

BROKEN CRUSADER

Written by

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1 INT. AMY'S CHILDHOOD BEDROOM - DAWN 1

A small bedroom lamp shines on a book shelf with children's books. AMY REED, a tall, 13-year-old skinny, cute brunette is sitting at a desk drawing a picture of a Phoenix.

The sun begins to rise as Amy tacks her art on the wall next to several other phoenix pictures. She takes one down and puts it in her little shoulder purse hanging off her head board.

Her cell phone rings announcing a skyped call

2 INT. BASE ON THE MOON - 2

Brad - mid twenties in a grey jump suit is sitting in a small efficient room looking at a high tech computer screen.

BRAD

Happy birthday to you - happy birthday to you, happy birthday little Sis, happy birthday to youuuuuu! And 100 more!!!

3 INT. AMY'S CHILDHOOD BEDROOM - DAWN 3

AMY

(Giggles) Brad!!! Wow, I can't believe they let you call me! Is your special assignment over? When are you coming home?

4 INT. BASE ON THE MOON - 4

BRAD

Being in the Secret Space Program, none of us is sure Little Bird. Anyway, I had to congratulate you on your thirteenth birthday! So you're all grown up! Still have that whistle I gave you? If the boys bother you, just blow the hell out of it. Help will always come! Love you!

5 INT. TATTOO PARLOR - AFTERNOON 5

Amy and her mother, LORAIN REED, a 35 year old, tall, shapely, brunette are standing next to a counter where tattoo picture books are open.

Amy takes her art piece out of her little purse and smooths the drawing of the Phoenix out on the counter.

AMY
I want this tattoo.

She looks at her mother who nods at MADISON, mid twenties, the tattoo artist who is overly tattooed.

MADISON
Wow, this is some great art!

Amy blushes.

MOTHER
You should see her other drawings.
Happy Birthday, Sweetie.

AMY
Thanks Mama!

6 INT. PRIVATE TATTOOING ROOM - SAME TIME 6

Amy leans back in a recliner. Madison begins the outline of the Phoenix on Amy's left forearm in orange-red ink.

Amy squeezes Loraine's hand.

MOTHER
You are so brave.

Tears fill Amy's eyes, but she doesn't cry.

AMY
No - you're the - bravest.

7 INT. 66 CHEVY IMPALA SUPER SPORT COUPE - AFTERNOON 7

Loraine starts the car and they pull out of the parking lot. Amy is holding her arm so she can see the fresh tattoo. She touches part of it and grimaces.

AMY
When will the tattoo lady color it in? Will Daddy be mad when he sees my tattoo?

MOTHER
Don't worry about Daddy, I'll talk to him. Madison will finish it in a couple of weeks.

Lorraine smiles at Amy as she continues to drive.

AMY
Megan told me her brother's tattoo
cost \$600.

MOTHER
I'm getting a Christmas bonus.

AMY
Love you forever, Mama.

MOTHER
Love you back, always!

8 INT. AMY'S KITCHEN - EVENING

8

Its 7:30, Amy looks nervously at the clock as she and Lorraine clean up the Birthday dinner.

AMY
Papa's going to be drunk! Let's
take the cake to View Park.

MOTHER
Okay.

9 INT. INSIDE A NEW MODEL CAR - EVENING

9

A tall, muscular reptilian humanoid, DRACAENAS, his lizard face hidden under his expensive hooded coat is behind the wheel of a new car. It is parked across the street from Amy's family home. CHAMELEON, a handsome humanoid that is a supernatural, shape-shifting villain is staring out the passenger window. Dracaenas pulls out a small jewelry box.

DRACAENAS
Give this to Amy for her birthday.
It will negatively program her DNA,
making her weak.

Chameleon opens the small jewelry box and inside is a silver Phoenix on a chain.

CHAMELEON AS COP
Oh god, not him.

He shuts the box and shoves it in his suit pocket.

DRACAENAS

Tip Planet Earth toward negative 4th dimension in this 2,500 year cycle or it's over. Humankind better not transcend into 4th dimension positive or we'll be shuttled off to a lower 3rd density planet to grovel under the Federation's rule once again. I'm tired of hiding underground while we munch on the occasional hiker tromping through the national forests. By all rights, this is our Planet! Succeed or -

CHAMELEON

I know.

Chameleon opens his passenger door. Dracaenas watches Chameleon as Amy's Father drives up to the house.

10 EXT. OUTSIDE AMY'S FAMILY HOME - SAME TIME 10

Amy's FATHER, a frumpy 38 years old, tall man with messy hair in a cheap, wrinkled suit shuts his car door and heads for the house. He is sloppy drunk.

Chameleon comes up behind him and aims his high-tech 'mirror' device at Father as he unlocks the front door. He is sucked into the mirror and Chameleon is immediately transformed into looking like Father. Father/Chameleon puts his mirror in his suit pocket.

11 INT. AMY'S FAMILY HOME - SAME TIME 11

Amy and Mother freeze hearing Father/Chameleon enter the house. He looks around the small home in disgust as he heads into the kitchen.

FATHER/CHAMELEON

(Slurred speech) Loraine, Where's dinner? Coats? Trying to skip out on me on Amy's birthday? Didn't think I'd have a present for one of my favorite girls?

He holds the small jewelry box out to Amy. She doesn't take it.

FATHER/CHAMELEON (CONT'D)

You afraid of a little box?

He opens it and takes out the necklace of the Phoenix. He grabs Amy's fist and pours the necklace in her hand.

AMY

Huh, a phoenix!

FATHER/CHAMELEON

Ah, but you don't like surprises.
To bad, that's what birthdays are
all about. Put the damn necklace on
her Loraine!

Amy goes to her mother who puts the necklace on her. It glows for several seconds, making Amy's eyes dilate as it melds with her DNA. Father opens the oven and looks inside. He slams the oven door, the women startle. He opens the refrigerator.

FATHER/CHAMELEON (CONT'D)

Left over dinner! Cold hearted
daughter, frigid wife, happy life!
But it's never to late to have some
cake!

He opens the cake box and takes it out.

FATHER/CHAMELEON (CONT'D)

A Phoenix in frosting too? It's
always him! Not this time!

Father/Chameleon throws the cake at Amy. She jumps away just in time as it hits the wall behind her. Amy opens her purse and starts blowing her whistle.

FATHER/CHAMELEON (CONT'D)

Stop blowing that goddamned whistle
or I'll kill you!

Loraine pulls Amy to her side, the whistle drops on the floor. Father/Chameleon grabs the cast iron frying pan off the stove and swings it at Amy. She is bending down getting the whistle. The pan hits Loraine in the head and she falls against Amy, they crash to the floor.

Amy puts her hands out between her bleeding out mother and Father/Chameleon. He swings the frying pan and it hits Amy, she crumples.

FATHER/CHAMELEON (CONT'D)

(Laughs)

He notices Amy's tattoo. He hits her again breaking her clavicle bone. Her dying mother reaches for her and whispers,

LORAINE

Love you forever, be brave -

Father/Chameleon bends down and looks in Loraine's face,

CHAMELEON AS AMY'S FATHER

(Laughs manically) Amy, brave?
NEVER! She and that damn Phoenix
won't win, not this time! I can't
kill you yet, but -

Father/Chameleon kicks Amy in the ribs, hips and spine on her left side.

CHAMELEON AS AMY'S FATHER (CONT'D)

I can make it hard for you to be
human. The best part - of
impersonating your slovenly -
drunken dad is - I get to kick you -
and you won't fight - back!

His last kick is aimed at the tattoo of the Phoenix. Amy blacks out.

12

EXT. THE BIRDS GALORE SHOP - AFTERNOON

12

The same orange-red outlined Phoenix tattoo is on Amy who is now a tall, slender 28 year-old that is paralyzed on her left side, her face and shoulder sag. Her awkward walk makes her Phoenix necklace swing oddly against her sleeveless shift dress.

Amy passes the little front yard of the bird shop and to her left is a fenced in area with a pond. Two teenaged girls are sitting at a picnic table. SALLY, a cute, curly red head who is Miranda's niece from down the block, and LAYLA, a tall willowy black girl. They put 4 baby black swans in the cement pond.

SALLY

Make sure they don't drown. Aunt
Miranda would go ballistic!

LAYLA

These little Aussy beauties are
safe with me!

SALLY

I'll get their feed.

Sally notices Amy and waves,

SALLY (CONT'D)

Hi Ms. Reed!

Sally runs to open the pet shop door for Amy.

13 INT. BIRD'S GALORE PET SHOP - AFTERNOON 13

As they go in together, a bell above the oak door rings. There are cages of birds everywhere.

AMY

Thanks Sally!

SALLY

Are you getting a bird?

AMY

I don't know, maybe.

SALLY

Everyone says that, then they go home with a bird! Gotta go take care of the four baby Swans.

AMY

They sure are cute, see you in class.

Sally briefly hugs Amy who awkwardly hugs her back. Sally runs to the back of the shop while saying,

SALLY

See you!

Amy looks at the birds in each cage as she walks slowly around the shop. She hears a voice from the back,

SHOP OWNER

I'll be right there! I'm filming my newest birds.

AMY

Take your time. I'm looking for a phoenix, umm, parrot.

Amy walks past several cages. A bigger, ornate cage is in a dark corner. A large bird looks at her with luminescent eyes. It's few scraggly feathers are orange-red.

AMY (CONT'D)

NO!

Suddenly, flames from the bird's core immediately burn it to ash and the bird vanishes.

AMY (CONT'D)

(Gasps)

All that's left is a pile of purple ash. Amy doesn't hear MIRANDA, a 30 something Gypsy - heavy set, shop owner as she comes up behind her with her camcorder in her hand.

MIRANDA MORAVIA

You said you wanted a phoenix?
That's just a myth, but I do have
parrots. My favorite is Romeo, he's
an African Grey with an awesome
vocabulary.

Miranda walks to Romeo's cage taking a video of him.

ROMEO

Gimme yummy juice food!

She mutters behind the camera -

MIRANDA

You ate all your dried fruit
already?

Amy goes to the cash register and places her purse on the counter.

AMY

I want to buy the ornate cage I was
looking at. How much is it?

Miranda goes to the Phoenix's cage and opens the door, seeing the purple ash.

MIRANDA

Where's that ugly bird? Did you
open his cage? Yuk, what's this?

Miranda goes to poke the ash, but video tapes it instead. Amy comes back to the cage.

AMY

What?

Miranda notices Amy's sagging face and the limp left side of her body. Amy and Miranda look away from each other. Miranda looks around for the bird.

MIRANDA

(Mumbles)
My sister warned me not to take
that bird on consignment.

Amy glances at Miranda.

AMY

May I buy the cage? I'll be back
for a bird later. A cage without a
bird is weird but it's a start.

Miranda sizes up Amy, then smiles.

MIRANDA

I'm okay with weird. That will be
fifty-five dollars, cash only.

Miranda opens the antique cash register and Amy hands her the
money. She writes out a receipt, giving it to Amy as they
both go back to the cage.

MIRANDA (CONT'D)

Here, let me pour out that smelly
powder. It might blow around in
your car.

Amy stops her hand from taking the cage.

AMY

Do you have a thirty gallon garbage
bag?

Miranda shrugs, gets the bag under the cash register counter
and mutters to herself,

MIRANDA

The customer is always right.

Amy threads the cage carefully in the plastic bag that
Miranda is holding, working at not tipping it. She ties it up
securely.

MIRANDA (CONT'D)

Do you need help out to your car?

Miranda frowns at Amy's awkward movement.

AMY

No thanks. I got this!

14 INT. IN AMY'S HOUSE - SAME TIME

14

Amy places the tall cage in the living room, making sure all the purple ash is in the bottom. She fills the water and food cups, then covers the cage. Amy eats dinner and works on her teaching syllabus, then goes to bed.

The next morning Amy slides the cover off the cage, and a beautiful young deep orange-red phoenix is there instead of the purple ash.

AMY
(Laughs) I knew it!

She opens Griffin's cage and runs her finger on the cage floor where the purple ash had been. Her finger is pristine. The Phoenix eats his fruit while watching her.

AMY (CONT'D)
I'm Amy and I teach English at
Weaver High. I'm calling you
'Griffin' for The Invisible Man.

As Amy walks to the kitchen, Griffin flies after her. She makes breakfast and eats carefully so her food won't fall out of the paralysed side of her mouth. She watches the news about a murder as tears fill her eyes, but she doesn't cry as her Phoenix necklace sparks ominously.

AMY (CONT'D)
That boy will grow up without his
mom!

15 INT. WEAVER HIGH SCHOOL AMY'S CLASS ROOM - MORNING

15

We see a glimpse of Amy through her open class room door teaching, her disability forgotten.

AMY
So what mythological bird goes up
in flames instead of dying?

Amy picks BEN who waves his arm wildly.

BEN
The Phoenix. And there's only one
in the whole world, ever!

16 INT. AMY'S LIVING ROOM - EVENING

16

That night Amy prepares for tomorrow's classes. The Phoenix is watching her. Amy falls asleep on the couch.

Griffin melds within her chest. Amy is in a trance state and is no longer handicapped as she goes to her room, takes off the Phoenix necklace and dresses all in black. She goes to the garage and opens her car door.

17 EXT. DARK INNER CITY ROAD - NIGHT

17

Amy as the BROKEN CRUSADER gets out of her car that she parked on a quiet road. FOUR CRIMINALS in dark hoodys bully an OLDER MAN. He resists, they beat him, stealing his wallet, cell phone, watch and wedding band.

The Broken Crusader temporally blinds the criminals with laser light beams from her eyes. She takes out the four of them with quick marshal art moves and a type of gliding flight. She zip ties their arms and legs, then uses the victims's cell and calls 911.

AMY/BROKEN CRUSADER

A man needs help at the 4th block of Anders, near building 262. He was attacked. Hurry!

She gives the Older Man his cell phone, wallet, watch, and wedding band. The police arrive and the Broken Crusader disappears in a flash of flames.

18 INT. AMY'S CLASS ROOM - MORNING

18

Many students are talking with each other. Amy walks around the class entering into short conversations, they interacting freely with her before class begins.

The bell rings.

AMY

What would you do if you discovered a mythological creature actually existed?

Several hands are raised. Amy points at the new girl, Carly, in the back row.

AMY (CONT'D)

Carly?

CARLY

Do you mean like Legolas who was a Sindarin Elf of the Woodland Realm? If I met him, wow, I mean he's hot!

KIDS IN THE CLASSROOM
(Giggles)

AMY
Most of the class agrees with you.

KIDS IN CLASSROOM
(More giggles and whispers)

AMY
Write about meeting a myth, one
we've read about in class. As
usual, great grammar is required.

19 INT. AMY'S HOUSE - AFTERNOON

19

Amy walks in the front door and Griffin is watching the
Animal Channel on TV. Black swans are swimming on a lake

AMY
Hey Griffin, I knew you'd like that
channel. Black swans are gorgeous
birds!

GRIFFIN
(Whistles)

AMY
I had a great day. My students
amaze me.

Amy strokes Griffin's body from his head down to his tail.

AMY (CONT'D)
You are one handsome bird.

Amy fills his food cups and watches the news, she eats dinner
and is sad over the crimes reported. Griffin studies her
expressions as her phoenix necklace sparks once. Her frown
deepens.

As she grades class papers, Griffin flies to the back of the
couch and looks in her face.

AMY (CONT'D)
Are you lonely? Me too. We're
perfect for each other.

His body is sucked into her core. We see her eyes and they
are glowing like Griffin's. She goes in her bedroom, takes
off the phoenix necklace, dresses all in black and leaves.

20 INT. AMY'S CAR - NIGHT 20

The Broken Crusader parks her car in front of a large apartment parking garage.

21 INT. IN A PARKING GARAGE - NIGHT 21

A HANDICAPPED WOMAN in a wheel chair is going to her car in the parking garage when a HOODED MAN jumps out, covers her mouth and wrestles her purse away.

The Broken Crusader with lightning speed grabs him from behind, and beats his body until he goes unconscious. She ties wraps his hands and feet.

She helps the handicapped woman into her SUV and puts her wheelchair in too.

22 INT. HANDICAPPED WOMAN'S SUV - SAME TIME 22

From her driver side window,

HANDICAPPED WOMAN

Thanks! I don't know how to repay you.

AMY/THE BROKEN CRUSADER

Always have a friend with you and don't tell anyone about me.

23 INT. IN AMY'S HOUSE - LATER 23

The Broken Crusader brushes her teeth and we see in the mirror that her face is perfect, and there is no paralysis on her left side when she moves.

She climbs into bed and switches off her small bedroom lamp.

24 INT. AMY'S KITCHEN - EARLY MORNING 24

Amy watches the morning news. A clip of a person all in black on a parking garage camera saves a handicapped woman from a criminal.

ANCHOR WOMAN

If you have any information on the identity of the victim, criminal or who saved her, notify the police.

25 INT. IN AMY'S CLASS ROOM - EARLY MORNING 25

Amy is in her class room. The students aren't there yet. She takes out her study plan and there's a knock on her door,

AMY
Come in.

CARLY BRUNN, the new girl comes in and she's been crying.

AMY (CONT'D)
Hi Carly, oh! What's wrong?

Carly sits down at her desk, looking exhausted and her clothes are wrinkled.

CARLY
I've been in the emergency room
with my mom all night.

She swipes at her tears. Amy gets a box of tissues for her.

AMY
What happened?

CARLY
How did you get, you know -

AMY
You first.

Carly is sniffing.

CARLY
My dad's an idiot. He yells and
hits us. I hide in my closet with
my headphones so I can do my
homework.

Amy barely hides the horror of her memories as they flash in her mind of her abusive dad yelling and hitting her mom who is shielding her. Her necklace sparks.

CARLY (CONT'D)
I was sneaking to the bathroom and
heard a groan. The hallway railing
upstairs was broken out and mom was
below on the couch -- all twisted
up in an awful way, there was blood
and her bone -

Tears run down Carly's face as she sniffs then blows her nose.

CARLY (CONT'D)

I called 911. The cops and ambulance came. My dad's name is DANIEL, like the guy in the lion's den. God saved him, but I hope the lions eat my dad. Your secret? (Sniffs)

Amy's necklace sparks again as she grimaces momentarily.

AMY

My drunk dad was late for my thirteenth birthday dinner. Mom and I decided to eat my cake at the park, but just then he came home. He hit me with a cast iron frying pan after hitting my mom with it. He kicked me several times, and that's why I'm partially paralysed. My mom passed and my dad, they never found him.

Amy waves her hand across her paralyzed side. Carly's eyes are huge.

CARLY

What did you do?

AMY

I was in the hospital for a while, then in foster care. I wasn't safe at home, and you aren't either. Things will get better now that it's out in the open.

CARLY

Really?

AMY

Absolutely! Just because my body is broken doesn't mean my mind is.

There's a knock on the door. Carly puts some tissues in her pack and hands the box to Amy.

AMY (CONT'D)

Would you like me to call the school counselor?

There are several knocks on the door.

CARLY

No. Well maybe. I can't concentrate.

AMY
Good choice.

Amy calls the school counselor and opens the door. The KIDS stream in as Amy writes out an immediate reading assignment on the board. The COUNSELOR peeks in. Everyone looks up. Carly grabs her pack and goes out the door.

AMY (CONT'D)
Get this read before I get back.
We're having a pop quiz.

CLASS ROOM OF KIDS
(Groans)

Amy goes out the door and closes it. Several kids whisper instead of reading for several minutes. Amy comes back in the class room and Jasmine rises her hand

AMY
Yes, Jasmine.

JASMINE
Is Carly okay?

AMY
Let me ask you a question. Have you ever had family issues?

Jasmine nods.

AMY (CONT'D)
Me too. Enough said. Who started the reading assignment?

Some hands go up.

26 INT. IN AMY'S HOUSE - AFTERNOON 26

Amy enters her house. Griffin flies to the coat rack and perches there as Amy hangs her coat up.

AMY
Hey Griffon, how was your day?

Amy serves herself leftovers as she watches her laptop news.

AMY (CONT'D)
Poor Carly and her mom.

She fills Griffin's food cups and refreshes his water before she works on her lessons for the next day.

Griffin sits on the arm of the couch and looks intently at Amy. She strokes Griffin's feathers, her necklace sparks and her face sags more.

AMY (CONT'D)

Just when I think I'm over my past,
it stares me in the face. Lets put
you in your cage.

Griffin flies to Amy's room instead, she follows him. He stares in her eyes and vanishes in her body. Her eyes glow yellow as she takes off the necklace, dresses in black, gets her keys and leaves.

27 INT. AMY'S RENTAL CAR - NIGHT 27

The Broken Crusader parks in the ally behind a brightly lit, noisy bar.

28 INT. IN THE HIDEAWAY BAR - NIGHT 28

The Broken Crusader steps in the bar and buys a pack of Backhills flavored cigars. She takes a book of matches from the counter advertizing the Hideaway Bar and sits at a table that has a view of the whole room.

PEOPLE glance at her and she meets their gaze with a severe stare while lighting up.

DANIEL, Carly's dad enters, a middle age, frumpy guy in a tee-shirt and jeans with a beer belly. He sits on a stool and jerks his head at the BARKEEP, a brawny, bald, mid 30's guy who nods in recognition and pushes a whiskey his way. After his fourth shot Daniel notices the couple next to him,

DANIEL

Hey there, you're a skinny son of a
bitch aren't you! Is that all you
can drink, one tiny lite beer? What
a fag! And those sissy clothes,
your girl friend there must be
blind!

The chic YOUNG MAN and pretty YOUNG WOMAN are barely 21 and think Dan is joking.

YOUNG MAN AND YOUNG WOMAN

(Laughs nervously)

Dan stands as the young man turns back to his girl friend and starts whispering. Dan shoves the young man,

YOUNG MAN

Hey!

DAN

Hey nothing! Why are you whispering
like a goddamned wimp!

Dan pushes him hard and his stool falls into his girlfriend's stool, they both go down. Dan kicks the young man in the ribs, they break.

The Broken Crusader is there and quickly twists Dan's arm. He throws a punch, she leans away, kicks him in the balls and he doubles over. She grabs him by the shirt and pulls him out the back door into the ally.

EVERYONE in the bar is completely stunned. Then as a group, they start talking excitedly. The bar-keep calls an ambulance and police as he and EVERYONE helps the young couple. SOME PEOPLE go after Amy.

29 EXT. IN THE ALLY BEHIND HIDEAWAY BAR - NIGHT 29

The Broken Crusader pulls Dan out of sight into the bushes. We hear sirens as he tries to fight her. She defends herself: as he grabs her trying to punch her hard. She breaks his ulna and radius bone. He blacks out, she twist ties his hands, feet, and leaves for her car.

30 INT. AMY'S RENTAL CAR - NIGHT 30

With her car lights off, she drives into a neighboring house driveway and parks with her window down. She watches as the Young Man and Young Woman are put in an ambulance by two PARAMEDICS while a WHITE COP stands by.

The HISPANIC COP finds Dan in the bushes. He uses a cellphone and takes a picture of Dan and sends it in. His name and arrest warrant are pictured on the phone. Dan is put in a second ambulance. The Broken Crusader drives home.

31 INT. AMY'S BEDROOM - EARLY MORNING 31

Amy's cell sound alarm goes off, she stops it and flops back against her pillows. She showers, sniffing at the cigar smoke in her hair,

AMY

Cigar smoke? So, I went in my room,
blackout and now my hair reeks?

Amy dresses for school and puts on her phoenix necklace, eats and feeds Griffin.

AMY (CONT'D)
Griffin, You know the drill. This afternoon I'm stopping for groceries and the best parrot food ever. Bye.

32 EXT. BLEACHERS AT WEAVER HIGH - MORNING 32

Amy sits in the bleachers, gets a text, reads it and leaves for class. TWO HIGH SCHOOL GUYS in the shadows secretly pass drugs between them. On the sly, she uses her cell to film them. The guys arrogantly glance around as she texts security and hurries to her class.

33 INT. AMY'S CLASS ROOM - SAME TIME 33

Amy is on her laptop in her class room. Students start settling in their seats.

MELITA
Hi Ms. Amy, do you have that extra credit assignment about the mythological Moonstone transforming into Stone of RA when good over comes evil?

Amy looks up at the Polynesian girl who smiles amiably.

AMY
Hi Melita. Sure, you know I do.

MELITA
(Giggles)
I didn't see it posted on your site.

AMY
Really?

Amy looks at her site. She posts it.

MELITA
Great! And the assignment for today?

Amy loads it too.

AMY
Good to go?

MELITA

As long as I'm one step a head.

AMY

That's a girl. (They both laugh)

Melita goes to her seat as Amy stands in front of the class.

AMY (CONT'D)

After we act out the myths of Demeter, Persephone and Hades, you will write their story as it pertains to present day. Who wants to be Hades?

Two girls and all the boys hands go up.

34

EXT. GROCERY STORE PARKING LOT - AFTERNOON

34

Amy leaves with her groceries in her cart and starts across the full and busy parking lot.

YOUNG WOMAN

Get away from me! Help! Help!!!

A YOUNG WOMAN, early 20's, dressed business professional has a cart between her and BAD GUY, an older, very scruffy, ill clad man who is grabbing at her.

Amy uses her cell to take a picture of the Bad Guy, Young Woman and the store exterior, sending it to 911. She gets her whistle out of her purse and blows it as she awkwardly jogs toward her mother's 66 Chevy Impala Super Sport Coupe.

The Bad Guy shoves hard on the Young Woman's cart, it slamming into her and runs toward Amy. She gets into her car, still blowing her whistle, leaving her groceries in the cart. She locks her doors, and starts blowing her car horn.

The Bad Guy garbs Amy's cart and slams it into the Coupe. He bangs on her roof with his fist, then grabs the plumbers wrench he has in his back pocket and beats on the car fiercely.

BAD GUY

Stop blowing that goddamned horn or I'll kill you!

He uses the wrench to smash into her driver side window. Square chunks of glass spray over Amy as she covers her head. He grabs her Phoenix necklace and twists it. Amy chokes, while trying to stop him.

MAN RUNNING IN PARKING LOT
Hey you! Stop! I called the police!

Bad Guy looks away, Amy pulls away from him. He quickly uses his wrench and hits her hard against her left arm with the Phoenix tattoo.

She tries to lean farther away as he grabs her arm and hits her in the side of the head with the wrench. She is dazed and slumps. People are coming, he backs out of her driver window. She weakly blows her whistle.

MEN from all over the parking lot approach as the Bad Guy grabs Amy's four bags of groceries and runs. MAN 1, MAN 2, and MAN 3 look in Amy's car.

MAN 1
Hey, you okay? Can you unlock your door?

Amy isn't moving as she continues to blow the whistle -

MAN 2
She's bleeding, we've got to get her out of that car!

MAN 3
Don't move her, she's surrounded by glass.

Other MEN are chasing the Bad Guy as he continues out past the parking lot. A police car drives into the grocery store parking lot, people pointing them to Amy's car.

The Young Woman that the Bad Guy was trying to harm runs over and points where the Bad Guy ran away to. POLICEMAN 1 gets on the radio.

POLICEMAN 2 comes over to Amy's car. The ambulance drives up. The PARAMEDICS get out.

35

INT. HOSPITAL - EARLY EVENING

35

As Amy is talking on her cell to the insurance company, the NURSE is waiting patiently to finish cleaning her wounds on her head. DETECTIVE JAMES JENNINGS a handsome, muscular, 30 year-old Irishman enters her hospital room.

AMY
Will my insurance replace my groceries? (Pause) Oh man. Umm, so how is my car? (Pause) But it needs original 66 parts!
(MORE)

AMY (CONT'D)

(Pause) I inherited it from my mom.
 (Amy looks at the nurse and James)
 I have to go. I'll call back later.
 Thanks for your help.

The nurse begins working on the rest of Amy's wounds. James goes to her bedside opposite the nurse,

JAMES JENNINGS

Hi, my name is Detective James Jennings. I'm here to follow up on your report. How are you doing?

Amy grimaces and James frowns at her expression. The nurse keeps working. Through gritted teeth,

AMY

Just peachy!

James waits for the nurse to finish. She takes her cart out of the room.

JAMES

Can you tell me again what happened during your attack?

Amy looks up into James' green eyes that don't look away from her paralyzed face. She turns her sagging face away from him.

AMY

As I left the store I heard terrified screaming. A young woman had a cart between her and a violent man.

Amy lapses into quietness, staring toward the window.

AMY (CONT'D)

My brother told me to blow the whistle he gave me and help would come.

JAMES

Go on.

AMY

I blew my whistle as I pushed my cart to my car. I got in, locked the doors and blew my car horn too. I wanted the guy to come after me because it wouldn't matter, you know, if I was hurt again.

James looks troubled over that.

JAMES

Did the criminal say anything to you?

AMY

He yelled he'd kill me if I didn't quit blowing my car horn. Then he smashed my window, glass went everywhere. He jabbed and hit me with the wrench. He took my grocery bags and sprinted away. His eyes were blood shot and he reeked.

Her face contorts over her memories. James covers her fisted hand. Her eyes dart to their hands.

JAMES

It's alright, you're safe now. Can you remember anything else.

She looks up into his face, then turns the paralyzed side of her face away again. He lets go of her hand.

AMY

They didn't catch him yet? I can't stay the night, what about Griffin?

Amy leans back and closes her eyes.

JAMES

Whose Griffin?

Amy says nothing as James steps to the door.

AMY

Sorry, they gave me a sedative. Griffin is my bird. He needs fresh water, food, and to be covered nightly. I don't have any family here.

JAMES

Do you have friends to help you out?

AMY

No, no one.

JAMES

I'll swing by and take care of Griffin. Don't worry.

AMY
Wow, that would be great!

JAMES
Will your insurance cover your
groceries?

Amy frowns and shakes her head.

JAMES (CONT'D)
Do you have the receipt?

AMY
My groceries cost \$300 and change.
My keys are in my purse in the
cabinet.

James gets the purse. She can't open it with her bandaged
hands, James does.

AMY (CONT'D)
The receipt and keys are in the
zipper pouch.

James pockets her keys and gives her a pad and pen from his
pocket. She awkwardly writes down her address, her cell
number and how to care for Griffin. She hands it to James.

JAMES
If you don't mind may I have this?

He holds up the receipt.

AMY
Why?

JAMES
We have a Neighborhood-Good-Will-
Fund for things just like this.
I'll pick you up when the hospital
releases you.

Amy hands James her purse and he puts it away.

AMY
Thanks for helping Griffin and me.

JAMES
I'm glad to help. See you soon.
Bye.

AMY
Bye.

He squeezes her wrist, smiles and leaves. Her eyes follow him.

AMY (WHISPERS TO HERSELF) (CONT'D)
 No man ever dates a disfigured woman. Still, just for tonight I'm going to pretend you're *my* boyfriend James Jennings.

Amy closes her eyes, the half of her face that isn't paralyzed is smiling.

36 INT. JAMES' MUSTANG AT THE HOSPITAL CURB - AFTERNOON 36

James is in his 1965 candy apple red Mustang convertible. A MALE NURSE brings out Amy in a wheel chair.

The nurse helps her in the passenger seat. James hands her a baseball cap that says, 'Mustangs Rock' on the front.

JAMES
 I hope you like riding with the top down. You'll need the cap.

AMY
 I've never been. Can you help me?

James hands her a pair of women's sunglasses, puts her hair in a pony tail and threads it through the cap. He smiles at her as she tips her sagging face away from him.

AMY (CONT'D)
 What's that great smell?

JAMES
 It's Chinese food. Hope you don't mind.

AMY
 Mind? Which is better hospital food or Chinese? Hmm.

She taps her chin as if in deep thought.

JAMES
 HA-HA!

AMY
 (Laughs)

James starts the car, turns on the radio loud and they drive to her house. James pulls into her driveway next to a rental car.

AMY (CONT'D)
Whose car is that?

JAMES
It's your rental car. I contacted your insurance company, it's in our data base and told them how you saved another woman. I reminded them how special your 66 Chevy Impala super sport coupe is and that they need to use original parts - no excuses, because you're a hero.

AMY
I don't know what to say.

JAMES
Invite me in for Chinese.

AMY
(Laughs)

James comes around and helps Amy out of the car.

37 INT. IN AMY'S HOUSE - SAME TIME

37

James closes Amy's front door as Griffin watches from his cage. A scented candle is burning and the house is clean.

AMY
Hey Griffin! How you doing?

James takes Amy to the dining room and pulls out a chair, helping her to sit as she eyes a beautiful bouquet.

AMY (CONT'D)
Did you clean my house too? No one ever gives me flowers.

JAMES
My cleaning lady does a great job. I can't believe no one ever gave you flowers!

Amy shrugs then carefully touches the flowers.

AMY
They're beautiful!

JAMES
Food - Car --

He points toward her front door. He brings back the Chinese food and Amy's key ring. He puts everything on the table. She pockets the keys as he serves the food.

AMY

How much do I owe you for the house cleaning, Chinese food and flowers?

JAMES

Not a penny. You don't want to wound my male pride do you?

AMY

You've gone way beyond. I really appreciate it.

JAMES

That's the spirit. Time to eat.

They eat silently. James opens a fortune cookie and reads,

JAMES (CONT'D)

'Love Conquers All'.

He puts the slip of paper in his wallet and pulls out cash, and change from his pockets.

JAMES (CONT'D)

Here's your grocery money, courtesy of the Neighborhood-Good-Will-Fund.

AMY

Wow, thank you! You don't know how much this means to me!

Amy smiles, then tips her sagging face away.

JAMES

I'm glad we could help. I work with a great bunch of guys. I wondered if your attacker had a connection to you. Don't worry he doesn't. But, I read an old report, the one when you were thirteen.

She touches the Phoenix tattoo that is partially covered with a bandage.

AMY

I got my Phoenix tattoo for my 13th birthday before my body was - this.

Amy passes her hand along her paralysed left side. After a moment, she grabs her napkin and dabs at her face as she scoots her chair out and leaves the table. James stalls for a moment, then follows her.

AMY (CONT'D)
(Sniffles)

She's sitting on her bed staring down at her bandaged hands. James stands in her bedroom doorway.

JAMES
I'm sorry It's what we do, we investigate.

James steps in her room.

AMY
Monsters exist. You know that, being in your line of work.

Amy touches her sagging face.

AMY (CONT'D)
So few see beyond my paralysis. Men glance and look away. At school in the fall, I show my students my before and after pictures. They are much more accepting of me than my peers. As a teacher, if I can help one broken teenager and stop the cycle of abuse by sharing my story, I've done what I was placed on earth to do. When I die, my broken body won't mean I had a broken life.

James sits down on her bed as fresh tears fill her eyes but she doesn't cry. He puts his arm around her shoulder, she stiffens.

JAMES
It's okay, just be. I'm here as a friend, not a cop.

AMY
A man, *my* friend? I have to keep my heart under lock and key, you get that, right?

James says nothing and continues to hold Amy. She relaxes.

38 EXT. THE PATIO DECK IN AMY'S BACKYARD - EVENING 38

James is drinking a beer and Amy has a glass of wine as they sit on the patio furniture looking up at the stars. James points at Mars as Griffin perches on the deck railing.

JAMES

Have you ever seen the face and several pyramids on Mars? NASA tried to hide the photos of them when they first found them.

AMY

Why would they do that?

JAMES

It's part of their mission, to keep us, the supposedly hysterical populace in the dark when they find evidence of extraterrestrial life. Do you feel *frantic* at the thought of E.T.s?

AMY

Not at all, I think its cool. What doesn't make since, is if we were the only life in this Universe or any other.

Griffin walks nearer Amy on the railing.

JAMES

Griffin won't fly away?

AMY

I don't think so. It's not time for him to find a new life.

JAMES

What? Aren't you happy with each other?

AMY

Yes, at least I think we are. He chose me. It wasn't my decision.

JAMES

How could that be? What kind of bird is he? I've never seen one like him before.

Amy takes a sip of her wine, he takes a swig of beer.

AMY
He's a Phoenix.

JAMES
(Chuckles)
All kidding aside - is he a
rainforest bird? If he was smuggled
here, I don't want to know. I
noticed he doesn't have a band on
his leg.

Amy sighs as Griffin stretches his wings.

AMY
I don't know his history. Miranda
Moravia, the pet shop owner was
busy taking videos of her birds
when I showed up at her store. I
looked at several birds and he
chose me. Was he difficult for you
to care for?

James shakes his head and watches Amy. She blushes.

AMY (CONT'D)
Why are you helping me?

James stares at his empty Sapporo beer bottle in his hand.

JAMES
I had a twin sister and we were
inseparable. Late one night at a
friend's birthday party she was
kidnapped, raped and disfigured.
They never caught the guy. She died
of complications relating to those
injuries in our senior year of high
school. That's when I decided to
get a degree in criminology.

Amy watches him roll the beer bottle between his hands,
suddenly he drops it and it bounces on the deck then breaks.
Amy stands up to get the broom. James puts his hand on her
shoulder,

JAMES (CONT'D)
I've got this. I know where your
broom is. I swept up after Griffin.

James goes in the house. Amy strokes Griffin's head as she
hears James cell ring, he talks quietly in the house.

AMY

Was I wrong to let James hold me earlier?

Griffin vanishes inside her. She goes into her bedroom, takes off the Phoenix necklace, dresses all in black, and soundlessly leaves.

As James walks out on the deck with the broom, he looks for Amy and Griffin. He sweeps up the glass. He walks out in the living room. Amy isn't there putting Griffin away.

James walks to her bedroom, her clothes are on the bed. He glances in her bathroom, her necklace is on the counter.

He hurries to the front door and looks out, the rental car is gone. He makes sure the house is secure and pulls the copy of her house key out of his sport coat pocket.

39 INT. IN JAMES' RED MUSTANG - SAME TIME 39

James looks for her in the neighborhood. After driving for awhile, he goes back to Amy's house.

40 EXT. OUTSIDE THE GAS STATION - LATER 40

At an out of the way mom and pop auto repair/gas station, the Broken Crusader fills up the rental car as an SUV pulls away from the pumps. A MIDDLE AGE MOTHER - SANDY runs out of the gas station after the SUV. It has her 13 YEAR OLD DAUGHTER and 9 YEAR OLD SON in it.

SANDY-MOTHER

(Screams) NO, no, no, oh god come back! Stop, STOP!

41 INT. AMY'S RENTAL CAR - SAME TIME 41

Amy pulls up to the running woman and opens the car door.

AMY/THE BROKEN CRUSADER

Get in!

The woman gets in and slams the door. The Broken Crusader floors it, going after the SUV.

SANDY-MOTHER

Oh god, hurry. My children!

The Broken Crusader concentrates on the road, going around other slower cars.

AMY/THE BROKEN CRUSADER
Call 911.

Sandy digs in her purse for her cell phone. After several rings the 911 operator answers,

SANDY-MOTHER
My 9 year old son and 13 year old daughter are in our Cadillac SUV that was stolen. It was taken from Dall's Garage. (911 operator talking) My license plate? I, I don't know!(Pause), my name is Sandy Willis. (Pause), Oh god, I left my wallet at the garage! (Pause) Okay.

Mother looks at Broken Crusader,

SANDY-MOTHER (CONT'D)
What kind of car is this? Your name?

AMY/THE BROKEN CRUSADER
It's a Ford Compact. My name's Smith.

Sandy repeats that to the 911 operator. The Broken Crusader glances down at the speedometer - 90 plus MPH. The Broken Crusader gets in front of Sandy's SUV and dims her interior dash lights.

AMY/THE BROKEN CRUSADER (CONT'D)
Put the cell phone down. Take over driving. When your SUV passes us, keep neck to neck with it. I'm going to save your kids.

SANDY-MOTHER
What?

The Broken Crusader pulls on Sandy's hand and she moves over the middle and squeezes next to Amy.

AMY/THE BROKEN CRUSADER
Keep control of the car.

The Broken Crusader climbs into the back seat and rolls down the window. The SUV begins to accelerate and starts to pass them. Sandy accelerates.

42 EXT. OUTSIDE THE CAR - SAME TIME 42

The Broken Crusader climbs out on the roof of the car, then lands on the roof of the SUV.

SANDY

(Gasps)

The Broken Crusader pulls a tool from her jacket and breaks the rear window and climbs in.

43 INT. INSIDE THE SUV - SAME TIME 43

The kids stare at her. The BAD GUY driving swerves, aiming a Glock 9 point blank at the Broken Crusader and fires. She catches the bullet in her gloved palm and pockets it. *

In a quick blur she chops the Bad Guys' neck. He's out as she grabs the steering wheel. The SUV is slowing. She slides his legs out of the way, and takes over the accelerator, guiding the SUV onto the shoulder of the road and stops it. She puts the gun in her jacket.

44 EXT. OUTSIDE THE VEHICLES - SAME TIME 44

Sandy pulls up behind and runs to open the side van door. The children jump out and they cry and hug their mom.

The Broken Crusader pulls the Bad Guy out of their SUV and uses zip ties to tie his legs and arms. He's the man that attacked her. She stares at him a moment, then,

AMY/BROKEN CRUSADER

Sandy, tell 911 you're safe. When Highway Patrol gets here give them this man's gun and this live round.

SANDY

Thank you for saving us! How can I repay you?

Sandy hugs the Broken Crusader.

AMY/THE BROKEN CRUSADER

You're welcome. Tell no one about me.

45 INT. AMY'S RENTAL CAR - SAME TIME 45

The Broken Crusader is getting in her car. She goes to the next exit. She takes the frontage road back in the direction of her home as sirens get louder.

46 INT. IN AMY'S HOUSE - MIDDLE OF THE NIGHT 46

The Broken Crusader unlocks her front door. James is sleeping on her couch, he opens his eyes, jumps off the couch, running his fingers through his hair as he steps toward The Broken Crusader.

JAMES

Where did you go? Are you alright?
Where's Griffin?

The Broken Crusader heads for her room, not responding to James. He notices she's walking fluidly and her hands aren't bandaged. He follows her. She takes off her clothes.

She heads for her bathroom and hasn't one wound on her body, nor scars.

James watches her as she gets in the shower. He turns on the bathroom vanity light as he leans against door frame.

JAMES (CONT'D)

Amy?

James sits on her bed and waits. She finishes her shower, wraps up in her towel and ignores him. Her reflection in the mirror shows her face is perfect as she combs out her hair and brushes her teeth.

She goes to the bed, drapes the towel on the chair and crawls under the covers. James turns off the bathroom light, then goes to her bedside and touches her face where it used to sag.

JAMES (CONT'D)

Who are you?

He lays down on the other side of her bed on top of her covers. When he finally falls asleep, Griffin crawls out from under the bed clothes and flies out of her room to his cage.

47 INT. IN AMY'S HOUSE - EARLY MORNING 47

There's a knock on the door. Amy answers it. James studies Amy's visible stitches and bandaged hands.

JAMES

Hi. How are you? I bought coffee
and breakfast. You interested?

James continues to watch her and she looks away,

JAMES (CONT'D)

May I come in?

AMY

Oh! Sure, come in.

He glances over at Griffin's cage as Amy leads the way into the kitchen. He places two bags on the counter. Amy sits at the kitchen table as James serves out the food.

JAMES

You okay? You came home late and
totally ignored me.

She looks down at the coffee and food, confused. James watches her, waiting.

JAMES (CONT'D)

Amy fess up. I don't want to dig
and find something out about you, a
woman that I admire, that will make
me have to arrest you.

Amy shakes her head once, then takes a drink of the coffee and eats some of the breakfast.

JAMES (CONT'D)

I can be patient. I have all day,
all night, all week. I'm on
vacation. Nothing will stop me from
planting myself on your couch,
except you kicking me out. I'm
listening, as your friend - unless
you change my mind about the friend
part.

Amy glances at his face, then stares down at her clumsy, bandaged hand holding her plastic fork.

AMY

I can't -

JAMES

You mean you won't?

James leans in to catch her eye, but she doesn't look at him.

AMY

- remember.

JAMES

I need you to look me in the eye.
And no, I don't have a hearing
disability.

Amy shifts in her seat as James watches her intently,
momentarily smiling at his humor.

AMY

How can you stand to look at this?

Amy waves her hand down her paralysed side.

AMY (CONT'D)

Adults don't look at me for long.
It's not polite to stare, our
mother's taught us that.

James moves his chair so he's sitting close to Amy as he
steadily looks at her. Amy chokes down another sip of coffee.

JAMES

They say the eyes are the window of
the soul. The truth or a lie - I
can see on a person's face.

Amy slowly looks at James and he sees her misery. He frowns,
she looks away.

AMY

We were on the deck, you dropped
the beer bottle and then I woke up
having slept on my hair wet. I
never do that.

JAMES

Amy, look at me, please.

She does, but is nervous and looks away again. James directs
her chin so she'll look at him.

JAMES (CONT'D)

Just maybe, I'm not like anyone
else you've ever met.

He softly runs his thumb over her sagging skin.

JAMES (CONT'D)

This doesn't repulse me. What repulses me is criminals, *not* people abused by them. So from now on -

He lets go of her and gestures at his eyes with his index and middle finger, and then at her eyes.

JAMES (CONT'D)

Eye contact. Is there anything else, even if it's just something you suspect?

Amy frowns -

AMY

(Whispers) Yes.

Amy takes her last bite of food and holds her cup with both bandaged hands, staring into it.

AMY (CONT'D)

Maybe I'm blacking out. It all started after Griffin came here. I'd come home from school, do my lesson plan and the next morning, Griffin isn't covered and - I don't remember going to bed.

James eats the rest of his food and finishes his coffee.

JAMES

Did you dream last night?

Amy looks up at the ceiling. After several seconds -

AMY

Weirdly, I dreamed of driving on some frontage road heading north.

James points at her eyes with his index and middle finger then at his own, her eyes dart to his.

JAMES

It's a deeply ingrained habit isn't it.

Amy grimaces.

JAMES (CONT'D)

Is that it? You know, your dream?

She looks him directly in the eyes.

AMY

Yeah.

James picks up their empty paper plates, throwing everything away.

JAMES

I don't think it's weird, it's what you did last night. The rental car was gone, as well as you and Griff.

Amy looks puzzled.

AMY

We were? You call him Griff?

James reaches for her bandaged hands, looking at them closely, turning them gently over, seeing her perfectly manicured and polished nails.

JAMES

Griff and I are on a nick-name basis now. Who re-banded your hands, arm, and stitched your head again?

Amy takes her hands from his and stands. Looking him directly in the eyes -

AMY

What are you talking about? It was done at the hospital, you know that.

James stands.

JAMES

Do I?

He's watching her body language.

JAMES (CONT'D)

Yeah, I knew that, at least yesterday I did. Today I'm not so sure, but I can see you think that.

Amy goes to the garbage can with her empty paper cup. James walks up behind her and puts his fingers on her shoulder, she stiffens. He whispers near her ear,

JAMES (CONT'D)

Let's go read the odometer on the rental car. Won't hurt right? The paperwork will tell us what it was before it was driven off their lot. Are you good at math? I am.

James guides Amy out of the kitchen to her room.

JAMES (CONT'D)

Where do you keep the car keys?

AMY

My purse. I can't stand searching for things I misplace.

She leads him to her purse. They aren't there. James opens her closet door and takes the black jacket off the hanger. He lays it on the bed and pulls one of her hairs off it's shoulder.

AMY (CONT'D)

I never wear that anymore. I don't like black. It reminds me of funerals.

James starts feeling in a pocket. He pulls out a pack of Backhills sweet cigars along with a book of matches from a bar he's never heard of. Amy opens the cigar packet and one is missing. She smells them and crinkles her nose.

From another pocket, James takes out a tool to cut seat belts and break car windows with. He looks at Amy. She touches the seat beat tool as James takes out a pair of gloves from another pocket.

AMY (CONT'D)

My brother gave that to my mom. It should be in the glove box of my car. And those cigars, I don't smoke, but my hair --

James looks at her puzzled expression. He continues looking in every pocket and finds electrical plastic zip ties. James slaps them against his hand and Amy jerks.

JAMES

What would you use these for? Are you a part-time electrician? You know what we use them for?

Amy shakes her head.

JAMES (CONT'D)

We handcuff criminals with them.

James watches Amy for a moment than looks in another pocket and finds her key ring and hands it to her.

AMY

These should be in my purse. Like I said, I never wear that jacket.

James hangs the coat back up and pockets the book of matches as Amy leaves her room. James catches up with her.

JAMES

Who else would put your keys in the jacket? Do you have a house keeper or a boyfriend you forgot to mention?

Amy stops in the living room.

AMY

I can't afford a housekeeper! Do I look like a woman any man in his right mind would call his girlfriend?

James unlocks the front door.

JAMES

If a man asked you out on a date would you go?

James opens the door.

JAMES (CONT'D)

Amy?

AMY

No, no I wouldn't. It would be, oh I don't know, wrong.

James faces her.

JAMES

What's wrong with going out on a date? If I asked you would you be kind enough to go with me?

Amy glances at him, then looks away.

AMY

It would be a kindness if I didn't go.

James touches her chin, her eyes dart to his.

JAMES

My self-esteem takes a hit when a woman refuses me, that is if I'm truthful. But most the time I laugh it off.

Amy looks down.

AMY

Only someone who pities me would ask me on a date.

James steps up to Amy and strokes her finger tips that are free of the bandages. Her eyes dart to his, then she looks away.

JAMES

Tell me you'll go out with me. I don't date people I pity, that's not how I roll. In spite of the mystery we are working on, I believe you are a good person, so say yes.

Amy watches his fingers rubbing her's.

AMY

I don't know.

JAMES

I'll tell you what, lets go look at the speedometer. When we come back in, give me an answer. You don't want to string me along do you?

Amy smirks, James smiles.

48

EXT. OUTSIDE AMY'S HOUSE - SAME TIME

48

James unlocks the passenger car door, and opens the glove box. He pulls the paper work out and hands it to Amy. He goes around to the driver's seat, it's pushed way forward. He looks at Amy.

AMY

(Gasps) I haven't driven it yet!

He leans in and turns on the car, they read the odometer. It has 82 more miles on it than the paper work says. He looks at the gas gauge, it's a quarter empty.

JAMES

It's approximately ten miles from the car rental place to here. I can dust the steering wheel for prints. You're a teacher, yours are in the system.

James locks the car and guides her back to the house.

AMY

How soon can you do that?

JAMES

Now that's the spirit! Today. It's a simple process with the help of computers.

49

INT. AMY'S LIVING ROOM - SAME TIME

49

Amy walks to the living room window and looks out at the driveway where the rental car is parked.

AMY

I don't know what to say!

JAMES

Just say yes and don't worry about anything else.

Amy stares at Griffin.

AMY

I wasn't talking about dating. I don't lie and I don't remember being anywhere near that car last night, *except* in my dream.

James reaches for her chin, she looks at him again. He drops his hand.

JAMES

To me, life is a series of mysteries to be solved. Make my week, go out with me.

Amy opens Griffin's cage. James stops her from getting the food cup.

JAMES (CONT'D)

I'll do that after you say yes.

AMY

I'm afraid.

JAMES

So am I, then it's fun - or not. Instead of regretting that I was too chicken to ask a woman out, I go for it and spend the time and money to find out if my gut was right. We might not be compatible, but I don't want to miss the opportunity to find out.

Amy frowns.

AMY

Yes.

Amy closes her eyes and sighs. James touches her shoulder, she looks at him.

JAMES

Was it that bad?

AMY

Yes. No, I guess not.

James gets Griffin's food and water cups and heads for the kitchen,

JAMES

How about if we leave here at 5:00. It's a nice place, you'll like it.

James fills up both cups and carries them back to Griffin's cage. Griffin watches them both intently as Amy sits on the couch.

AMY

How should I dress?

JAMES

I'll leave that up to you. I'm wearing a suit jacket though. Will you be okay while I'm gone to the police station to get the finger print kit?

Amy looks uncertain as James watches her expression.

AMY

Of course.

James sits next to her.

JAMES

Look, I know this is strange for you; me being here and the mystery involving the rental car. One thing I've learned is, if something seems odd, look into it. We'll find a rational explanation.

She's again not looking at him, he gently turns her chin so he can see her eyes.

JAMES (CONT'D)

Do you know that you have beautiful eyes?

Amy shakes her head.

JAMES (CONT'D)

If we had gone out on a date, this would be the moment I kissed you good-bye.

Amy is still except her eyes look nervous. James picks up her bandaged hand and softly kisses her finger tips. Then smiles and leaves.

50 INT. AMY'S HOME - LATER 50

James knocks on the front door, his finger print kit is with him. Amy opens the door.

JAMES

Hi. Let's figure out this mystery. Keys?

Amy smiles as James follows her in the house.

AMY

Absolutely. If we had gone out on two dates what would we do right now?

James smiles.

JAMES

I'd definitely kiss you, but I'd be polite.

AMY

Polite?

JAMES
Always. I don't want to scare away
the fair damsel.

AMY
Me, fair? No.

James follows her to her room where her purse is. He places the kit down on the floor as she gets her keys from her purse.

JAMES
Yes - you, in spite of your
misfortune. I find you very
attractive. So there it is, I've
spilled my guts. How are your guts
doing?

AMY
I don't know, freaked out?

JAMES
In a good way or a bad way?

AMY
Good way, I guess.

He puts both hands on her shoulders and studies her a moment, then leans in, she looks panicked.

AMY (CONT'D)
I can't!

JAMES
What can't you do? This?

His lips touch her cheek that isn't paralyzed and linger there as he closes his eyes. She closes her eyes. They stay like that a moment more. James leans back and she opens her eyes.

JAMES (CONT'D)
Are you okay?

AMY
No man has ever -

Amy is looking away again. James touches her chin and her eyes dart to his. He steps behind her and massages her stiff shoulders.

JAMES
Relax. I don't bite. You didn't
answer me.

AMY
I'm fine.

James picks up his finger print kit.

JAMES
Good. Watch me do this. It'll broaden your education. Let's put the rental car in your garage so the neighbors don't have more to gossip about besides me sleeping over.

AMY
But you sleep on the couch!

JAMES
They don't know that.

Amy looks worried as she follows him out of her room. He goes out the front door and she opens the garage with the remote from inside the house.

51 INT. IN THE GARAGE - DAY

51

James carefully lifts the prints off the steering wheel, window handles and gear shift.

JAMES
I'm going to take this in and have it processed. I'll be back for our date.

Amy follows him through the house to the front door. He puts the kit down and takes her hand and kisses her finger tips.

JAMES (CONT'D)
Don't over think this, it's what men and women do - you know - date, enjoy each other. I'm never late. And smile, it'll be fun.

James picks up the kit and leaves, Amy watches him drive away.

52 INT. AMY'S HOUSE - LATER

52

Amy looks out the window as James drive up. She's in an attractive royal blue dress, heels, a shawl and her hair is up. Griffin's cage is closed and covered. She opens the front door, James smiles at her, she's nervous.

JAMES
You look lovely. Ready?

53 INT. JAMES MUSTANG - LATER 53

Driving into town, he takes her to a members only club.

54 INT. MEMBERS ONLY CLUB - LATER 54

They are led by a HOST to a private table with a view. James pulls her chair out for her.

JAMES
I selected us the gourmet fish dinner. I noticed Salmon, Cod and Tripe is in your freezer. So I thought it was safe to say you like fish or you're feeding the neighbor's cat.

AMY
Oh no! Fish and me, well -

JAMES
Really?

AMY
(Giggles)

James rolls his eyes as WAITER 1 comes with a bottle of Pinot Noir and pours their wine. WAITER 2 comes with their salads. Amy hides the side of her face. Waiters 1 and 2 leave.

JAMES
Would you like to know whose finger prints I found?

Amy looks worried while James eats and drinks.

JAMES (CONT'D)
Whoever drove the car had gloves on. Outside of the seat being forward, there's no indication you were the driver. If that's the case, it means someone has a key for the rental car besides you. Let's keep it in the garage from now on.

AMY
But my black clothes.

JAMES

I have a theory for that too. When I'm certain, you'll be the first to know.

Amy takes a sip of her wine, and visibly relaxes. James watches her sip more wine, they both smile.

JAMES (CONT'D)

What did you want too be when you were a kid?

The waiter brings their entree. Amy keeps her face hidden.

AMY

I wanted to be a cardiologist. What did you want to be?

JAMES

I wanted to do problem solving for people with complex health issues.

AMY

Wow, medical too!

JAMES

We're quite a pair, our traumatic pasts propelled us into our career choices. Interesting.

AMY

Yes, very.

The waiter comes and hands James the lists of deserts. James looks at Amy who hides her face.

AMY (CONT'D)

You pick.

JAMES

You have a lot of faith in me.

AMY

The dinner was perfect. You have me pegged.

55

INT. AMY'S HOUSE - LATE THAT NIGHT

55

Amy turns on the living room lamp as James places his pack next to the couch. He locks the front door as she closes the curtains. They turn toward each other at the same time.

AMY

Thanks for tonight. It was a great!

JAMES

You're very welcome. I appreciate you indulging me. Our Chief of Police is a member and told me all they needed was my badge number and a credit card.

Amy reaches for his hand and squeezes it. He steps up and hugs her, then kisses her normal cheek. Just as she thinks he'll step back, he kisses her lips passionately.

James leads her to her room, turns on her light and folds down her bed covers, then kisses her good-night on her normal cheek. He closes her door.

56

INT. AMY'S KITCHEN - MORNING

56

James is making breakfast as Amy comes into the kitchen in her bathrobe and pajamas. He hands her a cup of coffee, just the way she likes it. He pulls out a quiche from the oven, the table is set.

JAMES

Good morning, look you refreshed, sleep well?

Amy sits down at the kitchen table and fiddles with her fork. James serves her and himself.

AMY

Yes. This is nice. How about you?

James eats.

JAMES

Your couch is comfortable, not as good as my bed, but the company is superb. Griff doesn't screech and I like that you live on a dead end, no traffic.

They drink their coffee.

JAMES (CONT'D)

How about if we go down to the station and look up some profiles of criminals. It's always interesting.

Amy smiles her half smile.

AMY
Would it broaden my horizons?

JAMES
It would.

57 INT. AT THE POLICE STATION - MORNING

57

Amy is sitting next to James. He is looking at several recent cases and photos of crime scenes on the precinct lap top.

JAMES
There was a kidnapping of two kids in a SUV that was stolen from Dall's Garage approximately 70 or so miles round trip from your house. A woman came out of the garage, screaming and running after the SUV. Whoever was in your rental car drove up and she got in. They sped off in the direction the SUV.

AMY
Are the kids okay?

JAMES
When the cops got to the scene, the man who harmed you at the grocery store parking lot was out cold. The woman and her children were sitting in their SUV and the back window broken out. It was done with a glass tool, specifically designed to break out car windows in an emergency.

Amy stiffens.

JAMES (CONT'D)
The mother said a good samaritan saved her kids and she never got a good look at *him*. 911 said they heard another woman in the back ground talking. The mother insists it was a man.

Two cops walk into the squad room and glance over at James and Amy. James nods at them. Amy's back is to them.

JAMES (CONT'D)
The woman handed over a gun and a round that was shot from it.
(MORE)

JAMES (CONT'D)

The round never hit anything even though it was shot in the SUV. Gun residue was on the right side of the driver's seat. Odd.

AMY

Who tied him up? I mean, he's strong and...

The cops goes to the snack counter directly behind Amy. James shuts down laptop and directs Amy out of the station.

58 INT. IN JAMES' MUSTANG - LUNCHTIME 58

James pulls up to a restaurant and parks. Amy is looking straight ahead, James watches her.

JAMES

I asked the detective working the case to send me pictures. The suspect was tied up with the same type of plastic electricians ties that were in your coat pocket. They're common, but I wanted you to know.

Amy is clearly confused, saying nothing.

JAMES (CONT'D)

The matches I took from your black coat pocket come from a bar where a man hurt a young couple. He's the father of one of your students, Carly Brunn.

Amy looks shocked.

JAMES (CONT'D)

Let's go in, the food is good here.

59 INT. AMY'S LIVING ROOM - DUSK 59

James puts his pack next to Amy's front door.

AMY

For someone who is taking time off, you sure don't shy away from making it a working vacation. This will be the third time you've gone back to the precinct.

JAMES

And some say all work and no play
makes Jack a dull boy.

AMY

You're anything but dull, *Jack*. So
what do you do for a vacation?

JAMES

I live alone. Then I get to
thinking about the details of the
cases I'm working on. You know,
those odd puzzle-pieces and I end
up back at the precinct.

James takes her hands in his.

JAMES (CONT'D)

While I'm out, I'm going to swing
by my house. Don't go anywhere
without me.

AMY

(Giggles) It's not like I have
people dieing to hang out with me.

James kisses Amy before she can react. Then he leans back and
watches her closed eyes.

JAMES

I'll be back soon.

She smiles as he leaves. As she works on her lesson plan,
Griffin melds with her. She dresses in black, takes off the
Phoenix necklace and leaves.

60 EXT. CITY STREET ALLEY - DUSK 60

The Broken Crusader closes the door of the rental car and
peers around a big dumpster.

CRIMINALS

(Cruel laughter)

MALE VICTIM

OH GOD, STOP, STOP!!

The Broken Crusader becomes a blur and is instantly at the
scene. There are several CRIMINALS in black clothes, robbing
and beating a MALE VICTIM in a nice business suit.

The Broken Crusader throws an orange talc at the Criminals and they can't see as they choke and stumble with hands out. Some of it falls on the Male Victim.

She takes him to the side of the dumpster and blows the talc off his face. His head is bleeding profusely. Putting her hand on the wound, a white light penetrates it. When she removes her hand, it's totally healed.

She goes back and heats the criminal's cores and they black out. She ties them up with electrical ties and searches their pockets. She gives the Male Victim his valuables she found.

AMY/BROKEN CRUSADER

May I use your cell to call 911?

The man nods.

AMY/BROKEN CRUSADER (CONT'D)

A man has been attacked in the alley behind Crans and 2nd. Hurry.

Amy hangs up and gives Male Victim his cell.

AMY/BROKEN CRUSADER (CONT'D)

The Ambulance is coming.

Male Victim nods.

61 INT. THE RENTAL CAR - SAME TIME

61

The Broken Crusader slowly pulls away from the alley. The Chameleon is watching her.

CHAMELEON

How touching! Amy Reed, the handicapped English teacher is a healer and savior to the victimized! (Laughs)

Chameleon effortlessly piles his Criminals in his van, except ONE who he leaves for the police. As he pulls away, we hear sirens.

62 INT. AMY'S CLASS ROOM - MORNING

62

Amy is writing on the board. Her students are talking and laughing before class begins.

CARLY

Hi Ms. Reed! Its great to have you back. We all heard how brave you were.

Amy turns from the board,

AMY

Hi Carly. We can't let the bad guys win, right? So, how's your day going?

CARLY

Good, thanks to you!

Amy smiles.

63

INT. AMY'S HOUSE - EARLY EVENING

63

James knocks on Amy's door. She answers it, he's holding a bouquet of flowers.

JAMES

Hi! I'm working on that flower quota.

AMY

Come in. Those are gorgeous! They couldn't be grocery store flowers.

JAMES

Never! Only the Chic Corner Florist will do for my fair damsel's bouquets.

James heads for the kitchen, Amy shuts the door and follows him.

JAMES (CONT'D)

Wow, it smells good in here. First day back at the station was hectic! I missed you. How was your first day?

James opens the cabinet and takes out a vase, filling it with water. Amy places food from the oven on the table. Candles are glowing and her best china is out.

AMY

Good, the kids were great.

James puts the flowers in the middle of the table and pulls out her chair, then serves her.

JAMES

There was a business man robbed and beaten downtown in an alley. He was given back his valuables by a civilian crusader. He was really worked over, saying there was multiple assailants. Only one was at the scene, out cold, hands and feet tied with electrical ties. He doesn't remember a damn thing. So frustrating!

Amy is watching James as he serves himself, he's animated and tense. She pours him some wine and a little for herself.

64 INT. CAFE - NIGHT 64

Chameleon follows COP ONE into the men's room. He aims his mirror and Cop One is sucked into it. He puts the mirror in his pocket, and becomes CHAMELEON AS COP ONE.

He joins the other policeman, COP TWO who has already ordered for them.

COP TWO

Food is coming, the usual.

CHAMELEON AS COP ONE

Good, I'm starving. Bagging criminals makes me hungry.

COP TWO

'Bagging'? You sound like my old man.

Chameleon as Cop One, looks pissed. Cop Two doesn't notice.

CHAMELEON AS COP ONE

Shit! I left my cell in the rest room.

In the rest room Chameleon as Cop One sees a MAN WASHING his hands.

CHAMELEON AS COP ONE (CONT'D)

Could I borrow your cell? I lost mine at our last stop.

MAN WASHING

Sure, man. Anything to help out. I'm at the corner booth when you're done.

He leaves. Chameleon as Cop One punches 911,

CHAMELEON AS COP ONE
I'd like to report a burglary at
the Prestige Building - address
1001.

In the dining area, the OLDER WAITRESS places their meals on
the table.

OLDER WAITRESS
Where's your partner?

COP TWO
He's over at the corner table.

Cop Two waves Chameleon as Cop One over as he gets a dispatch
call.

RADIO DISPATCHER
Robbery in process at Prestige
Building room 1001.

COP TWO
10 - 4 we're on it Dispatch.

They quickly get their food to go.

65 INT. INSIDE CHAMELEON'S APARTMENT BUILDING - NIGHT 65

Cop Two leads the way across the spacious lobby as Chameleon
as Cop One electronically unlocks his door and disarms his
security system using his cell phone. The elevator takes them
to the tenth floor.

Cop Two leads them through the unlocked door, his gun raised,
they check each room separately.

COP TWO
Looks like someone doesn't know how
to lock their door.

Chameleon as Cop One turns his mirror on Cop Two and it
swallows him up. Chameleon becomes Cop Two.

66 INT. IN THE PRECINCT - LATER 66

Chameleon as Cop Two looks in the empty squad room, seeing
Detective James Jennings who is working late at his desk.

Chameleon as Cop Two takes out his mirror and aims it at James, but COP THREE and COP FOUR come in from a side room and step between the aimed mirror and James. Cop Three see's the mirror.

COP THREE

Hey, pretty boy, looking in a mirrors while on duty?

COP FOUR

(Laughs) Just when I think I've seen everything in this squad room.

Chameleon as Cop Two, pockets his mirror. Getting a cell call, James goes to a conference area and locks the door. Chameleon as Cop Two abruptly leaves the precinct.

67 INT. AMY'S KITCHEN - EARLY MORNING 67

Amy watches the news on her laptop and hears that two cops are missing from James Precinct. Their faces are shown.

AMY

Oh god! James's precinct?
Disappearing in this little town?

68 INT. AMY'S CLASS ROOM - AFTERNOON 68

The bell rings and the last class of the day is over. The kids grab their packs.

KIDS IN CLASSROOM

(Talking/laughter/saying good-bye to Amy)

Amy is reacting, smiling etc. Amy's cell rings,

AMY

Hello? (Pause) Yes Mr.
Peterson, (Pause) I know him.
(Pause) I'll be there in 5 minutes.
Good-bye.

Amy goes to the office. James is talking with the principal. James glances at Amy as she stands in the door way to his office.

PRINCIPAL PETERSON

Amy! You never told me you knew such interesting people.

AMY

Yes. Detective Jennings is a lot of things, interesting is only one of them.

The Principal stands and shakes hands with James as they nod pleasantly at each other.

PRINCIPAL PETERSON

I'd say that's a good assessment, Amy. Detective Jennings, any time you want to come to the Principal's office, my door is always open.
(Chuckles)

JAMES

That's an offer, I can't refuse.

James and Amy leave. The office secretary glances up and smiles at them.

69 EXT. SCHOOL PARKING LOT - SAME TIME 69

James opens the exit door and they go out into the parking lot. Saying nothing James guides her to his car.

AMY

The rental car is in the teacher's parking lot.

JAMES

Forget the rental car.

James opens the trunk, taking Amy's school things and purse.

70 INT. JAMES' MUSTANG - AFTERNOON 70

James opens the door of the Mustang and helps Amy in. The top is down. He gets in the drivers side and hands her a baseball cap and sun glasses. He starts the engine.

AMY

Where are we going?

James keeps his eyes on the road,

JAMES

We're going out to eat, then back to your house so you can be ready for work in the morning, except that I'm sleeping over.

Amy stares straight ahead.

AMY
I didn't invite you to stay over.

James' hands tighten on the steering wheel.

JAMES
I'm good with the couch. Besides, I
have to drive you to work in the
morning. It will be easier.

AMY
It would have been easier if you
had let me drive the rental car
home first.

James looks at Amy, then back at the road. She doesn't look at him, the baseball cap is pulled more over the left side of her face.

JAMES
I'm hungry, besides we need to talk
about the miles accumulating on the
rental car. When and where have you
been driving it?

AMY
What?

James glances at her, their eyes meet, she looks away.

JAMES
Have you read the odometer lately?

Amy looks out the passenger window.

AMY
It hasn't crossed my mind. But you
have?

James gets in the fast lane on the freeway, passing a slow semi truck.

JAMES
Yes.

AMY
How?

JAMES
The rental car came with two keys.

AMY
That's intrusive.

JAMES
It is, but I have my reasons.

James pulls into a parking lot of a swank thirty story high rise and restaurant. He opens his door

71 EXT. THE PARKING LOT AT THE SWANK RESTAURANT - SAME TIME 71

AMY
I've read about this place, the Chef is world renown. We're going dutch, right?

James goes to his trunk and gets out Amy's purse and hands it to her.

JAMES
I pay my credit card off every month. I'm good with numbers, remember? Whether it's your cell number, an odometer or my check book, I've got it covered.

AMY
I should be very mad at you and all those numbers.

JAMES
But you aren't because I'm charming, right?

He puts his arm around her waist and guides her to the front entrance. Amy tries not to limp much and doesn't look anyone in the face.

72 INT. HIGH-END RESTAURANT - SAME TIME 72

The Hostess smiles and walks away as James helps Amy sit down. He moves his chair next to hers, they're sitting well away from everyone. He opens one menu between them.

JAMES
Do you like sushi?

AMY
If we have left overs, can I take it home for the neighbor's cat?

JAMES

(Chuckles) You'll have to ask the Chef. But then he might come after you with his meat cleaver. I'd have to arrest him for assault with a deadly weapon and you for trespassing in his kitchen.

AMY

(Giggles)

73

INT. AMY'S HOUSE - LATER

73

Amy unlocks her front door, James follows her and puts his pack next to the couch. She starts to take off her coat. He helps her and hangs it up.

AMY

Thanks for the wonderful dinner. I noticed we didn't talk about anything to do with numbers. Why were you at the principles office?

JAMES

I never discuss numbers when having great food. It leaves a bad taste in my mouth. Safety is part of my work, school preparedness.

AMY

Yeah, especially these days. Still, showing up at school and not calling me first. I don't like surprises.

JAMES

Why not?

James takes Amy's hand and guides her to the couch. She looks away. He turns her face to his,

JAMES (CONT'D)

Not talking?

Amy frowns.

JAMES (CONT'D)

I checked the rental car odometer before I went to see Mr. Peterson.

AMY

Why?

She looks away, he leans in,

JAMES
Without looking at me, do you know
what color my eyes are?

AMY
The rental car?

JAMES
Do you know how worried I am over
you?

Amy studies his eyes. He moves closer to her.

JAMES (CONT'D)
I installed a camera in your
garage. All we have to do is wait.

AMY
You didn't ask me? Your eyes are a
very pure green. The rental car?

JAMES
You noticed! You never look at
anyone long enough. I'm Irish. I'm
in the family business. My dad was
a detective but was killed in the
line of duty.

AMY
Oh! I'm so sorry!

JAMES
Yeah me too. Mum passed two years
ago. They were good people and I
miss them. But we keep going,
right?

AMY
Right. I noticed your eyes the day
we first met at the hospital.
Thanks for taking me out to eat.

James takes her hand, bends in and kisses her cheek, moving
to her lips and it quickly becomes passionate.

Chameleon's Criminals, are committing several crimes; store
robberies, stealing from people, stealing cars, beating up
guys in business suits and robbing them for several nights in
a row.

75 INT. THE PRECINCT - NEXT AFTERNOON

75

James pulls his cell phone out of his pocket and leaves a message for Amy.

JAMES

Hi Amy, I'm working a double shift.
May I come over when I get off?
Been thinking of you. Call -

James is interrupted by another officer,

BRITISH ACCENT OFFICER 3

Hey Jennings, we got a homicide.
The victim didn't cooperate during
a robbery. He was tortured. It's a
bloody mess.

JAMES

That's rough. For a small city,
we're sure having our share of
crimes.

76 INT. AMY'S HOME - NIGHT

76

Amy puts Griffin away, covering his cage and takes a herbal sleeping aid. She checks on the rental car odometer before going to bed, it only has the miles back and forth from school. James calls her but she sleeps through the ring, getting a great night's rest.

77 INT. AMY'S CLASS ROOM - MORNING

77

Amy is smiling as twelve of her students are in front of the class in paper crowns with yellow blankets as capes, play acting being mythological gods and goddess on Mt. Olympus.

James calls her at lunch time but she doesn't pick up. She's eating lunch at a cafe enjoying outdoor seating.

78 EXT. OUTSIDE AMY'S HOUSE - AFTERNOON

78

James knocks on Amy's door, he has his overnight bag. She looks through the curtains and doesn't open the door. James reaches for the knob, it's locked. He calls Amy's cell, she doesn't pick-up. He knocks again. Nothing. He knocks again. Amy unlocks the door but doesn't remove the chain.

JAMES

Amy, please let me in.

AMY

You didn't call, I don't like surprises.

JAMES

I called you several times, look at your cell.

Amy leaves the door chained and gets her cell, she stands just so he can see her check her phone through the crack.

AMY

Still, I don't like to be investigated by, what are you, my boy friend? Why is the rental car under your microscope, Detective Jennings?

James puts his shoe in the crack of the door

JAMES

Things are bad out on the streets and I'm worried about you. Please Amy...

AMY

Go home, get cleaned up and relax. Call me before you come over.

JAMES

I already tried that!

Amy goes to close the door but sees James foot is in the way.

AMY

I don't have time for this, I have over 125 tests to grade. I don't want to hurt you. Move your foot!

James wedges his foot in more, the chain is at it's tightest.

JAMES

I need to be with you tonight.

AMY

As my boyfriend or Detective Jennings?

James puts his hand through the crack and touches Amy's shoulder. She steps back.

JAMES

Both, I can't separate the two.
I'll stand here all night if I have
too -- but mostly as your
boyfriend.

Amy comes closer to the crack.

AMY

My boyfriend, really?

JAMES

Yes, your boyfriend. I'm exhausted.
Amy, come on.

James takes his foot out of the door and sits down on her stoop. Amy watches a moment, then closes the door. James looks back then runs his hands through his hair.

79 EXT. AMY'S FRONT DOOR - SAME TIME 79

After a moment Amy comes out and sits next to him, putting her arm around his shoulders and hugs him awkwardly.

AMY

Sorry.

JAMES

Me too.

James sits up. Amy takes his hand and stands. He grabs his bag and they go in the house.

80 INT. AMY'S HOUSE - EVENING 80

Amy takes his bag and walks to her room. James doesn't follow her. Amy looks over her shoulder,

AMY

Would you like to take a shower?
When I bought this house, I thought
it was weird that the guest
bathroom only had a tub.

She places his bag in her bathroom.

AMY (CONT'D)

Put your dirty clothes in my
hamper, I'll start a load.

She opens it without looking in, the hamper has black clothes in it.

JAMES
(Whispers) You never wear black --

AMY
What?

She sees the black clothes. He lifts her chin and kisses her. He starts to unbutton her blouse. She stops his hands as their kiss continues.

81 INT. AMY'S KITCHEN - SAME TIME

81

Amy and James are making dinner. Amy opens the dryer as James pulls out the black clothes from the washer.

AMY
Whoever is wearing the black
clothes doesn't like them dirty.

James watches her a moment, then puts them in the dryer. He walks in the living room and watches Griffin.

JAMES
How about if we let Griffin out of
his cage while we eat dinner?

AMY
Why?

James steps between Amy and Griffin's cage,

JAMES
Do you trust me?

AMY
Sometimes.

JAMES
HEY! I trust you!

AMY
Do you?

James rolls his eyes and steps up to Amy. He kisses her normal cheek, then her sagging side and whispers in that ear.

JAMES
Yes.

He lets Griffin out of his cage, and takes Amy by the hand back to the kitchen and they continue to cook. James notices that Griffin never takes his eyes off Amy.

James opens a cupboard to get some spices. He sees her medications and herbal sleep-aids. He picks up the sleep-aids.

JAMES (CONT'D)

Do you take these?

AMY

Lately yes. I didn't want anything addicting. Plus I can't be groggy in the morning for school.

Amy turns away as James continues to read some of her other outdated meds.

JAMES

Why do you keep these heavy duty, outdated sedatives.

AMY

A reminder of when I lost my family and became this.

She waves her hand down her body.

AMY (CONT'D)

I only took one of those pills after I woke up in the hospital - a broken girl without my loving mother or abusive father.

James watches her faraway expression.

JAMES

Don't take the sleep aid when I stay over, okay?

Amy closes the cupboard.

AMY

Are you planning on keeping me up all night?

James takes her in his arms. She looks away.

JAMES

Maybe. I know you don't like surprises but some surprises are amazing. Amy, look at me.

She does and he kisses her passionately.

82 EXT. AMY'S BACKYARD - NIGHT

82

James is talking into his cell phone quietly while looking up at the stars and sees Cygnus the Swan.

JAMES

Hello, Miranda Moravia. This is Detective James Jennings. Do you remember a handicapped woman named Amy Reed who bought a cage from you?(Pause) No, she's fine. I heard you are good with a camcorder. Can you tape her bird tonight? (Pause) Great! Her address is 1533 Mystic Drive. (Pause) Bye.

James pockets his phone and heads for the house.

83 INT. AMY'S HOUSE - NIGHT

83

James comes in from outside as Amy works on grading her class tests for the next week. She looks up,

AMY

Was that work?

James sits next to her.

JAMES

Sort of and I was star gazing. My dad had a telescope and taught me about the constellations. We even saw our share of UFO's.

AMY

Are you serious? As in extraterrestrials? They weren't satellites, drones or planes?

JAMES

Nope. To insinuate that would have offended my pop. He even took photographs.

AMY

Wow. So you believe in that stuff?

JAMES

No, I don't believe, I know, I saw them. Silver disks, tear drop and cigar shaped, even darting light orbs.

(MORE)

JAMES (CONT'D)

All documented with dates, like any good detective would catalog the events at a crime scene.

AMY

I don't know what to say.

JAMES

I figured because you have a Phoenix and teach mythology in your English classes, you'd get it.

AMY

I'm just surprised. You're so down to earth.

JAMES

And you don't like surprises.

Amy closes down her laptop and walks over to put Griffin away.

JAMES (CONT'D)

Leave him out for a while longer.

Amy sits down next to James, he moves her hair to the side and begins massaging her shoulders.

JAMES (CONT'D)

I don't want to sleep on your couch anymore Amy.

AMY

(Sighs with pleasure) Why not?

James continues to massage her.

JAMES

Because I want to sleep with you.

Amy stiffens as James whispers in her ear,

JAMES (CONT'D)

Don't say no. You sleep on your side, I'll sleep on the other. If you're uncomfortable, I'll go back out to the couch.

James starts massaging Amy again.

AMY

I'm not sure.

She closes her eyes. Griffin flies over and melds with Amy. James jerks away from Amy and stands up.

Extraordinary heat flashes through her as James watches. Amy opens her eyes that flash gold. She looks past him as if he doesn't exist, her face is perfect. She gracefully walks to the dryer, changes into the black clothes and takes off the Phoenix necklace.

She opens the garage door just as Miranda drives up. Her car lights shine into the garage when she parks.

84 EXT. OUTSIDE AMY'S HOME - NIGHT 84

James runs to Miranda's car as she rolls down her car window,

JAMES
Hi, you must be Miranda. Can you
give me a lift?

MIRANDA
Detective James Jennings I presume?

JAMES
Perfect presumption and timing.

MIRANDA
Is this where I should ask for your
badge.

James pulls out his badge and flashes it at Miranda as he opens her passenger door. The Broken Crusader pulls out of the garage.

85 INT. MIRANDA'S CAR - SAME TIME 85

MIRANDA
Is that Amy?

JAMES
Yeah. Just follow her, but stay
back.

Miranda follows his instructions.

MIRANDA
Did you two have a fight or
something?

James keeps his eyes on the rental car.

JAMES

No, we're doing great. She just has someplace to go and I told her we'd follow. Did you bring your Camcorder?

Miranda nods toward the backseat.

MIRANDA

In the bag.

James glances behind them then back at Amy's car.

JAMES

Do you mind?

He grabs the bag, examining the camcorder as the Broken Crusader drives through the busier parts of town then into the surrounding country side. A few large estates on several private acres dot the landscape. He aims the camcorder at the rental car.

MIRANDA

What are you doing? I brought it to shoot bird footage.

JAMES

We are.

MIRANDA

What? Do you have some kind of Cop PTSD? If Amy is a bird, I'm a goddess!

JAMES

No, I'm one of the sane ones. Do you wanna make a bet?

MIRANDA

I don't bet unless I know I'll win.

The Broken Crusader pulls up to an iron gate and just when James thinks she'll turn around, the gate opens.

JAMES

Tail gate her in before the gate closes.

Miranda does and tucks her car up on the rental car's bumper.

MIRANDA

Hope that gate doesn't hit us in the car-ass. The police department will pay for damages right?

JAMES

(Laughs)

Miranda just makes it through as the gate swings heavily into place. They follow the Broken Crusader and park behind her out of the way under a group of trees. James films the people exiting the building.

MIRANDA

Where are we? Why are you still filming?

JAMES

It's fun.

MIRANDA

If I knew you better, I'd tell you, you were weird.

JAMES

I've heard worse.

MIRANDA

I bet.

James films a well dressed young family that gets into a Limo. A VALET pulls up a red sports car for Chameleon. The Broken Crusader starts her car, following the red sports car. Other cars are pulling out.

JAMES

Follow Amy.

MIRANDA

You sure are bossy for someone I just met! Do you recognize anyone?

JAMES

I'm a born leader. I don't know the guy in the red sports car, but the classy young family is the BRECKENRIDGE'S of the Jewelry store chain.

The gate opens for the Breckenridge's Limo, Chameleon in the red sport car, the Broken Crusader, Miranda and others.

Eventually the red sports car makes a left hand turn, the Breckenridge's go right into a gated garage attached to a tall high rise. The Broken Crusader stops and the entry guard nods at her, then James as he holds out his badge.

MIRANDA

Why did he let Amy through?

JAMES
I have no idea.

86 INT. PARKING GARAGE - NIGHT

86

James keeps the camera trained on the Broken Crusader.

MIRANDA
Are you and Amy on a stakeout?

JAMES
No, Amy is a handicapped English teacher by day and a kick ass amnesiac superhero by night.

Miranda continues to follow Amy.

MIRANDA
(Laughs) You've been playing to many video games. We're following the Breckenridge's and you're making jokes?

JAMES
I'm not joking.

MIRANDA
I thought my Gypsy heritage was weird! This beats all! And you're falling for Amy - end of story.
Wow!

The Broken Crusader pulls over and parks. Miranda parks also.

JAMES
Here take the camcorder and film everything Amy does.

The Breckenridge's have their door opened by the chauffeur. The family starts across the garage to an elevator. TWO BODY GUARDS walk with them. James gets out his cell phone and texts.

87 INT. THE RITZY PARKING GARAGE - NIGHT

87

EIGHT CRIMINALS in black clothes shadow the Breckenridge's, going to the elevator. The Broken Crusader follows them.

The Breckenridge family gets in the elevator and the Eight Criminals rush it. James abruptly opens the car door and runs toward the elevator.

Both of the Breckenridge's guards are knocked out by TWO of the criminals as the Broken Crusader fights with the other SIX. James helps her.

AARON BRECKENRIDGE, the 7 year old son darts out of the elevator. Mr. Breckenridge, his wife and daughter are pinned in the back corner.

Miranda films the Broken Crusader. James sees when Aaron is nabbed by a GUY FROM THE VAN who puts Aaron in the back.

James leaps on the driver side of the van. It pulls away. He punches the VAN DRIVER repeatedly, the van swerves and crashes through the exit gate. James is slammed against the garage entrance and falls off as the van leaves.

The sound of sirens gets louder. As the Broken Crusader keeps fighting, James comes limping back, his head bleeding profusely and his clothes ripped. He helps the Broken Crusader finish apprehending the rest of the Six Criminals.

James handcuffs one criminal as the Broken Crusader zip ties the last one.

JAMES

Amy?

The Broken Crusader ignores James, quickly moving past him and leaves the parking garage in her rental car. The police arrive just seconds later. James goes to the Breckenridge family.

88 INT. MIRANDA'S CAR - NIGHT 88

Miranda grabs a romance novel from her purse as she waits in her car for James.

89 INT. AMY'S HOUSE - NIGHT 89

The Broken Crusader pulls into her garage. She goes in the house and gets ready for bed.

90 EXT. OUTSIDE AMY'S HOME - LATER 90

James is leaning in Miranda's car passenger window.

MIRANDA

Amy is amazing, you weren't to bad yourself.

(MORE)

MIRANDA (CONT'D)

Still, I don't know why you didn't let me take you to the hospital. That poor Breckenridge kid, you gotta get him back.

JAMES

We will. The department is working that right now. Don't worry about me, I'm tough. I need your camcorder for a while.

MIRANDA

Only if you invite me to go with you again.

JAMES

You were a natural tonight.

Miranda smiles. James packs up the camcorder and then tries to give her \$100.00. She won't take it.

MIRANDA

No thanks. You're working overtime with no pay. Hey umm, will Amy get in trouble with the police? I mean, you are the police.

JAMES

I got that covered. Still, keep what you saw under wraps.

Miranda runs her thumb and index finger across her lips.

MIRANDA

Does she do this every night? You'll call me right?

JAMES

Keep your cell on you. No, not every night. Do you have help at the shop.

MIRANDA

Yeah, my sister.

James backs out of the car window.

JAMES

I need to check on Amy. Bye.

MIRANDA

Okay, later.

Miranda drives away as James peaks in the garage window, the rental car is there.

91 INT. AMY'S HOUSE - NIGHT

91

Griffin's cage is empty. He goes to Amy's room. She is in bed. He strips down, puts his clothes in her laundry basket over the black clothes. He touches her necklace on the counter and it lightly shocks him.

JAMES

Shit!

He frowns, pushes it aside with her hair brush, then tends to his wounds and takes a shower. He dries off and gets in Amy's bed.

JAMES (CONT'D)

(Whispers) So when does Griffin leave you?

He runs his fingers lightly along her arm that is out over the bedspread.

JAMES (CONT'D)

You don't even know you're an amazingly beautiful Crusader.

He closes his eyes. Her eyes open and she watches him, then falls asleep. Griffin gets out from under the covers and flies to his cage.

92 INT. AMY'S BEDROOM - MORNING

92

James is standing in Amy's doorway. He's dressed holding a cup of coffee in his hand. Amy opens her eyes, pulling the sheet with her as she gives him a droopy smile.

JAMES

Hi, sleepy head. I have to go to work. We have a kidnapping we're working on.

AMY

A kidnapping? That's awful! Hi back. Did I oversleep?

She looks at her silent cell phone. James takes the bathrobe off her bathroom door as Amy swings her legs over the edge of the bed and lays the robe on her naked shoulders. She pulls it around her and ties the belt.

JAMES

Yup, but you'll still make it in time if you hurry. Coffee is brewed, breakfast is on the table. Have a good day. I'll see you this afternoon.

AMY

You too and I hope you find the kidnapped victim.

He nods, closing her door.

93 INT. THE POLICE DEPARTMENT - MORNING 93

There is lots of activity in the police department. Detectives are clueing James in on the silence of the kidnapper, no calls, texts, or ransom notes - nothing.

James reads a dossier on the Breckenridge's.

94 INT. AMY'S CLASS ROOM - MORNING 94

We see Amy's students, one by one, read aloud their English papers based on the mythology of Odin, Frigga, Thor, and Loki in front of the class. Amy is smiling.

95 INT. AMY'S HOUSE - EVENING 95

Amy is making dinner when James knocks on the door. Amy lets him in, he looks worn.

AMY

Hi, you look --

JAMES

We didn't get a ransom call. And each passing hour means the kidnapped boy has less of a chance of being alive.

AMY

Oh god. Come on.

Amy leads him to the kitchen. Griffin is on the perch. Amy serves James wine. He empties it and rests his head in his hands. The buzzer on the dryer goes off. She takes the clothes out and folds them on the counter.

AMY (CONT'D)

James?

He sits up.

JAMES

The kidnapped victim is only seven. He's gotta be terrified. I keep thinking of being in his shoes, not knowing if I'll see my family again and worrying that I'll die.

Amy pours him more wine. He downs that too. She places the rest of the bottle in front of his plate, then serves him dinner. He picks up the bottle and empties it in his wine glass. She places an unopened wine bottle in front of him.

AMY

I'm sorry I don't have something stronger. But you'll find him.

96

INT. AMY'S LIVING ROOM - NIGHT

96

Amy puts the laundry away then nurses her half glass of wine. James turns out all the lights, except for a small lamp in the living room. Griffin flies to his cage.

James sits in the darkest corner of the living room drinking more wine. Amy gets up to put Griffin away.

JAMES

No, leave him out. Don't take your herbal sleeping aid. You won't need it tonight.

Amy sits back down on the couch and watches James down more wine.

AMY

You okay?

JAMES

Not really. The victim's name is Aaron Breckenridge. I expected an immediate demand for ransom, it being some obscene amount, not silence.

AMY

The Breckenridge Jewelers? They have stores all over! God help him!

JAMES

I don't believe in God, at least the one connected to Islam, Judaism and Christianity.

(MORE)

JAMES (CONT'D)

Not after what I've seen; my
sister, you, and crimes like this.

Amy goes behind James and massages his shoulders.

JAMES (CONT'D)

Don't, it feels to good. If you
allow me in your bed tonight, we
won't be sleeping. Go finish your
wine.

Amy limps back to the couch and nurses her wine. She lays
back on the couch and closes her eyes.

AMY

(Whispers) You can have the bed, I
think I'll sleep out here tonight.

James sits forward and watches Griffin. The Phoenix flies
over Amy and lands on her chest, instantly melding with her.

The Broken Crusader goes to her room, James calls Miranda.
The Broken Crusader takes off her Phoenix necklace, changes
into her black clothes, grabs her keys, walking right past
James as if he doesn't exist.

MIRANDA

Hello?

James quickly downs the rest of the wine and follows Amy.

JAMES

The Broken Crusader is on the move
I have your camcorder. I'll clue
you in where to meet us.

MIRANDA

The Broken Crusader? Whose that?

James grabs his coat.

JAMES

That's the name I've given
superhero Amy.

MIRANDA

Wow, this is really happening --

JAMES

Hell yeah!

97 INT. JAMES' MUSTANG - NIGHT 97

James starts his car and begins to follow Amy's rental car, his cell ear buds in.

MIRANDA
You alright?

JAMES
No. Head to the freeway.

MIRANDA
Okay. What's wrong?

JAMES
At 160 pounds my B. A. C. is definitely in the red. But hey, I'm a detective. We're going south on the ten. Wanna bet the Broken Crusader is going to find the Breckenridge boy? God, I love this!

MIRANDA
I'm speeding. If I get a ticket, can you get me out of it?

JAMES
You're on official police business, no problemo!

MIRANDA
Is there a car sticker for civilians doing police business?

JAMES
Huh!

In her cell, Miranda hears James souped up exhaust roar in the Mustang as he keeps up with Amy.

MIRANDA
Damn, don't get in an accident or you'll have to give yourself a D.U.I.

JAMES
(Laughs) We're getting off the freeway at Exit 328, Amy is turning left. We're heading west.

Miranda accelerates on the freeway, going a 110 in the fast lane.

JAMES (CONT'D)

We've turned into the Aerotronics parking lot. Amy is going toward the farthest building in the left back corner.

MIRANDA

Got it.

Miranda pulls in several minutes later. She calls James on his cell.

98

INT. AEROTRONICS BUILDING - NIGHT

98

JAMES

Put your cell on vibrate. I'm on the 6th floor of Building 'F'. I haven't seen the Breckenridge boy.

He stops talking. Miranda says in her cell,

MIRANDA

The door is unlocked? Don't they have security? So where are you?

JAMES

Weird huh. From the elevator, turn right, go down the longest hallway, turn right again, I'm on the left.

James films the Broken Crusader as she barges in the conference room and is immediately surrounded.

Just as the CRIMINALS close in around her, she leaps up and kicks CRIMINAL 1 in the nuts then catapults off him, jabbing CRIMINAL 2 in his eyes as she flips off him.

He falls as she lands on CRIMINAL 3 and grabs his knife that nicks her. She heats his core and he falls.

She's swiped by another knife that she backhands out of CRIMINAL 4's hands, instantly heating his core. He falls. She chops CRIMINAL 5 in the neck, he blacks out as she uses him as a jumping off point and lands on CRIMINAL 6.

She heats his core, he falls. She uses the wall and leaps in the air to avoid a knife that CRIMINAL 7 throws at her, She catches and pockets it. Using her laser vision, she temporarily blinds him.

CRIMINAL 8 and 9 circle her. She leaps in the air, and lands on CRIMINAL 8 knocking his knife out of his hand. She heats his core and he blacks out.

She uses the conference table, landing on the CRIMINAL 9's shoulders, pinning his arms to his sides. He twists but trips and falls. She zip-ties his hands and feet and stares in his eyes,

AMY/BROKEN CRUSADER
Where is Aaron Breckenridge?

CRIMINAL 9
In, in, umm, the office next door.

The Broken Crusader heats his core, he blacks out. Miranda is video taping. The Broken Crusader comes out of the conference room and heads toward the office.

She opens the door and we see a tied up Aaron Breckenridge. She doesn't go closer as James moves around her.

CHAMELEON AS AARON
(Deep man's voice) Help me
Detective, oh help me, I'm so
scared!

JAMES
My god!

There is a flash of light from a hand held mirror and the boy disappears. Chameleon is standing there.

CHAMELEON
(Laughs)

James freezes as Chameleon aims his mirror at him. The Broken Crusader pulls James back out of the room and slams the door.

The Broken Crusader quickly pulls James and Miranda and forces them into the elevator. The door closes and she lets go.

MIRANDA
What the hell?! She could have
broken the camcorder!

James puts his fingers to his lips as he watches the Broken Crusader.

AMY/BROKEN CRUSADER
The boy isn't here, just my enemy
Chameleon. Go home. If he captures
you in his mirror you will wish you
were never born.

The elevator stops, Miranda gets off as if it's on fire. James stares at the Broken Crusader.

MIRANDA

Damn it James, COME ON!

James pushes the stop button as he grabs the Broken Crusader's wrist. She looks down at his hand. The Broken Crusader's eyes appear to be on fire.

In one swift move she grabs his other wrist, twists his arm, uses the elevator wall to run up and forces him on his knees while she lands standing over him. Miranda freezes in shock.

AMY/BROKEN CRUSADER

Go home NOW, Detective James Jennings.

She glances at Miranda then lets go of James. James stands as Miranda raises her hands in surrender while backing up,

MIRANDA

Stop being macho James!

James steps out of elevator. The Broken Crusader pushes the STOP button and punches in a floor number. She and James stare at each other as the door closes. Miranda grabs James' forearm, pulling him to the exit.

MIRANDA (CONT'D)

Tacitus said, 'He that fights and runs away, May turn and fight another day; But he that is in battle slain, Will never rise to fight again'. COME ON!

He isn't cooperative as she continues to pull him to the doors going outside.

99 EXT. OUTSIDE AERONAUTICS BUILDING - NIGHT 99

Once outside, she jogs to her car.

MIRANDA

Shit storms coming James! Get your Tang, come on let's go!

James stops and looks back up the bank of windows to the floor they were on. He sees the shadowy figure of a man watching him and Miranda. They make eye contact.

JAMES

Fuck! Amy!

Miranda drives up and honks her horn repeatedly. The man in the window turns as if someone called his name.

James backs toward Miranda's car at the curb, his eyes on the windows as he gets in. Miranda drives over to his car.

JAMES (CONT'D)

No. Leave it. I'm just cocky enough to go back in after *him* if you leave me.

He looks back at the building through the car windows as Miranda speeds away.

MIRANDA

You do *remember* the Broken Crusader! She meant business! You aren't going to save that boy by getting your ass whooped by her or that supernatural creature, what was it's name, Champion?

JAMES

Chameleon.

We hear the engine roar as James grabs the camcorder from the back seat.

MIRANDA

Whatever he is, he's her arch-enemy? Does that mean counterpart? God, how does that work? Does that mean neither of them ever win?

JAMES

I bet someone is keeping score.

MIRANDA

How freaking creepy!

They get out on the main road and Miranda steps on it, going 70 in a 35.

JAMES

Slow down Miranda. We aren't in a car chase.

Suddenly they see lights and a siren.

MIRANDA

Oh, Damn, can I blame it on the adrenalin coursing through my body?

Miranda slows down and pulls over. James rolls down his window, pulls out his badge, and puts his gun on the dash. Miranda watches him and frowns, then gets her drivers licence and registration.

MIRANDA (CONT'D)
(Whispers) You better pay my fine
and fix it with my insurance.

The HIGHWAY PATROLMAN comes up to James window and sees the gun on the dash and backs up. James holds out his business card and badge.

JAMES
Detective James Jennings. We're on official police business regarding the Breckenridge kidnapping. Call this number. I'll need your business card.

The patrolman points his flashlight at the badge.

PATROLMAN
Yes sir.

He takes James' business card and goes back to his car and calls in.

MIRANDA
No ticket?

James shakes his head but he's distracted. The Patrolman brings back James card and hands him one of his. James scribbles his car make/model/licence number and Amy's address on his card and hands it back to the Patrolman with his car keys.

JAMES
My car is parked north across from Aerotronics building F. Have it driven to that address tonight.

The Patrolman is reading James' card.

THE HIGHWAY PATROLMAN
No problem Detective Jennings. By the smell of it, it's good you're not driving or you'd have to give yourself a D.U.I.

James smirks and cocks his head at Miranda.

JAMES
She said the same thing. It's a tough case when a kid's involved. Thanks and stay safe.

THE HIGHWAY PATROLMAN
Yeah, they always are. You too.

100 EXT. OUTSIDE AMY'S HOME - NIGHT

100

Miranda pulls up outside Amy's house, James opens the car door.

JAMES

Can you edit the tape and give me a copy? I'll call you after lunch. We need to show it to Amy. By the way, thanks.

Miranda looks curious.

MIRANDA

It's so weird she has amnesia as a super hero! I'll do the editing tonight. I hope I don't have a nightmare about that Chameleon dude. By the way, don't grab any part of the Broken Crusader's anatomy or she might beat you to a pulp!

JAMES

You don't think I should *COP* a feel?

Miranda rolls her eyes. James gives her a wry grin, and goes to the front door, letting himself in.

101 INT. AMY'S HOUSE - NIGHT

101

Hearing the garage door wakes up James. He glances at the clock, it's 4:00. The soft footsteps of the Broken Crusader comes into the bedroom. She cleans up and climbs in bed.

James watches her close her eyes. He stares at her perfect face until the sun comes up. Then he falls asleep. Next time he wakes up, Amy is looking down at him, she's dressed and ready for the day with a cup of coffee in her hands. She gives him her sagging smile.

AMY

Hi. You were sleeping like the dead. I made a fresh pot just for you.

James stretches.

JAMES

Good morning, really? Did you drink a whole pot yourself?

James sits up, Amy stares at his well muscled bare chest, the sheet pooling over his upper groin is all that's covering him. She points at her robe on the bed. A slow smile crosses his face as he pulls it near him.

AMY

Wow, umm good-almost-noon. Yeah, uh, when you're ready, here's your cup of coffee, black.

Amy puts it on the night stand and opens the curtains. The sun is almost straight overhead. She turns to leave and James grabs her hand, bringing her closer to the bed.

JAMES

Almost noon? You're kidding!

Amy nods and they stare at each other. James pulls her hand, she sits down on the bed. Her eyes look spooked.

AMY

It's Saturday and you slept in. Do you want breakfast or lunch?

James leans toward her, studying her eyes.

JAMES

Do you know how beautiful you are?

Amy shakes her head. James watches her as he takes a sip of coffee. Amy stands, glancing at his sheet covered lower body.

JAMES (CONT'D)

You are one amazing woman Amy Reed. Aren't you tired?

AMY

Should I be? I got a great night's sleep. See you in a few for --

James takes another sip of coffee,

JAMES

Lunch!

Amy serves up two fresh hoagy type sandwiches while James opens the front door, seeing his parked Mustang.

103 EXT. OUTSIDE AMY'S HOME - SAME TIME 103

James goes to his driver's side door, opens it and gets his keys out from under his mat. He locks his car and goes back to the house.

104 INT. AMY'S HOUSE - SAME TIME 104

James comes in the house and pockets his car keys. He goes back to the kitchen and sits down.

AMY
Something wrong?

JAMES
I just wanted to check on my Tang.
Warm from the oven, nice touch. Are
you trying to make me a vegan by
having every vegetable known to
womanhood in here?

AMY
(Laughs) A man of your physique and
energy level a vegan? Not likely.

He sets it on his plate and looks inside,

JAMES
Four meats and four cheeses too?
And honey mustard. WOW!

James finishes his foot long sandwich before Amy is half way through her six inch.

James phone buzzes in his pocket, and he looks at the text, then texts back. Amy cuts her sandwich in half, putting half on James plate.

JAMES (CONT'D)
Really? Cool!

AMY
You're eating as if you haven't
eaten for days!

JAMES
I feel like it. Do you mind if I
invite Miranda, the pet shop owner
over to take pictures of Griffin?

Amy tenses, then takes the dishes to the sink, rinses them and puts them in the dishwasher.

AMY
Was that her text? You know her?

JAMES
Yeah, she did some photography work
for me.

Amy nods, but is looking away. James comes up behind her.

AMY
Because Griffin doesn't have a
band, I don't want him
photographed.

James touches Amy's chin, her eyes dart to his.

JAMES
You told me you bought him at her
shop. How is she legally selling un-
banded birds? So where did he come
from and why did you lie to me?

Amy and James both sit back down at the table. She looks to
the left and swallows. He tips her chin toward him.

AMY
He's one of a kind, that's why he
doesn't have a band.

JAMES
You weren't kidding when you said
he was a Phoenix?

AMY
Griffin went up in flames when I
was looking at his cage. Miranda
was filming her other birds. All
that was left was colored ash.

JAMES
You didn't tell her what you saw?

AMY
Would you?

JAMES
No, I guess not. At least Griffin
picked a mythology aficionado to
watch him go up in flames.

AMY
I guess. Will Miranda take him
back? I've been alone for so long --

Amy looks panicked and stands up, James stands.

JAMES

You're not alone, not anymore.
Miranda knows there was no bird in
that cage when she sold it to you.
She's cool, don't worry.

Amy shakes her head and looks troubled.

AMY

I just told you things that make me
sound crazy. Why are you accepting
it so easily?

James puts his arms around her. She looks away, he touches
her chin so she'll look at him.

JAMES

You are the least crazy person I
know besides myself. Promise me
something?

Amy looks him in the eyes, then looks away and frowns,

AMY

What?

JAMES

Don't ever lie to me again. I can
handle crimes of unimaginable gore
and even death, but I value honor
and truth above everything else.

Amy nods, he kisses her, pulling her tightly against him. She
gives in and kisses him back.

JAMES (CONT'D)

By the way, where's your brother?

AMY

I honestly don't know. I haven't
heard from Brad in forever. He's
six years older than me and was
sent to Europe on an important
mission with the Secret Space
Program. He told me to never tell
anyone. I used to get post cards
from him, not anymore. Whenever I
try to locate him, the government
tells me he is deep under cover on
another mission. I even went to my
congressman, nothing.

JAMES
I'll look into it.

AMY
Believe me, you won't find him if
they don't want him found.

JAMES
You'd be surprised. Besides, I want
to meet him. We'd be good friends,
I can tell. Give me his social and
birthdate. I'll work on that after
the Breckenridge case is solved.

105 INT. AMY'S FRONT DOOR - EARLY EVENING

105

There is a knock on the front door. James opens it and
Miranda gives him a conspiratorial grin.

JAMES
Hi Miranda, how you doing? Come on
in.

MIRANDA
Hi James, Amy! I'm fine. I hear
you've been busy.

James gives her a grimace that Amy doesn't see while he takes
the camcorder pack from her.

AMY
With teaching; lesson plans and
grading papers, it is never ending.
It dominates most of my evenings.

MIRANDA
(Chuckles)

They lead Miranda to Griffin's cage. It's covered up and he's
quiet.

MIRANDA (CONT'D)
So you got a bird?

Miranda uncovers it. She stares at the Phoenix as the cover
slips from her hands.

MIRANDA (CONT'D)
Shit! How did he get here? Did you
stuff him in your purse and steal
him from the store? All his
feathers grew back?

James picks up the cover and Amy looks stricken. James guides Miranda to the over stuffed chair next to the couch.

JAMES

Miranda, please sit down. It's not that simple. If it was, I would have arrested Amy. Do I have to arrest you because you were selling an un-banded bird?

James winks at Amy, she looks troubled as he sits next to her. Miranda looks irritated. James takes out his wallet.

MIRANDA

I can't believe this.

JAMES

Wait till you hear the whole story. Amy brought the cage home, no bird, not in the cage, not in her purse, not in her bra. She sets it up, and goes to bed. Next morning there's a bird in that locked cage she bought from you, in her locked house! So, is that really your bird?

MIRANDA

Yes! Except he's fully feathered and that's impossible!

JAMES

Did you break in Amy's house and put him in the cage? Be honest now. I'm a cop and will know if you're lying.

Miranda is almost smiling, but trying to look pissed.

AMY

James!

JAMES

Just trying to get the truth here Amy.

Miranda shakes her head, Amy's eyes are huge.

MIRANDA

Detective Jennings you are a piece of work. How he got here I have no damned idea.

(MORE)

MIRANDA (CONT'D)

His previous owner wanted to get rid of him so bad that she drove straight through the night to drop him off at my shop. That's the Gods-Honest-Truth.

James looks cocky. He pulls out four one hundred dollar bills and makes a point of opening Miranda's hand and lays them there spread out.

JAMES

Are we good?

Miranda looks at the money in her hand.

MIRANDA

No, I need another \$100.00 for all my pain and suffering!

Amy gets up and goes for her purse as James is counting out another \$100.00 from his smaller bills. She brings back two crisp fifties and lays them on Miranda's palm and gives her a weak smile.

AMY

Are we good? Miranda? James?

Amy goes over to the cage and opens it up, Griffin comes out immediately and flies to the arm of the couch as Amy sits down and scratches his head. Miranda hands James a flash drive from her purse.

MIRANDA (WHISPERS)

You can watch it on your laptop. I have one too. Don't worry, mums the word.

Amy watches Miranda and James as he turns on Amy's laptop and inserts the flash drive.

AMY

What's going on? I thought you were going to tape Griffin.

James puts his arm around Amy. Miranda leans forward in the overstuffed chair with a view of Amy and James.

The video starts. As Amy watches, she's speechless. When it ends she continues to stare at the laptop screen.

JAMES

Amy, it's alright.

MIRANDA

He or I mean you can sure kick some serious criminal butt! You didn't find the boy, but you will. Being a gypsy, I know things.

AMY

How does *she* disable men that out weigh her by over 100 or more pounds? Her face looks like mine would have if my father hadn't --

Amy drops her head in her hands. James glances at Miranda who heads for the door.

MIRANDA

(Mouths -- Call me)

James nods at her silently as he continues to hold Amy who doesn't look up as Miranda leaves. Amy cries softly. He places a tissue box near her and puts Griffin away.

AMY

I don't -- understand -- I need to think.

106 INT. AMY'S BEDROOM - EVENING

106

Amy goes to her room, kicks off her shoes and lays down. James takes the blanket from the foot of her bed and covers her.

James gets a bottle of whiskey from his bag, pours a drink and watches the video of the Broken Crusader.

107 INT. IN JAMES MUSTANG - LATE MORNING

107

As James drives Amy to a Sunday brunch at a nice hotel downtown, a car begins following them. James notices and turns into a suburban area. James pulls into a driveway as the car goes by slowly.

James makes eye contact with the driver and sees it's the Chameleon. James texts the license plate to himself and calls it in.

The OWNER OF THE HOUSE - a burly, heavy set, scruffy guy comes out of his home to James car.

OWNER OF THE HOUSE

May I help you?

Amy has her face turned away as James remembers an address he saw as he says smoothly,

JAMES

Sorry we're lost. Do you know where 15714 Lake Shore Drive is? My phone just died. Old muscle cars are all brawn and no brains. Can't charge anything but it's own battery!

OWNER OF THE HOUSE

Who cares about fucking cell phones when you can have a beauty like this!

He runs his hand along the gleaming car body.

OWNER OF THE HOUSE (CONT'D)

Cell phones are just a damned Illuminati scheme anyway. People's minds are being programed as they stare at them day and night. (Burps) Sorry. Take a left at the stop sign, turn right at the next street, go two blocks. It's on your left. Enjoy your ride!

James reaches in his pocket and pulls out a twenty.

JAMES

Thanks for the directions.

OWNER OF THE HOUSE

How beer-freakin' timely. You can fiddle with your cell phone in my driveway anytime.

James waves, then pulls out as he makes sure they aren't being followed. They head back to the hotel.

JAMES

You okay?

Amy nods.

JAMES (CONT'D)

I get it if you don't want to talk about the video. Let me clarify one thing --

Amy looks worried.

JAMES (CONT'D)

That was *you*, not a doppelganger or some unknown twin sister. Griffin melds with you, disappearing in your body and you fight crime. Weird? Miraculous? Downright mythological? Yes, to all the above. I call you the Broken Crusader. Do you like it?

AMY

Kind of fits. Griffin melds with me?

JAMES

Yes, how is unknown, but I've seen it.

They get to the fancy restaurant and James parks the Mustang.

108 EXT. IN FRONT OF THE RESTAURANT - SAME TIME 108

James stops Amy on the sidewalk and kisses her passionately before the building doors automatically open.

109 INT. IN AMY'S HOUSE - LATE AFTERNOON 109

James opens Amy's front door and they are both laughing. Amy closes the curtains and James opens Griffin's cage.

JAMES

How's it going Griff?

Amy gets new water and food for Griffin.

AMY

I love walking around the lake.

JAMES

It was nice, although we were over dressed big time.

James takes off his suit jacket and turns on the TV, flicking through the channels.

JAMES (CONT'D)

Murder mystery or a romantic comedy?

AMY

You choose.

James puts his arm around Amy and finds an old murder mystery. An hour and half later Amy is asleep curled against James. Griffin watches Amy, then suddenly flies above her and melds with her. James jerks away from Amy and calls Miranda.

110 INT. IN MIRANDA'S CAR - NIGHT 110

James and Miranda are following the Broken Crusader. Going through town, they follow her to run down office building.

The Broken Crusader parks in the deeper shadows. Miranda parks nearby. She goes around to the back of the building where a door stands open and slips in. James and Miranda follow her, Miranda is filming.

111 INT. OLD OFFICE BUILDING - NIGHT 111

The Broken Crusader runs up the stairs to a second story and opens a door. On a cot in a corner is the Breckenridge boy surrounded by pizza boxes and a jug of water. A TV on a wall is on and he is asleep holding a video game controller.

AMY/BROKEN CRUSADER

Aaron, wake-up. It's time to go home.

Aaron sits up and rubs his eyes,

AARON

Hmm. What?

AMY/BROKEN CRUSADER

Do you want to see your mom and dad?

AARON

If you're not a stranger-danger person, show me your badge.

James moves around Amy and holds out his badge,

JAMES

Here, buddy, hold it while we get you out of here. You're sure brave. You don't look scared at all.

AARON

Nah, not anymore, not after I came out of that bad dream mirror.

JAMES

Yeah? Don't drop the badge or I'll be in big trouble with the chief. Then I'll be scared.

AARON

Good-guys are never scared. Maybe I'll get a badge someday and be a good-guy.

JAMES

You're already a good guy, brave too.

Aaron keeps looking at it. James takes his other hand while the Broken Crusader goes in front of them, making sure the way is clear. Miranda is filming. They get out of the building with no incident.

112 INT. JAMES MUSTANG - NIGHT

112

James hands Miranda his car keys as he sits in back with Aaron.

MIRANDA

God, I love this car! So where to boss?

JAMES

The precinct. Here's my cell with the nav address.

Aaron continues to look at James' badge. James watches the Broken Crusader as she watches them drive away. She goes back in the building and disappears. James undoes his seat belt and leans near Miranda's ear and says

JAMES (CONT'D)

(Whispers) That was altogether too easy. No threatening phone calls or ransom demands. Seems like a lot of work for nothing. What is Chameleon up too?

Miranda looks in her rearview mirror at the Breckenridge boy, then at James as he leans back. She raises her eyebrows and shakes her head as their eyes meet in the mirror.

113 INT. IN AMY'S GARAGE - NIGHT

113

The garage door closes after the Broken Crusader drives in. She goes to her room.

114 EXT. IN FRONT OF AMY'S HOUSE - LATER

114

James and Miranda get out of James' Mustang. James follows her to her car, he noticing a new Cadillac Escalade with blacked out windows parked across the street.

MIRANDA

(Whistles) Someone came into some money.

JAMES

Interesting for this modest neighborhood. Drive safe and no speeding.

MIRANDA

Once a cop, always a cop. Bye!

JAMES

Absolutely. Bye.

Miranda drives away. James watches the Escalade a moment, then goes to his trunk, gets his bag and locks his car. When he turns to go into the house, men clothed in black jump him and drag him across the street, he drops his bag fighting them hard. They gas him and put him in the Escalade and drive away.

115 INT. AMY'S HOUSE - SATURDAY MORNING

115

Amy wakes up. James isn't in the bed. She looks at the clock, it's after 9:30 a.m. She dresses quickly, there's no smell of coffee.

AMY

(Calls out) James? I guess he decided to go home

Griffin flies into the kitchen following Amy as she makes coffee.

AMY (CONT'D)

I didn't put you away again?

She works on school work, watches the news on her laptop and eats lunch. She looks out the living room window, James' car is parked out side.

AMY (CONT'D)

What?

116 EXT. AMY'S FRONT YARD - AFTERNOON 116

She limps to James's car, it's locked. She notices James's bag in the street.

AMY
(Gasps)

She gets it, and goes back to the house.

117 INT. AMY'S HOUSE - AFTERNOON 117

Amy looks in the bag, James shaver and other toiletries are crushed. She calls James cell phone. No answer. She calls Miranda's pet shop.

AMY
Hello Miranda?

Amy sits at her kitchen table.

MIRANDA
(Groggily) Whose this?

AMY
It's Amy Reed.

MIRANDA
Sorry, I dozed off. Hi, what's up?

AMY
Do you know where James is?

MIRANDA
He dropped me off at your house late last night after we took Aaron Breckenridge to the precinct. You were the one that found him.

Amy is quiet.

MIRANDA (CONT'D)
Amy?

AMY
I found James' overnight bag run over in the street. His car is here and it's locked!

MIRANDA
I'm coming right over. Bye.

Amy absently feeds and waters Griffin.

AMY
Griffin, where is James?

Griffin follows Amy as she goes to her closet.

AMY (CONT'D)
We need to find James, now!

Amy puts on the black clothes, Griffin is preening. He doesn't look at her as he works on his feathers. There is a knock on the door. Amy answers it as Griffin flies to his cage.

Miranda bustles in, stops and looks at her as she closes the door.

MIRANDA
Um, Broken Crusader?

Amy rolls her eyes,

AMY
No, it's just broken Amy -- I was hoping Griffin would possess me and we'd find James. But Griffin is acting as if it's just another day.

Miranda sets her purse and bag down, getting out a pendulum. She watches Griffin as Amy stands next to the cage.

MIRANDA
It is, I mean the day-thingy. The Broken Crusader only comes out at night. You teach mythology, what's the skinny on the Phoenix and his nocturnal habits?

Amy heads to her bedroom and Miranda follows her. She goes in her bathroom and changes into her other clothes. Miranda sits on the bed.

AMY/THROUGH THE DOOR
There isn't anything in the myths about the Phoenix only coming out at night. Very few birds do anything at night, but perch.

Amy comes out of the bathroom and hangs up her black clothes. They go in the kitchen. Miranda lays a cloth on the table and the pendulum begins to circle above it. It says 'yes' on the left and 'no' on the right --

MIRANDA
Is James alive?

AMY

(Gasps)

After a moment the pendulum stops over the 'Yes'.

MIRANDA

Is James alright?

After a moment the pendulum stops over the 'No'.

AMY

Oh NO!

Amy covers her mouth with her hand. Her cell phone rings --

CHAMELEON

Hi Amy, how you doing? Not good I hope. Put me on speaker, I want Miranda to hear this. Let's not tax her clairvoyant abilities after her pendulum divination, she must be exhausted. (Laughs cruelly)

Amy pushes speaker, as she silently beckons Miranda to come near.

CHAMELEON (CONT'D)

I let James help you with the Breckenridge boy, then I watched you prowl the building - electronically. No hand to hand, not yet. James for Aaron isn't really a fair trade, as I see it. It would have been handy to snag a few mill for all my effort in bagging the Breckenridge boy. But, he wasn't my goal, just a stepping stone. If you're wondering who is, just look at your unadorned Phoenix tattoo. Man, there's unfinished business everywhere! You and James didn't go into the professions you wanted and now both of your hopes and dreams will be cruelly dashed all because of the Phoenix. I won't kill James, just screw him up. After I killed your dysfunctional parents, I decided you have had enough death, Amy dearest. (Pause) What, still silent? Aren't you going to beg me for James' whereabouts?

Miranda is watching Amy as her eyes fill with tears, but she doesn't cry.

CHAMELEON (CONT'D)
I can't hear you! Now don't be
rude, speak when you're spoken too.

Amy clamps her eyes shut, and rubs her forehead.

CHAMELEON (CONT'D)
If you're going to be like that,
I'll get James's take on your
silence.

A chair is being dragged, James yells through the cell --

JAMES
AMY!

There is a scuffle and a piecing male scream.

AMY (SCREAMS)
James, James! Oh god, James!

Chameleon hangs up. Amy runs to her room, crams her cell in her purse and grabs her coat. Miranda is on her heels.

MIRANDA
I'm driving. Where we going?

AMY
James's precinct!

Just as they get to the front door, it's loudly knocked on. Both Amy and Miranda stall --

AMY (CONT'D)
WHO IS IT?

BIANCA/BLACKSWAN
(Through the door with an
Australian accent) I'm the
Phoenix's friend and here to help.

Miranda gets cocky.

MIRANDA
Prove it!

BIANCA
(Through the door) Chameleon is the
Phoenix's arch enemy and has been
since this planet's inception.

Miranda is next to Amy as she slowly opens the door. There is BIANCA, a tall, young, classy black woman in a shiny black dress and jacket. She has on knee high black boots, a matching purse slung over her shoulder and a suitcase. She has closely cropped black hair, and pearl jewelry: earrings, necklace, rings and a bracelet that radiate energy.

BIANCA (CONT'D)

Good Day, Miranda.

Right there on the entry stoop, she flashes for an instant into The Black Swan, a bipedal-humanoid body with a black swan head, all covered in black shiny feathers - retaining her glowing jewelry and black boots. She pulls the phoenix necklace off Amy and drops it on the concrete, smashing it under her boot as it sparks. Then she returns to her human self.

AMY

(Gasps) My necklace!

BIANCA

It was eating away at your DNA.

MIRANDA

Goddess-to-high-heaven, Bianca!
What the hell? You raise Black Swans and are one? Glad I'm good with weird, cause you are one strange bird!

Miranda takes her suitcase, setting it inside and locks the door.

118

EXT. AMY'S FRONT YARD - SAME TIME

118

Amy scoots past Bianca without a backward glance. Miranda gives Bianca a quick shoulder hug as they walk.

BIANCA

Why do you think I contacted you about selling my Black Swans all the way over here in the states?

MIRANDA

You were just using me to get to the Phoenix?

BIANCA

Your store gets high dollar traffic. Even superheroes need to prosper in this 'money-magic-system'.

(MORE)

BIANCA (CONT'D)
Beyond that, the Phoenix and I are partners.

The car beeps and unlocks.

119 INT. MIRANDA'S CAR - SAME TIME 119

The three women get in and Miranda pulls out in the street. Amy remains silent, looking out the passenger window.

MIRANDA
The silent woman in the passenger seat is Amy Reed. She --

BIANCA
-- is the host the Phoenix uses to fight Chameleon. You are going to the precinct to enlist their help in locating Detective James Jennings who was taken hostage by Chameleon's gang.

Miranda and Amy glance back at Bianca at the same time.

120 INT. THE PRECINCT - LATE AFTERNOON 120

Amy limps in the front, leading the way. The Black Swan is behind her, Miranda is last - shaking her head every time she glances at Bianca. The women stop at the counter, the CLERK is busy.

AMY
I want to report the kidnapping of Detective James Jennings.

The Clerk's eyes focus instantly on Amy. A POLICE OFFICER that overhears Amy quickly goes to another office. Three PLAIN CLOTHES DETECTIVES come out and step up to Amy.

THE CLERK
Let's go with the Detectives.

The Plain Clothes Detectives escort the women and the clerk to a conference room. DETECTIVE AKITO, an Asian man mid thirties, pulls out a chair for Amy.

DETECTIVE AKITO
Everyone, please sit down.

The clerk opens up her lap top, and begins typing.

AMY

I'm Amy Reed, James Jennings was the detective on my case when I was attacked several weeks ago. James was abducted outside my home last night. His overnight bag was runover in the street in front of my house and his car was locked at the curb.

DETECTIVE AKITO

You're positive he was kidnapped?

AMY

Forty minutes ago his kidnapper called my cell phone, it's the top number in my recents.

Amy pulls out her cell phone and hands it too Detective Akito who looks at the number/time and nods.

Tears fill Amy's eyes. The clerk is typing. DETECTIVE DAN, middle age, slightly greying hair - black man gets up and leaves with Amy's cell. Miranda pats Amy's hand. Detective Akito places a tissue box by Amy who grabs one.

MIRANDA

I'm Miranda Moravia, Amy and James' friend. I heard the call it was on speaker. The same guy that kidnapped the Breckenridge boy, took James. He admitted it. At the end of the call, James yelled out, then we heard a scuffle and James - well, it sounded like he was hurt.

Looking at Miranda, Detective Akito asks --

DETECTIVE AKITO

What is the address he was taken from?

BIANCA

1533 Mystic Drive, north side of the street, just out of town.

Detective Akito watches her, and there's a romantic spark between them.

DETECTIVE AKITO

Your name is, and how do you know James? Did you hear the phone call?

BIANCA

My name is Bianca Black and I'm from Australia. I flew in this afternoon and arrived by taxi after the call. Miranda owns a pet shop and I breed exotic birds, we're friends. I don't know James or Amy.

Miranda glances at Bianca. Amy grabs several tissues and leaves the room, Detective Dan follows her out. Amy goes down the hall and they sit on a bench saying nothing.

AMY

(Sobs quietly)

In the conference room Detective Akito nods at DETECTIVE MARK - a young white man who immediately texts someone in the department. Akito leaves, going down the hall, he sees Amy and Detective Dan.

DETECTIVE AKITO

Dan, take Amy back to the conference room. Get the ladies dinner.

Detective Dan helps Amy up, she never looks the officers in the eye, they go to the conference room. Detective Akito goes into another office, and is seen talking to TWO PLAIN CLOTHES MEN though the window, the door is closed. When he heads back to the conference room, dinner arrives.

121

INT. AMY'S HOUSE - EVENING

121

The police stake out is set up in Amy's living room. Amy gives the police James' overnight bag. Miranda moves Griffin's cage into Amy's room.

Miranda and Bianca take over the other two bedrooms, but the women convene in Amy's room, the rest of the house is too busy for Amy.

AMY

May I borrow your cell?

MIRANDA

Sure.

Miranda gets it out of her purse and hands it to Amy who calls the school administration,

AMY

Hi Suzanne, sorry to call you so late, but I have family issues and can't come in for the next two weeks. (Pause) I'll send the syllabus to your e-mail. (Pause) Same to you and thanks. Bye.

Amy gives Miranda her cell and grabs her laptop, sending Suzanne her class work and syllabus.

AMY (CONT'D)

Why can't they find James?

BIANCA

Open the Phoenix's cage, problem solved. We don't need to wait on the Chameleon to call your cell. Why do you name him Griffin?

AMY

Griffin was the name of the Invisible Man who fought crime in the 1940s. My mom and I watched those old shows together.

Amy stares at the cage. Bianca takes a Moonstone ring off her finger and takes Amy's hand, putting it on her left pointer finger.

BIANCA

It's a gift from an old acquaintance. You'll know how and when to use it. It's a stone of polar opposites. Never take it off, ever.

AMY

Why?

Bianca rolls her eyes.

BIANCA

Don't you ever get tired of fighting crime only at night and not having any memory of it?

AMY

What?

BIANCA

The Phoenix sure knows how to pick them!

MIRANDA

Hey, be nice! Amy wouldn't have lost her parents and be handicapped if Chameleon hadn't known that the Phoenix picked her. Besides Amy as the Phoenix can really kick some criminal ass!

Bianca immediately shifts into her persona as the black swan and walks over to Griffin's cage. She opens the cage door and holds out her claw like fingers. Griffin gets on them and stares into her eyes - telepathy is being exchanged. She then puts him on his back and shifts back into being Bianca.

MIRANDA (CONT'D)

Whoa! How do you do that so casually?

Griffin flies over to Amy and melds with her. She as the Broken Crusader gets dressed in black. Bianca gets a piece of paper from her purse, writes on it and hands it to Miranda.

MIRANDA (CONT'D)

But it's the day time!

BIANCA

Focus Miranda. This address is where we're going. Tell the detectives you're going for some ice cream.

Miranda runs to the other bedroom for her coat. When she comes back, the Black Swan is in her superhero persona and is kneeling at Amy's feet. The Broken Crusader has her hand on the Black Swan's head, her eyes are closed.

After a moment, she pulls the Black Swan to her feet and they put their hands on each others shoulders. Their united energy blends like swirling oily colors - they vanish.

MIRANDA

(Gasps) Phew! Okay Miranda, you're on stage -

She straightens her spine and opens the bedroom door while saying over her shoulder,

MIRANDA (CONT'D)

Okay, okay, I'll get vanilla, orange sherbert and chocolate.

She heads for the front door, two detectives follow her.

MIRANDA (CONT'D)

Late night snack attack, you guys want anything, I'm taking orders.

They look at Detective Akito. He looks around at his team.

DETECTIVE AKITO

Stand down guys. Yeah, Chocolate chip, peanut butter and vanilla cookies - the good brands. AND milk.

He tries to hand her money from his wallet, she shakes her head, and waves her keys.

MIRANDA

No worries! Be back in thirty!

122 INT. MIRANDA'S CAR - NIGHT

122

Miranda punches in Bianca's address on her cell and it tells her to turn left at the next light as she waits at a full crosswalk.

MIRANDA

Come on, come on!

123 INT. AMY HOUSE - NIGHT

123

After 30 minutes, Detective Akito opens the door and looks outside. He goes to Amy's room and knocks on the door. No answer. He opens the door.

DETECTIVE AKITO

Shit! Search the house and yard for the women.

His men do.

DETECTIVE AKITO (CONT'D)

Pack up. We're going to the precinct.

They all leave.

124 INT. THE PRECINCT - NIGHT

124

At the station, Amy's cell rings in Detective Akito's pocket.

DETECTIVE AKITO

Hello?

125 EXT. PRESTIGE BUILDING OUTDOOR GARDENS - NIGHT 125

BIANCA/BLACKSWAN

Get a well armed team over at the Prestige Building. Quietly set up outside. We know where James is but if you make a move to save him, Chameleon will kill him.

126 INT. THE PRECINCT - SAME TIME 126

DETECTIVE AKITO

How do you know this? Who are you to direct my operations in regards to James or my team?

127 EXT. PRESTIGE BUILDING OUTDOOR GARDENS - SAME TIME 127

BIANCA - BLACKSWAN

Do you understand the need to know? I am in the S.S.P., and outrank you. Chameleon is better armed than your total force. Get there, wait quietly or James, you and your whole squad will be a memory.

128 EXT. CITY STREET - NIGHT 128

The detectives, police and S.W.A.T. are setting up outside Chameleon's building. Miranda finds Detective Akito.

MIRANDA

Hey.

Detective Akito moves away from FIVE OF HIS HEAD GUYS.

DETECTIVE AKITO

Are you always in the habit of giving law enforcement the slip? So where are Amy and Bianca?

MIRANDA

You know as much as I do. I was told to come here and keep a low profile just like you.

DETECTIVE AKITO

If this goes sour, I'm going to charge you, that Bianca woman and Amy with conspiracy! All three of you will rot in prison.

Miranda rolls her eyes.

129 INT. CHAMELEON'S PLUSH APARTMENT - SAME TIME

129

Hidden to one side, Chameleon looks out his window.

CHAMELEON

Nice touch, they're quiet, using the shadows, no sirens, no loud speaker. They're wising up.

He looks back at James who is on the floor laying at an odd angle and in major pain.

CHAMELEON (CONT'D)

You're actually beginning to bore me. I think it's time we up the ante, what do you say ole' James buddy?

James tries to move, his ankles and elbows are tied.

JAMES

The feeling is mutual. Is this it, me on the floor trussed up like wild game ready for a the spit while you strut around like some goddamned head-of-state?

CHAMELEON

Oh James, be nice! Remember your sister? Kidnapping her was so easy, you wouldn't believe. You should have heard her screams for help. I told her no one could hear her and she was in for the ride of her miserable little life. Of course, she was terrified even though she tried to appear brave. Silly girl. You and her are so alike, always trying to be courageous. Now look at you.

*

James struggles to get up, hatred on his face. There's a knock on the door. HENCHMEN ONE answers it. The Broken Crusader eyes dart to James. Her X-ray vision tells her his ribs and leg are broken and so are both of his elbows. He tries to smile at her, his face swollen with bruises.

CHAMELEON (CONT'D)

Finally, the showdown! I know what you're called these days, 'Broken Crusader' - poor handicapped Amy Reed, what a fucking shame!

(Laughs)

She flips in the air, and HENCHMEN TWO throws a knife that stabs her in her left shoulder. She pulls out the knife, pockets it, grabs him, pushing him against HENCHMEN ONE who is aiming his gun with a silencer on it at her and smacks their heads together. It knocks them out.

She grabs the gun and shoots a round at Chameleon. Chameleon phases as if not quite solid, the bullet goes through him into the wall. He picks up James and starts toward the open sliding glass door.

130 EXT. CHAMELEON'S BALCONY - NIGHT

130

The Broken Crusader is on Chameleon before he can jump over the balcony with James.

Chameleon pulls a knife and stabs Broken Crusader in the thigh as he throws James over the balcony.

She leaps off the balcony after James. Her flight is a blur as she grabs James, but is having trouble because of her wounds.

She gets underneath him before they hit the ground. In that moment, a red dot targets James's spine and Chameleon shoots him with a Sig 45 Legion.

Out of nowhere, the Black Swan swoops in and grabs the Broken Crusader and James before they hit the ground. She flies them away. The detectives and S.W.A.T., see the flying humanoids taking James. The Chameleon yells in rage from his balcony.

131 INT. CHAMELEONS APARTMENT BUILDING - NIGHT

131

The S.W.A.T. TEAM runs into the building to apprehend Chameleon. He sucks a YOUNG WOMEN into his mirror and shape-shifts as her. The police run past Chameleon as the Young Woman.

132 INT. THE HOSPITAL - AFTERNOON

132

The doctor leave James's hospital room. Amy is at his side, Miranda is there also.

Detective Akito comes to the door, some of his FRIENDS FROM THE FORCE are looking in at a sleeping James.

DETECTIVE AKITO
Hi. How's he doing?

Amy keeps her eyes on James, Miranda looks up.

MIRANDA
The doctor said the surgery went well. But we don't know if it was a success yet.

Bianca enters the room and squeezes behind Detective Akito. They look at each other. He moves to the other side of the bed, looking flustered.

DETECTIVE AKITO
How did you two give me the slip as Miranda faked going for ice cream?

Bianca cocks her head,

BIANCA
You should be asking yourself why you didn't catch the *man* who threw James over the balcony. The gossip from your guys say a big black bird swooped down and flew James and someone else away. Fairy-tales? Yet James is here at the hospital.

Detective Akito's Asian male pride surfaces. Before he can put Bianca in her place, Bianca walks around the bed, and puts her arms around him and kisses him passionately. At first he's startled, then gets into it.

Miranda whistles. Amy glances at them, then back at James. When Bianca finishes their kiss, Detective Akito looks more confused.

BIANCA (CONT'D)
You were saying?

DETECTIVE AKITO
I, umm, you - ladies hungry? I know of some great Chinese take out just down the street.

MIRANDA
We're starving.

DETECTIVE AKITO
It's on it's way.

He gets out his cell phone, texts in the order. Bianca watches him as he walks around her.

DETECTIVE AKITO (CONT'D)
I'll be by later. Enjoy the food.

He nods at James' FRIENDS FROM THE FORCE and they follow Akito down the hallway out of sight.

133 INT. AMY'S BEDROOM - NIGHT 133

Two weeks later, Griffin is in his cage asleep as Amy lays in bed and remembers when she, Miranda, Bianca, Detective Akito and James's AUNT JENNIFER, an older professional woman in a skirt and jacket, were all at the hospital conference room.

134 INT. HOSPITAL CONFERENCE ROOM - THE MEMORY - DAY 134

AUNT JENNIFER
I've invited you here today because James wants all of you, his friends to be informed as to his condition.

Dr. Gupta sorts his papers, laying out X-rays for all to see.

DR. GUPTA
We had hoped to alleviate most of the pressure with this second surgery on James C5 and 6 vertebra in his spine. We weren't as successful as we had hoped. Removing the bullet with the first operation didn't lesson the inflammation. As of right now, James has tetraplegia, - no use of his limbs. Once the swelling is gone, he may gain some motor function. The good news is he'll be taken off assisted breathing soon.

135 INT. AMY'S BEDROOM - NIGHT 135

AMY
(Cries softly)

Miranda in her bathrobe opens Amy's bedroom door and tip-toes in with Bianca. She sits next to Amy, handing her tissues.

MIRANDA
James doesn't want you getting sick with worry over him.
(MORE)

MIRANDA (CONT'D)

We have to take this one day at a time and be brave.

Amy nods and uses the tissues. Bianca's eyes flash orange, her hands on her hips.

BIANCA

Amy Reed, it's been over two weeks and he wants out. It feels like someone has died! He's not accepting this any longer!

MIRANDA

Bianca, what the hell are you talking about?

Bianca opens Griffin's cage. Griffin flies out and melds with a startled Amy. Miranda jumps up and runs to her room getting her street clothes on.

The Broken Crusader puts on her black clothes and grabs her keys. The other two women follow her to her car.

136 EXT. HOSPITAL PARKING LOT - NIGHT

136

They all get out of Amy's car in a dark corner of the hospital parking lot. The Broken Crusader grabs Bianca's shoulders, who turns into the Black Swan. They stare into each other's eyes and vanish.

MIRANDA

I'll never get used to that

Miranda jogs to the lobby of the hospital.

137 INT. THE HOSPITAL - NIGHT

137

Miranda is in the corridor where James room is. She opens his hospital room door. He's not there. She goes to the nurse at the desk,

MIRANDA

Excuse me, do you know where Detective James Jennings is at this moment?

138 INT. CHAMELEON'S APARTMENT - NIGHT

138

The Broken Crusader and Black Swan are cocooning tetraplegia James between them as they whoosh through a time portal into Chameleon's apartment when James' was tied up on the floor

James's spirit goes into his earlier beat up version on Chameleon's floor, his later tetraplegia body disappearing. The Broken Crusader has just taken down the two thugs of Chameleon, she entering that version of herself.

Chameleon looks startled as the Black Swan lands on him and takes his knife and Sig 45 Legion, throwing them over the balcony to the pavement ten stories below.

Chameleon aims his mirror at the Black Swan, it can't capture her but he is able to shape-shift as her for a few minutes. He uses her energy and super powers against the REAL Black Swan, it weakening her. The Broken Crusader helps her fight Chameleon as the Black Swan. The Broken Crusader and the REAL Black Swan are augmenting each other as they fight.

139 EXT. ON THE BALCONY OF CHAMELEONS APARTMENT - NIGHT 139

The Broken Crusader flashes Chameleon with a laser beam from her ring. It blinds him and makes him shape-shift as himself. The Broken Crusader heats his core and makes him unconscious. They teleport him to the Moon and drop him off in a crater.

After the Broken Crusader and Black Swan teleport back to earth, an in-ground door opens in the Moon crater and out comes FOUR MEN with S.S.P. emblems on their space suits. They take Chameleon back down inside the moon.

140 INT. OFFICE BELOW THE SURFACE OF THE MOON - SAME TIME 140

In his office, DRACAENAS, in armor, watches the Phoenix, Black Swan, Chameleon and Secret Space Program men on the moon's surface on a smart glass pad. He slams his fist on the desk. Then walks out of his office. *

141 EXT. CHAMELEONS APARTMENT - PRE-DAWN 141 *

The Broken Crusader and Black Swan instantly arrive back at Chameleon's apartment and they untie James. They teleport him to the hospital, landing in the parking lot. The Black Swan becomes Bianca and runs into the hospital.

The Broken Crusader carries James to the curb and helps him sit there. She cradles James as they sit together. He's looking up at her in wonder. She smiles at him with her perfect face and smooths his hair from his battered forehead.

JAMES

(Coughs) Hey Broken Crusader, I had the craziest nightmare.

(MORE)

JAMES (CONT'D)

I was totally paralyzed so I broke up with you. You teaching by day, crime fighting by night, how could you manage a broken boyfriend? Not convenient.

The Broken Crusader glances at the ring on her index finger as the morning sun crests along the far off mountains and begins to shine on them.

JAMES (CONT'D)

You're no longer nocturnal?

The sun light touches the Moonstone ring and it changes into a Sunstone.

AMY/BROKEN CRUSADER

The Moonstone has transformed into the stone of RA because love and light have come together.

JAMES

Light huh?

He looks at the sun rising.

AMY/BROKEN CRUSADER

And Love.

James gazes at the Broken Crusader's perfect face.

JAMES

Does this mean you're not broken anymore?

AMY/BROKEN CRUSADER

Neither of us are, Detective James Jennings.

The Crusader smiles at the sun, then kisses James swollen lips tenderly. Bianca comes out of the hospital with two male nurses and a rolling gurney as the kiss continues.

