

MONSTER MOVIES

Written by

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EXT. JAPANESE CITY - DAY

BARAGADON, a 300-foot golden creature with an elongated neck, large leathery wings, spiked tail, runs on four legs towards the crowd, letting out a monstrous shriek.

On the street below, a large crowd flees in the streets, screaming. They shove one another to get ahead. The ground shakes with the sound of gigantic footsteps, causing people to lose footing.

BARAGADON shoots a FLAME high up in the sky, showing off it's might, before, turning it to the buildings that stand in his way.

BACK TO THE STREET- The crowd has dispersed, save for the occasional runner. Now, there are only TWO BOYS, an eleven year old, and an eight year old.

The younger trips and falls, and the older runs back to help him up off the ground. As their heads turn up they see-

The head of Baragadon, poised on the long neck like a Cobra, ready to strike.

The two brothers embrace, eyes wide with terror.

The monstrous head thrusts forward, but is hit with a GIANT BLUE BALL OF FLAME, which pushes the monster's head into a building, that crumbles on top of him.

The kids snap their heads to the side.

BOY 1
TITANAGOR!

BOY 2
TITANAGOR!

TITANAGOR, a 250 foot creature that resembles a Hardrosaur, steps forward. He strikes a pose. He charges at the enemy. The blow is about to connect when-

INT. SCIENCE LAB - DAY

DR. WEINTRAUB, a heavy set man in a lab coat and glasses stands amongst an assortment of test tubes, Bunsen burners, and large gray boxes covered in switches and levers.

DR. WEINTRAUB
Well, this is it, ladies and gentlemen, and all you kids staying up past your bed time-

Next to him, a purple puppet SPIDER, reacts to his speech.

INT. DANA'S HOME - FRONT ROOM - NIGHT

DANA, a small framed, brown haired eleven year old boy sits on the floor along side his seven year old, blonde brother PATRICK. They clutch on to monster toys made from colored tape and a coat hanger base.

DR. WEINTRAUB (O.S.)

We've reached the seventy minute point in our show, which means the man of the hour, the star of the show has finally shown up! Who will win in this epic battle of the titans.

PATRICK

Titano-

Dana puts his finger over the lips and shushes the boy.

ON THE SCREEN

SPIDER

You'd think they'd name it after the loser?

WEINTRAUB

Hey, you've seen Old Yeller, right?

From off screen, people throw rubber fish at Weintraub. Prerecorded boos and howls are heard.

BACK TO:

Dana laughs. He checks to see if Patrick is amused. Patrick tries to emulate Dana's laughter.

The laughter stops when the pounding of monster like foot steps can be heard, followed by yelling from another room.

Patrick looks to Dana, who is just looking down. His eyes drift back up to Patrick, who is trembling.

CARRIE (O.S.)

-And you act surprised that I leave? You don't even respect me. What's that you call me? Useless as tits on a bull?

Dana puts down his toy, and grabs Patrick's. He adjusts the tape, before picking up his monster.

CARRIE, a woman of 36, with bags under her eyes and frayed hair, stomps through the room. GERRY, 38, balding, chases after her with attempting to put on a shirt.

GERRY

Respect? You haven't been here in six days. Six days. That's not very respectful to me. Or the kids.

Carrie turns around.

CARRIE

Excuse me? You want to talk about the kids? How about all that shit you let them watch?

GERRY

What? What does that have to do with anything?

Carrie turns back to the door.

GERRY (CONT'D)

No, you are NOT leaving. You are

NOT ALLOWED.

CARRIE

Goodbye, Ger.

She slams the door. Gerry stands still, one sleeve on, breathing heavily.

Patrick cries silently. Dana just stares up at his father.

Gerry un-sleeves his arm, and acknowledges his son.

GERRY

I-

DANA

We're used to it.

GERRY

That's not....

Dana turns the volume up. The monsters are back on screen, fighting.

Gerry sits on a torn recliner in the corner. He pulls out a cigarette, lights it, and takes a puff.

GERRY (CONT'D)
What are you watching, anyway?

DANA
Weintraub.

GERRY
What's he playing?

PATRICK
Titanagor versus Baragadon.

GERRY
I like that one....

On the screen, Baragadon breaths fire at Titanagor, who shoots his blue ball of flame towards him, splitting through the fire.

INT. CLASSROOM - DAY

The battle between monsters is being rendered on lined paper with pencils. Dana shades with the edge of his pencil, then sets it aside. Some math problems are written on the side of the paper.

MRS. HLADIK
Were you all able to figure that out on your own? If anyone needs help, let me know. I can't be of much help unless I know you need it.

The MRS. HLADIK (female, forties) paces back and forth.

After a beat, he shows it to the FEMALE STUDENT sitting next to him. She scoffs. It's beneath her. A few seats down, SHEILA (12, short brown hair) gestures her head back, trying to get his attention.

He mouths "What?". She lifts up her notebook, pointing to it with her pencil. He lifts his, showing the image. The Teacher's hand comes down on his shoulder.

MRS. HLADIK (CONT'D)
What is this?

Dana is now the center of attention in the classroom. MIKE (Twelve, skinny but tall) and JOHN (Twelve, chubby but not without muscle) are snickering.

Dana hands the notebook to his teacher.

MIKE
Somebody's in trouble-

MRS. HLADIK
Nobody's in trouble!
(to Dana)
But we are going to have to talk
about this. I don't think-

The bell rings.

Dana gets up, but is stopped by his teacher's hand.

MRS. HLADIK (CONT'D)
We will talk about this.

Dana leaves.

EXT.

SCHOOL - DAY

Dana and Sheila walk side by side. Dana keeps his notebook in his hand and not his back pack.

SHEILA
---It was kind of bull to call you
out like that.

DANA
Yeah, whatever.

Sheila punches him in the shoulder.

SHEILA
Not whatever. She made you look
stupid!

DANA
Don't remind me.

SHEILA
In front of everyone

DANA
I know, okay?!?

Patrick walks slowly behind in the distance. Dana stops, and waits for him to catch up.

SHEILA
So are you coming over tonight or
what?

DANA
No.

SHEILA
Aw. Why not?

DANA
It's just not a good time. My Dad
will get worried.
(to Patrick)
Hurry up!

He turns around, and starts walking.

SHEILA
Yeah, but, come on. It's Friday.

DANA
And yesterday was Thursday.

SHEILA
Friday night, we play hockey.

Patrick catches up with them. Dana takes his hand.

PATRICK
Are we going to play hockey?

SHEILA
Of course.

DANA
No! We always lose. We just aren't
good enough.

SHEILA
No, you are not good enough. Which
is why you need to play, so you can
be good enough. I'm good enough.

PATRICK
Am I good enough?

SHEILA
Of course you are. Dana's not good
enough.

DANA
And I won't be good enough.

SHEILA

You might not be as good as me, but you can definitely be good enough.

DANA

No.

SHEILA

Alright, whatever. Fine. Go home.

(beat)

By the way, your mom came over last night, some time around one in the morning.

PATRICK

Mom?

SHEILA

Yeah. She's probably still there, too.

DANA

What is she even doing there.

SHEILA

I don't know. You could probably ask her though. I mean, once the game's over. I mean, if your coming. It's your choice.

Sheila runs ahead of them.

EXT. SHEILA'S HOME - DAY

Patrick stands in front of a chalk outline goal, hockey stick laying at as feet. A twenty feet in front of him Dana stands, hockey stick in hand. Five fee in front of him, Sheila stands, with hockey sticks, in-line skates, elbow pads and knee pads.

On the other side, Mike stands in the lead, John not to far behind him. Behind them are their team mates, CURT, RYAN, KEVIN, JEFF all 12 or 13 years old in fully Hockey gear.

DANA

This isn't fair and you know it. You got like six more guys than us!

MIKE

Then go and find more guys! We'll wait!

DANA

Who?

Mike blocks the sun from his eyes with his hands, panning his gaze across the street.

MIKE

Oh, yeah. Well, guess you guys don't have any friends.

Dana lifts his stick and charges forward. Sheila extends her hand, telling him to stay back.

SHEILA

Can we just play already?

Dana points to the goal. Patrick takes a few steps back.

Mike and Sheila stand head to head. Mike bounces a little rubber ball in his hand.

MIKE

So, whose got drop?

Sheila snatches the ball mid bounce.

SHEILA

I'm going to say you.

She hands the ball back to him.

Mike drops the ball, and immediately takes control of it. He glides on his skates, but Sheila manages to swipe the ball from him.

She passes to Dana, who fumbles a little bit trying to dribble, but manages to bring it forward.

He passes to Sheila. Just as the ball hits her stick, it's taken away by John.

John runs it towards the goal, pursued by Sheila and Dana. He shoots. Patrick doesn't even attempt to stop it. After a few seconds, he runs after it.

MIKE

Ha!

SHEILA

Dammit.

Patrick gives the ball to Dana, who throws it to Sheila.

The ball drops again. Sheila takes it to the goal. Curt, playing goalie, blocks the shot. She takes control of it again, but it's recovered by Ryan.

Ryan takes down, and is blocked by Dana. He passes to Mike. Mike shoots, scores. Scores again

Scores again.

Sheila is in control of the ball. Mike, John, Kevin, and Ryan block her at every move. She sees Dana, who is unguarded. She slips the ball to him.

SHEILA (CONT'D)

Dana!

Dana receives. He takes it to the goal and shoots. It barely gets in. He smiles.

Mike skates up to him, and comes to a screeching halt.

MIKE

Doesn't count!

DANA

Doesn't count?

John skates to Mike's side, Sheila to Dana's.

JOHN

Doesn't count.

SHEILA

Why not?

MIKE

It hit the edge.

DANA

Yeah, after it went in!

SHEILA

Curt?

Curt peaks between John and Mike.

CURT

Sorry, I didn't see it.

DANA

Bull! If this was an actual goal it would have

hit net!

SHEILA
Come on! Back me up, man!

MIKE
It would have hit the post,
and bounced right back into
play

CURT
Come on, Mike, just give it to
them.

Mike loosens his stances.

MIKE
Fine. The goal is yours. I don't
see why it matters. Your gonna lose
anyway.

He turns around. The moment his back is turns, Dana pounds on
his back.

Mike turns around, hitting Dana across the face.

Dana responds by pushing him to the ground.

INT.

SHEILA'S HOME - FRONT ROOM - DAY

MAUREEN, Sheila's Mom, forty one, peers out through the
blinds. She watches the fight.

MAUREEN
Your kids are here.

Carrie is on the chair, barely able to move.

CARRIE
I'm not ready to go back yet.

MAUREEN
Yeah, but your kids-

CARRIE
Are they here?

MAUREEN
That's what I said.

Carrie shifts in her chair.

MAUREEN (CONT'D)
Well, are you going to get up?

CARRIE
I don't think I got much choice.

EXT. SHEILA'S HOME - DAY

Sheila pulls Dana off Mike. Mike tries to hit Dana back.
Sheila punches Mike in the jaw.
Mike is stopped from retaliating by John.

JOHN
You can't hit a girl!

SHEILA
It didn't stop me!

MIKE
Do you really want to keep going?
Patrick snuffles. Tears roll down out his eyes.

DANA
Sheila, let's just go inside.

SHEILA
I'm not finished here.

Dana grabs Patrick's hand, and leads him to the house.

SHEILA (CONT'D)
Dammit...

Sheila follows.

INT. SHEILA'S HOME - FRONT ROOM - DAY

Sheila walks in, followed by Dana and Patrick.

SHEILA
You started it, why wouldn't you
let me finish it?

DANA
I just want to forget it.

Carrie meets Dana and Patrick at the door. She embraces Dana.

CARRIE
Oh, are you okay?

DANA
Can we go home?

CARRIE
In a little bit. You can play with
Sheila downstairs until then, okay?

INT. SHEILA'S HOME - KITCHEN - NIGHT

Carrie and Maureen are sitting with DAN (38, Maureen's husband), DARREN (45), and MARK (26) are sitting around a table. Cigarette smoke fills the air. Each one has at least three bottles of beer at their side.

DAN
I can't even remember the game
itself, of course. I'm lucky enough
to remember the fire.

MARK
It was a double header. There were
two games against Detroit.

The phone, mounted near the refrigerator rings. Maureen gets up to answer it.

MAUREEN
Hello?

DAN
Hey, am I telling this story, or
are you? Besides, the hell do you
know? You weren't even born yet.

MAUREEN
No she's not, can I take a message?

MARK
I was twelve and I was there. And
unlike you, I wasn't trashed. I
remember it clearly. Who doesn't
remember their first ball game?

DAN
Yeah, I'd love to share that
experience with my son one day.
(points to Maureen)
But this one won't let me have a
kid.

Sheila sneaks passed the adults to the fridge.

MAUREEN

Hey! I'm already a mother. You don't have to condemn me a second time because you weren't there for the first!

They all laugh.

CARRIE

That would make you a failed catholic.

Maureen covers the receiver on the phone.

MAUREEN

Your husband is on the phone. Would you like to talk to him?

Silence.

MAUREEN (CONT'D)

I thought so!

Sheila grabs a beer and walks past the table, hiding the label with her palm.

MAUREEN (CONT'D)

Sheila, what are you doing up here?

SHEILA

Just... Getting a coke.

MAUREEN

You got coke downstairs.

SHEILA

I know Mom, but... The Fridge is broken.

MAUREEN

Okay, well, just head back down stairs. We're in the middle of something here.

SHEILA

Oh, okay, Mom.

Sheila picks up speed walking to the basement stairwell.

MARK

You know she's heading downstairs with a can of Milwaukee's Best, right?

MAUREEN

Yeah, well, I rather she drink it here, where I know she won't be getting into any trouble.

INT. SHEILA'S HOME - BASEMENT - NIGHT

Sheila takes a spot on a end of the couch, with Patrick at the other end. Sheila opens her drink, which foams up over the edge.

SHEILA

Your not going to start it from the beginning?

Dana fast forwards a tape. We pass over the title "Titanogor vs. Baragadon.

Dana sits on the couch between Sheila and Patrick.

DANA

I wanted to show you the good part.

ON THE SCREEN

Baragadon knocks over an elevated train, which crushes people running on the street.

SHEILA

Nice.

Sheila takes a sip from the beer, makes a look of disgust, and offers it to Dana. Dana turns it down.

SHEILA (CONT'D)

So, what happens if they have to take a dump?

DANA

Well, Titanagor lives in the sea. Water probably just washes it away. Baragadon, I really can't say.

SHEILA

Baragadon is which one?

DANA

He's the one in Gold.

Sheila takes another sip of her drink.

SHEILA

I like him.

PATRICK

But he's the bad guy!

SHEILA

What's wrong with being the bad guy? You get to do pretty much whatever you want.

Sheila pours some of her beer on the floor.

DANA

Yeah, but that's not right.

SHEILA

Looks like the tanks will shoot at you regardless.

DANA

Yeah, but they stop after you save the day, and let you go back to live your life in peace.

SHEILA

Sounds like a bad deal.

DANA

Well, no... Being the good monster means you get to stand up to the bad guys, make the world better, and safer for everyone. It's better, in the long run, I think, to do what's best. Because that means-

ON THE SCREEN

Titanogor and Baragadon fight AT THE EDGE OF A VOLCANO. Baragadon WHIPS his tail at his opponent, who FALL OVER THE EDGE!

Baragadon turns around, only to have his tail grabbed. He is pulled in along with Titanogor.

Or was he? Titanogor climbs out, and ROARS TRIUMPHANTLY.

The words "The End" appear on screen, before being replaced with Weintraub.

SPIDER

Because the Volcano that can't kill Titanogor will certainly put an end to Baragadon's terror.

WEINTRAUB

You think?

(Beat)

Anyway, we've all seen our fair share of zombies, ghouls, goblins, and even creatures ten stories tall. By now we've seen it all. Or have we? We've shown a lot of bad movies, some that are just bad, and some that you shouldn't screen near an open flame! But, do you think you can do better?

Clips from some amateur films flicker across the screen. They are all terrible.

WEINTRAUB (CONT'D)

Yes, it is time for the first annual "So you think you can do better contest!"

SPIDER

The grandprize winner will receive five hundred dollars, and will have their film screened on our show!

WEINTRAUB

Which in no way indicates that we've run out of material!

BACK TO:

SHEILA

So, think we should enter it?

SPIDER

(off screen)

How can it be annual if it's the first?

PATRICK

Make a movie?

Dana shrugs.

DANA

I recorded this a couple nights ago. Don't know if we have enough time left.

SHEILA

Isn't this like the one thing you could be good at?

DANA

I like movies, I don't know anything about making them.

SHEILA

You make some costumes, you put people in front of the camera, and you hit record.

DANA

It's not that simple. You need to build sets, you need to write a script, you need special effects...

Sheila gets up.

SHEILA

Then you do know how to make a movie.

DANA

It's not that easy. I don't even know what to make it about.

A burst of liquid splashes on Dana's face. He closes his eyes, and winces at the smell, and looks to Sheila intently.

Sheila is standing next to a wall mounted can-crushing device.

Dana laughs. Patrick jumps up with excitement.

PATRICK

I wanna try!

Dana puts a can in, crushing it. Sheila puts a small green army man in, crushing it.

Patrick puts another army man in it, and Sheila exits. Patrick crushes the toy.

Sheila re enters, with five cans of beer.

The children excitedly crush every can, one after the other.

INT. DANA'S HOME - DANA'S ROOM - NIGHT

Dana wakes up, and sees the silhouette of his father slowly leaving the room. The footsteps thunder down each step. Inaudible yelling is heard down the stairs.

GERRY

(os)

No, you cannot leave! Not again.

The door slams.

GERRY (CONT'D)

(os)

SHIT!

The door slams again.

Patrick is laying under his bed, sobbing.

Dana gets out of his bed, pulls four monster toys (three of which are home made) and sits near Patrick's bed.

DANA

Are you okay.

PATRICK

Scared...

DANA

Here. I got some monsters to protect you. Good ones.

Patrick points to Baragadon.

DANA (CONT'D)

Oh.... Well, he's good now.

He lines them up on the floor, guarding Patrick.

DANA (CONT'D)

There. Now, think you can go to sleep.

Patrick meekly shakes his head.

Dana sighs.

DANA (CONT'D)

I remember seeing a news story, it was a few years before you were born.

(MORE)

DANA (CONT'D)
 Mom and Dad won't talk about it,
 because they think it's too scary.
 But you can handle it. Well, there
 was this giant bird, no, a
 PTERADACTYL, flying over Chicago.

EXT. FANTASY CHICAGO - LASALLE STREET STATION - DAY

A Giant Birdlike monster hovers over the station, screeching.
 People run down the platforms, away from the monster in a
 blind panic, trampling over each other.

DANA
 Everyone was running and screaming.
 It was going to eat them!

BACK TO:

DANA'S HOME - DANA'S ROOM

Patrick is a little bit startled by the story. Dana steadies
 his hand near Patrick's head.

BACK TO:

FANTASY CHICAGO - LASALLE STREET STATION

A boy who looks like Dana (DREAM DANA) faces down the
 monster, not afraid.

DANA
 (off screen)
 But not everyone was scared. There
 was a young boy, maybe a little
 older than us, I don't recall.

The boy reaches into his pocket, pulling out a small pen-like
 object. He clicks a button.

DANA (CONT'D)
 But that boy, well, he wasn't
 really a boy. He was a MONSTER!

He clicks it, and his body transforms into a creature, as if
 he released whatever force that was keeping the monster
 within him from getting out.

His arms are bulky, with long claws. His feet are large with
 muscle. His head bares more resemblance to that of a bug
 crossed with a Neanderthal.

He is now as tall as the monster. He clenches a fist and pounds at the creature, repeatedly. The creature responds by taking flight, knocking him back. His arms flail as he tries to keep his balance.

The Creature shoots him with it's cutting lazer, which sparks off him as it hits his arm. It then goes for the other arm. Dana is temporarily immobilized when the bird grabs him with it's talons, and drags him through the mess of burning debris and commuter trains.

Dana is finally let go, face first on the ground.

The bird-creature walks into the distance, and pulls a young boy (DREAM PATRICK) out of a window. He tosses the child up in the air, attempting to catch him with his mouth.

Dana struggles to get up.

The young boy begins his descent towards the reptilian bird's beak.

Dana gets to his knees, crosses his arms, and shoots a golden burst from his arms as he uncrosses them, causing the beast to fall to the ground. He stretches out a hand, catches the boy, and puts him gently on the ground.

The boy runs away as Dana gets back on his feet.

The Creature takes off, flying without even flapping it's wings. Dana grabs a nearby Metra train, and swings it around like a snare. After three twirls, he launches it, hitting the creature, grounding it. It crashes into several buildings as it hits the ground.

The creature gets up, only to see Dana crossing his arms again. As he uncrosses, a large red and blue beam shoots out, blasting the creature.

Dana turns around, his hulking, monstrous mass standing still, as if posing for a picture, as the monster explodes into a large fireball behind him.

INT. SCHOOL HALLWAY - DAY

Sheila removes her back pack from her locker, Dana standing nearby with a binder pictures in hand. Students are walking up and down the hall.

SHEILA
Okay, so now what?

DANA

I don't know, this was your idea.

SHEILA

You're the one who knows about this sorta thing.

DANA

I know how to watch movies, not make movies. Who knows how to make movies?

Sheila closes her locker door, and walks away.

Dana follows.

DANA (CONT'D)

We gotta go pick up Patrick first.

The two turn around.

SHEILA

I'll give my stepmom a call for costumes.

DANA

Will she do it?

SHEILA

Yeah, if it's a way for her to force quality time with my old man. I can deal with his shit for a couple days.

DANA

I was thinking we make models like Harryhausen....

SHEILA

Script?

Dana hands her the stack of pictures. A piece of paper falls to the floor.

DANA

It's like a script. I don't have a typewriter.

Sheila flips through the pages. She finds an image of people running away in terror.

SHEILA

Nice.

DANA

My Dad has an old projector I think we could use for that. I don't know where we'd get the footage.

Sheila passes it back and to him.

SHEILA

Well, you'd film it just like anything else we do, right?

DANA

Yeah, I suppose. You do have a camera, right?

SHEILA

You mean you don't?

DANA

I thought you had one! Your the one who told me to do this!

SHEILA

Yeah, I told YOU to do this! YOU. You have to find something like that yourself!

DANA

What? We don't even have a Sega. We just NOW got a new VCR. And you expect me to have a camera?

SHEILA

I don't know why you would suspect I do!

DANA

Alright. Who do we know who has one?

Ms. Hladik picks up the fallen paper. The image depicts a violent battle of giant beasts.

SHEILA

I only know one person who does. If he still has it.

DANA

Who?

EXT. MIKE'S HOUSE - DAY

Sheila is standing a few steps in front of Dana, keeping distance between him and Mike.

MIKE

What the hell? Just yesterday, you ruined a Hockey Game, attack me, and now you want me to help you with your stupid movie?

DANA

It's not stupid!

Sheila gestures for him to back down.

SHEILA

It's not stupid. It's actually pretty good. We don't need your help. We need to borrow your camera.

MIKE

How do you even know I have it?

SHEILA

Because before you became such a jerk and a bully, you used to invite me to your birthday parties.

DANA

Just tell us what we need to do! I'll play you for it!

MIKE

Forget it! I'm done playing with you losers!

DANA

I'll let you be in it!

MIKE

Why would I want to be in it?

SHEILA

Because it's actually pretty cool!

Sheila grabs the binder from Dana, and puts it in Mike's hands.

MIKE

What the hell is this?

SHEILA
You open it, stupid.

Mike stops for a beat. Sheila is a the recipient of a cold, angry stare.

SHEILA (CONT'D)
Open it.

Mike hesitates.

He turns the page.

MIKE
What is this?

DANA
It's what we've been telling you!

The images show a rocket crashing into a UFO, followed by a surviving astronaut in a hospital.

MIKE
Okay.... So, you actually think you
can make this?

SHEILA
We can, with your help?

MIKE
And what will you give me if I
help?

DANA
What do you want?

MIKE
What do you have?

SHEILA
How about my Sega?

DANA
What?

Mike hands the binder back to Sheila.

MIKE
Okay. In exchange, you get the
camera. You get me. And you get
John. I star.

DANA
No. I want to be the monster-

MIKE

And I want to be the guy who kills
it.

DANA

But the monster is the Good guy!

MIKE

And I say he dies at the end.

Sheila walks over to Dana.

SHEILA

Would you rather have this, or no
movie?

Dana outstretches his hand.

Mike accepts.

EXT.

SHEILA'S HOME - BACK YARD - NIGHT

THE CITY OF CHICAGO is rendered beautifully through a
cardboard miniature resting on a piece of plywood.

Dana measures the city with a tape measure, then plots out
two feet of distance between the model city. He marks that
point with chalk.

SHEILA

Dana... They are waiting for you.

The tape measure winds itself back up.

He turns around to face Mike, John, Sheila, and Patrick.

DANA

Alright, we are about to shoot the
first frame. We will use this small
city for our first major overhead
shots, then it's on to special
effects. Then, we'll move right on
to the General's first scene. John,
you okay with your lines?

John mouths his lines.

JOHN

Yeah.

DANA
Mike?

Mike nods.

SHEILA
Action?

DANA
Action.

Dana leads Mike around the city, before gesturing to stand between the center and the corner.

DANA (CONT'D)
Now pull back.
(beat)
Zoom in.
(beat)
Good.

He waves his fingers at Sheila, and Sheila hands him a lighter and a can of aerosol. Patrick runs to grab the hose. Dana outstretches the hand with the lighter, and sprays the aerosol in a few short bursts.

Flames shoot from the lighter. It starts to catch fire.

Mike takes a step back. Dana takes the camera away from him, moving in closer.

The flames blow in the wind. Dana is forced to step back. A flaming piece of the city FLIES OVER HEAD.

Other piece follow, and find their way on top of the garage.

DANA (CONT'D)
SHIT!

A piece falls on a plastic chair, and starts burning through.

Dana grabs the hose from Patrick, sprays it on the chair. He then takes aim to little pieces that fly overhead.

SHEILA
DANA!

Dana becomes aware of the large fire spreading atop the garage. He sprays the hose, but there doesn't seem to be enough reach.

Mike takes two steps back, before turning around and running away.

Sheila grabs a blanket off the clothes line, and climbs on the garage roof. She furiously tries to stamp it out.

DANA

I need more hose!

John unwinds the hose until he finds a knot in the line, which he pulls loose.

Dana moves in closer, but manages to miss the flames altogether, and hit Sheila. Sheila blocks the water stream with the blanket, soaking up water. This allows her to finish stamping out the fire.

She drops the blanket down, into the mud, and lays back on the garage. Patrick can be heard crying amidst the chaos.

DANA (CONT'D)

Okay.... Let's take five.

EXT. OCEAN - DAY

High above the Ocean, a flying disc zooms back and forth, before stopping at a hover.

INT. FLYING DISC - DAY

ZARR, an Alien General in an silver lined black cape, sits on a throne in the middle of the ship, while SILVER-CLAD ALIEN WOMEN operate the controls.

ZARR

Have you found us a fearsome beast?

An Alien woman looks at a huge blip on a radar screen.

ALIEN WOMAN

Yes we have, your heinous.

ZARR

Then activate the Monstro-Ray!

THE OCEAN

A red beam shoots out from the bottom of the flying disc. Just before it hits the water, it starts to bubble.

A GIANT SQUID starts to rise out of the water. Despite being a "Fearsome creature", it's actually quite adorable.

CUT TO:

INT. STUDIO - WRITER'S ROOM - DAY

Dr. Weintraub turns off the TV, which is placed on a folding table, one amongst many. There is a VCR and a stack of tapes to the side.

WEINTRAUB

SAL!

Weintraub ejects the tape. SAL MORTON, a 27 year old executive, meets with Weintraub.

WEINTRAUB (CONT'D)

We can't show this one.

He hands Sal the tape.

SAL MORTON

Why not?

Your viewers eat this shit up!

Weintraub pulls up his foot, take off his shoe and sock, and starts massaging it.

WEINTRAUB

Of course they do. They ate it up two weeks ago.

SAL MORTON

Two weeks ago? That was Terror from the Ocean floor. This is-

WEINTRAUB

Titanogor and the Terror Squid, I know. It's the same movie. By the way, so is Monstrositious, the Death Squid and Giant Monsters Return Again.

SAL MORTON

Can we focus on the contest entries for a second?

He puts his foot down, and puts in the first VHS from the stack.

ON THE SCREEN

A man, screaming in terror, is violently decapitated.

BACK TO

Weintraub makes a disgusted face. Sal looks through the other movies.

WEINTRAUB

Oh, come on... Don't they know children watch this show?

SAL MORTON

Your not going to like the next one.

WEINTRAUB

What is it?

SAL MORTON

Porno Holocaust.

WEINTRAUB

Well that's not right.

SAL MORTON

Tell me about it-

WEINTRAUB

There is already a movie called Porno Holocaust. I'm not opening my show up to plagiarists.

SAL MORTON

You mean that's an actual movie?

WEINTRAUB

Yeah.

SAL MORTON

How do you know that?

WEINTRAUB

How do you not? Hand me the next one.

SAL MORTON

That's all we have.

WEINTRAUB

Nothing else came in today?

SAL MORTON

Nothing.

Weintraubs puts his shoe back on, and gets up out of his seat.

WEINTRAUB

Then I shall be heading home early.
Let me know if you find something
else for me to screen next week.

SAL MORTON

Wait.

Weintraub stops.

WEINTRAUB

Isn't there a rule about keeping
the talent happy?

SAL MORTON

We don't have a lot of movies to
choose from. That's how it is.
Hell, the studio is calling us,
doubting that we have the rights to
all those Monster flicks you show.
They took away Frankenstein, they
took away the Beast from Hallow
Mountain, and now they are telling
us that what is public domain is
not public domain. You know how
much we had to pay for both
Titanogor vs. The Terror Squid AND
Terror from the Ocean floor?

WEINTRAUB

I'm guessing around thirty bucks.

SAL MORTON

We are over budget. You pitched us
paper mache sets, a spider puppet,
and cheap movies. And people love
it. But they don't love it enough.
Not for what we are spending. So,
first, your showing what we gave
you this Saturday.

WEINTRAUB

At 12:30 AM, Central, rebroadcast
at 4:00 AM Central time. Got it.

SAL MORTON

And this contest... You have to
find something, otherwise, we have
dead air. We can't find you a
replacement like last year.

EXT. ALLEY - DAY

Dana and John walk down a gravel alley, Patrick being pulled behind them in a Wagon.

JOHN

All I know is that there is a monster involved. And that he burns down the city... Are we still using that? Is it like Freddy Krueger monster, or a King Kong monster?

DANA

It's more like Titanogor.

JOHN

What's a Titanogor?

DANA

Titanogor. He was Dinosaur, trapped in a block of ice. An atomic bomb released him, and gave him super powers.

JOHN

So, your monster was trapped in a block of ice?

DANA

No. He was a human once. Then he becomes a monster.

JOHN

I think I get it.

DANA

I have it on tape if you want it, if you don't mind commercials.

John picks up a piece of frayed wood. Dana shakes his head, and John puts it down.

The three of them approach a partially demolished home. Patrick gets out of the wagon, and John and Dana put a few pieces of foam in the wagon.

Dana looks over the fence.

DANA (CONT'D)

There's more on the other side.

Dana hops the fence.

EXT. DEMOLISHED HOME - DAY

Dana walks down the path. John jumps the fence past him.

JOHN

Patrick?

They pass by a large stack of drywall.

DANA

He'll keep a look out. Let's grab some of that on our way out.

JOHN

So, Titanagor comes out of the ice. Where do the other monsters come from?

Dana opens the door to the building.

DANA

I have it on tape if you want to borrow it.

INT. DEMOLISHED HOME - DAY

Dana enters. The home is without any furniture, most of the inner walls have been destroyed.

John follows.

DANA

ECHO!

The word echo, well, echoes through the home. Dana signals for John to follow him.

DANA (CONT'D)

Come on.

UPSTAIRS

Dana and John step off the stairs, All that's left on the walls are the frames. There is a large hole in the ceiling.

DANA

Jackpot!

The two cross the floor, which creaks underneath them, to a stack of wood that is almost as tall as Dana.

Dana passes a few smaller pieces to John.

DANA (CONT'D)

Take these. We are going to need tom for the base. Dana becomes aware of a rustle. He moves a piece out of the way, and a racoon JUMPS AT HIM. Dana falls back. John runs backwards, and falls as Dana gets up. Dana takes a few steps forward, the racoon running out to the side. He hears a CRACK John looks down, and sees floor cracking by his at his side. Dana moves the other side. John stands up. The moment he does, THE FLOOR CRACKS below him. Dana pulls him away before a hole opens up beneath him.

EXT. ALLEY - DAY

Patrick traces the lines on a wooden fence next to the Demolished Home.

Wood and drywall flies over the fence. Dana and John jump over.

Dana grabs Patrick by the hand, leading him away.

DANA

Let's go.

EXT. DANA'S HOME - BACK YARD - NIGHT

Dana is hard at work on the set, which is currently several small frames and perhaps one or two completed buildings, surrounded by a mess of wood scraps.

Patrick is facing away from Dana, staring off into the yard.

GERRY

(O.S.)

What are you two doing out here?
It's almost midnight!

Dan pulls a tarp over the set.

DANA

Patrick, you were supposed to warn me when he was coming.

Gerry approaches the kids.

GERRY

Well?

Dana and Patrick give him the silent treatment.

Gerry steps around them, and pulls the tarp off.

GERRY (CONT'D)

Jesus Christ, what the hell is this? Forget it, I don't care. I want it cleaned up before your mother gets home.

DANA

But Dad!

GERRY

What?

DANA

It's me and Sheila. We are making a movie?

GERRY

A movie?

PATRICK

A MONSTER MOVIE!

GERRY

Oh, really? No, this like when you tried to build your own boat.

DANA

It's for Weintraub. Come on, Dad, we already started!

Gerry looks over the pieces. Within the mess, he finds a completed building.

Dana shows him a "Break Point".

DANA (CONT'D)

See? You hit right here, and it cracks. And I can put a new top on if we want to do it again.

GERRY

How are you even able to do it?

DANA

Sheila's helping us. She got us a camera, and her stepmom's making costumes! They are counting on us having this ready!

Gerry takes a seat at the picnic table, and lights a cigarette.

GERRY

Alright. BUT I know nothing about this. And if your mother tells you to clean it up, you clean it up. Got it?

DANA

Is she here?

GERRY

No. I saw her car down by some house on Trumble. Nobody answered when I knocked.

DANA

Oh.

GERRY

Can I see the script?

Dana hands him the binder. Richard opens to a page where a LAZER TANK is driving through the streets.

INT. SHEILA'S HOME - BASEMENT - DAY

The LAZER Tank, a cardboard construction atop an RC Car, is dodging between stacks of VHS tapes.

Patrick practices driving the vehicle. Dana, Mike, and Sheila are all on their feet, watching the video of the burning. Dana rewinds the piece right after debris starts to fly.

MIKE

That was the best part.

JOHN

That was the part where YOU ran away.

Dana turns off the TV.

DANA

Are we ready?

John, Mike, and Sheila look through their photo-copied scripts. Mike tries to switch his with Sheila's.

MIKE
That's my script

DANA
I made a copy for each of you.

MIKE
Yeah, but this one's mine.

Dana rests his head in his palm.

SHEILA
No, it's mine. I remember because I
I already marked my scenes!

DANA
It doesn't matter whose script it
is.

Mike and Sheila are at attention. Mike makes the switch anyway.

DANA (CONT'D)
Okay, guys, are we ready?

SHEILA
What page are we on?

DANA
Your not in this scene.

SHEILA
What page are we on?

DANA
Your not in this scene.

SHEILA
I know, but I still want to read
it.

DANA
You already read it! You read it
with me, remember?

SHEILA
Yeah, but I want to read along with
me.

JOHN
Dana?

DANA

What?

JOHN

I asked my Dad about acting, and he said the best never have to rehearse.

DANA

Have you acted before?

JOHN

No.

DANA

Then you have to rehearse.

Patrick puts a full can of beer in the wall-mounted crusher.

JOHN

But, what I mean is, I think I can BE one of the best.

SHEILA

(to Patrick)
DON'T

Patrick lets out a cry.

SHEILA (CONT'D)

I'm sorry, it's just, I got into a lot of trouble that time.

MIKE

(To John)
He doesn't think your good enough!

Patrick lets his cry quiet down to a snuffle.

JOHN

Will you shut up, for once.

DANA

John is still doing a hell of a lot more than you are!

The noise subsides as they become aware of footsteps coming down the stairs. Maureen turns the corner, holding a mud-covered blanket.

MAUREEN

Sheila, why the hell was this on the ground yesterday?

SHEILA

I don't know, Mom.

MAUREEN

It looks like somebody just threw it in the dirt.

SHEILA

It was windy out yesterday, mom.

MAUREEN

Yeah, windy my foot. If you knock it over, just put it back in the wash! God damn, Sheila, is that really to much to ask?

SHEILA

No, mom. Sorry, mom.

MAUREEN

Yeah, you say that now....

Maureen enters the laundry room. The silence continues until she leaves, climbs the stairs, and closes the door behind.

SHEILA

Well, get one with it!

A beat.

JOHN

Hang on, I gotta get into characters first.

JUMP CUT TO:

INT. SHEILA'S HOME - BASEMENT - LATER

John is now in dressed like a scientist, complete with a grey wig.

JOHN

You can't drop an Atom Bomb on Chicago!

Mike is dressed as a soldier, with a helmet on his head and a gun at his side. The room is now set up like a War Room, with a long table, a map with push-pins marking a path, and a Paper cut out of the monster.

MIKE

If we don't stop the monster here, who knows what other cities will fall? Los Angeles? New York? Anchorage? Where will it end?

JOHN

Just give me more time. We know very little about this creature. There just might be another way.

MIKE

And suppose there is no other way?

JOHN
Then.... We will die at the hands
of the monster, or at yours.

John looks down.

Patrick has crashed the "Lazer Tank" into his foot.

DANA
Cut.

Sheila puts the camera to the side.

DANA (CONT'D)
Patrick, stop. We're filming.

Patrick continues to drive the tank, repeatedly crashing it
into John's leg. Finally, it goes around it.

Dana picks it up, and pulls the battery out.

Patrick continues to operate the controls. Sheila readies the
camera again.

MIKE
Are we done?

DANA
Let's just finish up the scene.
Action.

MIKE
(quietly, without
passion.)
I don't see there is any other
choice...

DANA
Do it right.
(to Sheila)
I promise it'll be better tomorrow.

SHEILA
It better be. I gave up my Sega for
this.

DANA
Action.

MIKE
I don't see that there is any other
choice right now.

(MORE)

MIKE (CONT'D)

A few may day, a few buildings may burn, but we stop this thing dead in it's tracks. That's our top priority.

JOHN

What about Astronaut Adams? After his ship went down, strange things started to happen. His skin, like rocks.... And, he's started to grow. Perhaps we could convince him to fight for us!

MIKE

That's so farfetched it might actually work. You have twenty four hours to convince him to fight for or us. But, if you cannot.

Mike slaps a construction paper cut out of an Atomic blast right on to the map.

MIKE (CONT'D)

Boom.

INT. DANA'S HOUSE - FRONT ROOM - NIGHT

Patrick walks in from the front door, Dana right behind, carrying the camera.

His mother is asleep in a chair, cigarette burning in her hand.

Dana takes it out of her hand, and puts it in the ashtray.

EXT. SCHOOL - DAY

Dana and Patrick walk along with Mike and John. Dana points to a couple of the images, showing off the next couple of scenes.

DANA

And then your like "A bird as big as a battleship!

MIKE

When are we going to really start trashing the city?

DANA
Probably sometime next week.
Sheila's getting somebody to make
the costume for her

JOHN
What about the other one?

DANA
Probably sooner. I've been learning
how to do make up.

MIKE
Gay.

JOHN
He means, like, movie make up. It's
different.

MIKE
Why do you always have to defend
him?

JOHN
Because I'm not dead.

DANA
Wait here a sec-

Dana sees his mother, standing at the edge of the road.
Patrick is already in the back of the car.

DANA (CONT'D)
What are you doing here?

CARRIE
I'm picking you up from school. Is
there a problem with that?

DANA
I was going to go over to
Sheila's...

CARRIE
I'll drive you.

Dana hesitates, but opens up the front door of the car, and
gets in.

INT. CAR - DAY

Dana closes the door. Carrie gets in on the other side. Dana puts the back pack on his lap. Carrie turns the ignition, and drives way.

Dana looks out the window.

Carrie looks into the bag, and sees the camera.

DANA

I thought we were going to
Sheila's.

CARRIE

What's that?

DANA

It's nothing. I borrowed it from
Mike.

CARRIE

Well, maybe you should give it to
me. For safe keeping.

DANA

No, that's okay. I need to use it.

PATRICK

We're making a movie!

CARRIE

Oh, yeah? What about?

Patrick's arms move out in a large, excitable gesture.

PATRICK

MONSTERS!

Dana sinks in a bit.

CARRIE

I'm not sure if I want you to be
making a movie about monsters.
Especially after I that call I got
from your teacher today.

DANA

She called?

CARRIE

She said you haven't been doing
your work.

(MORE)

CARRIE (CONT'D)

All you've been doing is drawing these violent, gruesome pictures.

DANA

They aren't gruesome. They are creative.

CARRIE

Well, I think I would feel more comfortable unless you give me the camera until we figure this out.

DANA

Why do you want the camera?

PATRICK

Do you want to make a movie too?

CARRIE

I just want to make sure this is appropriate.

DANA

Mom! It's not my camera!

CARRIE

Then I'll give it right back to Mike!

She grabs the bag, but Dana maintains his hold on it.

DANA

I'm not giving it to you!

CARRIE

Do as your told!

DANA

No!

Dana pulled the bag away. He opens the door, jumping out while it slows to a corner.

EXT. STREET - DAY

The car slams on the brakes.

His mother steps out, and SLAMS the door. She steps around to the front of the car.

CARRIE

I am trying real hard to do the right thing. Now, are you going to listen to me, or not?

She takes a few steps, looming over Dana, who is on the ground, holding the bag tight.

CARRIE (CONT'D)

It's really hard for me to do the right thing especially when you treat me this way. You have no respect for me!

She TEARS the bag from Dana's hand, and returns the car.

He gets up and try to open the car door.

CARRIE (CONT'D)

No. You can walk home.

The car speeds away.

Dana starts to walk, with a slight limp, as the car disappears into the distance.

INT. DANA'S HOME - KITCHEN - DAY

Dana enters the kitchen, slamming the door behind him.

HALLWAY

Gerry meets him in the hallway past the Kitchen.

GERRY

What the hell happened between you and your mother? She just came in her, dropped Patrick off, said you fought with her, and left screaming!

DANA

I didn't do anything.

GERRY

Well, that's not what it sounds like to me!

The phone begins to ring.

FRONT ROOM

Dana picks up the phone.

DANA
Hello?

MIKE
(over the phone)
Dude, where the hell are you?

DANA
I'm at home.

MIKE
Well, get your ass over here!

DANA
I can't.

MIKE
What? Why not?

DANA
I can't. I don't have the camera.

MIKE
WHAT?

DANA
I don't have it! My mom took it!

MIKE
Well, get it back, and get over it!

DANA
I can't- Look, there is another
call!

MIKE
If you don't get it back, My Dad is
going to kill me!

Dana switches between calls.

DANA
What?

SHEILA
(on Phone)
Dana, where are you?

DANA
My mother! She took the camera!

SHEILA
Sheila, your mother is here!

DANA
What?

SHEILA'S HOME - FRONT ROOM

Sheila stands at the edge of the front room, looking at the gathering of adults in the back.

SHEILA
She doesn't have the camera. She had nothing when she came in!

DANA
(on phone)
Where's the camera

SHEILA
I don't know!

DANA'S HOME - FRONT ROOM

DANA
Check the car, and call me back.

Dana hangs up the phone. He turns around.

GERRY
Look, we can start looking for it tomorrow. Let's just calm down.

DANA
No, Dad! Tomorrow will be too late!

Dana charges out the front door.

OUTSIDE

Dana grabs his bike off the fence and rides furiously.

EXT. SHEILA'S HOME - DAY

Dana steps off his bike while it's still moving.

Sheila gets out from Carrie's car.

SHEILA
It's not in there!

DANA
Son of a Bitch!

SHEILA
Dana, I think I know where it is.

DANA
What? How?

SHEILA
Sometimes, when things of mine go missing, there is this resale shop that has the exact same item for sale the next day. Remember you old Bike? You left it here and it got stolen? I think your mother sold it to them. And the camera.

DANA
Why would she do this?

SHEILA
I don't know, Dana! Shit, you gotta get it back! Mike is going to kill you!

DANA
Alright, let me think... Alright, if she just sold it to them... It's probably still there. I just have to go back there and buy it back!

SHEILA
On bike?

DANA
No, too far. I'll have to take the bus. I'm going to get the money back from her.

SHEILA
Why me?

DANA
Because I've gotta create a diversion.

INT/EXT. SHEILA'S HOME - BACK YARD/KITCHEN - DAY

Dana knocks on the back door, looking in. Maureen, Dan, and Carrie are all there. Carrie takes a drag off a cigarette.

Dana opens the door, standing in the doorway.

MAUREEN

Well, you have a lot of nerve showing up after the shit you pulled. You could been killed. Damn near gave your mother a heart attack.

Sheila approaches the adults from the other side.

DANA

Mom... I wanted to say I'm sorry.

CARRIE

Well, I'm sorry too. Can it wait until we get home.

DANA

It can't wait.... Because... I love you, Mom....

She puts her cigarette down in the ashtray.

CARRIE

I love you too.

Carrie's purse hangs off the back of her chair. Sheila ducks down to search through it, but it's zipped.

DANA

My leg hurts.... I don't want to bike home.

CARRIE

Should have thought about that before you came here.

DANA

Come on, Mom!

Sheila flicks her hand, gesturing for "more."

CARRIE

If your that hurt, I'll take you to the hospital.

Sheila rolls her eyes. Carrie takes a sip of her beer.

The moment it is put back down on the table, Dana runs in.

He grabs the beer, runs a few steps back, turns around, and chugs it, allowing most of it to spill out.

Carrie stands up. Sheila grabs her purse. Carrie turns around, and Sheila runs. Dana runs in the other direction. The adults split up.

EXT.

SHEILA'S HOME - DAY

The sun is just about to set. Dana runs out from the side, Sheila running out from the front door. The bike is waiting for them just over the curb.

Dana falls to one knee, but gets back up. He limps fast as he can.

Sheila beats him to the bike, and hops on. Dan and Carrie make it out the door.

SHEILA

Hurry up!

Dana makes it to the bike, and climbs on the back.

Carrie stops at the edge of the sidewalk, but Dan makes it to into the street.

DAN

Get back here, you bastards.

They turn into an alley.

EXT. ALLEY NEAR 111TH STREET/NARROW PASSAGE - DAY

Dan keeps pursuing.

Sheila takes a sharp turn, into a small passage between stores, barely big enough for them to fit. Dana scraps his arm on the side of a brick building.

Dan turns into the narrow passageway, just as the two exit.

Dan leans against the brick, panting.

EXT.

RED'S - SUNSET

The sun goes down outside of an old fashioned, fifties drive in restaurant.

Sheila stops the bike with a screech. Dana pops off of it.

Sheila opens the purse, grabs the wallet, and pulls the cash out.

DANA
How much is in there?

SHEILA
Eighty.

DANA
Is that going to be enough?

SHEILA
I don't know.

She puts the cash in Dana's hand. She searches her pockets, and throws down another ten.

DANA
Where did you get that?

SHEILA
Don't worry about it. You can pay me back later. Sure you can make it back?

DANA
Yeah. The last bus is at ten thirty.

SHEILA
And if you miss it?

DANA
I walk the rest of the way. Are you going to be okay? Your stepdad was pissed!

SHEILA
He knows if he touches me again my real Dad will have his ass in jail. Now go!

Dana pockets the bills and walks to the sunset.

EXT. PAWN SHOP - NIGHT

Dana runs up to the front door of the pawn shop, and tries to open a locked door.

He sees the camera, behind the counter, and starts pulling on it furiously.

Bill, the pawnbroker a black man in his fifties, comes up to the door, and turns the open sign to a closed one.

DANA

No fair! You locked the door before I got here!

He pulls more furiously on the door.

Bill opens it.

BILL

Beat it, or I'll call the cops!

DANA

Please, there is something in there that's mine! I need it!

BILL

You'll have to come back tomorrow!

Bill slams the door, but Dana blocks it with his foot. Thunder crackles in the distance.

DANA

It won't take long! Just a minute!

Raindrops begin to fall.

BILL

You could have gotten a minute from me if you didn't decide to pound the glass. Now get going.

DANA

I need that camera! It's mine! It was stolen from me!

BILL

It's not yours. A woman brought it in earlier. There was still a tape in it!

DANA

That's my mom. She took it from me. She's always taking things from me. And she disappears. It's mine! I filmed it! Watch it for yourself! I can tell you what's on it!

The pawnbroker kicks Dana's foot out of the doorway. He closes the door, and locks it.

The lights go down.

Dana stops himself from pounding on the door again. A beat goes by. The door opens.

BILL
Come on in.

INT. PAWN SHOP - DAY

The older man leads Dana through the store. There are all sorts of electronics behind the counter. Out front is an assortment of furniture, some old bikes, and every some exercise equipment.

Dana examines a Hockey stick hanging out of a golf bag.

BILL
This way.

The pawnbroker opens a door to another room.

INT. PAWN SHOP - BACK ROOM - NIGHT

The room is filled boxes, ripped and worn, along with many of the same times of items as seen in the front of the store.

A small corner is kept clear of all that, with only an old Apple Computer on a desk. Above it is a shelf with a few watches, rings, and the camera. Next to the computer is a Titanogor figure.

DANA
That's Titanogor!

BILL
Hmm? Oh, yeah. Somebody came in with this a couple years back. The 1972 version, from that one with the Squid. Liked it so much I decided to keep it for myself.

Dana shakes his head. Bill reaches for the camera.

DANA
It's 1974, with the sludge creature. Look, his back comes to a sharper ridge.

BILL

Naw, it just looks like that,
because old Toy Machine figures
took a few liberties. But you sure
do know your monsters. This is the
camera, right?

Dana nods. The older man leans on the edge of the desk. He
looks through the eyepiece, and hits play.

BILL (CONT'D)

Now, tell me what I'm looking at.

DANA

You have a city, made of paper.

(beat)

Now, their's some fire blowing on
it. The paper catches on fire.

The image in the view finder cuts immediately to Sheila's
basement.

DANA (CONT'D)

And now, they are standing in front
of a-

Bill hands him the camera back.

BILL

And that's when they try to plan
how to stop the monster, right?

DANA

Yeah.

Dana reaches into his pocket, and pulls out his money. The
Pawnbroker steadies his hand.

BILL

No, the camera is yours. I should
have never bought it in the first
place.

Dana puts that money back in his pocket.

BILL (CONT'D)

Besides, with the way the rain's
coming down, your best off spending
it on a cab.

Dana makes his way to the exit.

BILL (CONT'D)

Oh, and kid?

Dana stays for another moment.

BILL (CONT'D)
I hope your mother's okay.

INT. DANA'S HOME - FRONT ROOM - NIGHT

Dana takes a few steps in, sees his father and mother at odds with each other.

GERRY
Well, what did you expect? You stole from him, Carrie! You took something from him.

Dana hides the bag behind the chair.

CARRIE
I was trying to help him. If he had just said no, nothing would have happened-

GERRY
I think we both know that is-

CARRIE
And where is he now? He just ran off.

GERRY
And I wonder where he gets THAT from?

DANA
I'm back.

Carrie runs over to comfort him.

CARRIE
I'm so sorry about how I treated you.... Forget about the money, I'll do whatever I can to make it up to you...

GERRY
What?

CARRIE
Well, isn't it more important?

GERRY
You know that's not what I meant!

CARRIE

Well, what do you mean? I'm just glad to have my son back and...

GERRY

What is wrong with you?

CARRIE

Oh, yeah, there is something wrong with me.

GERRY

Yes, something is wrong with you! You were gone for a week, start a fight with your son, and become oh so concerned when he's out past 11.

CARRIE

I don't need this right now.

Gerry throws his hands in the air.

GERRY

Oh, and who didn't see that coming?

Carrie slams the door as she leaves.

Gerry turns around.

GERRY (CONT'D)

Sorry.

DANA

You didn't do anything.

GERRY

Yeah I did...

(beat)

Did you get the camera?

Dana nods.

DANA

Yeah.

GERRY

That's the important thing, isn't it?

A phone starts ringing.

INT. MIKE'S HOUSE - DAY

MIKE'S MOM picks up the phone.

MIKE'S MOM
Hello?

She hands it over to her son.

MIKE'S MOM (CONT'D)
It's for you

MIKE
Hello?

INT. DANA'S HOME - FRONT ROOM - DAY

Dana has the phone to his ear.

DANA
Meet me at John's house in an hour.
I got the camera back.

MONTAGE

--- Footage from an old movie plays, showing a rocket taking off.

It is intercut with Sheila and John, in costume, look up to the sky.

They see an bright flash of light.

--- Dana lays under a piece of sheet metal. Sheila picks it up, and we see that part that touches Dana's skin has been covered with paper.

--- Dana, painted green, runs in the alley behind two business.

He hides in the space between them. Mike and Curt, in fatigues, run past.

At the other side of the space, Sheila films.

--- Dana and Sheila tape cardboard and Markers on to radio control cars, and paint them green.

--- Patrick uses a remote controlled car, made up to look like a tank, down a miniature street. John films it, while Dana pulls a pre cut part of the road away.

The tank hits the ground.

--- Dana stares into the mirror, trying to get the mess of spirit gum, gravel, and paint off his hands.

--- The kids play Hockey together, but are now on more evenly matched teams.

Dana shoots a goal past Mike, and turns around to high five John's hand.

--- Curt is barking out orders in front of a painted backdrop of a city building.

A large missile- made of poster board- rolls up behind him.

Patrick and John are carrying it forward.

--- Everyone from the Hockey Game, sans Mike, is sitting at a long table. E

Each one has the name of a county in front of them. Dana points the camera at Ryan, sitting behinds the card that says "Russia".

Ryan starts talking, and Patrick stands just out of frame, leading a long card with subtitles written directly on it.

Patrick runs over to Curt, who is behind a card that says "China", and does the same thing.

INT.

JOHN'S HOUSE - BASEMENT - DAY

Dana is sitting on a table that has been topped with a white sheet. The walls are nothing but white drywall, with some cracks. Bright work lights light the room where the ceiling fan (which is missing a blade) does not.

Sheila is painting adjusts the mix of paint, gravel, and oatmeal.

SHEILA
Stop fidgeting.

DANA
It is a lot harder when your in
this chair. Still not used to it.

Patrick waits nearby with the camera, John (as a Doctor, different from the scientist) waits behind him.

JOHN
Are we ready?

SHEILA
Just a second.

Sheila puts the make up under the table. Dana lays back on the table.

DANA
We're ready.

Dana picks his head up.

DANA (CONT'D)
Rolling?

Patrick looks for the record button. John hits it for him.

PATRICK
Rolling...

DANA
Action!

Dana stirs in the bed, groaning. Sheila fakes hysterics.

SHEILA
There must be something you can do
for him.

JOHN
I'm afraid I've done all we can.
The mutation is still within him,
and will stay there. I can only
suppress it, I cannot cure it.
Maybe one day you'll come to accept
it.

SHEILA
But..... I love him.

Dana's breathes deeply, fixated on Sheila.

DANA
I love you too. Sheila calms
herself, and turns to Dana. Patrick
walks around, to the other side of
the makeshift hospital bed. He
focuses on Sheila. Sheila's skin
turns pink, her body trembles. A
beat.

PATRICK
It says end of tape.

INT. DANA'S GRANDFATHER'S - FAMILY ROOM - DAY

On the screen, a SCIENTIST in a lab coat picks up an axe and starts hacking at a giant, floating brain in his laboratory. The whole thing is strangely bloodless.

Inside an older home, with a TV that seems a few decades out of date, decorated in nicknacks and dog hair, Dana, Patrick, Mike, John, and Sheila watch in wonder.

WOMAN
(off screen)
Oh, thank God, you saved my life.

SCIENTIST
(off screen)
Thank God indeed. For he was merciful this time. We've tampered in his domain far too eagerly. The laws of nature are for him to control, not man...

ON THE SCREEN

The Scientist and his female assistant embrace on screen.
"The End".

JOHN
What a load of crap!

DANA
What do you mean?

JOHN
He could have cured cancer. He just made a mistake. Sure, a few lab aides died, but a few lab aides when he could potentially cure cancer? You know how many lives he could save?

MIKE
Yeah, but he's messing with the human genome and shit. He's literally, as he realized, tampering in God's domain. I wouldn't want to piss off God like that!

DANA

I think I have to agree with John.
I mean, if God didn't want us to
figure these things out, he
probably wouldn't make us smart
enough to do it. What about you
Sheila?

Sheila is busy with her Game Boy.

SHEILA

I'm not getting into a religious
debate with you guys! Just put on
the next film.

DANA

Which one?

SHEILA

I don't care. My stepmom will be
here in like, ten minutes.

Dana looks to his other guests.

DANA

Deadly Mantis?

JOHN

I brought Aliens. I know your not
allowed to watch R rated films-

DANA

Just put it in.

MIKE

Won't you get in trouble?

DANA

My mom's the only one who cares.
And she's not here.

Mike hands Dana the VHS, and Dana pops it in.

INT. DANA'S GRANDFATHER'S - FRONT ROOM - DAY

Gerry sits in a seat across from his father (Dana's
GRANDFATHER), a man in his late fifties, showing his age but
still fit.

The old man looks through the kitchen into the family room.

GRANDFATHER

Ah, jeez, what are they watching in there?

GERRY

Probably some sort of monster movie.

GRANDFATHER

It sure ain't King Kong.

GERRY

Probably not. We don't own that one.

GRANDFATHER

Down by the store yesterday, a lot of people yelling and cheering. Something about the World Cup at Soldier Field.

GERRY

Yeah, they had a parade and everything-

GRANDFATHER

That's the last thing we need. It's hard enough running a business in a neighborhood where nobody speaks English.

GERRY

I highly doubt anyone coming here for the world cup is going to come to the shop looking for a dog.

GRANDFATHER

But they'll come in, have a few kids, go right to the welfare office.

GERRY

I should check on the kids...

He shifts in his chair.

GRANDFATHER

Oh, their fine. Now, how long do you think it'll last?

GERRY

Well, they only have to shoot the special effects.

(MORE)

GERRY (CONT'D)

Which is why they are having the wrap now. Doing better than I ever-

GRANDFATHER

That's not what I meant. It's just a distraction. What about when it's all done? And things get back to normal. What normal is for you.

GERRY

Look, maybe they NEED a distraction.

GRANDFATHER

Yeah, but you don't.

INT. CAR - DAY

CAROL, a 26 year old black woman and Sheila's Step mother, puts the car into stop.

CAROL

Well, here we are.

SHEILA

Yeah.

CAROL

Is that all you have to say?

SHEILA

Thanks for helping me with the thing, Carol.

Carol shrugs.

CAROL

Martin... Your father and I were talking. The school years over... Maybe you wouldn't mind spending the summer with us? Well, you can always stay-

SHEILA

- I don't know. Maybe....

CAROL

Alright

The two exit the car.

EXT.

SHEILA'S HOME - DAY

Sheila opens the backdoor, and pulls out the monster costume. She carries it under her arm. Carol pulls out a box on the other side.

They take steps up the stairs, passing a MAN, who is asleep on a lawn chair, beer spilling into his lap.

Carol steps takes a few steps towards him, disgusted. Sheila tries to pull her back.

SHEILA

Carol, come on, don't... Let's just go in.

Sheila opens up the door.

Maureen takes a step back into the house, startled. She's wearing nothing but a long T-Shirt, cigarette drooping from her lip.

MAUREEN

Sorry, you scared me. Heard somebody out here. Thought you were a cop or something.

(notices Carol)

Oh! Hi! Nice to finally meet you! Wanted to know what type of woman my ex husband would leave me for.

CAROL

And?

MAUREEN

I thought you'd be white.

CAROL

Sorry to disappoint.

SHEILA

Mom... Carol.... Not now, please?

FRONT ROOM

Maureen leads them over the threshold.

CAROL

Cops come by often then-

MAUREEN

Well, they general suspect us because we've had our problems in the past. You must know what that's like.

Carol sees Carrie passed out on the couch.

CAROL

Indeed...

Sheila takes the costume from Carol's hand.

SHEILA

You can go now.

Dan and Mark come out, along with a scrawny, OLD MAN, in a POW MIA shirt.

OLD MAN

And I'm telling you, that shit was cut with Ajax. Motherfucking Ajax.

DAN

Come on, man, I've been dealing with the guy for years now. Now way he's going to cheap out on me like that. Welcome back Sheila. Look, if you are so hung up on this, I ain't giving you any more.

OLD MAN

Hell no, I paid for my share.

MARK

Your share's already up your nose, man!

Carol stares for beat.

EXT. SHEILA'S HOUSE - DAY

Carol drags Sheila by her arm out of the house. Sheila's costume gets caught up in the door. It tears as Sheila is pulled to the stairs. Carol hits the bottom step when Maureen exists.

MAUREEN

You can't take my daughter away from me! I'll call the cops!

CAROL

And here I thought you were afraid of the cops! The hell are you thinking with people like that in your home? This is your daughter!

MAUREEN

That's her stepfather! Not that sonuvabitch who left her at the age of six to run off with some skank!

Carol opens the car door, pushes a feuding Sheila into it. She hits the lock and slams it closed.

Carol confronts Maureen.

CAROL

You know I'm that skank, right? And yeah, it happened. Sorry. You let trash like that raise your daughter? Or are you screwing her up all on your own?

Dan steps out on to the porch.

MAUREEN

Jerry, call the cops.

CAROL

Yeah, and be sure to tell them that your coke was cut with Ajax. I'm sure they'll love that.

Carol walks around to the driver's side, gets in the car, starting her engine.

INT. DANA'S HOUSE - GERRY AND CARRIE'S ROOM - DAY

Dana is on the phone, sitting on his parent's bed, which might be a bit too small for two. Dana is so distraught it looks as though he's in physical pain. Patrick sits next to him, staring at the wall that leads to the other room.

DANA

What do you mean?

(beat)

Can they do that?

The sounds of pounding feet are heard from the adjacent front room.

CARRIE
(off screen)
I'm only talking, forty or fifty
dollars. I gotta pay somebody back.

DANA
This isn't fair! I need you Sheila!

GERRY
(off screen)
For what? Why the hell do I have to
front the bill?

DANA
I.....

CARRIE
Look, I can't talk about it now, I
gotta-

DANA
I gotta go.
(beat)
I KNOW THIS IS IMPORTANT. No, I
need to get going!

He hangs up the phone.

FRONT ROOM

Dana enters.

GERRY
Tell me who you have to pay back
for what and I'll give it to you.

CARRIE
It's for groceries. We would have
it if your son didn't steal eighty
bucks from my purse!

GERRY
Paying somebody else for groceries?
You can't keep it up, I know what's
going, the kids aren't stupid,
they'll figure it out soon enough.

Dana walks closer.

DANA
What's going on?

CARRIE

This doesn't concern you.

DANA

Of course it concerns me! I live here!

GERRY

She wants money. I don't have it. Now, stay in the other room with Patrick.

CARRIE

Well, SOMEBODY pulled a little stunt and took my wallet the other day.

DANA

What do you need the money for? You took the camera.... You SOLD the camera... And.... You were the one who stole my bike... And you need more money... Why won't you tell me what you need it for?

His mother turns, reaching right into Gerry's pocket. Gerry PUSHES her away. She CRASHES down on top of a coffee table. Enraged, Dana picks up the nearest object he can- a glass ashtray, and throws it as his dad.

It shatters against his arm, cutting him. Enough to draw immediately blood, but only superficial wounds.

EXT. DANA'S BACKYARD - MODEL CITY - DAY

Dana rushes out in a fit, pulling the tarps off the city.

He kicks one tower against the house. It breaks.

The steps on another. It shatters, scrapping his leg.

This only makes him more unstable. He picks up a larger building and swings it around, knocking over smaller ones.

Finally, he lifts it over his head, and smashes it to the ground.

Amidst the rubble, he sits, crying.

His father comes out behind him, bandaged up with tape and Toilet paper.

GERRY

Shit....

DANA

What the hell is wrong with us?

GERRY

All families have trouble-

DANA

Not like this.

Gerry picks up the bottom half of a skyscraper.

GERRY

You can probably just glue it back together, which would make it easier to smash when-

DANA

Forget it, Dad. Sheila's gone. We don't have time...

GERRY

There's always next year.

DANA

That's it, Dad.... I'm tired of waiting. I keep waiting for things to be better. When are they going to be better?

GERRY

I don't know. Maybe if me and your mother... Look.....

Gerry focuses on the model, trying to fit wood chips together.

GERRY (CONT'D)

I really think we can fix this.

DANA

It's broken, Dad! Some things can't be fixed!

GERRY

You don't even want to try!

DANA

Why should I try?

GERRY

Maybe you can't fix this. Not everything. But you have to try.

DANA

And when do I stop trying?
Sometimes things don't work!

EXT. THE RUBBLE OF WHAT WAS ONCE A GREAT CITY - DAY

The debris of a now-thrashed city is seen through a series of high contrast, black and white images with almost a noir aesthetic.

There is some movement under the rubble.

Two JAPANESE MEN see the movement, and point directly at it.

From underneath the rubble, JOHN BISHOP, a Caucasian male is able to peak his bloody head out.

BISHOP

As I came to, looking over the wave of destruction that had swept through Kyoto, I realized that I had somehow survived the night. Though, as I looked upon the flaming wreckage, I became overwhelmed with a feeling that it was only borrowed time. I was alive, yes, but how could one continue to live after seeing so much death?

INT. STUDIO- GREEN ROOM - DAY

Weintraub sits in his chair, previewing his latest film. Sal settles behind him. Weintraub becomes aware of him through the reflection on the screen.

WEINTRAUB

You know I still have a week, right?

SAL MORTON

Have you made any decisions?

Weintraub turns off the program with his remote.

WEINTRAUB

Well, I've decided we could probably take one of the shorter ones, and back it up against Bucket of Blood or Little Shop of Horrors.

SAL MORTON

That sounds like a decision for me to make, not you.

WEINTRAUB

Won't cost you a dime. We won't have dead air. Somebody gets their silly little movie shown. I say it's a deal.

SAL MORTON

Of course. No, I think that's perfect. But... We don't want to show Bucket of Blood. Or little Shop of Horrors.

Weintraub stands up.

WEINTRAUB

Can you handle the puppet for me today? Kevin isn't here. He usually handles that for me.

Sal picks up the Spider.

SAL MORTON

And is Kevin still on the payroll?

WEINTRAUB

I wouldn't know. We only talk business when he's here. Scare him up and I'll ask. If you recall, I have an episode to tape.

Weintraub makes his way to the studio.

STUDIO - WEINTRAUB'S SOUNDSTAGE

Weintraub makes his way past a prop table covered in different items- test tubes, Tesla coils, large paper mache tools, something that looks like monster child.

SAL MORTON

If he's not here, he's not on the payroll.

WEINTRAUB
Are you threatening him?

SAL MORTON
No, I already fired him.

WEINTRAUB
Your fired him?

SAL MORTON
Well, no I laid him off.

Weintraub passes by the CAMERA CREW, and steps right behind a table.

WEINTRAUB
Then I'm going to need you to duck down.

Morton complies.

SAL MORTON
Now, I didn't want to, I was given a choice. I needed to cut the budget.

WEINTRAUB
No, no, not that low, the shot is up here-

He shows on his waist where he would be out of frame.

SAL MORTON
I'm trying to keep this show ON TV.
Sal gets up.

SAL MORTON (CONT'D)
What am I doing?

He takes off the puppet, handing it off to Weintraub. Weintraub gestures for one of the production hands to find somebody.

WEINTRAUB
So, what exactly is the problem?

SAL MORTON
You know, I like you. I grew up watching your father, and-

WEINTRAUB
You know he wasn't actually my father, right?

SAL MORTON

Yeah, you know what I mean. Bottom line, I like you. I brought you here. If not for me, you'd be on Local Access still. But... I'm only one guy. Word's coming down from the big boss. They aren't satisfied. This whole shtick- it's old fashioned, it's out of style. It went out with Ghouardi.

WEINTRAUB

Ghouardi's still around, you know. He invited me to poker night at his place.

SAL MORTON

THE POINT IS- They want you replaced. They don't like spending money on a show they don't feel is quite doing it for them. And here's what the word is- You are doing the contest. After that, you go into reruns. And, if they don't make a profit- a GOOD profit- You're gone in September.

WEINTRAUB

Can we make July? I wouldn't mind a longer vacation.

SAL MORTON

I'm being serious.

WEINTRAUB

I am too. I got a show to do.

Sal leaves.

WEINTRAUB (CONT'D)

I'm ready whenever you are.

INT.

DANA'S HOME - FRONT ROOM - NIGHT

Patrick is perched down in front of the TV, while Dana sits on the couch in back.

ON THE SCREEN

A older, black and white, far more serious Titanagor film. The giant beast STEPS ON people fleeing in terror.

Weintraub interrupts it.

WEINTRAUB

Well, isn't this an interesting change of pace? See, Titanagor didn't start out as the friend of humanity. It took a few small STEPS for him to be properly acquainted.

His eyes wander down to the Spider, who just looks back at him.

WEINTRAUB (CONT'D)

Well, as you all know, the deadline is fast approaching for our amateur film competition. So, if you don't think this movie is any good, you think you can do better? Make sure your entry is postmarked by-

Dana turns off the TV.

PATRICK

I was watching that.

DANA

You already saw it.

PATRICK

No I didn't!

DANA

Yeah you did. They manage to trap him in the block of ice again, where he remains for the next few years, and all of a sudden, he's in color and a hero. Because apparently it's so easy to forget the time he killed several million people.

PATRICK

But it's a cool movie.

DANA

It's stupid. All these movies are just stupid.

PATRICK

Your's wasn't-

DANA

Mine wasn't enough finished. That's
the stupidest you can get.

Dana returns to the couch lays his head back, closing his eyes.

Patrick turns the TV on, but turns the volume down to a whisper.

Dana's eyes open and close. Unable to sleep, he remains silent.

MORNING

Dana wakes up.

There is nobody in the room, though the sounds of laughter can be heard.

He stands up, walking towards the hallway.

INT. DANA'S HOME - DINING ROOM - MORNING

Dana walks into the dining room. His brother is already seated at the table, and there are two other places set.

DANA

What's this?

Gerry walks in with a pan of eggs, to go with the sausage that is already sitting on the table.

GERRY

Breakfast.

DANA

Is mom home?

GERRY

Don't think so.

Dana sits down, and his father serves him some eggs. He takes a taste.

GERRY (CONT'D)

Warning, I think I burned them.
It's been a long time since I've
cooked.

DANA

Aren't you going to go look for her?

GERRY

If she's not going to be here, well, she's just going to miss out, what do you think?

DANA

I guess.

GERRY

I can't control what she does. Sometimes things can't be fixed.

Gerry sits down at the table.

GERRY (CONT'D)

So let's focus on what we can do instead.

Gerry gestures to the window overlooking the yard.

Dana looks out the window.

OUTSIDE

The broken mess has been replaced with a new set, bigger, better. Though it's nothing more than cardboard or construction paper, it's more expansive, and professionally made.

EXT. CAROL AND MARTY'S HOUSE -DAY

Sheila is dressed in a Hockey Jersey, Pads, and brand new stick. She is playing with several local KIDS, ages ten to 24. She dodges past all of them in just a few seconds, many of whom are quick to get out of their way, and easily sinks a goal.

She throws her stick to the ground.

SHEILA

What the hell was that?

Several of the nice suburban kids stare with dropped jaws.

SHEILA (CONT'D)

Shit!

Carol comes out of the house, and pulls a large envelope from the mailbox.

CAROL

Sheila! You have mail.

Sheila skates her way to the doorway and takes the envelope.

She opens up an envelope, containing the pictures that made up the script. Several images have been crossed out, and replaced with new ones.

She turns it around, featuring a small guide on how to build a smaller part of the set

INT. VIDEO STORE - DAY

Sheila finds herself in the horror/sci fi section in a video store. She grabs the display box for a movie featuring a giant bird, and looks at the back.

She grabs the tag. Stopping in her tracks, she decides to grab another. And another.

She walks down the aisle grabbing just about every other tag.

At the counter, there is a large glass display with cameras and vcrs that are only accessible from the other side. Next to the register is a simple swinging door allowing access to the back, which is only up to Sheila's chest. She drops her tags off with the CLERK near the register. The clerk gives her a funny look.

CLERK

Are you sure?

She hands puts a twenty dollar bill on the counter.

CLERK (CONT'D)

Well, there isn't any limit on the account.....

He goes into the backroom to grab the tapes.

Sheila runs past the counter, to the back area, grabbing one of the video camera. Getting greedy, she snatches another.

She runs into the main part of the store, both cameras tucked away under her arms.

She runs back to the counter, grabbing her twenty dollars back.

EXT. CAROL AND MARTY'S - DAY

Sheila puts the headpiece of the costume on.

The costume has a huge rip in that has been poorly stitched with miscolored thread.

The two cameras are point up at her, as she SNAPS a model airplane in half. The buildings behind her do not look nearly as complex as Dana's new set.

EXT. DANA'S HOUSE - BACKYARD - DAY

Mike films, while John points a fan with an extension cord. The wind blows back a monstrous Dana, who is green, covered in gravel, and has a monstrous claw made from hosing.

MIKE

Ready?

DANA

Ready!

Mike hits the button.

MIKE

Action!

Mike nods to John, who turns the fan on.

Some of the building's fall back, while Dana mimics trying to fight against the wind.

INT. JOHN'S GARAGE - DAY

Dana, Patrick, and John watch the video. The shot is fairly tight on Sheila, and only the edges of the buildings are seen. The makeshift editing lab features two TVs, and two VCRs, all attached.

JOHN

How do you supposed we cut it together?

DANA

That's why we have two VCRS.

Dana rewinds the tape to the beginning, and hits record on the other.

JOHN

Off one tape, on to the other.

Dana pulls out the tape Sheila sent, and puts in another. On the other monitor, the full clip plays. Sheila attacks, and it effects Dana.

DANA
It's working! It's working!

JOHN
Think we can get it done in time.

DANA
No, but we can get it done. That's good enough. It's gotta be.

He hits eject on the other VCR

EXT. DANA'S HOME - BACKYARD - DAY

A costumed Dana dodges attacks from the head of the birdlike monster.

Pull out to show that Patrick is handling a small mock up of the head.

Dana swings his clawed arm, and pulls a cardboard METRA train to him, and swings it. Patrick steps away, and Dana stands up.

INT. JOHN'S GARAGE - DAY

SCREEN ONE Dana-in costume-swings a cardboard train back and forth. SCREEN TWO Sheila, also in costume, tries to deflect swings from an unknown item with her wings. Dana ejects it. John hands him another tape.

EXT. DANA'S HOUSE-BACKYARD-DAY

Mike handles the Camera, John keeps track on a clipboard. Through the camera, seeing the end result-Dana grabs the antenna from the top of the John Hancock building, and falls to the ground, slamming it down repeatedly.

INT. JOHN'S GARAGE - NIGHT

ON SCREEN ONE- Sheila holding a small doll in her hand, holding it to her mouth. She falls back, dropping it.

ON SCREEN TWO- Dana is running forward, rushing like a football player. An immediate cut to an insert of Dana's monstrous hand grabbing the doll. Dana and Mike watch on.

SCREEN TWO is rewound to the beginning. Dana ejects the tape, and puts in another one. The tape starts to wind.

EXT. CAROL AND MARTY'S - DAY

Sheila's monster is on the ground, writhing in agony. Greenish blood bubbles out of its mouth. Pull back out, through the camera, to Sheila filming the scene while laying on a small, gray board, with the camera stabilized on a box, with books, pointing down at her. She stands up, pulls off her mask, spitting out the rest of the green "Blood." She pulls the tape out of the camera.

INT. DANA'S HOME - FRONT ROOM - DAY

Dana opens the package with the tape, and puts it in the VCR. He watches.

The tape winds on, then abruptly stops.

INT. JOHN'S HOUSE - BASEMENT - NIGHT

Mike, John, Patrick and Dana watch it.

The camera focuses on a piece of paper that says "The End". The paper is moved away, and one with a big, green question mark follows it.

MIKE

That was actually pretty good.

DANA

The special effects seem a bit off...

MIKE

Yeah, but you didn't have the money for it. You had a lighter and air freshener.

JOHN

Too bad nobody will ever see it...

PATRICK

We saw it.

JOHN

Yeah, but OTHER people. We could have shown it on TV.

Dana ejects the tape.

DANA

Maybe we still can. They don't
announce the winner until Saturday.

MIKE

It'll take at least a week in mail.

DANA

But he films locally! The Network
can't be too far away!

JOHN

Let's go and ask that he show it.

MIKE

And why would he do that?

DANA

Well, you just watched it right?
Because it's good! Even if we don't
win the contest, I'm sure we can
convince him to show it!

MIKE

It's not going to work.

JOHN

Probably not, but why shouldn't we
try?

PATRICK

Yeah!

MIKE

Well, as long as we are all making
complete asses of ourselves, why
not

*

INT. JOHN'S HOUSE - DAY

*

JOHN'S MOM walks into the front room. Patrick is sitting
there on his own.

*

*

JOHN'S MOM

Patrick, was it? Where is your
brother?

*

*

*

EXT. CTA STATION - DAY

Dana, Mike, and John get off the escalator at a run down CTA
Station.

*

Other than a few people in colorful Jerseys playing with Soccer balls, the crowd at the station look either dangerous or apathetic

Dana looks at a map, before pointing in the direction they need to go.

DANA

This way.

Two police cars, sirens blaring turn down the road in front of them.

MIKE

Are you sure?

DANA

Yeah.

INT. DANA'S HOME - CARRIE/GERRY BEDROOM - DAY

Carrie closes a table drawer. She makes her way to a tall dresser. She opens a drawer. The clothes are unfolded and unwashed. She pulls out a pair of jeans, and reaches into the pocket.

Forty dollars.

Stands in the door frame.

GERRY

Take it.

Carrie closes the door in a hurry.

GERRY (CONT'D)

But no more, please.

CARRIE

You can't-

GERRY

I mean, I'm tired. I've wanted things to be like they were before. It wasn't always this bad.

CARRIE

You're the one-

GERRY

Maybe I am in some way responsible. Maybe be we both are. But this has to end.

(MORE)

GERRY (CONT'D)
I've tried so hard to fix this....
But some things can't be fixed.

Gerry hands her a manila folder. She opens them.

Divorce papers.

CARRIE
What?

GERRY
I'm willing to give you joint
custody, provided you get help?

CARRIE
Help for what?

GERRY
Did you really think you were still
able to fool me?

CARRIE
Explain it to me like I'm stupid. I
don't have a problem. The only
problem is you! You drive me to it!

GERRY
If that's true, that's all the more
reason this is for the best. I
can't worry about that now. I have
two kids to take care of.

The phone rings.

GERRY (CONT'D)
I'll get it.

Gerry leaves. Carrie looks over the papers.

GERRY (CONT'D)
(os)
What?

Gerry rushes back into the room.

GERRY (CONT'D)
Dana and Patrick are lost somewhere
in Chicago.

Carrie puts the folder on the short dresser.

CARRIE
I'll drive.

STUDIO FOYER - DAY

Dana and his friends come in, only to see a SECURITY GUARD waiting at a desk.

SECURITY GUARD
Can I help you?

DANA
We.... We are here to see Doctor Weintraub.

SECURITY GUARD
Yeah. Do you have a meeting? Or a pass?

DANA
No... We came to give him this-

He hands his video.

SECURITY GUARD
We are not accepting unsolicited material.

Dana turns back to the door.

MIKE
Are you serious? Your just going to send us away? We're just kids in the big city! Where do you think our parents are?

Dana stops

SECURITY GUARD
(sighs)
I supposed I could let you call for a ride home.

Mike slips behind the desk and picks up the phone.

MIKE
(Pretending to cry)
Hello, Police. I'm at Channel 28. They won't let me leave.

SECURITY GUARD
HEY!

The Security Guard tries to wrestle the phone away from Mike. Dana and the rest take advantage of the situation and run past the security check in.

INT. STUDIO - HALLWAY - DAY

The kids stop to catch their breath.

Dana peaks around the corner. A security guard is walking the away from them.

They go the other direction, and run down the hall.

The security guard turns around, and gives them chase.

John pulls out a divider halfway through the hallway, and locks it.

The guard pounds on the divider, tries to push it back, before checking his keys.

SECURITY GUARD 2

Sonuva....

Another guard joins him.

SECURITY GUARD 3

What is it?

SECURITY GUARD 2

These damn kids in here... They locked me out of the studio. And apparently I have every key but this one.

Guard three checks his keys.

SECURITY GUARD 3

Well, sonuva bitch!

SECURITY GUARD 2

I knew this place was cheap, but damn.

FURTHER DOWN

Dana and his friends finally find the studio. The light above the door says "Filming".

Dana tries to open it, but it's locked tight.

BACK AT THE DIVIDER

The guard who confronted Malcom joins the guards at the divider.

SECURITY GUARD
What's the problem?

SECURITY GUARD 3
Neither of us have the key!

SECURITY GUARD
What are you talking about, of course you have the key.

SECURITY GUARD 2
No we don't. Let's see here.

He starts going through his key.

SECURITY GUARD 2 (CONT'D)
We have the key to the entrance, the key to the back entrance, we got the key to the break rooms and the green rooms, and the key to the studios.

SECURITY GUARD
Yeah, the key to the studios is also the key to the dividers.

SECURITY GUARD 3
Well, how the hell was I supposed to know that?

BACK AT THE STUDIO

Then light goes off. The door unlocks.

Dana enters, while the lights go down around Doctor Weintraub.

DANA
Weintraub.....

Weintraub stops.

WEINTRAUB
What are you doing here? Would you like an autograph or something?

Dana reaches into his backpack.

DANA
We wanted to give you this. Its for the contest.

WEINTRAUB

I'm sorry, but, that ended several days ago. We just got done filming our last episode.

DANA

Then... Put it on next year.

WEINTRAUB

I'm sorry... We just finished our last episode. After next week, we are off the air.

Dana starts to tear up.

DANA

But, we tried so hard... We came all the way out here.

The three security guards come in, followed by six Chicago police, one of whom is holding on to Mike by the shoulder.

*
*

WEINTRAUB

Guys- wait. We don't need to make a scene.

The guards relax their posture.

WEINTRAUB (CONT'D)

What's your name?

DANA

Dana...

WEINTRAUB

Tell me about your movie...

Gerry runs in, panicked.

GERRY

Dana!

DANA

It's about a monster... No, it's about a man. A good man. Who becomes a monster. But... He's not really a monster, he's surrounded by monsters. Real people who hate him, who don't care about him, people who will hurt others all the time and not even know it!

GERRY

Dana, we are going home RIGHT NOW.

CARRIE
 DANA, LISTEN TO YOUR FATHER!

DANA
 Then, another monster comes along.
 A big, evil scary one. A gigantic
 Bird, on that feasts on humans. And
 even though all the people were so
 horrible to him, he has to protect
 them, because he's hero. That's
 what the monster heroes do. They
 will still fight for the same
 people who once tried to kill him!
 Because... That's what the good
 monster always does.

WEINTRAUB
 Hold on- Wait- Yes.... Take your
 kids home.

Gerry puts his hand on Dana's shoulder. They turn around.

DANA
 Can't you.... Just watch it?

WEINTRAUB
 Watch it? Yeah, I think I can watch
 it.

The guard takes it from Dana's hand. The other two lead him,
 his father, and the rest out.

Weintraub puts the tape in a VCR, and starts watching it.

Dana turns his head, and a smile breaks through the tears.

Frames of the movie are reflected on Weintraub's glasses.

EXT. DANA'S HOUSE - NIGHT

A big sign hangs off Dana's house announcing "Premiere
 Party!". Several cars are already there. Another one pulls up
 just to the side.

INT. DANA'S HOUSE - FRONT ROOM - NIGHT

Dr. Weintraub is on the TV.

WEINTRAUB
 (on tv)
 How good it is to be back here on
 Chicago Public Access.

(MORE)

WEINTRAUB (CONT'D)

Our feature tonight is "A Bucket of Blood", for the first half of our program anyway.

Dana watches. Mike and John enter the room, followed by Bill, *
who gives Dana a small Titanogor figure. *

Finally, Weintraub himself shows up. *

DANA

You made it!

WEINTRAUB

Of course. This is my third or fourth favorite episode.

Soon after, Dana's mother enters.

John and Mike take a seat on either side of Dana.

MIKE

Is it on yet?

Dana shakes his head.

DANA

Just the host bits.

JOHN

Do you know if-

Patrick shushes him gently, then passes a bag of store-bought popcorn. Gerry and Carrie sit on separate chairs, but next to one another.

GERRY

How are things going?

CARRIE

One day at a time.

WEINTRAUB

(on TV)

Well, looks like we have enough time for another film. This film has never been seen by an audience before. It was directed by Dana Thomski from Chicago, Illinois.

Weintraub, at the party, stand up, and recites the monologue with his televised self.

WEINTRAUB (CONT'D)

It's a story of nuclear accidents, deadly creatures, and a race against time to save the world as a giant beast threatens all of human civilization. SEE! Deadly atomic monsters battle in the sprawling Midwest Metropolis! See! Brave men and Women sacrificing everything they have to save the planet! SEE! A bird as big as a battleship that no conventional weapons can destroy! SEE! A violent battle of the titans ensue in our special presentation tonight of THE GOOD MONSTER!

*
*

The screen goes black. Stock footage of an Atomic Bomb flash on the screen. This is mixed in with clips of the kid's names, written on poster board.

Sheila opens the door. Dana springs from his seat, with a wide smile.

Sheila smiles back at him. Her parents (Carol and Marty) slip in from behind them.

*

Dana and Sheila rejoin the group, sitting next to each other, in front of the full house.

A scene of the monsters fighting together- surprisingly well cut, though decidedly worse than they had pictured- comes on the screen.

*

Their eyes are filled with wonder.

They reach for each others hands, holding on, as the giant monsters rumble on the screen.