

**RÆLLIC**

by

Andrew Watters

EXT. BEACH - NIGHT

A chorus of heavenly voices sings in renaissance-era Latin verse. On a moonlit beach, a black stallion gallops through wet sand. The stallion rears up on his hind legs and whinnies. His rider, a smartly dressed teen girl, raises her arm to the heavens. A medieval knight's gauntlet gleams on her hand. CRASH! A bolt of lightning shoots upward from the gauntlet into the sky, then fades. All is dark again.

EXT. A MEDIEVAL BATTLEFIELD - DAY

SIR PERCIVAL, a knight of the Round Table, fights in a fifth century battle with France. Flaming arrows and spears fly everywhere. Somehow, they all miss him.

NARRATOR (V.O.)

The knights of the Round Table once chose one of their number to occupy the Siege Perilous-- a place of honor worthy of the knight most strongly charged with recovering holy relics.

Sir Percival's sword hand, encased in the same gauntlet worn by the girl on the horse, starts to glow.

NARRATOR (V.O.)

Sir Percival, the most honorable and chivalrous of King Arthur's knights, was also chosen to wield Rællic.

Percival's gauntlet pummels opponents, crushes knights' armor like tin cans, throws spears, owns the lance, and wields the sword, mace, and battle axe like nothing seen before.

In his effort to win, however, Percival gets disoriented in battle from the fog of war. Suddenly, Percival and his Iron Fist-style gauntlet take a swing at the wrong person-- their king.

KING ARTHUR doesn't have an enchanted gauntlet, but he does have Excalibur. Facing certain death from a punch, Arthur has no choice.

Excalibur slashes through the air at blinding speed, cutting off Percival's arm and leaving a cauterized stump.

The other knights tend to Percival as the battle ends.

INT. CASTLE HALL

Percival walks wistfully around the Round Table.

He goes into the nearby chapel and kneels, praying.

NARRATOR (V.O.)

The greatest gift of all is the gift of life. Sir Percival recognized what he received from his king, and decided to let a worthy successor carry on his own quest in the future.

Percival, now incapable of completing his mission in life, retires his armor and retires from the Round Table.

EXT. ENGLISH BEACH - DAY

A boat set on fire with an empty suit of armor and a sword sails off into the distance, like a Viking funeral pyre.

NARRATOR (V.O.)

Rællic was a gauntlet imbued with special powers for the most worthy. For the less worthy, it was useless. Percival sent it away because there was no one else who could wield it.

EXT. UNDERWATER - DAY

A chorus sings again into an underwater scene showing the armor and gauntlet coming to rest on the sea floor, waiting to be found.

Centuries pass. Silt gradually builds up over the gauntlet, and yet it shines.

EXT. OCEAN - DAY

1985. A billionaire's yacht is anchored near an orange buoy, bobbing softly up and down in the light wind.

EXT. YACHT - DAY

Divers wearing Scuba gear jump into the water. The owner and ship captain watch from the yacht's fantail.

CAPTAIN

Sir, we found it on the first pass in this sector.

The owner lets out a sigh of relief.

BILLIONAIRE  
God be praised.

INT. YACHT

The owner walks into a room filled with video screens and technicians. One of the monitors shows an underwater view of Percival's armor covered in mud, a sparkle coming from the gauntlet. Another monitor shows divers descending. Technicians speak muted words.

EXT. UNDERWATER - DAY

The divers approach the armor on the sea floor. They take out brushes and gently remove the accumulated sand, as if on an archaeological dig. The gauntlet's steel shines brighter and brighter as it is revealed.

One of the divers places a specialized case next to the gauntlet. He takes out a pair of tongs and carefully picks up the gauntlet, placing it in the case.

The divers put balloons into the rest of the armor and fill them with air. The armor floats to the surface along with the divers.

EXT. YACHT - DAY

The owner greets the divers. The one with the case climbs onto the boat and delivers it to the owner with obvious reverence.

The owner takes the case and starts crying. He places his hand on the diver's shoulder in a gesture of thanks, as he cannot speak.

INT. YACHT CABIN

The owner retires to his quarters. He places the case in his safe and goes to bed, quickly passing out.

INT. BILLIONAIRE'S RELIQUARY

Present day. Percival's armor stands at attention among the rest of the billionaire's collection. The billionaire, now walking with a cane, finishes explaining the story of the gauntlet to a group of school children.

## BILLIONAIRE

And that is how I came to own this suit of armor. Sadly, the story of its power ended up being false. The gauntlet is ordinary, not extraordinary, and holds no special powers. Still, it is one of the most treasured pieces in my collection.

He turns to the group and escorts them to a different section of the collection.

After everyone has left, the gauntlet starts to glow.

## EXT. STANFORD UNIVERSITY QUAD - DAY

A stunning coed walks to class. She is JESSICA RELL, the same girl seen atop the black stallion earlier.

## INT. LECTURE HALL

A HUMANITIES PROFESSOR walks the stage, his New Balance running shoes squeaking on the wood.

## PROFESSOR

What is the central tenet of Goethe's "Theory of Colours?"

A STUDENT raises his hand, and the professor gestures.

## STUDENT

That Newton's optics are false.

## PROFESSOR

Correct. Does anyone have any insight into what Goethe meant?

Jessica raises her hand. The professor gestures to her.

## JESSICA

Goethe was viewing the spectrum from a philosophical and literary standpoint; Newton from a physical standpoint. Although physicists reject Goethe's theories, they nevertheless remain adequate for describing the human perception of color and its effects.

## PROFESSOR

Correct, Miss Rell. Ten out of ten.

Jessica blushes.

[ADDITIONAL DIALOGUE]

Class ends, and Jessica leaves the room, grasping her books to her chest.

EXT. STANFORD UNIVERSITY QUAD - EVENING

The male student who raised his hand walks up to Jessica.

STUDENT  
You definitely have insight into  
Goethe.

JESSICA  
Thanks. It isn't intentional.

STUDENT  
It sure looks that way. Because you  
did the reading, apparently.

Jessica blushes again.

STUDENT  
My name's Carl. What's yours, Miss  
Rell?

JESSICA  
Jessica.

They shake hands.

CARL  
Nice to meet you.

Jessica and her new friend walk through the Quad. They stop at Rodin's "Burghers of Calais," a set of bronze figures at the entrance to the Quad.

CARL  
What do you suppose they were running  
from?

JESSICA  
Destiny?

CARL  
Good answer.  
(beat)  
What year are you?

JESSICA  
First.

CARL

I'm a second year. This is my first humanities class; I'm a Comp Sci major.

JESSICA

You must be very smart.

CARL

Thanks, I guess.

JESSICA

I mainly do History. No technical areas for me.

CARL

It's okay. Not everyone can.

JESSICA

I know.

Jessica and Carl continue their walk.

[ADDITIONAL DIALOGUE]

Jessica catches the Marguerite shuttle, and the two part.

INT. JESSICA'S APARTMENT

Jessica gets home from class. She drops her bag off and collapses into bed. That night, she dreams.

EXT. CLIFFS OF DOVER - DUSK

The sound of hoofbeats rapidly striking the ground. The clanging of metal on metal. There is blood everywhere. Fire rages in spots despite the rain, slanting from the sky.

An English knight, face covered by faceplate, efficiently parries an attack and slips the tip of his sword into the exposed seam of unprotected flesh between his opponent's torso armor and hip. Oddly, he directs his horse to the edge of the cliff and pauses at the edge, looking out towards the sea.

Through the mists a wooden dragon's head appears, then two others flanking it. At the head of the first ship stands a figure clothed in grey robes. As the ships grow closer, the man notices that despite the wind sweeping across the cliffs, the robes of the figure on the first ship do not move. Abruptly the knight digs his heels into his

horse's flanks and wheels his horse around.

KNIGHT  
The Norse Witch!

He yells, and thrusts his sword into the air. The gauntlet of his sword hand gleams brightly in the watery light streaming through the grey clouds, heavy with rain. His cry comes too late. The witch appears in front of the knight's horse, a spear in hand. The knight's horse rears on its hind legs and the witch smoothly dodges the horse's flailing hooves. On the horse's downward trajectory, the witch thrusts her spear upwards and the horse collapses.

The knight nimbly jumps off of his horse, sword drawn. Figures in black claw their way over the cliff's edge and surround the knight's companions. The witch draws her double-sided sword and removes her hood. She looks to be no more than sixteen years old with her unlined pale skin. Her blonde hair is severely scraped back from her face and secured by a piece of grey leather, accentuating her narrowed ice blue eyes.

KNIGHT  
You are no child, witch. I know the truth!

WITCH  
I have been chasing The Gauntlet for centuries. Relinquish it now and I will send you into death's arms quickly.

The witch's voice whips through the air, cold and commanding.

WITCH  
If you do not, I will relish slowly rending apart your body and soul, sending you into death's embrace, one piece at a time.

KNIGHT  
Your kind cannot even wield it!

The knight crouches into a fighting stance, sword at the ready. In answer, the witch murmurs.

WITCH  
Tortam!

Her fingers contort and outline invisible shapes in the air. The knight's sword wavers back and forth. He clenches his sword tighter and moves forward unsteadily.



The witch strikes first, stabbing at the exposed flesh of the knight's armpit. The knight barely brings his sword down in time to parry and he steps backward under the witch's onslaught. The witch advances steadily, striking, stabbing and deftly parrying the knight's attempts to gain control of the fight.

She feints and swings her sword around into an overhead strike. As her sword bears down on him, the knight ducks, but not before the corner of his faceplate is caught by the edge of her sword. The faceplate flies off of the knight's head and over the cliff's edge. It is Sir Percival.

The witch drops into a crouch, balancing while her leg whirls around and sweeps across the knight's legs. He falls, legs dangling over the cliff's edge, hands scrambling in the dirt, searching for purchase. Blood is gushing from his nose, though there is no sign it is broken.

PERCIVAL

What have you done to it? Everything is twisted. I cannot see the truth of things. I cannot see! Corruption!

Percival gasps.

PERCIVAL

No...No...I killed them for truth, I killed them for justice. They were not innocent!

WITCH

Were they not? How can you be so sure? They were merely children. Give me the gauntlet and your mind will be clear once more. You can die in peace.

The witch raises the sword above her head in a motion that would have cut off the knight's sword hand, but the gauntlet gleams and sends a pulse of power outward, pushing the knight off the edge of the cliff.

The witch lets out an inhuman wail, the cliffs shake, and rocks avalanche into the sea. She dives over the side of the cliff and is quickly obscured by the enveloping mists.

INT. JESSICA'S APARTMENT

Jessica wakes up with a start. Her alarm clock reads 5:00 a.m. She gets up and throws on gym clothes in a rush.

EXT. STADIUM - DAWN

ALEX, Jessica's mentor, is waiting for her when she gets to the stadium. He doesn't say a word to her at first; instead, he points to a pair of bricks on the ground. Jessica obediently walks over to them and does twenty pushups.

ALEX  
You're late.

JESSICA  
I know.

ALEX  
We have a big day today.

JESSICA  
I know.

Jessica and Alex run up and down the stairs. They fight each other with pugil sticks. Jessica runs 300 meter sprints that Alex times. Soon their workout is over.

ALEX  
See you in thirty.

Jessica salutes.

JESSICA  
Yes, sir.

EXT. JESSICA'S APARTMENT COMPLEX - MORNING

Jessica returns to her apartment.

INT. JESSICA'S APARTMENT

She strips down and showers, then puts on regular clothes. She makes a light breakfast for herself and watches a few YouTube videos.

EXT. JESSICA'S APARTMENT COMPLEX - MORNING

Jessica walks outside to find Alex waiting for her in a car. She gets in and they drive off.

INT. ALEX'S CAR - MORNING

Alex and Jessica drive in silence—a wordless repeat of many times together before.

They arrive at the campus of ORACLE CORPORATION in Redwood Shores. A group of security guards meets them at the entrance as they check in.

INT. ORACLE HEADQUARTERS

Alex, Jessica, and security make their way to a secure briefing room in the facility. The billionaire antiquities collector is waiting for them.

INT. BRIEFING ROOM

The billionaire, LAWRENCE, greets Alex and Jessica with a warm smile and a handshake.

LAWRENCE

Glad you could make it, Jessica. It's always nice to see you. Alex, you too.

JESSICA

Thank you, sir.

Alex nods to Lawrence with a grim but polite smile. Other attendees take their seats as large video screens descend from the ceiling. Lawrence starts the briefing.

LAWRENCE

Thank you all for coming. I asked you here today because I have some distressing news.

(beat)

Yesterday, PRISM intercepted a communiqué between two Twitter accounts that belong to known steganographers. One of them attached an image with a hidden payload, which our defense system captured. Here it is.

Lawrence pulls up a paragraph of text on screen.

LAWRENCE

"Gauntlet located. Atherton, U.S. Secure facility. Ellison, Lawrence J. Approach with extreme caution."

(beat)

As you know, the gauntlet is kept in my collection at home. Until now, we had no reason to believe that our cover story about the gauntlet being worthless was not accepted.

(beat)

I am not equipped to defend against any serious offensive capabilities. You are here because we have a plan for how to take the fight to them.

The attendees take notes. A diagram of the internet as viewed by Lawrence's PRISM program appears on screen.

LAWRENCE

The two Twitter accounts re-tweeted the steganographic image several times. We don't know who the intended recipient is. But we have a suspicion based on a cross reference of Google searches that was provided to us.

(beat)

Her name is Tiffany Baumgartner. You might recognize her, Jessica. She goes to school with you.

Jessica is shocked.

LAWRENCE

It would appear that Ms. Baumgartner, who is a student of archaeology, has found the story of Sir Percival to be alluring. Her IP address has accessed countless web pages on the subject, and she is a regular in chat forums for the occult. She apparently believes that she is worthy. What we know based on a brief review of her background is not much. She is a California native and a senior at Stanford, where she plays field hockey and is president of the student cancer society.

(beat)

Your briefing books contain the rest of our analysis, as well as a plan for taking her out. That is all.

The briefing ends and the attendees break up into small groups. They each receive a thick binder marked "OPLAN 4343: RÆLLIC," which they thumb through.

INT. COFFEE SHOP

Later that day, Jessica works an espresso machine, timing a perfect pour while foaming milk with a smile on her face.

In walks Tiffany Baumgartner.

TIFFANY

I'd like a large mocha latté, half soy milk, half almond milk, with twice the mocha, and I'd like it scalding hot, so it has to be double cupped with extra foam and whipped cream on top. It's for Tiffany.

JESSICA

Coming right up, Tiffany.

Tiffany talks on her cell phone while Jessica makes her coffee.

[dialogue]

Jessica completes the order.

JESSICA

Tiffany.

Tiffany picks up the cup.

TIFFANY

How are you today?

JESSICA

Doing well, thanks.

TIFFANY

How many people are working this shift?

JESSICA

Five of us.

Tiffany pulls out a crisp five dollar bill and puts it in the tip jar.

TIFFANY

You all have a nice day!

She takes her latté and heads out.

INT. COFFEE SHOP

Jessica leaves after her shift ends.

EXT. JESSICA'S APARTMENT COMPLEX - EVENING

Jessica arrives home, where Lawrence and Alex are waiting for her in a limousine. Lawrence has a large case and Alex has a smaller case. A security guard watches the street. Jessica, Lawrence, and Alex go into Jessica's apartment complex without a word.

INT. JESSICA'S APARTMENT

Jessica changes clothes while Lawrence and Alex sit on the couch. They each put their cases on the coffee table.

LAWRENCE

Have you heard about the new Mark  
12's?

ALEX

Yeah. They look amazing. But I'm  
more interested in the SOCOM II.

LAWRENCE

Old school.

ALEX

Maybe.

[additional dialogue]

Jessica comes in the room wearing a disguise—a wig and makeup—and different clothes.

ALEX

You look great, darling.

JESSICA

Thanks, I try.

Alex gets serious. He pulls out surveillance photos of a middle-aged man sitting on a balcony reading a book.

ALEX

Tonight we have something interesting  
for you. This guy's wife and  
children died in a fire last year.  
Fire investigators say the fire was  
intentionally set, but the D.A.  
declined to file murder charges.

(beat)

We need you to touch him with the gauntlet in order to see into his heart—to see whether the allegations are true. If they are true...kill him.

JESSICA

Sure, no problem.

LAWRENCE

I hope you're right.

(beat)

You're our valkyrie. Make us proud.

Lawrence opens the case, revealing the gauntlet. Alex opens a smaller case, revealing a pistol and a couple of magazines. Jessica puts on the gauntlet and the pistol.

She walks out, leaving Lawrence and Alex in her apartment.

EXT. A STREET - NIGHT

Jessica walks down a suburban street, arriving at a complex of apartments. She carries a manila envelope.

EXT. APARTMENT COMPLEX

Jessica surveys the scene to find the best way in. She walks in.

INT. APARTMENT HALLWAY

Jessica walks down a hallway. She stops at one of the doors and knocks on it. She hears the occupant get up and walk to the peephole.

MAN (O.S.)

Who is it?

JESSICA

Special delivery for John Adams.

MAN (O.S.)

I didn't order anything.

JESSICA

I'm just following orders, sir. Your signature is required.

Jessica holds up the envelope. The man undoes his door

chain and opens the door. Jessica immediately punches him in the face, knocking him out. She goes in and closes the door behind her.

INT. JOHN ADAMS'S APARTMENT

The man lies crumpled in his entry way. Jessica kneels down next to him and places the gauntlet on his chest. She closes her eyes.

INT. JOHN ADAMS'S APARTMENT

Adams cooks himself dinner.

After eating, he walks past the bedroom door, which has a bloody handprint on it. He opens the door casually. Inside is his wife, lying on the bed and covered in blood. She doesn't move.

Adams walks to a large closet. He pulls out a container of lighter fluid and sprays it all over the clothes in the closet, then makes a trail from the closet to his wife's body. He puts a towel on top of her and soaks it in lighter fluid.

He walks back to the door, lights a cigarette, and tosses it in. He shuts the door and walks out.

INT. JOHN ADAMS'S APARTMENT

Jessica opens her eyes. She looks at Adams, who is still knocked out.

Jessica pulls out her gun. She grabs a pillow from the couch and puts it over Adams's chest. She shoots him through the pillow, and he gasps.

INT. APARTMENT HALLWAY

Jessica shuts the door behind her as she leaves.

[additional walking scenes]

INT. JESSICA'S APARTMENT

Jessica opens the door to find Lawrence and Alex still sitting there, watching TV.



LAWRENCE  
There she is.

JESSICA  
Mission accomplished.

LAWRENCE  
Is he dead?

JESSICA  
Dead as Dillinger.

LAWRENCE  
What did the gauntlet show you?

JESSICA  
He murdered his wife and set her on  
fire.

LAWRENCE  
Great, one less murderer and arsonist  
in the world. I'll drink to that.

Lawrence and Alex shoot tequila.

JESSICA  
Sometimes I'm troubled by what we do.

ALEX  
Why? We serve an important role—  
ALEX (CONT'D)  
taking action when the government  
won't.

JESSICA  
I never quite get over the feeling of  
having killed someone without a trial.

ALEX  
With the gauntlet, you don't need  
trials.

LAWRENCE  
The power to see into men's hearts  
is more valuable than any of the  
gauntlet's other powers. It's not  
just knowledge; it's truth.

JESSICA  
I'll drink to that.

She shoots a glass of tequila.

INT. MOVIE THEATER

Jessica and Carl watch a classic movie, "Gulliver's Travels."

[dialogue]

[stage direction]

EXT. MOVIE THEATER - NIGHT

Jessica and Carl walk back toward Carl's car.

JESSICA  
I thought the guy who voiced Gulliver  
did a great job.

CARL  
Me too. I love classic movies, don't  
you?

JESSICA  
Yes, I do.

CARL  
Feel like dinner?

Jessica smiles.

JESSICA  
Yes, I do.

[dinner scene]

INT. GYM

Jessica and Alex train again. This time Jessica pummels a punching bag.

ALEX  
That's it, keep punching!

Jessica grunts. After a few moments, she stops.

ALEX  
Good job.

They move to a rowing machine, where Jessica spends the rest of her time training.

[dialogue and descriptions]

EXT. A 7-11 PARKING LOT - NIGHT

Jessica, in disguise and wearing the gauntlet, walks into a 7-11.

INT. 7-11

A CLERK stands behind the register, sizing up Jessica.

CLERK  
Is there a renaissance faire in town?

JESSICA  
No. I just like wearing this.

The clerk shrugs. Jessica does a little shopping, selecting first aid supplies from the toothpaste aisle.

The door chime rings, and two men wearing hoodies and ski masks walk in. THUG #1 brandishes a gun, while THUG #2 wears brass knuckles.

THUG #1  
(to clerk)  
Gimme all your money!

THUG #2  
(to Jessica)  
You! Come over here!

Jessica crouches down but has nowhere to go. Thug #2 walks toward her and raises his clenched fist, brass knuckles gleaming.

JESSICA  
Stop right there. No one's been hurt  
JESSICA (CONT'D)  
yet. You should just leave.

The thugs laugh at each other.

JESSICA  
I'm warning you.

THUG #2  
Shut up, bitch. Pull out your wallet.

Jessica gets angry. She makes a fist with her gauntlet-clad hand. The gauntlet starts sparking small lightning bolts as it vibrates and gives off a mild glow. Thug #2 looks on in shock and lowers his knuckles.

Jessica winds up and shoots a twirling plasma bolt at Thug #2. It catches him square in the chest, and he collapses with a thud, convulsing. Thug #1 points his gun at Jessica and starts shooting.

Jessica's gauntlet hand moves with superhuman speed as she approaches Thug #1 and deflects all of his bullets. She reaches Thug #1 and punches him in the face. He crumples and drops his gun. She picks it up and disassembles it, dropping the pieces on the floor.

The clerk cowers in fear. Jessica walks out of the store.

[aftermath of 7-11 robbery]

INT. JESSICA'S APARTMENT

The doorbell rings. Jessica gets up excitedly and answers it. It's Carl.

CARL

Hey gorgeous. How are you?

JESSICA

I'm great, how about you?

CARL

I'm better now.

Jessica blushes.

JESSICA

I made spaghetti and meatballs.

CARL

I love spaghetti and meatballs.

JESSICA

Good.

They go to the dinner table and eat dinner.

[dinner scene]

INT. SHOOTING RANGE

Jessica and Alex practice shooting pistols. Jessica with her Glock, and Alex with his 1911.

JESSICA

Do you have any more ammo?

ALEX  
Sure, here you go.

Alex hands Jessica a box of .45 ammo. She loads a magazine and shoots bullseyes.

[additional dialogue]

EXT. A DARK ALLEY - NIGHT

Two young black women walk out of a bar into a dark alley. They look around tentatively.

A group of white men materializes out of the shadows and starts harassing the women as they walk. One of the men, THUG #3, pushes the women against a wall.

THUG #3  
Haha, look at you now. Not so snotty after all.

The women show obvious fear. WOMAN #1 speaks.

WOMAN #1  
Leave us alone.

THUG #3  
Or else what?

WOMAN #1  
We'll call the police.

THUG #3  
Too late.

Thug #3 grabs the women's cell phones and tosses them in a dumpster. He proceeds to leer at the women. He touches himself.

THUG #3  
I hope you like white dick, biatch.

The women recoil in disgust.

Just then, Jessica exits the same bar carrying a black case. She sees the group of men cornering the two women, and immediately goes back into the bar. She emerges a moment later wearing the gauntlet. She walks toward the group.

JESSICA  
Hey assholes, take a walk.

The thugs laugh at her. Thug #3 pulls a knife.

THUG #3

I guess you'll have to make us take a walk.

JESSICA

I guess so.

Thug #3 walks toward Jessica, not really expecting her to continue approaching him. Jessica is unfazed.

Thug #3 raises the knife above his head and brings it down in a stabbing motion, but he intentionally hits only air.

Jessica's arm shoots toward Thug #3 and grabs his arm. She squeezes, followed by the sound of bones cracking. Thug #3 cries out in pain.

THUG #3

Ahh! Stop! Listen to me, stop!

Jessica doesn't stop. A look of disgust crosses her face. Bones continue breaking. Jessica locks the thug's arm straight out and pushes his elbow inward, breaking his arm. The thug screams. The rest of the thugs attack Jessica.

Jessica takes a few hits to the face, but she punches them all out with the gauntlet. The thugs lie in the alley, whimpering.

WOMAN #1

Da-amn, you are a badass. You weren't having none of that!

JESSICA

Thank you.

WOMAN #1

No—thank you.

Jessica walks away as the two women retrieve their cell phones and call the police.

INT. CLUB

Jessica, sporting a black eye and a couple of band-aids on her face, and Carl attend a show by a rock band.

JESSICA

I can't hear anything in here.

CARL

What?

JESSICA  
I can't hear anything in here!

CARL  
Yeah.

They just enjoy the music. Eventually, they hold hands and smile at each other.

[additional dialogue]

INT. JESSICA'S APARTMENT

Jessica gets home and changes into her pajamas. She goes to bed and closes her eyes.

EXT. A GOLF COURSE - DAY

Jessica and three other women play golf. They finish up one of the holes and start to walk toward the next one.

WOMAN #2  
What did you have?

JESSICA  
I had a six.

The other women look at Jessica with a mixture of contempt and disbelief.

WOMAN #2  
You didn't have a six. You lost a ball and were lying four before you even got to the green. What did you really get?

Jessica gets red-faced.

JESSICA  
I had an eight.

Woman #2 lets out a sigh of frustration.

WOMAN #3  
Have you been lying about your score this whole time?

JESSICA  
No.

WOMAN #3

This is bullshit. We're telling your coach as soon as we're done here.

Jessica hangs her head in shame.

INT. JESSICA'S PARENTS' HOUSE

Jessica and her older sister fight each other. Jessica gets the better of her sister and puts her sister's arm in a lock. She pauses for a moment and then gently presses her sister's elbow inward, as if to break her arm. Her sister cries out in pain. Jessica, lets go and looks sad, as if sorry for what she almost did.

EXT. A GOLF COURSE - DAY

Jessica and three other, different women play golf on the same course as before.

WOMAN #4  
What did you get?

Jessica looks sad for a moment, then answers.

JESSICA  
I got a seven.

Woman #4 writes down Jessica's score without comment.

INT. A FRATERNITY HOUSE

Jessica, a female friend, and two men sit around a table taking hits from a bong and laughing.

One of the men produces a packet of white powder.

MAN #1  
Now this—this is the good stuff.

Jessica looks at him in horror.

MAN #1  
Who wants to do some coke?!

JESSICA  
No thanks, we were just leaving.

Jessica and her woman friend gather their things.

MAN #1  
No, don't leave!



JESSICA  
 I'm not trying coke. Winners don't  
 JESSICA (CONT'D)  
 use drugs.

Jessica and her friend leave.

INT. A COLLEGE EXAM ROOM

Jessica takes an exam. She sits close to another student, who is not hiding her answers.

Jessica reads a question and is at a loss as to how to respond. She looks up at the front of the room. She looks around at the proctors, who are sitting at the front of the room rather than walking around.

Jessica starts to look over at the other student's papers, but then catches herself.

JESSICA (V.O.)  
 No! You are not cheating on this exam.

JESSICA (V.O.)  
 Come on, it won't hurt anyone. You know the material, you just can't remember this answer.

JESSICA (V.O.)  
 It isn't fair to you or the system. You are going to pass anyway. And cheaters never prosper.

She puts her hand up to her face as a shield against looking at the other student's answers, and continues with the exam.

JESSICA (V.O.)  
 Good. You can be proud of yourself. And you can look God in the eyes and truthfully say you did not cheat on this test.

INT. A SORORITY HOUSE

Jessica studies in the living room by herself. Another woman walks in.

WOMAN #5  
 Hey Jessica, are you going to Erica's bachelorette party tonight?

JESSICA  
No, I don't think so.

WOMAN #5  
Why not?

JESSICA  
I don't like gambling or strippers.

WOMAN #5  
Nerd. What's wrong with a little fun?

JESSICA  
Eating whipped cream off a guy's inner thigh does not appeal to me. And I don't want to go to the Indian casino.

WOMAN #5  
That's too bad, it's going to be fun.

JESSICA  
I wish Erica the best.

Woman #5 shrugs and walks out. Jessica sighs and closes her book. She turns on the TV.

INT. JESSICA'S PARENTS' HOUSE

Jessica and her parents eat dinner.

MOM  
I heard that the new play is going to include a scene of lesbian kissing.

JESSICA  
It's true. I'm not looking forward to that part.

DAD  
Neither am I. Could you really kiss a girl on stage and not laugh?

JESSICA  
I think so, but there's only one way to find out.

MOM  
Let us know if it turns out like the Katy Perry song.

They all laugh.

The mail slot opens and a packet of letters falls inside. Jessica bolts for it. She thumbs through the letters until reaching a large envelope with a Stanford logo.

She cries tears of joy as she opens the envelope. Her parents leave the dinner table and see the envelope.

MOM

Wow! You did it!

DAD

Congratulations, sweetheart.

JESSICA

(teary eyed)

I couldn't have done it without you.  
Thank you.

JESSICA (V.O.)

Thank you, God, for letting me do my best.

INT. JESSICA'S APARTMENT

Jessica wakes up and stares at the ceiling, a contemplative look on her face.

INT. TIFFANY'S APARTMENT

Tiffany and her brother JAMES BAUMGARTNER sit on a rich leather couch as they play games on Tiffany's PlayStation. It's hooked up to a large high definition television, next to which is a massive collection of Blu-Rays and a state-of-the art computer workstation. Paintings hang on the walls, and the view out the living room glass doors shows a pleasant, leafy scene.

TIFFANY

I'm partial to Battlefield 4.

JAMES

For me it's Assassin's Creed: Black Flag. Something about piracy does it

JAMES (CONT'D)

for me.

TIFFANY

That's because you're a butt pirate.

James just laughs. They shred each other in the game.

TIFFANY

Nice one.

They put the controllers down. Tiffany hesitates for a moment before speaking.

TIFFANY

James, I've been meaning to tell you something. Remember how grandma always said that you don't have to be a prisoner to your illness?

JAMES

I'm not a prisoner to my illness.

TIFFANY

You're telling me your cancer doesn't limit you?

JAMES

I didn't say that. What I meant was that I try not to let it keep me from enjoying life.

TIFFANY

I know what you mean.

(beat)

I think I found a way to help you that doesn't involve chemo or marijuana.

JAMES

Don't play around with me.

TIFFANY

I'm not. All you have to do is believe.

JAMES

I believe I'm doing to die unless my next round of chemo works. And I believe I might as well get high regularly until I check out.

TIFFANY

Your beliefs determine your fate. If you don't change, you really will die.

TIFFANY (CONT'D)

I can help you.

James has nothing to say.

TIFFANY

Tell me, James, do you believe in magic?

JAMES  
Tell me more.

EXT. A COUNTRY ESTATE

Tiffany and EDITH BAUMGARTNER, her grandmother, walk the grounds of Edith's sizable property.

EDITH  
Tiffany, I am very proud of you.  
When your mother passed, you grew up quickly. That doesn't work out for everyone, but you did it.

TIFFANY  
Thanks.

EDITH  
I asked you here today because I heard about your fascination with the gauntlet.

TIFFANY  
Oh no, he told you.

EDITH  
Your brother told me the truth-- that you believe the gauntlet can cure him.

TIFFANY  
I wish he hadn't said that. But yes, that's what I believe.

EDITH  
And I hope for the best for you.  
(beat)  
The gauntlet holds different powers for different people. In Lawrence's case, it holds no powers because he is not worthy to wield it.

TIFFANY  
How do I know whether I'm worthy?

EDITH  
I know you are, child. Now you have to know you are. But I can also help you.

TIFFANY  
How?

Edith produces a book of spells.

EDITH

Take this book and read through it.  
This tome has been in our family for  
EDITH (CONT'D)  
generations, passed down by all of the  
women who learned the black arts.

Tiffany takes the book.

EDITH

When you find the right spell, you may  
be able to wear the gauntlet and know  
its powers. The spell of healing is  
toward the end of the book. Learn it  
well.

TIFFANY

I will, grandma. Thank you.

EXT. A COUNTRY ESTATE - DAY

Tiffany stands in the backyard of her grandmother's house,  
in front of a birdbath. She holds the book of spells  
received from her grandmother earlier.

Tiffany stares at the water with an angry expression on her  
face.

TIFFANY (V.O.)

Come on! Why won't this work?

She takes a deep breath, closes her eyes, and concentrates.

TIFFANY (V.O.)

El-lara-kal-el nortun ur!

After a moment, the water forms a ring in front of her. She  
opens her eyes and puts her hand through the ring. She  
smiles.

As quickly as the water formed a shape, it falls back into  
the birdbath with a splash.

[additional spell castings]

EXT. A CITY STREET - NIGHT

Jessica runs down a deserted street. As she rounds a  
corner, a foot shoots out and nearly takes her head off.

A woman wearing a ski mask jumps out and attacks Jessica. Jessica parries each strike with the gauntlet, but Tiffany is too fast. She gets the better of Jessica and presses a knife against Jessica's neck.

TIFFANY

I'd like the gauntlet please.

JESSICA

You think I'm just going to hand it over?

TIFFANY

I'm asking politely.

JESSICA

Sure, I'll just take it off right now and hand it over.

Tiffany is surprised, which is enough to let Jessica strike. Jessica knocks the knife from Tiffany's hand and knees her in the kidneys. Jessica pulls off Tiffany's mask. Tiffany takes the opportunity to sweep Jessica's legs out from under her and put Jessica in a choke hold.

Jessica grabs Tiffany's arm with the gauntlet. The gauntlet glows red as it heats up. It burns Tiffany's arm, which makes Tiffany let go. Jessica spins around and punches Tiffany out. Tiffany lies unconscious.

JESSICA

Not this time, babe. Soon.

Jessica runs off into the darkness, leaving Tiffany on the ground.

EXT. SHOOTING RANGE - DAY

The next day, Tiffany practices with an M4 carbine, putting many holes in a paper target.

INT. A CHURCH

A slightly younger Tiffany sits in a pew in a cavernous church. An SAT preparation book sits next to her. She prays.

TIFFANY (V.O.)

God, this test is my life. It's going to determine my future. I need a 2400 for Harvard. Please help me.

She doesn't really expect an answer.

GOD (O.S.)

Why?

Tiffany is startled to hear what she thinks is a divine voice.

TIFFANY (V.O.)

God? Am I actually talking to you?

GOD (O.S.)

Yes. Why should I help you?

TIFFANY (V.O.)

Because I'm a good person.

GOD (O.S.)

There are many good people who are equally deserving.

TIFFANY (V.O.)

Well, I really need this.

GOD (O.S.)

You only think you do. You can be happy somewhere other than Harvard.

A flash of anger crosses Tiffany's face, then she calms.

TIFFANY (V.O.)

But it's where I belong. I've done everything right in my life, and I deserve it.

Silence.

TIFFANY (V.O.)

God?

There is no answer.

INT. A HOUSE

Tiffany eats dinner with her father and brother.

TIFFANY

Any day now.

FATHER

I know you're excited. You'll just have to wait for it.



JAMES

I won't look forward to getting my SAT results. Mom always said that your test isn't who you are.

They continue eating in silence. A moment later, the mail slot opens and a packet of letters falls to the floor in the entry way. Tiffany bolts for it.

She thumbs through the envelopes until she finds one marked "Educational Testing Service." In a panic, she tears it open.

It takes Tiffany a moment to figure out her score report, but when she sees her 2200 she feels a stake through her heart. She walks back to the dinner table, dejected.

FATHER

What is it?

TIFFANY

2200.

Her father smiles and looks genuinely happy for her. Tiffany's expression doesn't change.

FATHER

That's great! Congratulations! I'm so happy for you.

Tiffany looks at him with tears in her eyes.

TIFFANY

But I wanted Harvard.

Tiffany's father comforts her with a hand on her shoulder.

FATHER

It's okay. You'll do just great anywhere you decide to go.

TIFFANY

You just don't understand.

FATHER

I think I do—a 95th percentile score is high enough. But that's something you'll have to figure out on your own.

INT. TIFFANY'S APARTMENT

Tiffany, wearing a Stanford sweatshirt, sits at the dinner table doing her college homework.

The doorbell rings. It's her brother James, wearing his high school basketball jersey.

JAMES

Hi Tiff.

TIFFANY

Hey champ, come on in. How are you?

JAMES

Not so great.

They sit on the couch.

TIFFANY

What do you mean?

JAMES

There's something I have to tell you.

TIFFANY

What? Did you break up with Jenny?

JAMES

No. It's a lot worse than that.

(beat)

I have brain cancer, Tiffany. Just like Mom.

TIFFANY

I'm so sorry, James.

JAMES

They don't know how long I have left. It could be a year, or it could be five years. No one knows.

TIFFANY

Is there anything I can do?

James and Tiffany sit in silence.

EXT. SHOOTING RANGE - DAY

Tiffany puts her M4 on full auto and shreds the target, an angry look on her face.

INT. LARGE TAVERN

Jessica and her security enjoy themselves in a bar after a hard day of work. To the outside world, they look like

friends.

Alex looks through the open door and sees Tiffany just standing there. She has the biggest ever smirk on her face. Alex shakes his head and smiles back. He gets up, and Tiffany disappears from view.

Alex puts his hand on Jessica's shoulder, and she follows his gaze to the door. He pulls out The Football.

ALEX

This is it, Jessica.

Jessica turns pale for a moment. She just isn't ready.

Alex takes the gauntlet from its case and puts it on Jessica's hand.

A flashbang grenade lands just inside the door. BOOM! It takes everyone by surprise and sends the other bar patrons diving for cover. Alex flips the table on its side.

Tiffany and her crew, dressed in John Woo-tribute suits and sunglasses, run into the bar carrying their weapons. Tiffany's rifle expertly spews lead in Jessica's direction, taking out two of Jessica's people as Jessica and Alex hit the deck.

Jessica clenches her fist and the gauntlet glows blue, with small electrical arcs shooting off of it.

Alex takes out his .45.

ALEX

On three! One, two, three!

Jessica and Alex stand up. Alex starts shooting. Jessica punches the air and a bolt of lightning shoots out, hitting two of Tiffany's henchmen. Tiffany runs behind a pillar to reload as most of her minions eat bullets and fall down.

ALEX

You need to go! Now!

JESSICA

I'm not leaving you!

ALEX

You have to!

Alex reloads. He looks at Jessica with a mixture of sadness and pride. Then he starts walking toward Tiffany while

firing intermittently. Jessica hesitates a moment, then runs out the back door.

Alex grabs another gun from a fallen comrade, and dual-wields his pistols at Tiffany. He runs out of ammo and drops the guns on the floor, and just stands there.

Tiffany and one of her henchmen break cover and unload full magazines into Alex's ten ring. Alex crumples to the floor.

Tiffany looks around for a moment, then she and her colleague run out the back door after Jessica.

EXT. ALLEY - NIGHT

Jessica, in tears, sprints away from the bar and rounds a corner. Tiffany and her gunman exit the bar and look in Jessica's direction. They holster their weapons and start running toward Jessica.

EXT. CITY STREET - NIGHT

Jessica runs around the block to the bar's parking lot. She presses the key fob to unlock Alex's car, then fumbles with the keys. She's barely started the car when bullets break the glass all around her. Chunks of safety glass fly as Jessica floors the car away from Tiffany.

Tiffany and the gunman get in Tiffany's car and give chase.

EXT. FREEWAY - NIGHT

Tiffany's gunman is the better driver, and he one-hands his pistol with occasional shots at Jessica through the windshield. Tiffany fires her rifle. One of the shots hits Jessica in the shoulder.

Jessica cries out in pain, instinctively grabbing her shoulder with the gauntlet. It gives off a reddish glow, and Jessica's shoulder starts steaming as the wound is cauterized. She yelps in pain and exits the freeway.

EXT. MOUNTAIN ROAD - NIGHT

The chase continues off the freeway on a twisty road. Jessica, being a local, holds the upper hand here.

Tiffany's henchman struggles to maintain control of the car while shooting at the same time. He makes a mistake and spins out into a ditch, letting Jessica escape. Jessica's

car revs into high rpm's as she flees the scene.

EXT. BILLIONAIRE'S HOUSE - DAWN

Jessica pulls into Lawrence's driveway and rings the bell. Lawrence's security lets her in.

INT. BILLIONAIRE'S HOUSE

Lawrence is in the kitchen having a coffee when Jessica, frantic, bursts in.

LAWRENCE  
Jessica.

JESSICA  
She almost got me!

LAWRENCE  
Calm down. You're safe now.

JESSICA  
I'm as calm as I can be. Alex must be dead, and Tiffany shot me.

LAWRENCE  
Casualties of war. Let's get out of here.

EXT. BILLIONAIRE'S HELIPAD - DAWN

A helicopter spools up. Lawrence and Jessica get in, and it takes off.

EXT. ATHERTON - DAWN

A man in sunglasses watches the helicopter ascend from a few blocks away. He says a few words into a radio and gets in his car.

INT. HELICOPTER - MORNING

The ten minute flight to Oracle passes without incident. As Lawrence and Jessica descend, they see a group of security waiting for them at the Oracle helipad.

EXT. ORACLE HELIPAD - MORNING

Lawrence and Jessica get out of the helicopter and walk into one of the buildings. Jessica is still wearing the gauntlet.

INT. ORACLE

Lawrence and Jessica walk through a hallway. Everyone makes way for them.

INT. COMMAND CENTER

Lawrence and Jessica take seats. Technicians monitor their screens. A TEAM LEADER paces in front of a large display.

LAWRENCE  
Okay. So where are we?

TEAM LEADER  
Sir, we believe Ms. Baumgartner knows who Jessica is. It is only a matter of time before she strikes.

LAWRENCE  
Why not go to the police?

TEAM LEADER  
She hasn't done anything illegal yet. Sorry.

LAWRENCE  
What should we do, then?

[extended scene at Oracle]

EXT. STANFORD UNIVERSITY COLONNADE - DAY

Tiffany stands at one end of a colonnade with a large camera and a zoom lens. She takes pictures of Jessica and Carl, who talk to each other as they walk toward Tiffany from the other end of the colonnade.

INT. CARL'S APARTMENT

Carl gets home and tosses his bag on the couch. He gets on his computer and browses Facebook.

A knock at the door.

Carl gets up and looks through the peephole. Tiffany is standing there holding a pizza box.

INT. APARTMENT HALLWAY

TIFFANY  
Special delivery.

Carl opens the door. Tiffany drops the pizza and pulls a gun, forcing her way in.

TIFFANY  
Get in there!

Carl puts his hands up, but can't speak.

INT. CARL'S APARTMENT

TIFFANY  
Sit down!

Carl complies.

TIFFANY  
Put your hands down. Down!

Carl complies.

TIFFANY  
Now don't move.

Tiffany, keeping the gun on Carl, pulls out her phone. She makes a call.

TIFFANY  
Andy?  
(beat)  
I got him. Come over.

She hangs up.

INT. ANDY'S CAR

ANDY, one of Tiffany's henchmen seen earlier at the bar, hangs up his phone. He makes another call.

ANDY  
Hey. We're on. 2600 Altavista  
Avenue, Palo Alto. Let's take him to  
the warehouse.  
(beat)

Okay. See you there.

Andy keeps driving.

EXT. APARTMENT BUILDING - EVENING

Andy drives up. He calmly parks and gets out of his car. He opens the trunk and pulls out a duffel bag. He walks into the apartment building.

INT. CARL'S APARTMENT

Tiffany and Carl sit on the couch, with Tiffany still pointing the gun at Carl.

A knock at the door.

TIFFANY

Answer it.

Carl complies. Andy stands in the hallway.

ANDY

Hello, Carl.

Andy and Carl walk in. Carl sits back down on the couch, and Andy puts his duffel bag on the table.

Andy pulls out a pair of flex cuffs.

ANDY

Put these on, Carl.

Carl starts to put his hands behind his back to put the cuffs on.

ANDY

No. We're going to cuff you in front.

Carl complies.

ANDY

Here are the ground rules, Carl. One, we are in charge. You will not deviate from our instructions at all,

ANDY (CONT'D)

or you will be executed. Do you understand?

CARL

Yes.



ANDY

Two, under no circumstances will you try to communicate your situation to anyone. If you do, those people must die.

CARL

Okay.

ANDY

Three, if you cooperate you will not be permanently harmed. We are taking you for a ride and will return you to your apartment when this operation is completed.

CARL

Okay.

ANDY

Thank you for your anticipated cooperation.

Andy takes a coat from Carl's closet.

ANDY

Stand up.

Carl complies. Andy puts the coat over Carl's cuffs.

ANDY

We're going to walk out of here. Smile politely at anyone who sees us.

CARL

Okay.

The three of them walk out, encountering no one.

INT. APARTMENT HALLWAY

Tiffany, Andy, and Carl walk down the hallway.

EXT. APARTMENT BUILDING - NIGHT

They walk outside, where a UHaul van is waiting. One of Tiffany's other henchmen is at the wheel.

ANDY

(to Carl)

Get in.

Carl gets in the van, followed by Tiffany and Andy.

INT. VAN

They drive in silence from Palo Alto to a nondescript warehouse somewhere on the Peninsula.

EXT. WAREHOUSE - NIGHT

The UHaul van carrying Tiffany, Andy, and Carl pulls into the driveway. Another henchman rolls up the roll-up door, and the van drives inside. The henchman rolls down the door, and the van's engine shuts off.

Andy, Tiffany, and Carl get out of the van.

Across the warehouse is an ominous-looking setup: a table with a towel and a large water jug, with a camera on a tripod next to it.

CARL  
What the hell?

ANDY  
Shut up, Carl. Take a seat.

Carl sits in a chair. Andy brings the camera and tripod over to Carl. He turns it on.

ANDY  
Carl, you're going to be famous.

Andy hits record.

ANDY  
What is your name?

CARL  
Carl.

ANDY  
What is your full name?

CARL  
Carl Sander.

ANDY  
Tell our viewers how you know Jessica Rell.

Carl hesitates.

CARL

Who?

Andy pulls out his gun and pistol whips Carl. Andy pulls out prints of the photos taken by Tiffany at Stanford, and tosses them at Carl's feet.

ANDY

Who? Who? What are you, a fucking owl? Here she is, with you.

CARL

Oh.

ANDY

How do you know Jessica Rell?

CARL

We're classmates.

ANDY

You're more than classmates, isn't that true?

CARL

Yes.

ANDY

Tell Jessica you love her.

CARL

I love you, Jessica.

ANDY

Tell Jessica what's going to happen if she doesn't give us what we want.

CARL

Jessica, they're going to kill me.

ANDY

That's right, Carl. Now here's what we're going to do every ten minutes until Jessica gives us the gauntlet.

CARL

Oh shit.

Tiffany drags Carl out of his chair. Andy picks up the camera, and they all walk over to the table.

TIFFANY

Get on the table.

Carl complies. Andy sets up the camera, and wraps a towel around Carl's face. Carl breathes heavily.

Andy takes the water jug and looks into the camera.

ANDY

Every ten minutes until Jessica gives us the gauntlet.

Andy pours water onto the towel on Carl's face. Carl immediately gags and thrashes around.

ANDY

Cut.

Tiffany sits at a computer monitoring the video. She transfers the file over from the camera. She opens FileZilla and uploads the video to her website. A progress bar shows the transfer is complete.

Tiffany opens her Gmail, and composes an email to jrell@stanford.edu. The message has a link to a private section of Tiffany's website where the video can be watched.

INT. JESSICA'S PARENTS' HOUSE

Jessica is eating dinner with her parents when she gets a text message on her phone. It's from an unknown number and says "Check your email!" Jessica excuses herself, and goes to her computer.

She clicks on the link in Tiffany's email, which leads to a streaming video on Tiffany's website. The warehouse video recorded earlier plays. Jessica gasps and covers her mouth with her hands.

She picks up the phone and dials 911.

911 OPERATOR (O.S.)

911, what is your emergency?

JESSICA

I just witnessed a kidnapping.

911 OPERATOR (O.S.)

Where was the victim taken from?

JESSICA

I don't know.

911 OPERATOR (O.S.)

Who are the perpetrators?

JESSICA

I don't know. Someone sent me a link to a streaming video and I saw a friend of mine being waterboarded.

911 OPERATOR (O.S.)

Who is the victim?

JESSICA

Carl Sander, he's a student I go to school with.

911 OPERATOR (O.S.)

Just a moment, I'll connect you with your local police.

Click. The line goes dead. Jessica dials 911 again but gets a busy signal. Frustrated, she calls Lawrence.

JESSICA

Lawrence?

LAWRENCE (O.S.)

Yes, Jessica?

JESSICA

Someone sent me a video of my friend Carl being tortured. I recognized the guy who did it. It was one of Tiffany's men. He said they are going to waterboard Carl every ten minutes until they get the gauntlet.

LAWRENCE (O.S.)

That is not going to happen. Your friend's life is important, but not as important as preventing the gauntlet from falling into the wrong hands. The needs of the many outweigh the

LAWRENCE (O.S.) (CONT'D)

needs of the few.

(beat)

What do you think we should do?

JESSICA

I already called 911 but I got disconnected. I can call again.

LAWRENCE (O.S.)

If they panic, they might just kill him outright. Is that a risk you want to take?

Jessica thinks for a moment.

JESSICA  
Yes. I have to.

LAWRENCE (O.S.)  
Okay, I'll keep the gauntlet at Oracle  
until we get this sorted out.

JESSICA  
Okay, see you in a while.

They end the call.

[Jessica and Lawrence meet at Oracle. They are aware Tiffany has been learning the black arts. They discuss the plan for taking out Tiffany and conclude it is not feasible. Meanwhile, Tiffany sens a demand to Lawrence for the gauntlet in exchange for Carl.]

INT. WAREHOUSE

Tiffany dials a number.

TIFFANY  
Mr. Ellison? Just checking in.

LAWRENCE (O.S.)  
Ms. Baumgartner, your offer is  
respectfully declined. We've reported  
you to the police and believe it is  
only a matter of time before you are  
caught. So you should let Carl go  
before things get worse.

TIFFANY  
I'm sorry to hear that, Mr. Ellison.  
Can I talk to Jessica?

INT. ORACLE COMMAND CENTER

Lawrence puts his phone on mute.

LAWRENCE  
(to Jessica)  
I don't think that's a good idea.

JESSICA  
I disagree. It's important for them  
to know I won't cave in.

LAWRENCE  
Suit yourself.

Lawrence hits the mute button again.

LAWRENCE  
(into phone)  
All right, Ms. Baumgartner, here she is.

INT. WAREHOUSE

JESSICA (O.S.)  
Hello?

TIFFANY  
Hi Jessica. How do you feel about me having my way with your boyfriend?

Her henchmen laugh.

JESSICA (O.S.)  
I'm upset.

TIFFANY  
You don't sound upset.

JESSICA (O.S.)  
I'm very upset.

TIFFANY  
That's too bad. All you have to do is give us the gauntlet and your upset will be over.

JESSICA (O.S.)  
I can't do that. I like Carl, but letting the gauntlet fall into the wrong hands would be worse than you taking Carl's life.

TIFFANY  
I'm sure Carl would be sorry to hear that, if he could hear you right now.

Carl thrashes around on the waterboarding table.

TIFFANY  
All I'm trying to do here is borrow it, anyway. I believe the gauntlet holds healing powers, and I need to heal someone close to me. Are you sure we can't make a deal that lets

you save Carl?

JESSICA (O.S.)  
Yes, Tiffany, I'm sure we can't make a deal.

TIFFANY  
Suit yourself.

She hangs up the phone.

TIFFANY  
Shit.

ANDY  
Yeah.

TIFFANY  
What the hell do we do now?

ANDY  
We need to get out of here before the police find us.

TIFFANY  
I guess Carl lives to fight another day. Let's get out of here.

ANDY  
You're not going to kill him?

TIFFANY  
No, Andy, we're not going to kill him.

ANDY  
Suit yourself.

Tiffany and her henchmen leave Carl at the warehouse. They load up a UHaul van with men and weapons, and drive out.

[Oracle scene]

EXT. ORACLE HEADQUARTERS - DAY

Tiffany, Andy, and a half-dozen henchmen drive up to the security gate in a car and their rented UHaul van. Andy rolls down the car window.

ANDY  
(to guard)  
Hi there. I think I'm lost. Can you tell me how to get to Sesame Street?



GUARD  
Sesame Street.

ANDY  
Yes.

The guard looks at Andy for a moment, confused. Then he turns to look at the van behind Andy's car. Andy raises a silenced pistol and shoots the guard in the head. Tiffany's crew opens the gate and drives through.

INT. ORACLE HEADQUARTERS

Jessica, Lawrence, and several security guards walk down a hallway.

A spray of safety glass interrupts them as Tiffany bursts through a window. She waves her hand at the group in an awkward-looking motion.

TIFFANY  
Hal-la tel-a nortun ur!

The ground starts to shake. The guards open fire and a shootout between Tiffany's and Jessica's crews ensues.

Jessica and Lawrence turn around and run toward the command center, falling occasionally.

Tiffany's crew with their rifles easily overpower the pistol-wielding Oracle guards.

Tiffany et al. steadily approach the command center, which is now locked down.

TIFFANY  
El-kalla hell-a nortun ur!

The command center door swings open by itself.

Tiffany tosses a flashbang inside. BOOM! She and her crew storm what's left of Oracle security.

INT. ORACLE COMMAND CENTER

Tiffany stands at the door, surveying the scene. Jessica lies injured and motionless on the floor, with blood oozing from several bullet holes in her extremities.

Lawrence stares at Jessica, then the gauntlet, then back at Jessica. After a moment, he takes a deep breath and puts

the gauntlet on.

Heavenly voices start to sing, and Lawrence's eyes glaze over as the gauntlet takes him on a journey through his past.

EXT. A BACKYARD - DAY

1950. Lawrence is a six year-old child. His cousins are visiting and are playing in the backyard of his parents' house.

Lawrence climbs an incline at the back of the yard. His cousins try to run up it, but Lawrence starts rolling rocks down the hill at them to slow them down. They keep coming up.

Lawrence stands up and throws a rock in the air toward his cousins, not really trying to hit them. The rock strikes his younger cousin square in the head, who starts crying and bleeding. Lawrence looks sad.

MOTHER  
(angrily)  
Lawrence! Come here!

Lawrence runs away in terror and hides from his mother. His father goes after him, and drags him by the shirt back into their house. Lawrence cries, as he knows what is coming.

Lawrence's mother leads Lawrence to his room. She bends him over her lap, takes out a large wooden spoon, and starts whipping Lawrence, who is bawling.

While being whipped, Lawrence sees his cousins through a window into the backyard. They're watching him.

FATHER  
That'll teach you.

INT. A GENERAL STORE

1955. Lawrence is 11 years old. He is with his parents while they are out shopping. A shelf full of small pieces of candy beckons. Lawrence looks around, then puts a few pieces in his pockets.

A moment later, while walking away, he stops. Red-faced with guilt, he turns back and puts the candy back on the shelf.

## INT. FRATERNITY HOUSE

1965. Lawrence is a young man in his 20s. He wears a logo sweatshirt from the University of Illinois at Urbana-Champaign. It's a fraternity meeting, and Lawrence is the president.

## PLEDGE MARSHAL

It's too bad that he went to the hospital. He should have told us he was having trouble breathing. Anyway, they're just pledges.

## LAWRENCE

No. They are human beings. And the next time this happens, we have a problem. I'm not saying I'm going to go to national. I wouldn't do that to you. What I'm saying is that I'm not going to lie for you next time.

## PLEDGE MARSHAL

I'm sorry. It won't happen again.

## INT. HOTEL CONFERENCE ROOM

1975. Lawrence is a man in his 30s. Three suit-clad interviewers sit across a table from him.

## INTERVIEWER

I don't understand what it is about our offer that you don't find agreeable.

## LAWRENCE

I don't care about the money. What I need to know is that I'm going to have my own team, and that it will be independent of any bad egos from up top.

## INTERVIEWER

I can't give you that assurance. We all have to work with difficult people, and there are a lot of them in our line of work. Government service attracts some of the best, and some of the worst.

(beat)

You're telling me you can't deal with a little heat from your boss?

LAWRENCE  
Frankly, I'd rather be the boss.

INTERVIEWER  
Right...maybe you should run for  
President then.

Lawrence raises an eyebrow and a smile slowly spreads on his face.

LAWRENCE  
I'm going to be too busy making money  
for that. Or at least I need to blaze  
my own path in some other way.  
(beat)  
I'm sorry this didn't work out.

He leaves.

INT. ORACLE CEO'S OFFICE

1985. Lawrence is in his 40s. He sits in a throne-like chair in his palatial office at Oracle headquarters. Two government officials sit in front of his desk with champagne glasses in their hands.

OFFICIAL  
Congratulations, Larry. You did it.

LAWRENCE  
Thank you, gentlemen.

Lawrence looks smug for a moment. But then he catches himself.

LAWRENCE  
But I couldn't have gotten the PRISM  
contract without my team. I'll be  
thanking them shortly. Meanwhile, I  
propose a toast.  
(beat)  
To all our men and women in the  
intelligence community; may they  
continue defending our grateful  
nation.

OFFICIAL  
Hear hear!

Their glasses clink.

INT. YACHT CABIN

1985, the day after Lawrence recovers the gauntlet. He tries it on in the privacy of his cabin. It doesn't do anything. He sits down with his head in his hands, crestfallen.

INT. COURTROOM

1995. Lawrence is in his 50s. Lawrence is on the witness stand in a trial involving his company. The plaintiff's attorney stands at the podium in this Federal courtroom.

LAWRENCE

I don't know.

PLAINTIFF'S ATTORNEY

One more time, sir. Is it your opinion that Oracle 7 does not infringe on any Sybase patents?

Lawrence pauses, unsure of what to say.

LAWRENCE

Your honor, may we take a recess so I can confer with my attorneys?

JUDGE

Yes, of course.

The courtroom clears, leaving behind the parties and their attorneys.

PLAINTIFF'S ATTORNEY

Well Mr. Ellison, what's on your mind?

Lawrence hesitates before speaking.

LAWRENCE

Is your most recent settlement offer still open?

The plaintiff's attorney looks at her clients. They nod approval.

PLAINTIFF'S ATTORNEY

Yes. \$270 million in Oracle shares, \$30 million cash, and a ten-year license.

Lawrence looks defiant, yet defeated.

LAWRENCE  
 (quietly)  
 I accept.

PLAINTIFF'S ATTORNEY  
 (surprised)  
 Thank you very much.

INT. BILLIONAIRE'S RELIQUARY

2005. Lawrence is in his 60s. In a time lapse, he leads group after group of junior high school students on tours of his collection. Then he leads one particular group of students on a tour. Among them is a younger version of Jessica.

LAWRENCE  
 Tell me, children, why is there sin?

At first, no one in the group volunteers. Then Jessica raises her hand.

JESSICA  
 Because otherwise we wouldn't know  
 goodness when we see it.

A smile crosses Lawrence's face.

INT. BILLIONAIRE'S RELIQUARY

Present day. Lawrence is in his late 60s but still looks spry. Lawrence and Jessica take a private tour of the medieval section of Lawrence's collection. Jessica is drawn to Percival's armor.

As Jessica turns to ask Lawrence a question about it, the gauntlet begins to glow. She notices and reaches out to touch it. As she does, the gauntlet starts pulsing with energy.

LAWRENCE  
 Young lady, I think you are the one  
 I've been waiting for.

JESSICA  
 What should I do?

LAWRENCE  
 I don't know. I just know it's  
 something special. And you will have  
 my full support in doing it.

Lawrence gets teary-eyed.

LAWRENCE

I am not worthy, but I believe you  
LAWRENCE (CONT'D)  
are. That is why you are so important  
to protect.

EXT. MOONSCAPE

A giant black unicorn pegasus stands on a barren outcropping of moon rock. The horse's rider, a dark knight in carbon fiber armor, wears the gauntlet as well as a large battle axe.

GOD (O.S.)

Lawrence, you have gone through many  
trials and tribulations in your life.  
(beat)  
You live in a world of right, and  
wrong. At most every turn in your  
life, you have chosen...right.

The knight bows his head, as if supplicating. Tears come to his eyes, as if he doesn't really believe he is worthy.

GOD (O.S.)

Throughout history, I have sought out  
those who are most worthy of my trust.  
You have proved yourself worthy  
through courage and self-sacrifice.  
These are the qualities of a leader.

Lawrence looks up into the sky, still teary-eyed.

GOD (O.S.)

You are a monument to the tallest, the  
bravest, the proudest, the strongest,  
the most diamond pillar in the world.  
Truth.

KNIGHT

I promise to use these powers for  
good. I will protect the innocent. I  
will uphold the law. I will never  
KNIGHT (CONT'D)  
seek fame or fortune while the  
gauntlet remains in my trust.

GOD (O.S.)

I accept your terms. You are now a  
Truth Warrior.

The knight recovers for a moment. He raises his sword hand to the heavens. The gauntlet morphs into a giant orange sword. CRASH! A bolt of orange lightning shoots from the sword into the sky.

INT. ORACLE COMMAND CENTER

Lawrence opens his eyes and looks stunned. He looks around as if coming out of a trance. He looks at Jessica, and his pupils start to glow orange as he gets angry. Bullets continue to fly over his head. Lawrence gets angrier and angrier until one moment, he explodes.

Lawrence stands up and runs toward Tiffany and her henchmen. Tiffany et al. unleash a fusillade of bullets, but Lawrence uses the gauntlet to swat away the projectiles with superhuman speed.

Tiffany runs out of ammo. She tosses the rifle and pulls a fighting knife from its holster. She draws the dull side slowly across her mouth as she casts a spell on the knife.

TIFFANY

Tortam!

The knife glows red. As Lawrence winds up to punch a bolt of lightning at Tiffany, she throws the knife at Lawrence and hits him in the chest. The knife pulses with energy and blood flies everywhere.

For a moment, Lawrence falls to his knees. Tiffany walks toward him.

GOD (O.S.)

You must believe, boy. You must believe.

In obvious pain, Lawrence pulls the knife from his chest and drops it to the floor. Tiffany is still approaching him.

Lawrence gets up and takes a fighting stance. Tiffany attacks him with a flurry of punches and kicks. They fight, with Lawrence completely on the defensive. Nevertheless, he parries all of Tiffany's strikes. After a few moments Tiffany starts to tire.

LAWRENCE

Elendir!

Lawrence seems to recover from his injury, and he starts punching at Tiffany with the gauntlet. Tiffany recoils in fear as the explosive, rapid fire arm of Lawrence gets closer and closer to taking her out.



Tiffany backs up into a wall. Lawrence hits her with multiple body shots and then delivers a vicious uppercut that scores a direct hit. Tiffany falls to the floor, blood gushing from her face.

Lawrence cools down. He looks at Tiffany with pity, not pride, and he stoops to check her vitals. Finding none, Lawrence stands up and looks at her body.

Tiffany's men throw down their weapons.

Lawrence returns to Jessica and places the gauntlet over the bullet holes, one at a time. They smoke as the gauntlet cauterizes Jessica's wounds.

INT. COURTROOM

Months later, Jessica and Lawrence are defendants in a civil action for wrongful death brought by Tiffany's family. Tiffany's brother and mother sit at the plaintiffs' table along with their attorney, LU. Jessica, Lawrence, and their own attorney, BORIS, sit at the defense table. Carl is on the witness stand. The jury box is full of jurors.

Boris stands up and walks to the podium.

JUDGE

You may proceed.

BORIS

Thank you, your Honor.

(beat)

Mr. Smith, do you understand you've just been sworn to tell the truth?

CARL

Yes.

BORIS

Do you understand the difference between the truth and a lie?

CARL

Yes.

BORIS

Do you understand that telling a lie under oath may constitute the crime of perjury?

CARL

I do.

BORIS

Where were you on August 10, 2014?

CARL

I was back on campus after spending the summer in San Francisco.

BORIS

Did you see my client, Miss Rell, at any time that day?

CARL

Yes.

BORIS

Where did you see Miss Rell?

CARL

We met for a coffee that afternoon.

BORIS

What did you talk about with Miss Rell when you met for coffee?

CARL

We talked about our schedule of classes in the coming semester.

BORIS

On August 10, 2014, did my client make any admissions to you concerning the subject matter of the lawsuit that brings us here today?

CARL

No.

BORIS

Has Miss Rell ever made any admissions to you concerning the subject matter of the lawsuit that brings us here today?

CARL

I don't recall.

Boris returns to the defense table and picks up a deposition transcript.

BORIS

Do you recall giving a deposition in

this case?

CARL

Yes.

BORIS

At the time you gave your deposition,  
were the facts of the lawsuit that  
brings us here today fresh in your  
mind?  
BORIS (CONT'D)

CARL

Yes.

BORIS

(to the jury)

Reading from the deposition transcript  
of Carl Sander, page 75 line 3 to line  
6. "Question: Has Miss Rell ever made  
any admissions to you concerning the  
subject matter of the lawsuit that  
brings us here today? Answer: No."  
(to the judge)  
No further questions.

JUDGE

(to Lu)

Any cross?

LU

No, your Honor.

JUDGE

Mr. Smith, you may step down. Thank  
you.

Carl leaves the courtroom.

JUDGE

(to Boris)

Call your next witness.

BORIS

The defense calls Edith Baumgartner  
BORIS (CONT'D)  
under Evidence Code section 776.

Edith stands up and walks to the witness stand.

CLERK

(to Madeleine)

Please raise your right hand. Do you

solemnly swear or affirm that the testimony you are about to give is the truth, the whole truth, and nothing but the truth?

Edith

I do.

BORIS

Reading from the deposition of Edith Baumgartner at page 32 line 7 to page 33 line 25.

LU

Objection. Is that a question?

BORIS

Your Honor, the deposition of a party may be used for any purpose. CCP section 2025.620(b).

JUDGE

Overruled. Go ahead.

BORIS

Thank you, your Honor.

(to the jury)

"Question: Isn't it true that you have a history of being trained in the black arts? Mr. Lu: Objection, vague and ambiguous as to 'black arts.'"

Boris looks at the judge for a ruling on the objection.

JUDGE

Overruled.

BORIS

"Answer: I guess so. Question: Isn't it true that you trained your granddaughter, Tiffany Baumgartner, in the black arts? Mr. Lu: Objection, vague and ambiguous as to 'black arts' and 'trained.'"

JUDGE

Overruled.

BORIS

"Answer: Yes. Question: during your time training your granddaughter in the black arts, did she ever develop

an understanding of the gauntlet owned by my client Mr. Ellison?  
 Answer: Yes. Question: What was that understanding? Answer: Tiffany believed that the gauntlet held special powers for select people. She  
 BORIS (CONT'D)  
 just wanted to see whether she was one of those people."

Boris pauses for effect.

BORIS  
 "Question: Did Ms. Baumgartner ever get a chance to try on the gauntlet? Answer: Not that I know of. Question: Why? Answer: Your client killed her. Question: Is it your opinion that your granddaughter was worthy of the gauntlet? Answer: Yes. Question: Why? Answer: Because she was a good person."

Boris's questioning continues, indistinct.

INT. COURT BUILDING

Boris, Jessica, Lawrence, Jessica's family, and the rest of her side of the case exit the courtroom during a recess and confer in the hallway.

LAWRENCE  
 Wow, Edith has no clue. What was she thinking?

BORIS  
 She had to say something. I don't blame her.

INT. COURTROOM

The jury files back into the courtroom after deliberating. They look grim-faced but not weary.

JUDGE  
 Ladies and gentlemen of the jury, have you reached a verdict?

FOREMAN  
 Yes, your Honor.

The foreman hands the verdict form to the BAILIFF, who hands

it to the CLERK. The clerk reads the form aloud.

CLERK  
 "We, the jury, find for the  
 plaintiffs."

Jessica's jaw drops. Boris takes notes.

CLERK  
 "However, plaintiffs' decedent was 90%  
 at fault for her death. Plaintiffs'  
 damages after discounting for  
 comparative fault are \$1,050,000. No  
 punitive damages are awarded."

Jessica and Lawrence both look shocked.

JUDGE  
 Thank you.  
 (beat)  
 Would anyone like to poll the jury?

BORIS  
 No, your Honor.

LU  
 No.

JUDGE  
 The jury is dismissed. Thank you for  
 your service.

The jury files out.

INT. COURT BUILDING

Some of the jurors mill around after the verdict, waiting to talk to the attorneys and parties. Jessica, Lawrence, and the rest of Jessica's side exit the courtroom and talk to the jurors. Boris approaches the foreman.

BORIS  
 So, I don't know what to say.

FOREMAN  
 (smiling)  
 That's a first.

BORIS  
 I know. Can I ask how you folks made  
 your decision?

FOREMAN  
I'm afraid my lips are sealed.

BORIS  
Okay.

One of the jurors approaches Jessica.

JUROR  
I'm so sorry. I was one of the two  
who voted for the defense.

JESSICA  
I just can't believe it. Why wasn't  
Tiffany 100% liable?

JUROR  
The rest of the jury didn't believe  
your testimony. They found that  
you acted intentionally, even though  
Tiffany brought the whole situation on  
herself by pursuing the gauntlet. I'm  
sorry.

JESSICA  
Thanks for understanding, I guess.

JUROR  
You're welcome.

Boris leads Lawrence and Jessica away from the jurors, who  
are now talking to Lu and the plaintiffs.

EXT. COURT BUILDING

A limousine pulls up to Lawrence. The driver opens a door.

LAWRENCE  
Jessica...I have something for you.  
Get in.

Lawrence and Jessica get in the limo. The Football sits  
on one of the seats. Lawrence opens it and takes out the  
gauntlet. Jessica puts it on, uncertain whether she still  
has the power.

The gauntlet starts to glow, and Jessica smiles.