for The Monk.

*

SEBASTIAN

Mmm. Very good.

*

The Monk snaps his fingers, and Raynard joins them.

*

He DISARMS Amelia more quickly and fluidly than he really ought to be able to.

*
*

Raynard takes the STAFF from Miranda.

*

Miranda still hungrily EYES her watch in The Monk's hands.

*

AMELIA

[How could you? Miranda!]

*

Could Miranda almost be ashamed of herself?

MIRANDA

I... had my reasons.

She looks at The Monk.

*

SEBASTIAN

Your reasons.

The WATCH...

*

MIRANDA

S... Sebastian -- please.

*

She EYES the watch hungrily.

*

SEBASTIAN

This is very powerful. You can see into the future.

*
*

MIRANDA

Yes, yes -- !

SEBASTIAN

So many paths. So many possibilities.

*
*

RAYNARD

[Of course, m'lord.]

*

Raynard takes Amelia's KNIFE and PLUNGES it into Miranda's back.

*

(CONTINUED)

Miranda's eyes go wide in shock and pain.

Raynard withdraws the knife, and Miranda's body SLUMPS onto the ground *

Sebastian saunters close to Amelia.

SEBASTIAN
But not for you. *

AMELIA
You're The Monk. *

SEBASTIAN
I don't know your name.

Amelia is having none of this.

AMELIA
Just call me Rabbit.

SEBASTIAN
[Ah.] Do you believe that someone's name has power over them? *
Interesting. Yes. Very well, *
Rabbit. The pleasure is mine.

AMELIA
Yeah. I'm sure it is.

He looks her up and down. *

SEBASTIAN
You have no talismans. *

AMELIA
Why don't you come closer and see? *

Sebastian FROWNS and looks at the watch. *

SEBASTIAN
You won't be able to hurt me. Not now at least. *

AMELIA
Then why don't you give me back my knife? *

SEBASTIAN
I want to learn your secrets, Rabbit.

(CONTINUED)

AMELIA

I don't have any secrets.

SEBASTIAN

How do you control the dragons?

AMELIA

Why do you want to know?

SEBASTIAN

I want to take the power from you, obviously.

AMELIA

What for?

SEBASTIAN

Because he who controls the dragons, controls the world, little girl.

AMELIA

Is that so? Maybe I should be king, then.

SEBASTIAN

Maybe you should. If only you had applied yourself a little more. You are an underachiever.

Sebastian goes for a little walk.

SEBASTIAN

You see, when the world ended, I discovered I had a particular... affinity... for magic. I'm very good at using other people's magic through their talismans.

*
*
*
*

AMELIA

[...]

*

SEBASTIAN

Your periapt. A... thing you focus your magic through.

*
*

AMELIA

I... just talk to dragons.

*

SEBASTIAN

Just talk to them?

*

(CONTINUED)

AMELIA

Sometimes I even talk to them
nicely.

*
*

SEBASTIAN

You're going to teach me.

AMELIA

No way.

SEBASTIAN

It's not fair! I'm supposed to know
stuff. I get to command the
dragons.

AMELIA

Well you can forget it.

Sebastian stands back and shouts over his shoulder.

SEBASTIAN

Release the dragon!

From somewhere in the darkness behind him, Amelia hears the
clank of metal, the rapid stutter of a chain running through
a pulley, and the whine of rusty hinge.

SEBASTIAN

Good luck.

Sebastian walks off to the side, disappearing into the
shadows once again.

Amelia takes a few tentative steps forward. From out of the
darkness, she hears a low growl.

Elsewhere in the factory, The Monk CLIMBS a ladder up onto a
catwalk where Raynard is waiting. Looking down, they have a
perfect view of Amelia walking out to the center of the
factory floor, bathed in a pool of light. The Monk smiles
broadly as the small, forklift-sized black dragon steps out
of the shadows into the light.

*

*

Down on the floor, Amelia sets her jaw determinedly as she
squares off against the dragon.

AMELIA

(Whispering to herself.)
Don't give him what he wants.

The dragon lets out a ROAR that fills the factory--

-- but Amelia doesn't flinch.

(CONTINUED)

The beast snaps at her,
and Amelia dodges.

She begins to circle the perimeter of the pool of light,
feinting and dodging as the dragon continues to snap and
swipe at her with its claws.

Up on the catwalk, The Monk grips the railing until his
knuckles turn white. *

SEBASTIAN

What is she doing? Why doesn't she
tame it?!

Down on the floor, the dragon grows bolder. Amelia mistimes
her next DODGE, and one of the dragon's claws CATCHES her
left bicep.

Amelia cries out, and clamps her hand over the wound.

AMELIA

Ow!

The dragon rears its head back.

Amelia recognizes the build up to a belch of flame, and she
takes off at a sprint.

The girl dives for cover behind a piece of factory machinery
as the dragon lets forth a fireball.

The flames strike the machinery as Amelia crashes against
some six-foot piping leaning against the wall.

The pipes topple, landing against the machine at a 45 degree
angle.

The dragon lets out an angry roar and lopes forward toward
the machinery.

It stretches out its neck to peer over the top of the
machine.

Looking up, Amelia sees the head crest the top of the
machine.

She cringes, ready for another burst of flame.

The dragon rears back, preparing to fire, but as it lunges
forward to let loose, it impales its neck on one of the
angled bits of piping.

(CONTINUED)

The dragon's body collapses forward onto the factory machinery, driving the pipe further into its neck.

Dark green blood slowly oozes down the length of pipe.

Up on the catwalk, The Monk bangs the railing with his fist. *

SEBASTIAN

[Folly!]

Down on the floor, Amelia slowly crawls out from behind the machine, awkwardly gripping her wounded bicep with her right hand.

The Monk and Raynard climb down from the catwalk and approach her. *

The Monk SNEERS -- *

SEBASTIAN

Blind luck.

RAYNARD

We will capture another dragon and start again?

Raynard CATCHES Amelia, wrenches her to her feet, and begins to march her off.

SEBASTIAN

Stop.

Raynard turns Amelia around.

SEBASTIAN

Show me your hand.

Amelia turns up the palm of her left hand.

SEBASTIAN

The other one. *

Amelia hesitates, but seeing no choice, she releases her hand from her wounded arm and turns it over,

revealing the dark green blood seeping from her wound.

SEBASTIAN

Dragon's blood.

RAYNARD

She has dragon's blood in her veins?

(CONTINUED)

Raynard takes Amelia's arm in both hands and examines the wound more closely.

RAYNARD

Fantastic.

The Monk casts his eyes up to the dead creature with its head on a pike. *

He focuses on the blood dripping down the length of pipe.

SEBASTIAN

The talisman is actually the dragon blood itself. Have the body drained. I want its blood. All of it. *

RAYNARD

And the girl?

SEBASTIAN

We'll lock her up here. We might need her later. *

RAYNARD

Yes, my lord.

The Monk turns to Amelia and strokes her face. *

SEBASTIAN

[Thank you, Rabbit. You have been most helpful.] *

FADE TO BLACK.

45 EXT. CITY -- THE TOWER -- NIGHT

45

The sky is purple as the sun sets behind the city skyline.
A pair of dragons make a token attack on the tower but are repelled by the bolt cannons.

46 INT. FACTORY -- NIGHT

46

Amelia is chained up in a corner of the factory, dejected.

47 INT. TOWER - PENTHOUSE

47

The Monk paces at the window -- Raynard enters the penthouse. He carries a CASE. *

SEBASTIAN
Is it done?

RAYNARD
Yes, m'lord. *

The Monk stops pacing, and Raynard stands before him. Propping the case on one arm, Raynard opens the lid, revealing a thick syringe filled with dark green liquid. *

RAYNARD
As you requested.

The Monk delicately lifts the syringe from the case and holds it up to the light. *

SEBASTIAN
Beautiful.

RAYNARD
Your men are working on identifying an appropriate test subject.

SEBASTIAN
You have found one.

RAYNARD
M'lord? *

SEBASTIAN
This power shall be mine and mine alone, Raynard.

RAYNARD
Of course. My Lord. *

48 INT. FACTORY -- NIGHT

48

Amelia is tied up with ZIP TIES around her wrists.

That's OK, she has a MULTITOOL on a NECKLACE. If she can get to it.

Using her TEETH, she grabs the necklace and fishes it up in order to get the tool into her mouth...

Pushing it OPEN against the WALL

(CONTINUED)

She guides the blade toward her restraints

POP

Amelia gets through the first restraint, freeing her hand so she can easily cut through the other one

She takes a big BREATH

And works at cutting through the other restraint --

which she does

SNAP

She's free.

Listening carefully, Amelia delicately bounds over to the DOOR.

Nobody on the other side...

She SQUONCHES herself down for a quick peek through the door...

Still nobody there.

She BOLTS through the door--

-- and SLAMS into the Captain.

Hoo boy.

CAPTAIN

Amelia?

AMELIA

Joseph! I'm here to rescue you.

She throws her arms around him. He starts to hug her back but then pushes her away. *

JOSEPH

Are you insane?.

AMELIA

Don't yell at me! Everyone's been telling me you're supposed to be dead!

Amelia starts POUNDING on Joseph with her FISTS.

(CONTINUED)

JOSEPH

Stop that.

AMELIA

You stop it. You jerk. How could you let me think you were dead?!

Joseph GRABS her WRISTS as gently as he can. She slowly stops pummeling him.

JOSEPH

Look, I'm on the inside now. I work for The Monk.

*

AMELIA

You're still a big jerk.

JOSEPH

Yeah, I know. But that's how I was able to track you. I volunteered to lead the team coming after you.

AMELIA

Why?

JOSEPH

Why? To slow them down, dufus. Throw them off the scent whenever I could. I've been helping you all along, you little rabbit.

*

AMELIA

I'm not your little rabbit anymore. I've been taking care of myself just fine.

Joseph gives her an affectionate grin.

JOSEPH

You'd be very hungry if it weren't for the food we gave you.

AMELIA

Gave?! I stole that food from The Monk's men fair and square!

*

*

Joseph raises an eyebrow.

Amelia POUTS.

49

INT. TOWER - PENTHOUSE

49

Raynard watches over The Monk nervously. *

His master has leaned his head back against the throne and closed his eyes, and Raynard can't be entirely sure he's still breathing.

The empty syringe SLIPS from his fingers and TUMBLES down the platform steps.

RAYNARD

My lord?

Raynard approaches the throne cautiously. He reaches a trembling hand toward The Monk's neck with the aim of checking his pulse. *

Raynard's fingers are inches away when The Monk snaps back to attention with a protracted gasp. His eyes are wide... and greener. *

SEBASTIAN

[Oh, Raynard!]

RAYNARD

[Sire?] *

SEBASTIAN

[I feel fantastic! I can feel its power coursing through me!]

Raynard stumbles back, and The Monk leaps up off the throne, bounding over to the window. He spreads his arms wide and takes a deep breath. *

RAYNARD

I shall have a small dragon brought to the factory for testing. *

The Monk spins on Raynard with crazed eyes. *

SEBASTIAN

A small one?! [Pah!] I'm going to shut down the tower defenses. *

RAYNARD

Sire? *

SEBASTIAN

I'm going to the roof. *

(CONTINUED)

RAYNARD

What?

The Monk pushes past Raynard and makes for the door. *

50

INT. FACTORY -- NIGHT

50

Amelia and Joseph SIT together on the factory floor.

JOSEPH

You need to have that looked at.

Her WOUND. The BLOOD is green.

AMELIA

Yeah.

Amelia peels back the bandage on her arm, revealing the dark green scab.

JOSEPH

Dragon's blood.

AMELIA

What do you know about it?

Joseph SIGHS.

JOSEPH

Well. There's something we never told you.

Amelia gets to her feet, and Joseph follows suit.

AMELIA

What are you talking about?

JOSEPH

Well, you see... We're different.

AMELIA

What?

Amelia's jaw begins to tremble.

JOSEPH

You where a baby so you don't remember kiddo, but we aren't from here.

(CONTINUED)

AMELIA

Earth. We're not from Earth.

JOSEPH

Well it's not... [like we're aliens]

AMELIA

We come from another Earth where there were dragons and magic.

JOSEPH

Uh. Yeah. How did you know that?

AMELIA

I just figured it out. We're part dragon.

JOSEPH

Yeah, that's one way to put it.

AMELIA

So what happened?

JOSEPH

Look our parents... lived here. But because of the dragon blood they had a connection, to the other world.

*
*
*
*
*

AMELIA

And when they died?

*

Joseph sighs and crouches down beside her.

JOSEPH

The dragons sensed it -- they went a bit nuts. They tore open the rift and well you know the rest.

Yeah, Amelia knows the rest.

JOSEPH

[I'm sorry, Amelia.]

51 EXT. TOWER -- ROOF -- NIGHT

51

Bathed in the blue moonlight, Raynard and The Monk exit onto the wind-swept tower roof.

*

The Monk's duster billows dramatically behind him as he marches across to the center. Raynard hangs back, clinging to a railing near the roof access for support.

*

(CONTINUED)

The Monk throws his arms wide against the gusts and bellows into the wind. *

SEBASTIAN
Come to me, my pet!

In the distance, the dragons continue to swirl, silhouetted against the moon. The largest of the silhouettes breaks from the pack and beats a path toward the tower.

As it draws closer, it is revealed to be an absolutely massive, gold dragon.

Raynard's legs go weak at the sight of it, and he cowers. The Monk stands defiant, however. *

The golden dragon swoops in toward the tower roof.

It rears up and touches down, its massive talons gripping the low wall around the roof perimeter.

It lets out a BELLOW. It looks down toward The Monk. *

SEBASTIAN
Now golden dragon you will be mine.

The dragon ROARS in sneering acknowledgment.

52 INT. FACTORY -- NIGHT

52

Amelia gathers her resolve. She takes Joseph's hands in hers.

AMELIA
The Monk is a douche-canoe. We need to stop him. *

JOSEPH
Yeah, well, at least he can't control dragons. *

AMELIA
That's not true anymore. *

JOSEPH
What do you mean? *

AMELIA
He's found a way -- he's filled himself with dragon's blood. *

(CONTINUED)

JOSEPH

That works?

Amelia gets to her feet.

AMELIA

Let's go find out.

Amelia heads for the exit, and Joseph is quick on her heels.

53 EXT. TOWER -- ROOF -- NIGHT 53

Raynard walks towards his dragon. He looks at the dragon and pets it ever so gently.

CUT TO

54 INT. TOWER - PENTHOUSE 54

Joseph leads Amelia into The Monk's vacant penthouse suite. *

JOSEPH

He's not here.

The pair walk to the window and look out at the darkened city.

AMELIA

We're too late...

Amelia touches her finger tips to her temples and closes her eyes, concentrating.

JOSEPH

What are you doing?

55 EXT. THE WASTELAND -- NIGHT 55

Out in the wasteland, Callista dozes under a rock outcropping, her nose tucked under a wing.

Something stirs, her, though, and she raises her head.

She lets out a sharp BARK of recognition, and rises up.

Letting out a ROAR, she runs forward, and flapping her wings, she lifts herself skyward.

56 INT. PENTHOUSE -- NIGHT 56

Amelia continues to concentrate at the window.

AMELIA
She is coming.

JOSEPH
Who?

57 EXT. TOWER -- ROOF -- NIGHT 57

Raynard looks on as The Monk communicates with his tamed
beast. *

SEBASTIAN
Hear my words, great one. You shall
be my Wyvern.

Wyvern bellows its agreement. *

58 INT. TOWER - PENTHOUSE 58

Amelia lowers her hands and opens her eyes, her eyes
scanning the darkness. In the moonlight, she sees a familiar
shape making its way toward the tower.

AMELIA
There she is.

Joseph looks out through the glass.

JOSEPH
She?

AMELIA
Callista.

Amelia takes Joseph's hand.

AMELIA
Come on! Which way to the roof?

Amelia drags Joseph out of the room.

59

EXT. TOWER -- ROOF -- NIGHT

59

The Monk is flush with power as his new pet towers over him. He is distracted from his reverie, however, when a new, smaller dragon streaks overhead.

*

It is Callista.

The Monk levels an irritated glare at the interloper.

*

The roof access door bangs open, and Joseph and Amelia barrel out, running straight into Raynard.

The Monk levels his gaze on the newcomers. He raises his arm and aims a finger at them.

*

SEBASTIAN

Ranger? I should of known. [Feast,
my pet!]

*

*

The dragon Wyvern swings its massive head around

and narrows its beady eyes at Joseph and Amelia.

The Monk steps clear as the enormous beast lumbers forward across the rooftop.

*

Joseph positions Amelia behind him in a fruitless protective gesture.

Amelia ducks out from behind him and faces off against the towering beast alongside him.

Wyvern BELLOWS at them

and OPENS his maw, preparing to spit flame.

Behind the gold dragon, however, Callista comes swooping in, talons extended.

She dive bombs the larger dragon, swiping at its head.

Wyvern cries out in pain, and turns its attention to Callista as she sweeps back up to the sky.

Enforcer unfurls his wings

and launches itself skyward.

SEBASTIAN

You really think your puny lizard
can beat me?

*

(CONTINUED)

AMELIA

Actually I do nerdlinger.

The two dragons circle one another warily.

SEBASTIAN

Raynard kill them for me please.

RAYNARD

My pleasure sire.

Raynard pulls out his dagger and starts for Amelia.

JOSEPH

I got this you take out the
dorkfuerer.

Amelia runs after The Monk

*

Joseph pulls out a his own DAGGER.

He gives Raynard a wink.

They both circle each other with their knives drawn like the
two dragons above.

RAYNARD

[You really want to do this huh? I
am going to carve you up something
good.]

JOSEPH

[Bring it.]

Raynard takes a swipe at Joseph and misses. Joseph swipes at
Raynard and also misses but not before Raynards able to
slash Joseph on the arm.

Joseph stops and looks at the cut for a moment. He smiles
and looks back at Raynard.

JOSEPH

[Now its on.]

61 INT - PENTHOUSE 61

The Monk stops. He turns toward Amelia. *

The Monk gives a creepy smile. *

The Monk rolls a DIE. *

SEBASTIAN
Its over little rabbit

Amelia pulls out her crossbow and aims it at The Monk. *

AMELIA
No I think its over for you.

He smiles at the result of his die throw.

He grabs his STAFF--

The Monk fires a lighting bolt from his staff -- *

--that knocks the weapon out of Amelia's hand.

AMELIA
Oh boy.

She turns and runs down a dark corridor.

62 EXT. CITY -- THE TOWER -- NIGHT 62

Raynard and Joseph trade violent swipes at each other back and fourth.

Raynard swipes at Joseph's stomach. Joseph lurches back but Raynard is able to kick Josephs leg out from underneath him.

Josephs falls and drops his dagger. Raynard lunges at him with his dagger.

Joseph rolls out of the way before Raynard gets him. He reaches for his dagger and rolls back over.

Both he and Raynard lunge at each other and now both have their knives held to each others throats.

RAYNARD
This makes things interesting.

JOSEPH
Yeah it does.

63 INT - TOWER CORRIDOR NIGHT 63

In a darkened corridor The Monk casually walks searching for Amelia. His sword is drawn and ready for combat. A dark blue light is the only thing that provides any light. *

SEBASTIAN
(sotto voce) *

Little rabbit come out come out
where ever you are.

Amelia hides in a corner. She cant see The Monk but she can hear him. *

SEBASTIAN
[You didn't think you could
actually beat me did you?]

The Monk walks ever so closely to Amelia. *

SEBASTIAN
[Come on little Rabbit prepare to
meet your fate.]

64 EXT. CITY -- THE TOWER -- NIGHT 64

The Wyvern slams its whole body into Callista.
She goes SPINNING out of control -- *

And CRASHES into the ground below.
The Wyvern lets out a giant scream in triumph.

65 INT - TOWER CORRIDOR NIGHT 65

Amelia lets out a silent CRY. (She can feel her Callista's hurt.) *

The Monk TURNS to see her. *

SEBASTIAN
Hello little rabbit.

66 INT - TOWER NIGHT 66

Both Joseph and Raynard press each others daggers at each others throats.

(CONTINUED)

RAYNARD

Now no one wins in this situation
so I tell you what on the count of
three we both throw our daggers and
and than we both let go and run.

JOSEPH

All right, I guess I can agree to
that.

RAYNARD

All right then. *

JOSEPH

We both count.

RAYNARD

All right.

BOTH

1-2-3.

They both still have their knives at each others throats.

67 INT - TOWER CORRIDOR NIGHT

67

The Monk PUSHES Amelia over, using his staff to hold down
her shoulder. *

She GRABS the staff but

SIZZLE! Yikes! It's HOT!

SEBASTIAN

Magic. I know a lot about it.

AMELIA

I'm sure your mother must be so
proud.

SEBASTIAN

I am so going to enjoy this.

AMELIA

Really? Well enjoy *this*.

She KICKS his leg out from under him.

He falls and the staff goes flying.

She leaps up and starts running at full speed down the
corridor.

The Monk gets up, grabs his STAFF and gives chase after her. *

68

EXT. CITY -- THE TOWER -- NIGHT

68

RAYNARD
We really cant do this all day. *

JOSEPH
I can.

The Monk and Amelia come back onto the roof. *

SEBASTIAN
Raynard! *

Raynard looks. Big mistake. *

Joseph takes that as a cue and STABS Raynard in the throat. *

Raynard GURGLES out in pain. *

Joseph gets up and runs towards The Monk and Amelia. *

The Monk fires a lighting bolt at Joseph --
-- who goes flying backwards. *

AMELIA
NO *

Behind The Monk the great Wyvern RISES above them. *

The Monk smiles at Amelia... *

All seems lost. Amelia looks at The Monk and then up at the
Wyvern as if she's about to accept her fate. But then *

Callista RAMS into the Wyvern-- *

knocking it OVER *

The Wyvern SCREAMS out in pain -- *

as it falls on top of The Monk. *

SQUISH! *

The Monk is dead. *

Both Amelia and Joseph look at each other. *

It's quiet. *

(CONTINUED)

The barriers are down and a FLIGHT of dragons approach the tower. *

They BOW their heads toward Amelia. *

Amelia looks down -- *

The DICE are on the roof *

She picks them up. *

The dragons ROAR. *

She looks at her brother. *

Her brother looks at her. *

FADE OUT *

69 OMIT 69

70 OMIT 70