

MIDNIGHT CITY: PILOT

FADE IN:

EXT. STREET - NIGHT

A woman named MISS MA'AM (Late 20's, pretty) walks down a dark street, the only source of light are dim street lamps and moonlight.

RAIN POURS down, soaking the poor woman.

She walks briskly, clutching her purse to her side, The woman gasps as a THUG (ski mask, black clothing) appears out of the shadows.

THUG

Might brave to be walkin' the
streets at night aren't we, Miss.

He grins evilly. The woman tries to run, but he grabs her by the wrist. She swings at him with her other hand, but he grabs it too and pins her back to a house.

MISS MA'AM

Help!

She struggles against the Thug, but he's too strong for her.

EXT. ROOFTOP - CONTINUOUS

A masked VIGILANTE (grey suit, mask, muscular) watches the scene from a rooftop. He clenches his fist in anger, and jumps down.

EXT. STREET - CONTINUOUS

The Vigilante SLAMS on the ground behind the Thug. He then performs an unnecessary flip.

VIGILANTE

Let her go.

The Thug turns around, surprised. The woman runs and hides behind a car.

THUG

Or what?

He swings a punch, but the Vigilante grabs his wrist and twists him around into a painful submission.

VIGILANTE
Or you're going to a hospital...
Your choice.

The Thug winces in pain.

VIGILANTE (CONT'D)
Let her go you hoodlum!

The woman steps out from her hiding place.

MISS MA'AM
I'm fine, I ran away after you
scared him.

He turns to her in annoyance.

VIGILANTE
I'm not talking to you right now,
Miss. This is between me and this
pathetic, low life, miserable
street-rat.

THUG
People can be so rude, am I right?

VIGILANTE
I know! The two of us were having a
conversation and she thinks she can
just butt her way in.

She rolls her eyes.

VIGILANTE (CONT'D)
Now I'm gonna ask you ONE more
time. Let. Her. Go.

He pulls the Thug's arm back more.

THUG
Alright! Alright.

The Vigilante releases him.

VIGILANTE
Now get out of my face.

The Thug runs down the street.

The Vigilante turns and gives a thumbs up to the woman, while
in the background, the Thug trips and falls.

He approaches the woman.

VIGILANTE (CONT'D)
Are you okay, Miss...?

The woman, suddenly infatuated with him, nods.

Romantic tension fills the air.

MISS MA'AM
Ma'am. Miss Ma'am.

She tosses her wet hair out of her face.

MISS MA'AM (CONT'D)
Who are you?

The Vigilante gently holds her with his arms.

VIGILANTE
I can't tell you.

She turns and places her hands on his face.

MISS MA'AM
I love you.

VIGILANTE
I know.

He kisses her. She closes her eyes.

A beat later.

As she opens her eyes; he's gone.

She looks around, confused, then continues on down the street.

As we zoom out, we see the Vigilante perched on the edge of a building.

END OF TEASER

ACT ONE

INT. APARTMENT - NIGHT

SCOTT REYNOLDS (black hair, the Vigilante) sleeps restlessly in his bed. Sweat covers his head as he tosses and turns, striking out against invisible opponents.

DREAM SEQUENCE - EXT. STREET - NIGHT

YOUNG SCOTT (9 years old, freckles) is forced to watch as his parents MARGE EVANS (Late 30's, short brown hair) and JERRY EVANS (Late 30's, black hair, mustache) are beaten to death by two THUGS.

He tries to run to their aid, but a third THUG hold him back. He struggles to get out, but the Thug is older and stronger than him.

SCOTT

Let me go! Let me go!

Scott kicks the Thug in the knee, but he hold his grip.

The two thugs stop their assault as Marge and Jerry fall to the ground.

THUG #1

Come on Thug #3, our scene is over.

Thug #3 lets go of Scott. He instantly runs to his parents' side and kneels beside them. As the Thug walks by Scott's family, he spits at the ground.

THUG #3

That's what you get for takin' my
pudding you sons a' bitches.

The Thugs slowly walk down the road, their arms over each other's shoulders.

Thug #2

Hey, maybe we should go get some
pizza.

THUG #1

Pizza sounds great!

THUG #3
Actually, I'm trying to watch my
cholesterol-

THUG #2
You could get a salad?

THUG #3
Well, maybe doctor told me I've
been eating too many vegetables.

The Thugs fade out of view.

Tears fall from Scott's eyes as his mother puts her hand on
his cheek.

SCOTT
Mom? Dad? Are you gonna be okay?

MARGE
No, son...

JERRY
But we have a request for you.

Jerry sneezes up blood.

JERRY (CONT'D)
Marge, honey, can I borrow a
handkerchief?

MARGE
Sure, sweetie.

Marge sits up as if she's completely normal, grabs her purse,
takes out a handkerchief, and hands it to her husband. She
then lies back on the ground as if nothing happened.

Scott
What is it? I'll do anything!

JERRY
(dying)
You must... You must... Defend this
city.
(dead)

SCOTT
Wait, what do you mean?

MARGE
Oh son, you are being so brave...
(coughs)
(MORE)

MARGE (CONT'D)
But you really should have been
listening when your father was
speaking. Now he's dead.

MARGE (CONT'D)
(suddenly fine)
He told you to defend the city, you
know, protect the weak, stop all
crime, yadda yadda yadda...

She breaks into another coughing fit.

MARGE (CONT'D)
But I have a request too...

SCOTT
What, what is it?

Marge hands him a baby from out of nowhere, wrapped in a
blanket.

MARGE
Take your sister to the orphanage
across the street, and make sure
she finds a nice family who will
take care of her.
(dies)

SCOTT
(over-dramatically)
Nooooooooo!

END DREAM
SEQUENCE:

INT. APARTMENT - NIGHT

Scott jerks awake, covered in sweat, like he just did a full
workout.

SCOTT
Mommy! Daddy!

Beat.

He gets a hold of his surroundings as the dream fades away.

SCOTT (CONT'D)
What a minute! I don't sleep!

He runs to his closet and pushes a not so discreet button. The
closet door SLIDES AWAY revealing a small room with his
vigilante supplies.

END OF ACT ONE

ACT TWO

INT. GYMNASIUM - THE NEXT DAY

HOLLY EVANS (a 19 year-old girl with long blonde hair in a tight bun and a short stature) stands upon a balance beam.

She concentrates, taking a deep breath, then performs a forward cartwheel, into an arial, and jumps off the beam with an arial twist, nailing the landing onto a mat.

RICK (a middle aged man with glasses and a kind expression) applauds her.

RICK

Way to go Holly, getting ready for tryouts this year?

HOLLY

Trying to. I don't think I'll make it though.

RICK

Of course you will. I watched all the girls come here and practice, and your form is better than all of them.

Holly reaches for her bag and takes out a water bottle.

HOLLY

Oh Rick! Don't tell the cops you've been watching all the young girls practicing gymnastics or they might think you're some kind of pervert.

RICK

Oh, I totally am!

Holly and Rick laugh.

HOLLY

(laughing)

I better call the cops to come lock you up!

RICK

(laughing)

You better!

Holly and Rick laugh for a couple beats, then Holly grabs her bag and starts to head out.

HOLLY
Nice seeing you, Rick.

She hums to herself as she exits.

A beat later, 3 POLICE OFFICERS tackle Rick to the ground.

POLICE OFFICER
You have the right to remain
silent!

INT. BANK - DAY

A line of customers stand in line. As we pan through the line we see a COP EATING A DONUT, A THUG WITH HANDCUFFS, A SINGLE DAD WITH FOUR KIDS, SOMEONE DRESSED UP LIKE BIGFOOT, and A TOURIST.

At the front of the line is HOLLY, a young woman with blonde hair and a innocent air to her. She scrounges through her purse in front of a BANK TELLER, who could not look more bored with his job.

She dumps out a lot of change, tissues, candy, and other nicknacks that seems like way to much to have been kept in a little hand purse.

BIGFOOT
Hurry up. My feet are starting to hurt.

HOLLY
I'm so sorry sir, I can't to find my ID. I swear I'd lose my head if it wasn't attached to me.

SINGLE DAD
Come on lady, I have four kids and this one has to go to the bathroom.

He gestures to a YOUNG BOY sitting on his shoulder, who smiles mischievously; he already has.

POLICE OFFICER
Listen buddy, you think you're the only one in a rush.
(motions to Thug)
I was driving this one to prison when my car ran out of gas.
(MORE)

POLICE OFFICER (CONT'D)
I need to get the money before my
shift ends or I won't give a damn
to take him in.

The line grows louder, visibly stressing Holly out.

BANK TELLER
Why don't you step out of line
Miss. The other customers are
starting to get angry.

He gasps as an idea pops into his head.

BANK TELLER (CONT'D)
Maybe they'll start fighting. That
would be awesome.

Holly looks confused.

BANK TELLER (CONT'D)
Err- I mean- horrible.

Holly closed her purse, neglecting all the stuff she took out
of it.

HOLLY
All right, I guess I'll check my
house, see if I left it at home.

Holly walks by the rest of the customers waiting in line as
she walks to the door.

The Thug starts growling at her, like a dog.

POLICE OFFICER
(to Thug)
No. Bad.

He squirts him with a spray bottle, accidentally hitting
Bigfoot.

BIGFOOT
Hey, could you not spray me with
water right now! I just had this
groomed.

He gestures to his entirely hairy body.

EXT. BANK - CONTINUOUS

Holly exits the Bank, passing by two BANK ROBBERS in black
outfits with ski masks.

HOLLY
Hello.

BANK ROBBER #1
'Sup.

INT. BANK - CONTINUOUS

The two Bank robbers burst into the bank, each holding a gun.

BANK ROBBER #1
Everybody get down! This is a robbery!

TOURIST
No, this is a bank.

Beat.

BANK ROBBER #1
Alright, you're the first to die!

He motions to the other Bank Robber, who shoots him in the chest.

EXT. BANK - CONTINUOUS

Holly skips happily, humming to herself as GUN SHOTS go off in the background.

EXT. STREET - AFTERNOON

Holly skips down the street.

She comes across a HOMELESS MAN.

HOLLY
Hello.

He tips his stitched up hat at her.

HOMELESS MAN
Hello, Ms. Holly, hope you're having a wonderful day.

HOLLY
Oh I am, homeless man.

She hands him some change.

Holly then continues on her way, now dancing down the street.

On the opposite side, in the background, a MAN is mugged by two THUGS.

Holly spins and then stops looking down at the ground in panic.

HOLLY (CONT'D)

Awww...

The camera reveals a sewage rat right at her feet. She picks the rat up gently.

HOLLY (CONT'D)

Hello, Mr. Sewage rat.

She holds the rat up to her cheek, and the rat kisses her. Holly then sets the rat down and continues on her way.

HOLLY (CONT'D)

Goodbye, Mr. Sewage rat.

The rat runs away and jumps into a sewer grate.

Holly sighs happily.

HOLLY (CONT'D)

I'm so happy because I have no idea
of the terrible things that happens
in the city.

An ASSASSIN (slick hair, black clothes) suddenly appears and pins her to a building.

She gasps.

ASSASSIN

Hello, little girl.

HOLLY

Hello Mister. You're holding me a
little tight there.

ASSASSIN

That's the point. I'm an assassin.

HOLLY

Pfft. Assassin's don't exist.

ASSASSIN

What... Of course they do. Who told
you we didn't exist.

HOLLY

My mom.

The Assassin sets her down and stares at her in confusion.

ASSASSIN

Oh my god! And you listened to her?

HOLLY

Well yeah, she always told me no
evil exists in the world.

The Assassin sighs and grabs a rat, then breaks it's neck
offscreen.

Holly screams.

HOLLY (CONT'D)

That poor rat! Oh my gosh,
assassin's are real.

He gets real close to her face, pulling out a knife and
pressing it on her cheek.

ASSASSIN

I'm an evil ass bitch and I'm here
to kill you.

He grabs her jaw and examines her.

ASSASSIN (CONT'D)

I have to admit, it took a long
time to find you.

HOLLY

What do you want with me?

ASSASSIN

To kill you!

Holly try to escapes his grip, but fails.

ASSASSIN (CONT'D)

Your brother will be brought to his
knees when he finds out I killed
his...

HOLLY

What? I don't have a brother.

Beat.

ASSASSIN
...Oh, my bad. Most've gotten the
wrong girl.

He lets her down.

She stares at him in confusion.

ASSASSIN (CONT'D)
Well go on! You're no use to me if
your not the right girl!

Holly composes herself and sprints away quickly.

HOLLY
(to herself)
I have a brother!

INT. BUS - 20 MINUTES LATER

Holly sits on the bus alone and uncomfortable. She looks out
the window across from her, where, instead of seeing a sunny
city, it's dark and SCREAMING can be heard.

HOLLY
I can't believe it. Evil does
exist.

A rat passes her feet, and stares straight up at her and
hisses.

She shrieks.

HOLLY (CONT'D)
Even the rats are evil!

She brings her feet up on the seat and hugs them.

INT. HOLLY'S HOUSE - EVENING

The DOOR SLAMS behind Holly, she tosses her keys onto a desk.

HOLLY
Mom? I'm home.

MS. EVANS (short brown hair) enters from the kitchen.

HOLLY (CONT'D)
We need to talk.

MS. EVANS

Okay.

Ms. Evans gestures for Holly to sit on the couch, then sits next to her.

HOLLY

Why haven't you told me the truth?

MS. EVANS

About what, sweetheart?

HOLLY

Those stories you told me; about assassins, and murderers, and salesmen. They're real, aren't they.

She strokes Holly hair soothingly.

MS. EVANS

I just wanted to protect you...

HOLLY

Mom! I need to know these things. I'm 19 now, I can't go my whole life thinking assassins aren't real!

MS. EVANS

I'm sorry!

Awkward pause.

HOLLY

Do I... Do I have a brother?

MS. EVANS

Wha- I don't...

HOLLY

Mom! A man threatened my today! Do I have a brother or not!

MS. EVANS

Yes! You have a brother! But I don't know where he is.

Holly crosses her arms.

HOLLY

Wow- okay... Is there anything else you haven't told me?

MS. EVANS
You're adopted.

HOLLY
Wha- MOM!

Holly grabs a bat and angrily yanks the door open.

MS. EVANS
Where are you goin?

HOLLY
Into the city! To advance the plot.

The DOOR SLAMS.

INT. CAR - NIGHT

Holly drives through a dark street, her headlights providing the only source of light.

HOLLY
(muttering angrily)
Gosh dang-it Mom!

HOLLY (CONT'D)
I lied to an assassin because of
you!

A MAN appears in the middle of the street. Holly screams and the CAR SHRIEKS as she swerves to miss him.

The CAR CRASHES into a streetlight, causing Holly's head to jerk forward into the steering wheel. The FRONT WINDOW SHATTERS, spraying glass over Holly's head and shoulders.

The airbags don't go off.

After a beat, Holly groans and lifts her head up, a small bruise on her forehead, and wipes glass off her shoulders and hair.

She looks outside, but the man is gone.

HOLLY (CONT'D)
What the...

She grabs her bat and gets out of the car.

EXT. STREET - CONTINUOUS

Holly SLAMS the CAR DOOR and turns on her phone's flashlight.

She sees no one.

HOLLY
Hello, is anyone there?

No one answers.

She takes a few steps forward, when a MUGGER (man, built, tattooed) grabs her from behind.

Holly screams.

She struggles and SLAMS her HEEL down on his foot. He lets her go and grabs his aching foot, hopping up and down like an idiot.

Holly uses the opportunity to run, but she is blocked by MUGGER #2.

MUGGER #2
We aren't don with you yet, Ma'am.

She swings the bat at him, but he grabs it mid-swing.

HOLLY
My name is Holly, not Ma'am. If you're gonna mug me at least get my name right.

The first Mugger grabs her from behind again.

MUGGER #1
Grab her feet Mugger number 2, that way she can't kick again.

He grabs her by the feet, and she screams.

EXT. STREET - CONTINUOUS

PETER BUSH)19, Cop, short brown hair) SLAMS a handcuffed CRIMINAL face first into a cop car.

PETER
Get ready for 800 years in prison
you criminal scum

He forces the criminal into the car when he hears a GIRL SCREAMING.

PETER (CONT'D)
Stay here, I'm gonna see what's going on.

He runs in the direction of the scream, forgetting to lock the door.

The Criminal watches Peter run out of sight, then hops out of the Police Car and runs in the opposite direction.

EXT. STREET - CONTINUOUS

Holly continues to scream, when one of the muggers puts a hand over her mouth.

MUGGER #1
That'll shut her up.

MUGGER #2
What are we gonna do with her anyway?

MUGGER #1
Strip her and leave her on the road?

They laugh simultaneously.

MUGGER #1 (CONT'D)
No one's that evil. Let's just steal her purse.

PETER (O.S.)
Let her go!

Peter appears, pointing a gun at them.

The Mugger's instantly freeze, putting their hands in the air. Holly falls to the ground with a shriek and a THUD.

Mugger #1 looks down at Holly.

MUGGER #1
Oops.. Sorry.

PETER
I said freeze!

The Mugger's look at each other in confusion and shrug at each other.

MUGGER #2
No you didn't.

PETER
Oh. Well... Freeze! And put your hands in the air!

They do nothing.

PETER (CONT'D)
Oh, dangit! I forgot to say "Simon Says"!

MUGGER #2
Ha-ha! You loose.

The Muggers run away.

Peter waits for a bit, then remembers Holly, and runs to her.

PETER
Are you okay?

He helps her up.

HOLLY
I'm fine.

PETER
What are you doing in the city this late?

HOLLY
I'm looking for my brother... Maybe you can help me?

PETER
I'd be happy too.

INT. RESTAURANT - 30 MINUTES LATER

Holly and Peter sit in a 1930's themed diner. Milkshakes sit on the table, as well as a plate of fries.

PETER
So tell me about your brother. When was the last time you saw him?

HOLLY
Well... Never?

Peter chokes on a fry.

PETER
What!

HOLLY
I didn't even now I had a brother until this assassin tried to kill me today.

Peter chokes on another fry.

PETER

What!

HOLLY

He told me he wanted to use me as
'bait' to get to him. What a loser.

Peter spits his milkshake on Holly.

Beat.

They continues as if it didn't happen.

PETER

Wow! Most people don't survive
assassin encounters, that's why
they're called assassins.

HOLLY

Do you know any way I can find out
who my brother is?

PETER

I only know of one place, and it's
very dangerous. I've heard rumors
of a... A hideout, where villains
hang out when they're not in the
script. But we'll need disguises if
we're going to get in.

INT. VILLAIN HIDEOUT - LATER

Holly and Peter walk down stairs into what looks like a
lounge with a bar. An assortment of VILLAINS; some men in
prison uniforms, ski masks, salesmen, and 20's crime lord
bosses hang out and drink, while other play pool, smoke
cigars, or are playing poker.

Holly is now wearing Groucho glasses and Peter has a giant
sticker that says; NOT A COP.

They sit down at a poker table with a 20's CRIME BOSS who is
black and white, a SALESMAN named GEORGE, a MIME, and Jack,
the previously named Bank Robber #2.

Crime Boss eyes them carefully.

CRIME BOSS

You's got names?

HOLLY
Tiffany.

CRIME BOSS
(to Peter)
And what's yours?

Peter struggles to come up with a name.

PETER
(blurting)
Lex Luthor!

Beat.

GEORGE THE SALESMAN
Are you a cop?

CRIME BOSS
What's the matter with you? Can't
you read?

GEORGE THE SALESMAN
No.

CRIME BOSS
His shirt clearly says "Not a cop"
you moron.

He starts shuffling card.

CRIME BOSS (CONT'D)
You Buck-eyed Betty. You dumb
dewdropper. You dirty dan who
doesn't no nothin'.

GEORGE THE SALESMEN
But.

CRIME BOSS
Shut up. Dry up. Get lost. Beat it.
Hit the road. Shove off. Scram. Get
going...

George runs away as he rambles on.

CRIME BOSS (CONT'D)
... Push off. Run along. Take a
hike. Take a powder...

HOLLY
He's gone.

Crime Boss stops and looks at her as if he was in a trance.

CRIME BOSS

Thanks, doll. I started to sound
like I a broken record there.

A broken phonograph loops right beside him. He fixes it and
gets back to the game.

He starts passing out cards.

CRIME BOSS (CONT'D)

Alright, we're playing Texas hold
em'...

HOLLY

Excuse me? I would like to find
information on someone?

Ext. Apartment complex - 20 minutes later

Peter and Holly face a big white door.

HOLLY (CONT'D)

Well, this is it.

PETER

Yep.

HOLLY

I can't believe those salesmen had
all the information we needed.

PETER

Crazy, right!

HOLLY

Do you think he'll be happy to see
me.

PETER

No.

Holly hugs him.

HOLLY

Thank you for helping me. Maybe the
world isn't so evil after all.

PETER

It was my pleasure.

Holly turns to open the door but hesitates.

PETER (CONT'D)
Go on, I'll be waiting right here
if you need me.

Holly nods, then open the door.

EXT. APARTMENT COMPLEX - AN HOUR LATER

Peter checks his watch.

PETER
She's been up there a while.

He looks up.

PETER (CONT'D)
Maybe I should go and check on her.

He enters the building.

INT. SCOTT'S APARTMENT - A MINUTE LATER

The apartment is pitch black.

PETER
I can't see anything.

Peter fumbles for a light switch.

Awkward pause.

PETER (CONT'D)
Where is it... I've almost found
it... Aha! Got it.

The SWITCH CLICKS ON.

The apartment is illuminated, revealing the Assassin, who
restrains a bound and gagged Holly.

ASSASSIN
You shouldn't have turned on the
light.

Awkward pause.

ASSASSIN (CONT'D)
No no no wait, I can think of
something better.

Holly and Peter wait while he thinks.

ASSASSIN (CONT'D)
No I can't.

Awkward pause.

ASSASSIN (CONT'D)
You shouldn't have turned on the
light.

He darts for the Window. Peter pulls out his gun and fires at him, but he grabs a chair and throws it through the window, SHATTERING GLASS everywhere.

Peter protects his face from the glass, and the Assassin uses the distraction to jump out the window, taking Holly with him.

Peter rushes to the window, staring dramatically out into the darkness.

PETER
Wait? Was that her brother? Pretty
rude to kidnap your own sister.

Awkward pause.

PETER (CONT'D)
Nope, wait. That was the assassin.

FADE TO BLACK.

END OF SHOW