

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

The Pilots to My Thesis

A graduate project submitted in partial fulfillment of the requirements

For the degree of Master of Arts in Screenwriting

By

Erick Samayoa

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The graduate project of Erick Samayoa is approved by:

Professor Eric Edson

Date

Professor Scott Sturgeon

Date

Professor Alexis R. Krasilovsky, Chair

Date

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ABSTRACT

The Pilots to My Thesis

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Master of Arts in Screenwriting

Super Retirement: A single camera mockumentary series that follows the lives of Dr. Anthony Rutherford X and his entourage of retired superheroes as they discover that running a legitimate retirement home is much harder than fighting crime.

Return of the Count: An animated series that takes place in a futuristic dystopian society where Jack Van Helsing and friends revive Count Dracula to help save the world from Ronald “The Vamp” Rumpskin’s tyranny.

1. SUPER RETIREMENT

ACT ONE

FADE IN:

EXT. HIGH RISE BUILDING - SUNSET

Fifty stories above the street, heroically poised on the edge of the building, basking in the golden light of the setting sun, MATT "RED" MICHAELS - dressed in a red suit, mask, and a heavily armed utility belt - gazes blindly at the skyline of the city he swore to protect.

MIKE (V.O.)

I never did see the sun setting on my career...

Mike removes his mask to reveal the weathered face of a hero who appears more geriatric than super.

MIKE (V.O.)

...No, it had nothing to do with being blind. In hindsight, I should blame the city for not allowing me the time to notice I was falling apart. The city was always like, "Super Mike, do this. Super Mike, do that. Super Mike, please save us!"

Mike listens to the cacophony produced by the city.

Discordant sounds become isolated notes: bird's CHIRPING, cars BEEPING, snatches of CONVERSATION ("Super Mike, save us. etc...") are disrupted by WAILING POLICE SIRENS.

Mike snaps into action. Slips his mask back on as he races to the opposite end of the rooftop toward the sound of the SIRENS.

MIKE (V.O.)

But that's what I signed up for. Fighting crime made me feel alive.

Without hesitation, Mike leaps off the edge of the building.

He free falls with confidence toward the police pursuit.

EXT. STREETS - MOVING

We're in the midst of a classic "cops and robbers" car chase.

A passenger robber hangs out the window, emptying the clip of his MACHINE GUN on the trailing fleet of patrol cars that swerve to avoid the hail of gunfire.

The lead police car closes in on the robber's vehicle.

SPLAT!

Mike falls onto the police car. A cop car pile up ensues. The robbers get away.

INT. SUPER RETIREMENT HOME - DAY ROOM - DAY

Mike, now older, sits in an arm chair. Lost in thought behind his dark protective shades. A beach volleyball rests on his lap.

ELAINE (O.C.)

Mike...Is that all you have to share?

We pull back to see FOUR senior citizens, divided into teams by a makeshift net.

On one side sits: Mike and KATHERINE KYLE, in her old age, is the proud bearer of the title, crazy cat lady. And yes, she wears the robe to prove it.

On the other side: DUKE "WOLFMAN" DAVIS a man whose animalistic exterior does not match his amiable soul and funky style. And FRANCIS VILLA, a war veteran forced to become a vigilante by the cruelty of life. Francis gazes out a window, faces away from the others.

ELAINE GREY, PhD, late 60's, telepathic, telekinetic, acts as the first referee.

MIKE

What were we talking about?

WOLFMAN

What we remember about our--

MIKE

--powers! Of course. Have I told you guys how I found out I couldn't fly anymore?

FRANCIS

I believe you just did, idiot. Where the hell is Dr. X?

ELAINE

Dr. X hasn't been feeling well. He asked me to run the meeting. I figured I would try something new.

KAT

Elaine, new is not good. I came to The Xander Institute for Retired Superheroes for the routine.

MIKE

Nobody calls it that.

FRANCIS

Bullshit. You're here for the same reason that we all are: we are no longer of service to our nation and we have no family to care for us. We're just superheroes of the past.

MIKE

Beats being homeless.

ELAINE

How about you go ahead and pass the ball of reflection, Mike?

WOLFMAN

What's the point of this game?

FRANCIS

There is none. We're all just here killing time. Playing games.

ELAINE

This reflection EXERCISE is intended to allow us to process the experience of our last shift as heroes by engaging in critical and reflective thinking.

Elaine passes around a flyer.

ELAINE (CONT'D)

Whether the event was traumatic, resulted in poor outcomes or even failure, it is vital that we reprocess our experience and allow ourselves to accept our past in order to happily live our lives as retirees.

MIKE

Can I go again? My last shift wasn't for another five years after I found out I couldn't fly anymore.

CUT TO:

FLASHBACK - EXT. ALLEYWAY - NIGHT

Superhero Mike hides in the shadows of an alley. He retrieves a four times a day/seven days a week pill organizer from a pouch. His hands tremor violently as he takes a handful of pills.

ELAINE (V.O.)

Mike, let's reel it in. Allow others the time to reflect and share.

BACK TO SCENE

INT. SUPER RETIREMENT HOME - CONTINUOUS

MIKE

Okay, quick reflection, took the wrong pills that night, ended up getting stabbed so many times that night. I'd be dead if it wasn't for Dr. X and his invitation to his retirement home for mutants.

(realizing)

Wow, reflecting and sharing is helpful. I feel great. Kat, tell us about your last shift.

Mike tosses the ball. Kat bats it back. Wolfman pulls out a dictionary from his coat. Consults it.

KAT

I only look forward, not backwards.

WOLFMAN

When y'all say shift, do y'all mean, a transformation or time served doin' work? Cause those are two VERY different incidents for me.

FRANCIS

Probably the latter since you're the only transforming mutt in the room.

MIKE

(sniffing toward Kat)

There's a dog in the room? All I smell is cat.

FRANCIS

Mike, I know you're old and blind, but how can you not smell that Wolfman is a dog!

MIKE

Woah, you don't have to call him a dog just cause he's black. Racist.

WOLFMAN

I'm a Wolf! I was fucking, Wolfman!

Mike howls.

MIKE

And I was Super Red!

ELAINE

Guys! Let's return our focus to the exercise. Remember, positive reflection plus acceptance, equals peace of mind. And peace of mind is pivotal as we continue to forward in life.

FRANCIS

Straight towards death.

KAT

Death?! I came here so I wouldn't die. I have way too many kind souls depending on me.

A cat pops its head from Kat's robe. Wolfman snarls, charges toward Kat, but is entangled by the net.

WOLFMAN

Sorry! Just a reaction. I love cats.

MIKE

I told you I smelled a cat. Is it a dying retiree also?

ELAINE

Mike! Toss the ball. Let's keep this going.

Wolfman flails his arms in the air.

WOLFMAN

Mike, throw me the ball. I'll tell y'all about how I was lost my battle against Mammothman and all the villagers died.

Mike tosses the ball, misses Wolfman by a mile. It rolls away.

Elaine use her telekinetic power to place the ball on Francis' lap who still remains facing the opposite direction.

ELAINE

It's your turn to reflect and share your thoughts.

FRANCIS

You want to hear my thoughts? I think it's fucking stupid that we're playing beach volleyball indoors on such a nice day. And you're far from being Dr. X, so I'm going outside.

ELAINE

Would you prefer if I shared your thoughts for you, Francis?

FRANCIS

That wouldn't be too professional would it, Elaine?

Francis turns to face Elaine.

FRANCIS (CONT'D)

But, be my guest, if Nazi soldiers weren't able to torture their way into this mind, I doubt an aging, suicidal telepath will have any luck.

(beat)

Why don't you tell us, why YOU finally threw in the towel, Dr. Elaine?

Elaine shuts her eyes.

ELAINE

(reading into Francis' mind)

That was easier than I expected. Crying is not a good look on you, Francis.

(beat)

Why were you in a bath?

The players laugh.

MIKE

This doesn't sound like a story you can start *in medias res*. That technique won't do this story any justice.

FRANCIS

You guys want to hear the truth?

(waiting for others response)

Fine! I'll tell you guys what really happened.

Elaine grins.

CUT TO:

FLASHBACK - INT. ABANDONED WAREHOUSE - NIGHT

The place is a shit hole. A single table is parked in the center of the room where Francis (60ish, still a rugged soldier of a man) sits across a DEAD JOHN DOE. John Doe has a single gunshot wound to his head.

FRANCIS (V.O.)

I had just infiltrated the Russian crime syndicate. But just because you penetrate the enemy, it doesn't mean they respect you and if I was going to bring their organization down from the inside, I needed their respect. So, I earned it the only way possible, I entered the tournament of death.

POOF! A SIX ROUND REVOLVER and BOTTLE OF VODKA magically appear in Francis' hands. He swigs away.

FRANCIS (V.O.)

It was a cold night, but I was on fire. It was like I was the brain baby of writers Georges Arthur Surdez and Gerry Conway.

One by one, DEAD BODIES appear and fill the surrounding area around Francis and the table.

MIKE (V.O.)

Who's Georges Arthur Surdez?

FRANCIS (V.O.)

Goggle it, Mike. I didn't interrupt your fucking story...

(back to his story)

There I was, in the finals. Up against the man himself and it hit me...

BENTZION POPOV, a key player of the underground Russian crime syndicate kicks the previous LOSER out of the chair and takes a seat.

Francis drinks. Swallows as a new feeling takes over him.

BENTZION

(in Russian)

Do I have to explain the rules to you?

FRANCIS

(in Russian)

Fuck your mother.

The men laugh. Drink. Francis slides the revolver and one BULLET over to Bentzion.

BENTZION

(in Russian)

Only pussy Americans play with one round in the chamber.

Bentzion loads another BULLET into a chamber. Spins the cylinder. Places the gun to his head. CLICK! But no bang. He smiles. Slides the gun over to Francis.

FRANCIS
(loading three more bullets into the
gun)
Real Americans over indulge.

Francis pulls the trigger. CLICK! But no bang.

Francis slides the gun over to Bentzion. BANG! He drops dead.

Francis takes the gun. BANG!

FRANCIS (V.O.)
...I was drunk. I didn't realize the game was over.

BACK TO SCENE

INT. SUPER RETIREMENT HOME - DAY ROOM - DAY

Mike, Elaine, and Wolfman listen intently. Kat cries.

KAT
What a horrible reflection. All those dead bodies. All
the blood.
(grabbing her head)
Oh no, I'm reflecting. I'm going to lose it.

ELAINE
It's okay, Kat. Just breathe.

Elaine demonstrates a clinical breathing technique.

KAT
Fuck off, Elaine. I need to talk to a real doctor.
(running out the room)
Dr. X!

WOLFMAN
That girl needs more than a doctor. She needs some
sexual healing, na mean?

MIKE
Francis, get to the part where you cried.

ELAINE
(to Francis)
Please, continue.

FRANCIS

Fine. It ALL hit me the following morning. I felt like I had been shot in the head and there was my past... daunting over me. I broke down.

MIKE

I knew it. I called it when you arrived, PTSD. I'm never wrong.

ELAINE

Mike, quite down.

CUT TO:

FLASHBACK

There's a gaping hole in Francis' head that regenerates but does not fully heal between shots.

BEGIN MONTAGE

-In a bathroom, a misty, hot shower runs. Francis lies curled in a fetal position on the tub floor. Water washes away bloody goop and tears.

-On a couch, Francis lies with his head buried deep beneath the bloody cushions.

-Francis throws up. Continues to cry.

END MONTAGE

BACK TO SCENE

INT. SUPER RETIREMENT HOME - RECREATION ROOM

FRANCIS

That was the first time I got a hangover. It made me realize my regenerative ability was fading. I knew then, it was time to hang up my boots.

MIKE

This is a retirement home! Not some rehab center. Every man and woman who comes here fights until they have no fight left in them.

(pointing to Elaine)

Even suicide girl!

FRANCIS

Sorry for knowing when to call it quits. I didn't want casualties. I didn't want to watch myself become a hero who couldn't save people because he was too old and slow.

MIKE

You have no honor.

Kat SCREAMS from an adjacent room.

KAT (O.S.)

Dr. X is dead! Dr. X is dead!

MIKE

Dibs on his TV!

Mike bolts out of the room. The others follow.

END OF ACT ONE

ACT TWO

EXT. SUPER RETIREMENT HOME - DAY

A colonial farmhouse. A high, wrought-iron gate surrounds the expanse of grounds that the property resides on. No visible neighbors.

INT. SUPER RETIREMENT HOME - DR. X'S ROOM - CONTINUOUS

DR. X'S CORPSE lies peacefully in bed. Kat curls next to him. Elaine, Francis, and Wolfman stand around the bed.

MIKE

Does he look like he went in peace?

WOLFMAN

He just looks...dead.

MIKE

Not that I've seen all the other old folks that have died in this house, but it has to be a good sign if you're all hanging out and chatting it up around him.

WOLFMAN

What do we do now?

Mike finds his way to the FLATSCREEN TV, begins to disconnect the device.

FRANCIS

We bury him, with all the honor and respect that a fallen soldier deserves.

ELAINE

I think we should call the police... Let the coroner take care of this.

MIKE

Nonsense! I've known the man the longest, he had no desire of being turned over to any kind of official.

KAT

He told me the same thing. I think he was scared of being put in a situation where some creepy necrophiliac could take advantage of him.

MIKE

Kat, it's much more than that. Poor bastard always feared he would fall in the wrong hands again and his mind and body would be experimented on.

ELAINE

Does he have any family?

KAT

No. That's why he rescued people like us.

MIKE

(dismounting the TV)

I'm with the PTSD guy. Dr. X deserves an honorable, Jedi's funeral.

ELAINE

There's nothing honorable about a "do-it-yourself" cremation.

KAT

She's right. We have to preserve his greatness, not burn it.

WOLFMAN

No! Mummies are bad. They always come back to life seeking revenge and their reign of power. I don't want to have to fight another, especially one that was my friend.

KAT

Mummifying a human is not the only method of preservation.

Mike proceeds to wrangling cables and other electronic accessories.

MIKE

It's the only effective one.

KAT

You're so wrong. There's cryogenics, plastination, mellification -- but that involves a self-sacrificial process with honey and let's face it, Dr. X was way too smart to want to be a human rock candy for eternity.

Elaine notices a BOTTLE of HONEY and TEA on the nightstand.

ELAINE

Kat--

KAT

--shut it, Elaine! Our only option is the embalming technique created by the Center for Scientific Research and Teaching Methods in Biochemical Technologies in Moscow. Vladimir Lenin's 147 year old body is CLEAR proof that the technique works.

Elaine tosses the HONEY to Kat. Kat is crushed and silenced.

ELAINE

I'm sure Dr. X has a will around here somewhere that would denounce the use of stupid soviet science on his body.

KAT

Soviet Science isn't stupid!

MIKE

TV is clear proof of that. Am I right?

FRANCIS

Mike, if there's a will, it must be honored.

MIKE

Not that such document exists and I'm not psychic like you are, Elaine, but...

(mimicking Elaine's mind reading powers)

...I think looking for said will is going to be your guys' mission. It'll be a good way for us to split up into different storylines.

(snapping back into character)

Also, Dr. X has been dead for about an hour. If and only if we're extremely lucky, we got about five hours before he really starts stinking up the place. At which point, we'll be forced to perform a Jedi's funeral and I am NOT going to be the one to explain to Dr. X why his Jedi status was even questioned.

(blindly inspecting a dvd player)

Is this a dvd player or blu-ray?

WOLFMAN

What difference does it make to you?

Mike drops what he's doing. Moves with savant-like grace over to Wolfman.

MIKE

Oh, Wolfman. It makes all the difference.

(placing his hand on Wolfman's head)

(MORE)

MIKE (CONT'D)

I sense you know nothing about the arts of cinema and television.

WOLFMAN

I don't.

MIKE

Very well, you're with me. I have so much to teach you.

(exiting)

Make sure you bring those electronics with you.

Wolfman looks to Elaine, she gives him a signal of approval. He picks up the devices and exits.

Elaine begins going through drawers.

ELAINE

There has to be something some sort of will or testament in this room.

Francis joins the hunt. They both move swiftly about the room like hounds on the hunt.

KAT

You don't have to go snooping around.

(pouring honey on Dr. X)

This is what he wanted.

Elaine snatches the bottle from Kat.

ELAINE

Stop lathering him. The honey was for his tea, stupid.

KAT

You're the stupid one. Dr. X's will is probably filed away safely in his office. Maybe you should start there.

INT. SUPER RETIREMENT HOME - HALLWAY - MOMENTS LATER

Wolfman carries the flatscreen tv and electronics as Mike leads him down a long corridor.

MIKE

Television, where do I start?

WOLFMAN

Can you walk faster? This is heavy.

MIKE
Lucille Ball, Jackie Gleason, Alfred Hitchcock, The
Flintstones, any of those names ring a bell?

WOLFMAN
Nope.

MIKE
You live under a rock?

WOLFMAN
No, in a den.

MIKE
Wait, are you seriously a wolf?

WOLFMAN
Yes! How many times do I have to tell you, I'm
Wolfman.

MIKE
I thought that was just the alias that you chose to
fight crime under. You have to let me feel your face.

Mike stops abruptly. Turns to touch Wolfman.

WOLFMAN
Fine. Only for a second.

Mike feels Wolfman's scruff.

MIKE
Wait!
(feeling his own face)
They use to call me SuperRed... Am I actually red?

WOLFMAN
No.

MIKE
(relieved)
Awesome. I could never handle looking like a
mutant.

Mike opens a door to a bedroom. Enters.

MIKE (CONT'D)
Careful with the door, Wolfman. You and I have so
much TV to watch. I'm excited.

Wolfman stands in the doorway. Light from the hallway barely spills into the dark room.

WOLFMAN

Can you hit a light, SuperRed?

MIKE

A blind man has no need for light.

WOLFMAN

Then what the hell does he need a TV for?

MIKE

I can hear just fine, asshole. I meant that there are no lights in my room.

WOLFMAN

Sorry.

MIKE

Just put everything down in that corner. I'll go grab you a lamp. What kind of wolf can't see in the dark?

WOLFMAN

A retired one?

INT. SUPER RETIREMENT HOME - WEST WING - CONTINUOUS

A corridor on the opposite end of the house. A collection of images of Dr. X over the years align the walls. It's clear that he's been handicap for a large portion of his adult life.

Elaine and Francis attempt to gain entry to his office via a LCD PANEL. It flashes, "ACCESS DENIED".

FRANCIS

I bet there's a way to override the system.

ELAINE

That is what I've been trying to do this whole time.

FRANCIS

I thought you knew Dr. X's password.

ELAINE

How would I know that?

FRANCIS

I thought you had invaded his mind and knew all his secrets too. Figured you had magical powers over all minds.

ELAINE

With most I do, but not his. Even when he invited me into his mind, it was like every part of his brain that he didn't want me to see had its own vault door.

Francis rubs his hand over the doors surface. Gives it a few taps.

FRANCIS

This door isn't reinforced. It's just plain oak. Stand back, let me try something.

Francis steps back. Charges the door with all his might. Fails. His second attempt is even more pathetic.

FRANCIS (CONT'D)

In my younger days, that door would have flown right off its hinges.

ELAINE

I believe you. I saw it for myself.

(beat)

I'm sorry for prying earlier. You think I'd know better by now.

FRANCIS

Don't apologize. I should be the one asking for forgiveness. I think the exercise actually helped.

(flirtatiously)

Did you see anything that you liked?

Elaine spots something on the LCD panel.

ELAINE

Actually, yeah. This system can easily be overridden by Dr. X's hand. How about we just carry him here?

EXT. SUPER RETIREMENT HOME - DR. X'S ROOM - CONTINUOUS

Dr. X's room has been converted to the site of a dark voodoo ritual. He now lies in the center of a pentagram.

Kat stands over him. THUNDER CRACKS.

KAT

(chanting repeatedly)

Ade due Mister Kitten.

Give me the power, I beg of you. Leveau mercier du bois kitten. Secoise entienne mais pois de morte.

(MORE)

KAT (CONT'D)
Morteisma lieu de vocuier de mieu vochette.
Endenlieu pour du boisetie, Mister Kitten!

The room SHAKES as Kat rises into the air.

MISTER KITTEN, the summoned cat, appears... leading cats of every shape and color that crawl out from every crevice of the room and onto the bed.

Mister Kitten crawls onto Dr. X's chest and begins to breathe into his mouth as other cats snuggle around him.

The cuteness only last for a second before...

...the cats nip away. Love nibbles quickly turn into ferocious bites.

FRANCIS (O.S.)
What the hell is going on in there?

KNOCKING turns into BANGING as Elaine and Francis attempt to push the door open.

FOUR CATS hold the door shut. ONE tries to get the lock to turn over.

ELAINE (O.S.)
Kat, don't do this. Open the door!

Francis finally comes crashing through the door. Elaine follows. She uses her power to toss cats around.

Francis finds himself surrounded by cats that are ready to brawl.

Kat remains suspended in the air. Just her head turns to Elaine.

KAT
(dumbfound)
His soul is gone?

ELAINE
Like hell it is.

Elaine uses her telekinesis to grab a hold of Kat. She SLAMS her into the opposing wall.

The darkness of the room and thunder disappear.

KAT
Why did you do that!?

ELAINE
We don't use black voodoo magic in this house to save loved ones.

Kat rises. Elaine rushes over to Dr. X, he's covered in bite marks and missing chunks of flesh throughout his body.

KAT

That wasn't black voodoo. Those cats help souls find their way peacefully into the after life.

FRANCIS

That didn't look peaceful.

KAT

Well, yeah. Didn't you hear me tell you that he had no soul?

FRANCIS

You were serious?

KAT

Yes! The cats were just trying to dispose of his body for us.

ELAINE

That can't be true.

FRANCIS

I heard that cats eat their owners after only three days.

KAT

Yeah, once your soul is out of the picture, you're just flesh. What's the big deal?

Elaine wraps Dr. X's body up in the bed sheets.

ELAINE

I don't have time for this. Francis, help me carry Dr. X to his office.

INT. SUPER RETIREMENT HOME - MIKE'S ROOM - CONTINUOUS

With the lights on, Mike's room is a swanky man cave that is now completed with the addition of the flatscreen TV.

Mike positions Wolfman into a reclining chair.

MIKE

Before you even turn on the TV, you have to assure yourself that you are in the optimal seating position. You good?

WOLFMAN

I feel good.

MIKE

(handing Wolfman the control)

Good. I normally wouldn't let someone else do the honors, but I like you, Wolfman.

Wolfman is overwhelmed by the control.

WOLFMAN

I don't know what to do with this. There's too many buttons.

MIKE

Don't let the remote intimate you, just turn the TV on.

WOLFMAN

How?

MIKE

Hit the power button.

WOLFMAN

Which one is that?

MIKE

The red one.

WOLFMAN

I'm colorblind.

Mike takes the control back. Carefully feels his way around the buttons.

MIKE

You should really get your eyes checked out.

(striking gold)

Voila! I know a power button when I feel one.

Mike CLICKS on the TV.

MIKE (CONT'D)

Is it on? I heard it turn on, but I didn't hear nothing else. Do you see anything on the screen?

WOLFMAN

A guy on a wheelchair.

MIKE

Boring!

(examining the control)

Where the hell is channel button on this thing?

ON THE TV

An old man in a wheelchair faces away from us. Then, he turns to face us, it's clear that it is Dr. X.

BACK TO SCENE

WOLFMAN

It's Dr. X!

MIKE

What's he doing on TV? Word of his death must of spread. Let's hear what the stupid news has to say.

DR. X

I could have sworn it was going to turn on the other way. Give me a second.

Dr. X wheels toward us. Growing larger as he approaches the screen until he POPS right out of the TV and into the room.

Dr. X floats in the room like a hologram.

DR. X (CONT'D)

Holy crap, it worked!

Dr. X touches Wolfman - it's a real touch.

Wolfman shrieks, nearly jumping right out of his skin, he snatches the control from Mike.

WOLFMAN

Turn it off!

Wolfman CLICKS the TV off.

Dr. X's hologram is sucked back into the TV.

END OF ACT TWO

ACT THREE

INT. SUPER RETIREMENT HOME - WEST WING - CONTINUOUS

Francis holds Dr. X's battered and bloodied corpse up as Elaine attempts to put his hand over the LCD sensor. Kat watches them fail.

KAT

No soul. No entrance. I don't know why you guys don't get it.

ELAINE

It's probably his other hand.

Francis and Elaine shuffle around into position.

KAT

This is all kinds of wrong. Dr. X's soul is probably watching you guys drag him around his own home.
(under her breath)
Go to the light, Dr. X.

Finally, a green light flashes. A voice follows:

FEMALE OPERATOR

Welcome, Dr. X.

The door parts. Elaine enters. Francis lugs Dr. X's body over his shoulder.

FRANCIS

If you see Dr. X's soul out here, will you let him know that his body is in his office?

Francis enters the room. Kat looks around the empty hall way.

KAT

I'm not getting in the middle of this. Tell him yourself.

She slips into the office just as the door closes.

INT. SUPER RETIREMENT HOME - DR. X'S OFFICE - CONTINUOUS

This room doesn't come close to matching the other rooms that we have already seen. It is a plush and state of the art office.

Francis places Dr. X's body on a chair.

Elaine goes to the computer.

ELAINE

I'll go through his computer. Francis check the filing cabinets.

Kat kneels in front of the body.

ELAINE (CONT'D)

Kat, please, no more witchery today.

KAT

Don't worry. I'm just paying my respects.

FRANCIS

Elaine, everything is locked.

Mike enters holding the TV REMOTE.

MIKE

Hold the work! I have something to show you.

Mike extends his arm out and presents...nothing.

WOLFMAN (O.S.)

Mike, I need help making this turn.

ELAINE

Save the show, Mike. Just tell us what it is.

Wolfman struggles to get the TV which is now mounted on a plastic utility cart through the doorway.

KAT

(to Elaine)

Don't be so impatient.

(to Mike)

Is it a viral video?

Mike helps. He resumes center stage.

MIKE

It's better.

KAT

That's not possible.

MIKE

How about you get back to me after the show?

Fine. KAT

MIKE
(like a roadie)
Now, with no further ado, I present, the new man,
the improved myth, the legend that shall live forever,
my friend...

Mike clicks the TV on. With no time wasted, Dr. X's hologram pops right out of the TV.

MIKE (CONT'D)
...Dr. X.

Dr. X takes the control from Mike.

DR. X
There's no way you're going to be in charge of MY
remote. I'd rather be dead.

KAT
Dr. X's soul just came out of a television.

Dr. X hugs Kat.

DR. X
It's a little more than just my soul, dear.

Dr. X glides over to Francis. Shakes his hand.

FRANCIS
Dr. X, we all thought you were dead. I mean... your
body is right there.

DR. X
(startled by his body's appearance)
What the fuck happened to my body?

KAT
It's a long story.

Dr. X examines his body.

FRANCIS
Not really. I can sum it up pretty damn fast.

DR. X
Eh, who cares. I have no use for that carcass
anymore. Now, I'll be able to run this retirement
home forever.

Dr. X moves toward Elaine. Mike follows.

MIKE

Does that mean we can burn your body?

DR. X

Duh! That is the ONLY way to bid adieu to a Jedi's body.

ELAINE

Dr. X, how did you do all this?

DR. X

Elaine, you and I have many years to discuss the science and mechanics of what I did, but first, can we get rid of my body? Before the stench seeps into the walls of my office.

END OF ACT THREE

TAG

INT. SUPER RETIREMENT HOME - AMPHITHEATER - NIGHT

Dr. X's body is ablaze on center stage. The grand fire ceremony is contained by stone pillars.

Mike, Francis, and Wolfman do a synchronized dance around the fire.

Dr. X's hologram and Elaine watch from a few rows back.

ELAINE

Of course, doc. Anything you need.

DR. X

I'm putting you in charge of recruitment. Cause the world is filled with beat up and overused superheroes that are in dire need of a home like ours. I took the liberty of lining up some candidates for you to go after.

Dr. X's hands Elaine a case file.

DR. X (CONT'D)

Spread the word, Elaine, all superheroes deserve a super retirement that only Dr. X and friends can provide.

Elaine flips through the case file.

We see various aged headshots of well-known superheroes (or their emblems or whatever it takes to identify a character but avoid a legal battle).

MIKE

Dr. X, are we finally bringing in Bruce Wayne?

And on that we:

SLAM TO CREDITS

2. RETURN OF THE COUNT

TEASER

EXT. SPACE

A SATELLITE floats aimlessly amongst a background of star-spattered cosmos. LIGHTS on the face of the device blink repeatedly, then-

A pair of THRUSTERS eject, BLASTING the Satellite into orbit.

SATELLITE'S POV

We hover outside of Earth's atmosphere, looking over the Western Hemisphere, the differences in the planet are apparent: there's nearly no verdant hue left to the continents - some areas are pure darkness - and their outlines have become disfigured due to the effects of submersion and warfare.

SUPERIMPOSE: "Coordinates: "51.4993°N, 0.1273°W"

We travel eastward, gaining momentum by the second.

EXT. WESTMINSTER, LONDON - DAY

A post-apocalyptic landscape. FUTURISTIC CARS and BUSES move with purpose.

Like the rest of the world at this point in time, few things in the city remain intact and recognizable (e.g. Big Ben, Westminster Abbey - few landmarks that help identify cities).

SKKKRRRRTTTT! A futuristically modified SUV, comes roaring recklessly against traffic through Parliament square.

In pursuit, THREE POLICE LANDSHIPS tail the SUV. SIRENS BLARING.

The SUV rolls onto two-wheels as it cuts a turn at the last possible second; It comes within inches of rolling over before all four-wheels touch down and the SUV ZOOMS past us.

The lead police ship blows passed the turn; the second fails it's attempt and SLAMS into a building; the third, executes the turn and remains in pursuit. OPENS FIRE.

INT/EXT. SUV (MOVING) - CONTINUOUS

Inside, the skilled wheelman, OTIS "BIGGIE" JONES, a baritone voiced man stuck in the body of a school-aged child, uses hand controls to maneuver the vehicle away from the hail of fire.

BIGGIE

Two down, one to go.

In the passenger seat, BEATRICE “BEAT” CLEMENTINE (30’s) if looks could kill, she wouldn’t of had to waste decades mastering multiple forms of martial arts and weaponry.

Behind them, JACK VAN HELSING (30’s) the brains behind the operation and team, hammers away at the keys of a LAPTOP.

JACK

I disabled police communications. Biggie, get this guy off our tail.

A specialized IRON CASKET is secured beside Jack. Imagine “Han Solo’s” carbonite mold, except this MAN isn’t frozen in a state of agony, a smile displays his protruding FANGS.

A GOLD PLATE reads: COUNT DRACULA.

BIGGIE

What do you think I’ve been trying to do?

PEW! PEW! An onslaught of SHOTS rip pass the suv.

CLEMENTINE

(loading a clip into a handgun)

Just say you need help, Biggie. I’m more than happy to take care of the problem.

JACK

No opening firing on civilians. Stick to the plan.

CLEMENTINE

If someone is shooting at you, it’s okay to shoot back.

BIGGIE

He wouldn’t be shooting at us if you hadn’t taken so goddamn long. What the hell happened back there?

CLEMENTINE

I had to take out a few British foot guards.

BIGGIE

Your job was to distract one!

Clementine consults a map.

CLEMENTINE
It was easier to fight five.
(signaling)
Make a left up here.

Biggie blows passed the turn. The landship trails.

BIGGIE
Don't tell me how to do my job.

Clementine loads a round into the chamber of her gun.

CLEMENTINE
(to Jack)
If he isn't sticking to the plan, I'm taking the cop out.

JACK
Shit! We have a gunner satellite heading our way.

BIGGIE
How much time do we have?

JACK
I'm setting a scrambler... Two minutes at most.

BIGGIE
That's more than enough time.

Jack rummages through his bag. Retrieves TOOLS and a DEVICE which he begins to assemble.

CLEMENTINE
Yeah, for a real driver.

BIGGIE
(unbuckling his seatbelt)
You think you can do a better job?

Biggie stands up on the driver's seat.

BIGGIE (CONT'D)
Come on, switch with me.

CLEMENTINE
Fine. Move over.

Clementine unbuckles. Attempts to switch with him.

Jack whistles. Biggie and Clementine return to their seats.

JACK
Knock it off. Biggie, a 93-interceptor is solely
electrical right?

BIGGIE
Yeah, thing has a huge battery in the back.

Jack displays the finished device to Biggie, it resembles a STICKY BOMB.

BIGGIE (CONT'D)
Hold on to the dead guy.

Biggie pulls the handbrake.

The SUV fishtails momentarily before whipping into a rapid 360 spin that places the SUV
behind the police ship.

Jack CHUCKS the DEVICE at the police ship. BANG!

An ELECTROMAGNETIC WAVE (EMP) erupts into a mushroom cloud that causes the
police ship to SPARK violently as it creeps to a stop.

The SUV ZOOMS passed it.

INT. RUMPSKIN'S LAIR

A cavernous headquarter that is foreign to the rays of sunlight. Flickering candles cast
shadows that SERVANTS dwell in, waiting for their services to be summoned.

A screen displays satellite footage of the SUV driving along the bank of River Thames. A
set of RED CROSSHAIRS zero in on the SUV then disappear. It repeats.

RONALD "THE VAMP" RUMPSKIN, ruler of the world - at least that's what the
engraving on his throne claims - glares as he attempts to use an ADVANCE REMOTE
CONTROL.

The SUV disappears into the body of water.

RUMPSKIN
Goddammit! This satellite control is stupid. The
firing system needs to be more user friendly.

Rumpskin throws the CONTROL against the wall.

ON THE SCREEN

A LASER BEAM shoots from the sky and into the River. Everything in frame tremors.
The river's wildlife rises to the surface.

BACK TO SCENE

RUMPSKIN (CONT'D)

(dumbstruck)

Crap. Can we blame this on terrorist?

END OF TEASER

ACT ONE

EXT. OCEAN

The SUV, now transformed into a SUBMARINE glides through an underwater cave. As it nears a stone wall, rocks shift, parting an entrance like an elevator door for the submarine.

INT. HELSING'S HEADQUARTERS - THE CAR LIFT

The entryway shuts behind the submarine. The elevator rises as the compartment drains.

INT. HELSING'S HEADQUARTERS - GARAGE

Aside from the location, it's a generic retro parking lot sprinkled with VEHICLES, some futuristic, some not. DING!

The ELEVATOR opens. The SUV pulls out and into its designated spot. Biggie, Clementine, and Jack exit.

The butler, ALFRED "MUM" MUMMY, clad in exactly what you would expect, greets them as he pushes a FLATBED CART over.

JACK

Hiya' Mum. Will you give me a hand?

Mum grunts, that's the extent of his vocabulary.

CLEMENTINE

I can never understand why you never bothered reconstructing his vocal abilities.

Mum grunts. Jack acknowledges.

JACK

I was a kid, Mum and I became friends. We agreed that if he was happy as he was, further experimentation was out of the question.

Jack opens the SUV's lift gate. Jack undoes the straps securing the cargo.

CLEMENTINE

(re: the casket)

Well, let's hope you don't befriend this guy. How's he suppose to help anyway?

JACK

This is completely different. My great, great, great--

BIGGIE

--save us the time, just call him, Abe.

JACK

That wasn't his name.

BIGGIE

Who cares.

(to Clementine)

Point is, Abe froze this dude. Fun fact, he actually inspired the carbonite idea in "Star Wars".

JACK

It was nothing like that. Our families' technology is by far more superior.

CLEMENTINE

What's "Star Wars"?

BIGGIE

It's the best film series of the 20th century, you haven't seen it?!

Mum grunts.

BIGGIE (CONT'D)

You're right, Mum. Best of all-time.

JACK

Anyway, there's a theory that Vampires function on a Hierarchy of age and Count Dracula here dates back to the 19th century. If he's an ally, we might have a shot at defeating Rumpskin.

BIGGIE

Okay, I got a question, why can't I just leave the car in the lift?

CLEMENTINE

Cause that's not where it goes.

BIGGIE

But, it is where it has to go in order for us to go out. So, why not just save ourselves a step? Efficiency. Better response time.

Jack and Mum pull the coffin from the SUV. Place it on the flatbed cart.

BIGGIE (CONT'D)

Jack, you have to admit I'm making a pretty good point here.

JACK

I didn't make the rules, Biggie.

BIGGIE

I know, your pops did, but now that he's dead, why can't we make some changes?

Clementine elbows Biggie. It's too late, the words have already hit home.

CLEMENTINE

If it ain't broken, why fix it right?

Biggie shrugs approvingly, pulls a flask from his pocket.

JACK

No, Biggie's got a point. Changes should be made.

Jack walks away. Snatches the flask from Biggie.

JACK (CONT'D)

We'll start with no booze until the end of the work day. Biggie, I'll meet you in the lab.

BIGGIE

But-

JACK

Change is good.

INT. HELSING'S HEADQUARTERS

The interior is huge and awe-inspiring, ancient artwork, statues, and various portraits of various VAN HELSING ancestors hang on the walls of the vast corridors.

Jack enters. We follow his determined stride down the vacant corridors and into...

INT. HELSING'S HEADQUARTERS - LIBRARY

We see a beautiful, classic room with high-ceilings. A lone desk is surrounded by pristine wooden shelves that reach the ceiling, overstocked with BOOKS and MEMORABILIA.

Jack strides to the rolling library ladder. He pushes it over to a the section of leather bound journals.

He climbs to the top, the section is labeled: "Abraham Van Helsing 1890's-1900's". He retrieves "A. Van Helsing Vol. III." and exits.

INT. HELSING'S HEADQUARTERS - LABORATORY - LATER

A state-of-the-art facility. There is a huge GLASS TURBINE in the middle of the room which a ROBOTIC MECHANICAL ARM CLAW places the casket into.

The Turbine closes. It begins to VACUUM LOUDLY into pressure.

Jack, in lab attire, stands at a control MODULE, "A. Van Helsing Vol. III." sits by his side as he adjusts the dials.

Biggie sits on a counter behind, quietly examining the shakes beginning to overtake his hands.

BIGGIE

It took Leia like 30 seconds to free Han. Why you always gotta make things so complicated?

JACK

How'd that work out for him?

BIGGIE

He was a little retarded, but he adjusted eventually.

JACK

Han suffered from hibernation sickness and due to the amount of time that the Count has been frozen, his body would probably collapse instantly if I don't take the proper precautions.

(beat)

I'm thinking of naming this process, Nourishing acclimation. What do you think?

BIGGIE

Sounds like it's going to take forever. I'm getting bored in here.

JACK

Well, get busy and pour 800 milliliters from that gallon next to you into a beaker for me.

BIGGIE

Sure thing, lab master.

Biggie hops off the counter. Grabs a BEAKER from a shelf.

JACK
Careful, it's a strong acid.

BIGGIE
Fuck you, I know what it is.

The Turbine begins to fill with icy smoke. Becomes opaque as the glass freezes. Jack walks over. Inspects the GAUGES on the side. The THERMOMETER'S temperature steadily drops.

Biggie tips the GALLON to pour with one hand, it shakes wildly. He tries two, maybe that'll be more stable. Wrong.

Clementine enters. Comes to Biggie's aid.

CLEMENTINE
You're a mess. I'll cover you. Go help Mum in the kitchen.

BIGGIE
(cautiously setting the gallon down)
Careful, it's a strong acid.

Biggie exits.

CLEMENTINE
(to Jack)
How much of this stuff do you need?

Jack turns, realizes Biggie's gone.

JACK
About half of that beaker is fine.

Clementine pours. Walks over to Jack and hands him the graduated cylinder.

JACK (CONT'D)
Thank you.

Jack drinks it.

CLEMENTINE
(lunging at Jack)
Jack, no!

Jack laughs.

JACK

Relax, it's just water. My dad use to play that ruse on Biggie and I when we were kids. I thought he'd appreciate it. Where'd he go?

CLEMENTINE

Mum needed his help moving something.

JACK

You don't have to cover for him. I could hear him trembling from here.

CLEMENTINE

It's getting bad, you worried about him?

JACK

Not in the least. Vices and all, he'll outlive every one of us.

BEEP! BEEP!

JACK (CONT'D)

Alright, here goes nothing.

Jack opens a valve on the turbine. We HEAR a MOTORIZED PUMP kick into action. The BEEPING continues.

CLEMENTINE

Can I do anything?

Jack rushes over to the control module. Makes adjustments.

JACK

Cross your fingers.

SILENCE.

CLEMENTINE

That it?

JACK

The process just started. The turbine's temperature will begin to rise gradually while simultaneously pumping nutrients into his system.

(checking his watch)

It's going to be a while, let's get dinner.

EXT. SKY - NIGHT

The RUMPSKIN HELICOPTER cruises through dense clouds in the darkened sky. The night is bathed in the pearly light of a full moon.

As the helicopter emerges from the clouds, we see a group of VAMPIRETTES, female vampires, wearing leather suits, fly in formation like a skein of ducks.

INT. RUMPSKIN HELICOPTER - CONTINUOUS

Rumpskin rides in a single seat, facing the cockpit. He sips from a CHALICE, extending his pinky as the sanguine fluid stains a mustache on his upper lip.

Across from him, VANCE, a human servant with a spigot attached to his jugular, offers himself to “VEE” the leader of the Vampirettes.

RUMPSKIN

Please, help yourself my dear. I assure you Vance has some of the best blood you’ll ever have.

(handing Vee a glass)

He’s aged just right, kept on a strict diet and no GMO’s. Strictly organic goodness.

Vee pours herself a glass.

RUMPSKIN (CONT’D)

Tilt the glass, my dear. You want to avoid air pockets, it’ll ruin the taste.

Vee savors her drink.

VEE

Thank you, my lord.

THE PILOT signals Rumpskin, “5 minutes.”

RUMPSKIN

Off you go, my dear. Remember, keep your distance. Wait for my cue to initiate the attacks. I don’t want a repeat of what happen in France.

FLASHBACK: MONTHS EARLIER

EXT. FRANCE - CANNES FILM FESTIVAL - NIGHT

A movie premiere in all it’s greatness. A wave of panic engulfs the crowd of CELEBRITIES, PAPARAZZI, and FANS as Vampirettes (3-5 of them) drop from the sky, plucking civilians at their will.

Like an ugly, more sluggish, “Clark Kent”, Rumpskin emerges from the crowd. He fights the Vampirettes, forcing them to retreat.

He stands proudly as the crowd chants his name enthusiastically.

BACK TO SCENE

RUMPSKIN

Well, I want the same result. I just don't want to fight as many Vampirettes. My cheeks get flushed and I hate addressing the media when I'm sweaty.

VEE

Copy that boss.

Vee JUMPS out of the Helicopter.

EXT. BUCKINGHAM PALACE - NIGHT

A CREW and MACHINES work around the clock to restore the royal residence to a pristine state.

A battalion of the BRITISH ARMY protects the manor. They raise their weapons into firing position as THUNDEROUS CHOPS disrupt the silence of the night.

A HELICOPTER descends from the sky. “RUMPSKIN” is written in bold letters across the chopper. The Army relaxes as the helicopter lands. Rumpskin exits. His hair flows freely in the wind.

RUMPSKIN

Hello, Brits! I'm here for my meeting with the Queen.

INT. BUCKINGHAM PALACE - DINING ROOM

Rumpskin and THE QUEEN sit across from one another. It's an elegant tea party. TWO GUARDS stand by the entrance.

QUEEN

The entire country is worried we were victims of a terrorist attack.

RUMPSKIN

My efforts to intervene today did not go as planned, I apologize. I assure you, the interest of the entire world drove my action.

QUEEN

You have no authority to execute actions in this region. My men had the situation under control.

RUMPSKIN

Under control? That's not what your Police Chief believed. The assailants would not have gotten away if I was contacted sooner.

QUEEN

There were no signs of forced entry, damage, or anything missing at the Westminster Abbey. I believe we neutralized the threat.

Rumpskin shakes his head as he pulls a folder from his coat. Inside are satellite images of Jack and company, which Rumpskin presents individually to the Queen. The first is a solo shot of Jack.

RUMPSKIN

That's Jack. He is a descendent of the British elite scholar family(re-phrase?), the Van Helsings.

QUEEN

The Van Helsings are of Dutch descent. Long-time allies to England until you exposed Jack's father's ties to the Vampirettes.

RUMPSKIN

The apple does not fall far from the tree. Jack seems to also keep poor company.

Rumpskin slides a picture of Clementine over to the Queen.

RUMPSKIN (CONT'D)

Beatrice Clementine, better known as "Beat" to the American covert operation team that she betrayed.

Rumpskin slides a picture of Biggie running out of a Liquor store with the whiskey barrel.

RUMPSKIN (CONT'D)

This one just creeps me out. He shouldn't be able to carry that. I mean, look at those little hands.

QUEEN

What is the point of all this?

RUMPSKIN

(pointing to individual pictures)

You have intelligence, a traitor, and... I don't know what to call that thing. Plus this--

The last image, Rumpskin's "ace in the hole": Biggie and Jack carrying the casket out of Westminster Abbey.

QUEEN

What is that?

RUMPSKIN

That your highness, I believe is Count Dracula's casket.

QUEEN

That's preposterous. We have no record of that item's existence.

RUMPSKIN

I'm certain the Helsing family withheld a lot of secret information. Dracula could be detrimental to world's well-being. I believe Helsing wants to create an army of his own to take over the world, like his villainous father attempted to. We have to stop him.

The Queen reviews the image.

QUEEN

What do you want to do?

RUMPSKIN

I want to go public with this. I want the world to know that I'm the only one that can save them.

INT. HELSING'S HEADQUARTERS - LAB

The glass turbine has begun to liquefy. Count Dracula floats senselessly in his three-piece suit and tie.

METAL NEEDLES inject into him. They pump substances into his body. He remains catatonic until-

His eyes OPEN. They scan the room.

END OF ACT ONE

ACT TWO

INT. HELSING'S HEADQUARTERS - KITCHEN

A glass roof offers a superb view of the ocean. FISH swim about freely. Mum serves Jack and Clementine at a wooden center island.

JACK

Thanks Mum.

CLEMENTINE

Smells delicious.

Biggie comes racing into the room. A BOTTLE of BOOZE and SHOT GLASSES which he slides in front of his friends.

BIGGIE

Rumpskin's on TV. Can we play the game, please?

Mum grunts.

BIGGIE (CONT'D)

I don't care what you have to say, Mum, traditions are traditions.

Biggie grabs a control from a drawer and looks at Jack for approval. Receiving a smile, Biggie clicks a button on the remote. A TV pops out from a wall.

BIGGIE (CONT'D)

You guys know the game. Clementine, pick your keyword that makes the rest of us drink.

CLEMENTINE

I'll take, "best".

BIGGIE

Oh, good one. Jackie boy?

Mum grunts.

JACK

Mum calls dibs on "money". I'll take, "great".

Biggie flips through TV channels.

BIGGIE

Dammit! You guys are great, took all the best words money could buy.

Biggie finally lands on the Rumpskin Segment. He addresses a small CROWD of REPORTERS outside of Buckingham Palace. His helicopter is in frame.

BIGGIE (CONT'D)
(turning up the volume)
I'll take "terrorist".

RUMPSKIN (O.C.)
(enraged)
Terrorist! Absolute, terrorist.

Biggie cheers. Pours a round of shots for his friends. They drink.

EXT. BUCKINGHAM PALACE - NIGHT - CONTINUOUS

Rumpskin adjusts his tie. Takes a moment to collect himself. Reporters wait quietly.

RUMPSKIN
I don't want to alarm the public, I want to include you. Because, if as a world, you come together and put your faith in me, I will not rest until Jack Van Helsing and his terrorist clan are exterminated. That is what I am the best at. Only I can make the world great again. It won't even cost any money.

REPORTER #1
What can we do to help?

RUMPSKIN
Great question. You Brits are the best questioners.

REPORTER #1
I'm Mexican.

Awkward Silence.

RUMPSKIN
Let's deal with one problem at a time. I provided the station with images of the known affiliates of the "Helsing Terrorist Clan". Please, contact my organization directly if you have any leads.

RING! RING! Rumpskin answers his cellphone. Excuses himself, but somehow cheats his phone to the microphones.

RUMPSKIN (CONT'D)
(into phone)
Hello?

FEMALE VOICE (O.S.)
(speaking Chinese)
They're in China. They attacked the emperor. No one
is safe.

DIAL TONE.

RUMPSKIN
Cut the cameras. We have to act fast.

Rumpskin walks away toward the Palace.

INT. HELSING'S HEADQUARTERS - KITCHEN

ON THE TV

Color bars and tones pattern are replaced by a montage of the images presented to the Queen earlier.

Subtitles read: "They're in China. They attacked the emperor. No one is safe."

A 1-800 phone number appears.

BACK TO SCENE

Jack, Mum, and Clementine watch. Dumbstruck by what they see. Biggie uses a pen and pad to tally the score of the game.

BIGGIE
Sweet, I got first place with four points. J and Big C
tie at two.

CLEMENTINE
--Not now, Biggie. Jack, what the hell are we going
to do?

BIGGIE
(utters quickly)
Mum got last place.

JACK
We have to save the Queen.

We hear SHATTERING GLASS coming from another room. Jack recognizes the sound. Clementine readies her GUNS.

CLEMENTINE
They've breached our lair.

JACK
No. It's Dracula.

Mum retrieves a GARLIC GARLAND, throws it on. Biggie drinks.

Jack rushes out of the room. Clementine follows.

BIGGIE
That whole garlic thing is a hoax.

INT. HELSING'S HEADQUARTERS - CORRIDOR

Jack and Clementine run toward camera. A SHADOWY figure crosses behind them.

EXT. CHINA - QIN TEMPLE - NIGHT

A huge ancient temple, something straight out of the Qin dynasty, sits on a snowy mountain top.

As we travel toward the temple, the BODIES of fallen SWORDSMEN lie sprawled along the way.

INT. CHINA - QIN TEMPLE - CONTINUOUS

A Qin Shi Huang type EMPEROR meditates in an ancient temple.

He rises, goes to a large wooden drawer. Opens it-- it's filled with an array of swords. He retrieves a large steel Chinese sword and moves to the center of the room.

A Vampirette appears. She steps toward the Emperor.

He attacks with the sword. She dodges his slashes with ease, strikes him with a blow to the chest.

He returns with moves full of effort and frustration. She laughs.

A QUICK FLASH of motion as a second Vampirette strips the emperor of his sword. Playtime is over. SWOOSH!

Both Vampirettes feed from the Emperor. Assuring to suck every once of life out of him.

INT. TOKYO, JAPAN - OFFICE - NIGHT

This huge, high-ceilinged office has a view of the Tokyo skyline that can only be described as, FUTURISTIC OVERLOAD.

A GANG of suited GOONS come barging into the office to find...

...their boss, and international business power man, KEISUKE NAGATOMO with a stake driven through his chest. A bad case of self-defense gone wrong.

EXT. DUBAI - MANSION - NIGHT

A mansion with stunning modern architecture. The pool is a blood bath. A TIGER mills about and leads us into...

INT. DUBAI - MANSION - DINING ROOM - NIGHT

...A portrait of "The Last Supper" if painted and directed by Quentin Tarantino. The tiger jumps up on the table, helps himself to the remnants of the feast.

EXT. LOS PINOS RESIDENCE - MEXICO - NIGHT

ARMED SOLDIERS storm out of The Chapultepec Castle, firing blindly into the woods as they make their way down the cobblestone driveway.

Two Vampirettes rip the Mexican flag off the post, each take an end and use it to capture individuals which they take high in the air and blanket toss them to their death.

INT. HELSING'S HEADQUARTERS - GARAGE

A GUN and FLASHLIGHT lead the way for Clementine as she inspects every corner of the garage.

CLINK! CLINK!

She turns her attention to the sound.

Dracula appears behind her. His movements are stealthy, but frail. He readies his fangs as he moves closer. Just when he is about to strike...

...Clementine flips him over her shoulder and onto his back.

Her action is stopped by his hypnotizing gaze. Her gun remains pointed at him.

DRACULA

I sense you are filled with scorn. But it is not I who
you are mad at, my dear.

Clementine nods. Her gaze softens as he works his way through her mind.

DRACULA (CONT'D)

Perhaps, we got off on the wrong foot.

Dracula takes the gun.

CLEMENTINE

I'd say so.

DRACULA

You understand what blood is to a man like me don't you, Ms. Clementine?

CLEMENTINE

Blood is... life.

DRACULA

Indeed.

Dracula pulls Clementine in close - more romantic than aggressive.

Jack barges in, a satchel flung around his shoulder, but he's too late. Dracula latches onto Clementine throat.

JACK

Dracula, no!

The second that Dracula ingests Clementine's blood, he drops into an epileptic type seizure. She snaps right out of it, is taken aback by the scene in front of her.

Jack rushes to Dracula's aid, drops to his knees beside him. Jack rummages through his satchel, retrieves a well-packed SYRINGE KIT. Dracula heaves, before VOMITING blood everywhere. Jack stabs him. Dracula stabilizes immediately.

Biggie and Mummy watch from the entrance in disbelief.

BIGGIE

That was awesome.

JACK

Biggie, prep the spacecraft.

INT. BUCKINGHAM PALACE - MEETING ROOM - NIGHT

The Queen, DIPLOMATS, and BUSINESS MEN from across the world assemble in a board meeting manor. Each person bares a MINI-FLAG that helps identify their region.

The meeting is lead by Rumpskin, who stands in front of a MAP OF THE WORLD. "X" marks are hashed across the cities we witnessed being attacked and a few more.

COLOMBIAN LEADER

I just got word, that Rio de Janeiro was attacked.

Rumpskin searches the map. Has some trouble finding the city.

RUMPSKIN

Where is that again?

COLOMBIAN LEADER

Brazil.

Rumpskin finally finds the city, crosses it out.

RUSSIAN LEADER

The attacks are getting out of control. We should be out there fighting back. If you say you're the man for the job, what the hell are you doing in here?

The gathered individuals agree unanimously.

RUMPSKIN

Listen, there is no point in engaging in a thousand battles. We are after a single leader of an organization, if we take him out of the picture, the organization will crumble. It's all in the "Rumpskin WorldCare plan" that I presented to each of you.

Members whisper amongst one another.

BUSINESS MAN

You're nothing more than a vampire, how do we know you're any better than those bloodsucking women wreaking havoc across the world.

RUMPSKIN

How about the fact I haven't drained you or any of your loved ones of their blood.

The room goes silent.

RUMPSKIN (CONT'D)

I have protected this world for many years. I have never asked for anything in return. However, the time has come, where I need to be rewarded. That's only fair, right?

COLOMBIAN LEADER

(reviewing paperwork)

Access to our resources, payment... this whole plan kind of sounds like extortion.

RUMPSKIN

Listen, I don't believe you guys would be here if you didn't believe I was capable of doing what I promise. I will deliver and the world will be great again.

COLOMBIAN LEADER

I'm only here because the Queen asked. Personally, I'm not interested in your plan.

RUMPSKIN

You don't speak for everyone in the room. Some people may want to spare individual and nationwide suffering. How about we have a vote? Get a feel where everyone stands. I'll give you guys a couple minutes.

INT. SPACECRAFT

Dracula sits in a passenger seat, a TOURNIQUET is tightly strapped to his arm. Jack prepares a NEEDLE.

JACK

I know this looks bad. But, it's just a prototype.

DRACULA

I apologize for what happened back there. I should of known I was in the hands of a Van Helsing. How long have I been away?

JACK

It's been a long time. The world as you knew it has changed a lot, Count. It's going to take some time for you to become accustomed to certain things.

Jack injects Dracula.

DRACULA

What is that?

JACK

It's mostly an iron supplement. It'll satisfy your innate need to feed. Give you strength.

DRACULA

Is the girl okay?

Clementine approaches them. She's strapped to the teeth and ready for battle.

CLEMENTINE

I'm fine. But, you ever try anything like that again and I'll drive a stake right through your vampire heart.

DRACULA

Fair enough.

Dracula stands, loosens up - it finally feels good to be back.

DRACULA (CONT'D)

I truly am sorry, love.

(to Jack)

What are we dealing with?

INT. BUCKINGHAM PALACE - MEETING ROOM - NIGHT

Rumpskin returns to the front of the room.

RUMPSKIN

I'll make this very easy. All of those who do not wish to abide by my plan, please take a stand.

The Queen and about 60 percent of the room stand.

RUMPSKIN (CONT'D)

It was nice knowing you guys.

SIX Vampirettes come CRASHING through the window. They attack and eliminate the naysayers. Rumpskins watches in sheer joy.

RUMPSKIN (CONT'D)

Bring me the Queen. For those of you who smartly made the decision to obey. I'll allow you to live as long as you continue to abide by my rules. Sound good?

The remainder of the room nods in fearful agreement. Guards come running into the room.

RUMPSKIN (CONT'D)

(to the Queen)

Tell them to stand down... Well, I guess I can tell them that now since I'm King. Eh, Vampirettes, kill them. I'm going to make a great king. I need a crown.

(checking his watch)

Almost sunrise. We've to get out of here.

Rumpskin drags the Queen out of the room.

EXT. BUCKINGHAM PALACE - NIGHT

The Helsing Spacecraft hovers quietly like a Prius Hybrid above the Palace. Clementine, Dracula, and Jack, descend via ROPES onto the roof. Clementine and Jack are tactically well-prepared and armed. Dracula, armed with a single wooden stake and dressed elegantly. Jack uses a scanner to see through the Palace walls.

JACK

Looks like the majority of activity is in the West Wing. We'll start there.

(into headset)

Biggie, see what you can do about Rumpskin's Helicopter.

INT. BUCKINGHAM PALACE - MEETING ROOM

Three Vampirettes tie-up and gag the remaining Diplomats.

PHEW! PHEW! GLASS SHATTERS. One Vampirette looks over to her comrades, both of them clench their hearts before slowly disintegrating to their death.

Dracula hurtles through a window and into the room.

The last Vampirette charges toward him. It's a one-sided battle, Dracula drives the wooden stake through her heart. Clementine and Jack enter through the door.

JACK

(undoing a gag on a diplomat)

Where's the Queen?

In one lighting fast motion, Dracula undoes all of the captives bounds and is reading into one's mind.

DRACULA

Rumpskin has her.

INT. SPACECRAFT

The cockpit. Bird's eye view. Biggie locks his target on the Helicopter. The blades spawn to action.

BIGGIE

(into headset)

Guys, Rumpskin's making a run for it.

EXT. BUCKINGHAM PALACE -

Vampirettes clear the way of Guards attempting to intervene. Rumpskin drags the Queen out the Palace and toward the Helicopter.

SWOOSH! Dracula swoops The Queen from Rumpskin's grasp. Before he can even react...

...BOOM! His helicopter BLOWS up to smithereens.

The sun begins to rise.

Defeated. Rumpskin and his Vampirettes fly away.

END OF ACT TWO

TAG

INT. HELSING'S HEADQUARTERS - KITCHEN -

Biggie, Clementine, Jack, and MUM hang around the wooden island.

BIGGIE

The Count sucks, he cost me an opportunity to get knighted by the Queen. Just because he had to get to bed before the sun came up.

JACK

You didn't miss it. She's setting up a ceremony.

BIGGIE

That's staged. I wanted it to be spontaneous and in the moment. He ruined it. I should kill him.

Dracula appears behind Biggie. A bottle of BOOZE and SHOT GLASSES in his hand.

DRACULA

How about I just buy you a drink?

Biggie's startled.

They all laugh as Dracula pours everyone a drink. They raise their glasses and clink them together.

DRACULA (CONT'D)

This team is going to need a name.

And on that we:

SLAM TO CREDITS

3. SUPER RETIREMENT SHOW BIBLE

Welcome to the “Super Retirement” Series Bible!

First things first: I hate the term “show bible” and will refrain from using is term because this is not some collection of “sacred” writings. Well, not yet at least. At this point in time, I can only dream of this document becoming the sacred collection of pages that brought forth the creation of the half-hour, single camera comedy, “Super Retirement”, a mockumentary series that follows the lives of Dr. Anthony Rutherford X and his entourage of retired superheroes as they discover that running a legitimate retirement home is much harder than fighting crime.

If we are fortunate enough to receive positive reviews from critics, establish a solid viewership, and the season renewals continue to roll in, let’s call this: “Super Retirement: Origins, Vol. 1: The Wishful Guide to Creating a Television Series with a Strong Cult Following.” This title suits this project way better anyways because if written correctly, this document should read/feel like the perfect blend of a comic book (sorry for the lack of images) and a self-help book. Not a bible!

To the creative personnel and suits behind this project, if I do a half-decent job at allowing you inside my head, and if we harmoniously sync in the production of a hit series, please omit the paragraphs above, have these pages bound, add some cute pictures, and let’s sell as many copies that we can to all the geeks and nerds; AKA, our beloved fan base.

Trust me, it’s the only thing that our beloved Superheroes want. Fans, money... maybe even love? Just a few things that they have been deprived of over the years.

I probably should have just started here...

Our heroes are clear victims of society whose days of playing vigilantes and attempting to make the best out of situations are long behind them. Riddled with lives of isolation, unfortunate events, and inability to prosper, these heroes find refuge at Dr. Anthony Rutherford X’s home-- The place that made the hard times disappear and provide them a dysfunctional family in which to experience life.

Picture an invasive “reality-based’ look at the vapid lives of “The Golden Girls”, if they were attempting to save their home using advice from the characters of “It’s Always Sunny in Philadelphia.”

Series Overview

The series is built on the idea that the Superhero genre can be found in the nonfiction section of your local bookstore and library. By altering this realm of existence, we can delve into a mockumentary styled series that follows the disgruntled lives, ego clashes, inappropriate behavior, and monotony of this elderly ensemble of superheroes.

Wait... We can't call them "superheroes". That's a "gold status" that this ensemble failed to reach.

They're more like... D-list heroes – maybe "C" on a good day – whose heroics and success over the years was dwarfed by the likes of individuals such as: *Batman*, *Superman*, *Spiderman*, etc. Furthermore, the mockumentary style opens the possibilities of cameos by comic-book writers, directors, actors, venues, or anything with a relation to the genre that we can explore and exploit.

If for some weird reason, we are unable to obtain the legal rights to characters and/or pay for cameos, don't fret; it's really no big deal. The show can and will go on. We'll just have to push the limits of the legal exploitation of the history and archetypes of characters created by the Superhero genre.

Therefore, the most important thing to remember is that in this world, there are superheroes who sit high up on the totem pole and do things like: get book deals, sell the rights to their life stories, and have federal holidays observed in their honor. Then, way down on the same pole, there's the group we are focusing on: Dr. Anthony Rutherford X and his band of retirees who never received any major recognition or appraisal for their heroics. It is this social injustice that finally brings these characters into the limelight.

Quick Historical Recap

I don't care if you fancy yourself a comic book or history snob, I guarantee you this: YOU HAVE BEEN LIED TO and are truly unaware of the REAL history of the American superhero.

So, step down from your aficionado high-horse and let's take a stroll.

Although there had been previous attempts to monetize the tales of "gifted" individuals, it was not until they were dumbed down, paired with illustrations, and sold at a cheap price, that Americans began to show interest – up to this point – in the ignored super beings that roamed the world.

It all started...

FLASHBACK:

1938: The publication of the historical anthology, *Action Comics #1*. This collection consisted of eleven different narratives, but it was the legend of *Superman* that stole the show. Historians credit his individual success as the culprit that led to the substantial spawn of publishing of the tales of Superhero.

However, what many overlook is that this anthology marked the beginning of the popularity and social class separation amongst super beings. The other protagonists in this compilation clearly did not go on to have lavishing careers and have nearly been

completely forgotten by history. America made it very clear, not every hero was equal, and some were just not destined for stardom.

This separation and inequality is what this series will explore.

1941- mid 40's: As more and more publishing houses brought various superheroes to light, America soon began to recruit the specialized skills of these individuals. When many supers dodged the draft call, America began to experiment on normal human beings to gain an upper hand during WWII. Much to our nation's dismay, Axis powers did the same and the war continued.

What America thought would be the ultimate escapist's remedy to war, ended up leading to an unforeseen issue. Citizens were so overwhelmed with the amount of available superhero biographies, (not to mention pissed that they missed their opportunities to gain superpowers), that they began to turn to other genres and tales of characters that were easier to digest. As the market dwindled, there were fewer jobs for super beings.

Early 1950's: Very few supers were able to survive and make a living during this lull in the industry. Some heroes took odd jobs, while others did unspeakable things to make ends meet and sadly ended up on the streets and/or dead. It became evident that certain heroes had become household names and would remain lucrative entities for years to come.

In an effort to balance this injustice and provide heroes with an incentive to continue their services around the world, the government created a stipend program (something like a GI bill). In the minds of the officials in charge, this bill was nothing short of genius, but given the time-period, you can imagine the egregious flaws and inequalities that the document created. Some of these were addressed and fixed over the years, but nonetheless, this document established a clear and concise written hierarchical division of heroes.

It roughly looked something like this:

- Upper Elite Superhero Class: (*Batman, Superman, Wonder Woman, etc.*)
- Newly Working Superhero Class: (*Flash, Fantastic Four, etc.*)
- Working Poor Heroes Class: (Dr. Anthony Rutherford X and his ensemble)

The programs offered for financial assistance further drove the concept that not every hero was meant to be "super". It also proved that, although the working poor heroes were needed, they very seldom moved upward or received the monetary compensation or praise that they deserved. As Dr. Anthony Rutherford X would state, "it was the empirical data that I needed to take a stand against the injustice."

Dr. X took his time to gather that "data", but he eventually did the right thing and took a stand for the working poor heroes.

1960's: *Batman* lands television deal that etches the separation of popularity and class of super beings in stone. The allure of Hollywood limelight further divides heroes as competition within the species grows.

1980's: Dr. Anthony Rutherford X opens the doors of his home to a selectively chosen core of working poor heroes. This is a government approved and partially financed project that Dr. X deems this enterprise as the most rewarding deed of his career.

END FLASHBACK

Now, in present day, with the advancements in technology, military tactics, and the rise of a new generation of heroes, the government is striving to cut the stipend program. As a result, they are investigating the legitimacy of Dr. Anthony Rutherford X's home with the hopes of shutting the place down.

What the Show IS NOT

This series IS NOT to rely on storylines where our heroes need to save the world using their supernatural or superhuman abilities every episode. Our goal is to shake up the expectancies of the stories told of superheroes to allow us to see these individuals in a different light.

Dr. Anthony Rutherford X and his roommates WILL NOT be fighting crime, protecting the public, and/or battling supervillains. The aim is not to do away with every element of the genre, it is simply to avoid the pitfalls and story elements that have been done to death in the adaptations of comics in film and television.

Here's a quick list of a few DON'TS for Dr. Anthony Rutherford X and his roommates:

1. This motley crew of heroes is never to reach the level of *The Avengers*, *The Defenders*, or *The Justice League*.
2. Dr. Anthony Rutherford X and roommates have little to no allies. They can barely manage to live/work together. The government and society is attempting to do away with the bill that funds their financial assistance, therefore, it is okay if these institutions are the "enemy".
3. These characters DO NOT lead separate lives or hide behind secret identities.

If there are instances which call for a revert to the conformities of the genre, there should be humor in our spin that should arise naturally from the "larger than life" characters, tough situations, and/or outlandish comments regarding the realistic context of the situation.

What the Show IS

Dr. Anthony Rutherford X and his roommates devoted their lives to protecting various communities. Whether they fought crime until they had no fight left or were honorably

discharged, these individuals should be labeled as “good guys”. Yet, everything is subject to change when they discover that due to their inability to reach “Superhero” status, the government and society are unwilling to assist, care, or support them in their old age.

On a basic level, the comedic narratives will arise from watching “gifted” individuals dealing with basic narrative conflicts such as: irrelevant mutant versus fate, self, others, society, nature, technology, and/or the supernatural issues of an aging mutant. It is simply “gifted” individuals just attempting to live a normal life.

Sure, they may have supernatural or superhuman powers, but when you take a step back and look at the big picture, it becomes clear that these skills do not make their lives any easier. At the core, they are the culprit of the shortcomings of our heroes’ lives.

For example, imagine being Dr. Anthony Rutherford X, a telepath, whose gift has thwarted every intimate relationship he has attempted over the years. Would you really want the ability to hear all the thoughts that cross your lover’s mind? Probably not.

“Super Retirement” will employ the façade of many franchises and introduce a “super-heroic” twist of comedy. On a basic level, we may tell stories that you see on other series, but they will be in a strange new setting while exploring a faux history that has never been explored.

Within the confines of the home, we’ll embrace the character drama and sitcom elements that are at our disposal. For example: romance, greed, betrayal, jealousy, love triangles, alliances, etc... These are types of stories that populate every season of your favorite sitcom, but we’re raising the stakes.

For the most part, Dr. X’s roommates are homebodies that just do not understand the outside world... Or perhaps it’s the outside world that does not understand them. Regardless, their adventures into the real world are never easy. (It does not help that they are socially awkward.)

Every episode shall provide material for ethical arguments that range in complexity and gravity. Usually the more serious of ethical quarrels will arise from issues from the outside world.

For instance, the major debate of season one stems from society’s dismissal of our heroes that leads to the unjust actions being taken toward our heroes, which unravel into media and courtroom frenzy.

Within the home, how do the heroes react? What if they are targeted by a hate group, do they still abide by the judicial system? Probably not, but the decision and course of actions are not unanimous or easily reached.

Our heroes will fight episode to episode to show the world that there is a whole lot more to a heroes’ life than just fighting crime, protecting the public, and battling supervillains.

The attempt is to humanize heroes and their real-life issues, so that we can forget about ours.

Regardless of superhuman abilities, life still sucks.

Characters

Dr. Anthony Rutherford X Aka “Dr. X”:

Abilities: Dexterous telepath

The ingenious, handsome, and sharp-witted leader of the ensemble. He is the one individual in the home who came the closest to achieving elite “Superhero” status. Although it took him longer than he’s proud to admit, Dr. X finally took a stand against the injustices of the system and devoted his life to helping the class of working poor heroes that failed to reach the highly proclaimed status of “Superhero”. However, the reach and assistance offered by his program is limited to a meticulously selected core of individuals that he deemed as truly lost causes with no other place to turn. If can be said that by surrounding himself with these “failures” he feels better about his shortcomings.

He can overall be labeled as a “good” hero, but his skewed moral compass, inability to control his crass remarks, and his need to “stick it to the man” constantly jeopardize this status. The gift that gave him an upper hand in his younger years, is now beginning to fade and often leads to the misinterpretations of the thoughts of others.

He’s had an extensive career that consisted of interning and playing sidekick to many big-name superheroes. Then he moved into government work that can only be summarized as a shrouded mystery-- This work facilitated the operation of his facility without question for many years.

Mike “Red-Man” Michaels:

Abilities: Acrobats and martial arts

Mike spent his career traveling from one small city infested with crime to another, hoping this would fast track his career into elite status. However, every relocation usually came with a change of name and outfit because he could not settle on a combination which he would want associated with him forever. Some of his alias are: Super Mike, Red-Mike, The Incredible Mike, Mr. Red, The Ass kicker, etc. This made it quite difficult to keep track of his accolades over the years. Before he could land on the perfect combo, Mike developed retinitis pigmentosa. Banking on the idea that this unfortunate disease would heighten his other senses, (which it never did), he continued to fight crime. His career suffered greatly, which led him to adopting the belief that the only way he would reach elite status was if he died in the

field. Although, Dr. X was to convince Mike to retire, as he remains hopeful that he will become “elite”.

Mike is physically, emotionally, and spiritually inept. He’s unapologetic about just about everything. In retirement, he’s found counsel in the world of television, films, and sports which he often shares with others as forms of guidance.

Kat Kylie:

Abilities: Psychic abilities, medium, and able to talk and understand animals

Her abilities to communicate with animals and spirits have hindered her connection with humans. Labeled as a “freak” and bullied as a kid, Kat Kylie had no interest in using her abilities to help mankind and solely extended her services to the animals and spirits of the world. Her triumphs were not easily recognized by normal standards and elite status was never an option, as she upheld values such as protecting animals in all situations over humans.

She once saved over a dozen animals from a burning building, but left three adults behind.

Upon arriving to the retirement home, she found comfort in being surrounded by individuals who let her be the woman she is without judgment. However, feeling this acceptance has also led her to often attempt to recruit others in joining any/all crazy missions she might attempt.

Duke “Wolfman” Davis:

Abilities: None

Mutation: Animalistic man

Originally from a small and religious community, Duke’s career path of becoming a pastor was drastically altered when he accompanied his mentor to disrupt a witches’ meeting. It was that night that one of the witches “blessed” him with the curse of becoming “Wolfman”. She claimed that this curse would soon would open his eyes to the cruelty of his community, but also bring forth his greatest human qualities. Sure enough, shortly after his transformation, he is placed under the same scrutiny as the witches he met that night and with his life at risk, he leaves his home for good.

Later in life, upon hearing that the FBI is employing individuals of his kind and believing that he can become a Special Agent, or in his eyes, a hero, he enrolls into a government program. Much to his dismay, he finds he is treated as nothing more, and even a little less, than a K-9 drug hound. However, regardless of the belittling nature of his job, he keeps the position to maintain the only feeling of normalcy he knows in life. Upon meeting him at an airport, Dr. X saves him from this monotony.

Within the walls of the Super Retirement home, he is the only character who embodies a sense of loyalty and compassion towards the other retirees.

Francis Villa:

Abilities: Skilled marksmanship and combat

Francis proudly served in the military and allowed his skills to be exploited. Yet, he was never allowed to exist in the public eye. He's a man who paid his dues and fought for his country on several occasions, but after the inability to execute one mission, he was tossed aside. Granted, the mission was for him to kill a child and dictator or not, he was not up for the task. As a result, he resented the world around him and began to squander his life away by utilizing his time with meaningless carnage and hustling tricks.

In the Super Retirement home, Francis relates most to Dr. X, as they both have "stick it to the man" mentalities and no one resents the government more than Francis. Being apart of the home has given him a sense of community, allowing him to be either the first person on board with a plan or the last, but never one to waiver his feelings on a position.

Elaine Gray:

Abilities: Telepath

Originally a "specialized" field agent for the government, Elaine is deemed "unfit" due to her age and is placed behind a desk. To a normal agent, this transition would be soul crushing, however, Elaine finds her self-worth and value in life through having a job. She follows the rules so closely that she actually becomes the ideal person to break the rules. This trait allows her to assist the Super Retirement community, as she decides to leave her agency and attribute her time to making improvements that are to keep the home "up to code".

Agent Bogel:

Abilities: None

He is the villainous man behind the agency pushing to shut down the hero and mutant incentive program. As a "normal" human, he has spent his life envying superheroes and mutants for their gifted abilities. Over the years, he has been secretly plotting a strategic demise of heroes and mutants of all kind. He has scientifically experimented on himself and used various types of technology at his disposal to modify himself to be fit enough to take on any one of his enemies. Furthermore, he has created a line of AI super robots that can fight crime and protect the world from anything, which he plans on pushing on the government.

Intern #7 (Seven)

Abilities: None

Capabilities: Everything

An androgynous looking receptionist who is the bearer many titles and greatly admires Elaine.

As the series unravels, we discover that she is an advanced AI robot.

Season One Episode Descriptions

1. Pilot –

Dr. Anthony Rutherford X's retirement home is under investigation by Agent Elaine Grey to determine its validity to receive government funding. The residences' debauchery and overall lack of rules within the home make it an easy verdict for her to reach. However, upon discovering her boss' malicious intentions, she has a change of heart and decides to help the heroes make improvements to keep the home.

2. Road to Salvation–

Dr. X and Elaine Grey attempt to create a legal course of action to save the home, while the other heroes raise funds and awareness. Mike and Wolfman petition in the neighborhood to demonstrate their value in the community, only to be reminded that nobody recognizes them. Wolfman also secretly writes a letter to congress. Francis and Kat attend a rally with the intent to connect with the citizens through political comradery and instead become the media's focal point to numerous, negative political causes.

3. Hate Crimes -

Everyone is triggered when the home is vandalized and the police's inability leads the gang into taking matters into their own hands. Dr. X and Elaine find that no lawyer will take their case. Agent Bogel's plan to cut funding goes public and citizens are highly supportive. Wolfman's letter fails to reach Congress, but instead falls into the hands of...

4. Home Improvement –

Kevin Smith (or any fat, stoner, comic book geek we can get) arrives and to everyone's surprise is a master of the Federal Budget Process. He proceeds to convince them that in order to renew their funding, at least one of the heroes needs to gain popularity by launching a viral web comic. Do they have what it takes to become the next Internet sensation?

5. Artists & Lawyers –

Per Kevin's direction, lawyers are brought in to assist with the legal battle ahead. In addition, a group of artists are hired to draw the group for the comic strip. The gang's affiliation with Kevin sparks a ratings and an unnecessary ego boost amongst our heroes.

6. Failure to Launch-

The success of one good comic has our heroes living large. However, the lifestyle is thwarted by the gangs' slew of overnight Internet scandals that cause Kevin to cut ties with the gang.

7. Trial and mostly error –

It's trial day and with no legal counsel insight, Dr. X is forced to act as a lawyer. Dr. X's is crushed by the numerous negative thoughts of the members of the courtroom. Agent Bogel and company pick the heroes apart.

8. The Verdict –

The court's decision leads to the cutting of funds. However, Agent Bogel is only able to celebrate a partial victory as Elaine's registration to make the Super Retirement home a national landmark, is approved.

Season Arcs

Season 1: The legal battle to maintain the stipend and assistance to upkeep the retirement home. Ultimately they are granted the rights to remain open, but have their funding pulled.

Season 2: Profit or Non-Profit? The gang must figure out how to function under their own merit. The group's ability to live with others proves to be abysmal and they end up kicking everyone out. This season finds our heroes hustling on several fronts to make ends meet.

For example: Kat gives ghost tours around town, Dr. X starts to play poker, Francis reverts to his a gun trick/hustling ways, Mike and Wolfman run a speakeasy while everyone is out of the house, and Elaine files people's taxes.

Season 3: The recent success of a villain reformation program called, "two wrongs can make a right" lead to Dr. X's arch-nemesis showing up at the home and asking for forgiveness. This friendship soon had the rest of the roommates jealous of the fact that they never found a "significant" other. This leads the heroes to embark on a ludicrous journey of finding the right villain to complete their life.

4. THE RETURN OF THE COUNT SHOW BIBLE

What TV guide – or whatever media platform graciously host us – will say:

In a futuristic dystopian society, Jack Van Helsing and friends revive Count Dracula to help save the world from Ronnie “The Vamp” Rumpskin’s tyranny.

Painting a Bigger Picture of Crap

The series is built on the idea that we can bring a science fiction opera series to the world of stop-motion animation. The belief is that the combination of this genre and visual medium will

lend itself to a lewd exploration of contemporary social and political issues. The fictional association of this combination will allow us to both erratically push and/or dwell in the anguish and joy of current affairs. Lastly, but probably most important to the series, this combination allows us the freedom to introduce and employ various subgenres, techniques, and characters without sacrificing validity or worrying about the restrictions associated with live action series.

Now, what would the Earth look like if a bloodsucking, dim-witted, nincompoop managed to extend his reign of power and control across the world?

Yes, the redundancy in the question above was intentional and necessary. I didn’t want to leave any room in your mind for a hopeful response because really there’s only one answer for this world...

THEY’RE ABSOLUTELY FUCKED!

Yes, this world has other vampires. Some are good, but a good nature is not enough to triumph the basic and innately respected hierarchy of the undead: the eldest, not necessarily the ugliest, is the absolute commander and chief of their species. Over the years, ol’ Ronnie, has killed or had any vampire relatively close to his age killed. (In secrecy, of course.)

Being “the most powerful bloodsucker” is the bread and butter of his reign, (in fact, it was once his slogan), as he guarantees the protection of the elite against the spontaneous fury and hunger of the vampire population. Of course, from time to time, he secretly orchestrates these acts.

So, despite the copious displays of incompetence and heinous actions across the world, about 32%, or to put differently, an approval index rating of -8, is enough to remain in power in this world-- Mainly because those who say otherwise tend to die.

As a result, the remaining 68% of the world hide away and live in squalor. You see, impoverishment and the illusion of “shitholes” is enough to keep “The Vamp” away.

Fortunately, for the “commoners”, and the salvation of the world of this series, there is one man who is crazy enough to attempt to dethrone Ronnie. His name is Jack Van Helsing and he is an individual with the resources, willingness, and a burning desire to avenge his father’s death.

However, they’re even more fortunate that Jack is not completely blinded by his need for revenge and is smart enough to understand that if he kills Ronnie without a proper replacement, it would lead to complete anarchy.

Lastly, they ironically seem to be the world’s luckiest group of people, as Jack’s great grandfather carefully preserved and tucked away a vampire by the name of Count Dracula. He did this due to his personal understanding of the hierarchy and knowledge of “the curse of the undead” which led him to “freeze” his thought to be enemy in hopes that it would save the future world from a completely fucked destined state of being.

Oh! And he’s got a couple of kickass friends who are along for the journey.

The Forces of Good:

JACK VAN HELSING... The leader of the revolution and sole heir of the Van Helsing lineage. His great grandfather was the proclaimed mastermind, Abraham Van Helsing, who compiled his knowledge into a series of almanacs as a means of sharing his experiences and discoveries with his offspring. The tradition was continued through the generations, each using the knowledge and resources bestowed upon them to further build on the family legacy. While Jack appreciates and puts the monetary possessions left to him to good use, he values the collection of books more than anything. In a future where the education system has fallen, these books serve as the foundation of his education and parental guidance. At times, they’re also a crippling reminder that as a Van Helsing, he needs to amount to greatness.

Jack never knew his mother and is often teased by his childhood friend, Biggie, to be the offspring of his father and an inseminated test tube. (A joke that Jack was not able to laugh at until he thoroughly assured himself that no experiments and research of this nature existed in his family’s collection of work.) Jack’s father was a revered scientist, whose advancements often placed him and his colleagues (Biggie’s parents whose cause of death is unknown) at risk. This led Jack’s father to live a life of secrecy and donning of a parenting style that young Jack and Biggie thought was odd and overbearing. However, they would soon fully understand the nature of Jack’s father’s behavior.

In the early days of Ronnie’s campaign towards tyranny, Jack’s father was commissioned to develop a cure for the vampire “disease”. Upon discovering that it was in fact, Ronnie who was commissioning this research in hopes of facilitating his rise to power, Jack’s father put an end to his research. This refusal to cooperate led to the death of Jack’s father. Jack was eleven, but by this point treated as an adult by his father and completely made aware of the situation. To keep the boys safe, they were left within the confines of Jack’s father’s secret lab, which now serves as their base of operations.

Ten years later, with the knowledge of how to finally destroy Ronnie's reign, he finally embarks on the road to revenge. Despite having decent hand-to-hand combat and weapon training, it is his brains and verse in several areas of knowledge that bring value to the table. Overtly focused. Blind to the advances of women, he constantly overlooks the genuine and loving option of his friend, Clementine.

OTIS "BIGGIE" JONES... Both of Biggie's parents passed away a couple of years before the death of Jack's father. However, the boys never find out their real cause of death. This serves as an underlying basis of Biggie's resentment towards Jack. As Biggie's life is filled with uncertainty and lack of resources to obtain answers. Another issue, and deeply buried secret between the boys that will never for anyone reason be disclosed to the world, is when the boys were twelve, Biggie was diagnosed with a terminal disease that no doctor would even attempt to treat. Driven by desperation, the boys agreed to perform a technique found in one of the volumes of the Helsing books. Despite Jack successfully eradicating the disease and discovering several improved traits, the procedure halted Biggie's physical developmental growth, forever trapping him within the body of a pubescent boy. Picture Barry White's voice in the body boy. As a result, Biggie dresses in suits and clings to identify traits of "real men", which to him, mainly consist of drinking fine liquor (which is body metabolizes faster than most), smoking cigars, and chasing tail.

Biggie identifies as second in command. He is the skilled wheelman of the group that is capable of operating and repairing just about any kind of vehicle. He thrives on split second decisions and heightened instincts. He does what's best for the team, not necessarily what is best for mankind.

BEATRICE "BEAT" CLEMENTINE...if looks could kill, she would have not had to waste years in specialized military training. Both her parents were highly-ranked military officers, however, they fiercely advocated for the ideas of liberty, freedom, and justice that America was once built upon. As a result, she developed a passionate stance as a civil libertarian that put her at odds with current military establishment.

Because of her status as the most recent addition to the group, her and Biggie are constantly bumping heads.

Focused and driven to preserve civil libertarianism across the globe, she is just as oblivious to the intimate relationship developing between her and Jack.

COUNT DRACULA... A surprisingly altruistic man with poignant views on life and for being from about the 1900's, he sounds a lot like Russel Brand. He possesses a genuinely gifted ability to speak his mind amongst friends that his tangents are often motivated and applauded.

He's old-fashioned, chivalrous, and an all-around ideal candidate to restore order to the world. However, centuries of "frozen" meditation have turned him into a pacifist with a terrible fear of public speaking.

Ultimately disgraced by the advances of his species and terrible flaws of the appointed leader, he joins our heroes on their quest. But, he often presents an unexpected doctrine of universal laws and remedies to restoring order.

Obviously this makes getting the desired outcomes of situations a whole lot more difficult.

Our heroes expected to revive and recruit the services of “The Terminator”, but instead they got second coming of John Lennon (or less judgmental version of Jesus?).

AL “MUM” MUMMY... while most father and son science projects consist of things like building rockets and making potato batteries, Jack and his father successfully brought an Egyptian Mummy back to life. Although his vocabulary is restricted to moans and grunts, he often offers perceptive insight on situations.

Unable to recall the memories of his previous life, he happily acts as the butler and “Mum” to the boys, usually saving his disdain and judgement toward newcomers.

The Forces of Bad:

RONNIE “THE VAMP” RUMPSKIN... the crazed asshole antagonist that has brought forth the ugliest characteristics of the elite members of society and some other unexplainable demographics. Fortunately, his incompetency continuously allows for salvation.

On some accounts, he has inspired several villainous characters to change their direction in life in a fear of being associated with him.

He is a man of few words, with a whole lot to say. This usually results in him speaking and relying on hyperbolic terms. As the owner of the last news casting station, he often proudly flaunts this weakness.

Despite the vast advancements of technology available to the world, he regresses to old and at times, ancient machinery, and credits this to his desire to revive the industry that once made the world great.

THE WHITE HAT PARTY... pompously elitists humans who thrive on the exploitation and damnation of the world, mainly because they have all pre-ordered and fully paid for their one-way tickets to Mars.

We will open the opportunity of outer space travel in later seasons.

THE VAMPIRETTES... the core group of vampires that Ronnie secretly employs to periodically demonstrate his value to the world. He calls them “Vampirettes” because of his inclusiveness and because he likes saying, “hell hath no fury like a woman scorned” on his news segment. --A saying that is tested as he forces male vampires to dress in drag due to low turnouts of female vamps.

Ronnie has an extremely low opinion of this group, considering disposable pawns. However, without them, he would have never risen to power. In a sense, this group is to be like the hyenas in “The Lion King”, overall opportunists waiting on their chance to enact revenge.

Darkness and Graphic Violence:

Tonally speaking, the series is to avoid engaging in stupid, cute, or warm and fuzzy spins on current affairs. We are to approach situations with a pessimistic approach that takes several wrong turns before considering optimism. The goal is skate the thin line between comical cynicism and unrelenting darkness. The core nature of our outlandish characters and dialogue may be cartoony, but at least one storyline in every episode shall remain starkly real enough that it may appear in a surreal nightmare. In the end, we are playing with puppets and no one is going to take us that serious.

As for graphic violence, it is probably safe to say, the more gore the better, especially when it comes to the execution of antagonizing forces. We are firm believers and will push the motto of, “no guts, no glory”, to its literal limit. After all, this series is not intended to be held under the scrutiny and standards of violence of basic primetime network. If cable programs can get away with repeatedly bashing heads, sodomy, and incestuous storylines, can our puppet hero not get the revengeful payoff of driving a stake so far up Ronnie’s asshole that it pierces his heart? I mean, our hero obsessed and diligently worked for these for eight episodes.

Fine.

The goal is to sprinkle so much gore in the first seven episodes that by the time we get to this act, the viewer won’t even flinch.

Talk about foreplay.

Season One Episode Descriptions

1. The Undead Savior of the World –

In the year, 2072, after a decade of the tyrannical reign of Ronnie “The Vamp” Rumpskin, Jack Van Helsing and his small band of rebels discover the location of an ancient relic that preserves a Vampire fabled to restore order to the world.

2. Easier Said Than Done or Need More Indians? –

With Ronnie’s extensive control across the world, Jack’s efforts are thwarted as he is forced to realize that despite the successful summoning of Count Dracula, he must recruit citizens to join his revolution if he wants to succeed.

3. The Revolution Will Not Be Televised –

With the revolution banking on Count Dracula’s recruiting campaign by delivering speeches across the world, Jack must coach him through his fear of public speaking.

4. Promised Ghettos for Everyone –

Ronnie “The Vamp” Rumpskin promises entire cities to people who capture or kill anyone associated with the revolution movement.

5. The Fall of the White Hats –

Jack and company eliminate the elitist class and employ the resources of a key figure to fund the launch of a full-blown militia attack.

6. Guns. Space Ships. And Warfare. -

Rome wasn't built in one day, so Jack gets a couple of days to build and train his army.

7. Fought a Good Fight. -

An epic showdown between the rebels and the “Ronnie loyalists” that leads to Jack being captured.

8. Big Butt. Bigger Stakes. Eternal Happiness. –

Jack finally made it to the climactic battle that every hero deserves, but where the hell did he leave his stake?

Season Arcs

Season 1: Revolves around the concept of the outcome and chaos of putting power in the hands of an individual who never displayed qualities of being an ideal leader. The extreme difficulty of leading a revolution and/or being the face that inspires change.

Season 2: Much to our heroes' dismay, Ronnie survived the plunging attack that ended the last season and he returns with a newly recruited army. Epic interstellar battles leads to the destruction of Earth. But at least mankind survived?

Season 3: Life on a planet far, far, away. Why didn't they move here sooner? Probably because their time and resources are limited.