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BEN 10 - "Perfection"

Writer's First Draft Teleplay - 7/22/10

TEASER

INT. BEN'S PLACE - NIGHT

A party is in full swing. Start on a big banner that says, 'Bon Voyage Julie.' MUSIC plays as CAMERA PANS the room. Some kids are at a flat screen TV, playing a video game, others by the food table, scarfing candy, still others are by themselves, busily texting.

JULIE is at the center of the room, in a track/warm-up suit, surrounded by boys in matching warm-up suits. Though we can't hear what is being said because of the music and the distance, Julie looks like she's having a very good time, smiling, laughing (MOS).

CAMERA now PULLS BACK from them, to an OVER THE SHOULDER SHOT of BEN and KEVIN.

KEVIN

...I'm just saying, Ben, a month can be a long time.

TWO SHOT

BEN

Yeah, sometimes even thirty-one whole days.

KEVIN

I guess I'll have to spell it out for you: those guys on Julie's tennis team? They look like they're more interested in scoring with--

Ben holds up his hand to stop him.

BEN

Hey Kevin? Julie and I are solid. When she comes back from Europe, we're going to pick up right where we left off.

KEVIN

Have you told her that?

BEN

We're going to have a nice long talk when I take her to the airport tonight, don't worry.

KEVIN

(shaking his head)

I don't know, those guys look pretty determined.

BEN

Look, Kevin, stop dumping your insecurities on me, okay?

KEVIN

What do you mean?

Ben nods toward:

NEW ANGLE - In another part of the room, GWEN is surrounded by male admirers.

Kevin's eyes widen, and, without another word, he heads toward Gwen.

Smiling, Ben starts toward Julie, but half-way there, A KID stops him; the kid is holding an I-phone-like device.

KID

Ben? You know about this?

The kid holds the device up for Ben. ON THE DEVICE:

EXT. RAMSHACKLE HOUSE - NIGHT

SSSERPENT is visible in a window, his snake-head hands HISSING menacingly.

KID (O.S.)

It's live...

On the small video display, the camera pulls back a bit to show that the house is surrounded by police. Camera then pulls back a bit more to show a REPORTER as:

REPORTER

... Police believe Ssserpent is holding a hostage inside, and

negotiators are trying to reach him by phone...

(beat)

... but how you bargain with something like that...

QUICK SHOT of Ssserpent...

REPORTER

... I have no idea.

BACK TO BEN

BEN

I do.

Determined, Ben steps away from the Kid and pushes his way through the tennis players to Julie.

BEN

Julie! I gotta go; Ssserpent's come out of his hole again.

He turns away and starts to go, but:

JULIE

Wait!

There's an intensity in her voice that makes Ben stop and turn back to her.

JULIE

Why does it always have to be you? What about the police?

BEN

Julie, I'm a hero. And this is what heroes do.

JULIE

Heroes are also people.

BEN

(smiles)

Not Saru-Inu.

JULIE

Who?

BEN

The monkey-dog on Sumo Slammers. He's not a person.

Technically.

(beat)

I'll e mail you. Bye!

As Ben exits, HOLD ON Julie for a long, simmering beat.

CUT TO:

EXT. RAMSHACKLE HOUSE - NIGHT

The house is in the background; in the foreground, Ben is talking to some COPS.

COP

We could break in, Ben, but there might be a hostage.

BEN

Don't worry, I can handle him. I've handled him before.

Ben goes under the police tape and starts toward the house. The cop turns to a SECOND COP.

COP

Now that's a hero.

SECOND COP

(nodding)

Reminds me of Saru-inu.

NEW ANGLE - Ben is hunched over, sneaking toward the front of the house. When he's a few feet away, he stops, reaches for his wrist and says:

BEN

Goop!

Ben dissolves into the oozing form that is Goop. He oozes up to the front door and:

VERY CLOSE - Goop oozes under the front door.

Match CUT TO:

INT. RAMSHACKLE HOUSE - CONTINUOUS

START on the bottom of the door, now seen from the inside as Goop oozes in, past CAMERA. HOLD ON the bottom of the door for a moment after Goop leaves frame... and that's when a steel plate drops down in front of the door, blocking the crack that Goop just came through. Then:

NEW ANGLE - Looking down at the floor: Goop continues to slither along the floor until CAMERA PULLS UP a bit, and Goop oozes right UNDER Ssserpent's feet.

REVERSE - Looking up, we can see the soles of Ssserpent's feet -- he's standing on a plexiglass floor that is suspended a few inches above the real floor -- and Goop is sandwiched between the real floor and the plexiglass. A trap!

Ssserpent looks down to speak to Goop:

SSSERPENT

Ssso nice to sssee you again, Ben.

NEW ANGLE - Ssserpent steps toward a large wheel (like that of a ship). It's attached to a pressing mechanism. Ssserpent now grasps the wheel with his snake-head hands and begins to turn it.

The plexiglass floor starts to drop closer and closer to the real floor, squeezing Goop.

SSSERPENT (CONT'D)

Sssadly for you, this isn't going to turn out like our previous encounters...

Goop's now getting squeezed pretty hard.

SSSERPENT (CONT'D)

I've been ssstudying you. Learning how you think. I knew you'd pick Goop for this job. And now you're going to be very, very sssorry.

He turns the wheel some more. Goop grows flatter.

GOOP

(screams)

END TEASER

ACT ONE

EXT. RAMSHACKLE HOUSE - NIGHT

The cops are anxiously watching the house.

SECOND COP

He's been in there too long.

COP

But what if there's a hostage? We can't go in.

JULIE (O.S.)

Officer?

NEW ANGLE - Julie is standing there!

JULIE

Better do something. Now!

INT. RAMSHACKLE HOUSE - NIGHT (SAME TIME)

Ssserpent is pressing the plexiglass down on Goop.

SSSERPENT

Even a liquid requires sssome ssspace, Ben. And you're not going to
have any.

GOOP

(screams!)

EXT. RAMSHACKLE HOUSE - NIGHT - CONTINUOUS

Julie is still with the cops; they can hear Goop's SCREAMS.

COP

We can't go in -- we don't know what's in there.

JULIE

Then I'll just have to force the issue.

She dives under the police tape and sprints toward the window. The cops look at each other in dismay.

INT. RAMSHACKLE HOUSE - NIGHT - CONTINUOUS

Julie starts to climb in the window, but she's not even halfway in when she sees what's going on inside:

Ssserpent is squeezing Goop even tighter.

JULIE

Ben!

(screams)

Ssserpent turns to the window, and:

SSSERPENT

Ssso it's going to be a sshhindig!

He lets go of the wheel and starts toward the terrified Julie, who is still by the window. But before Ssserpent can get to her, there's a THUDDING at the door. Ssserpent stops and turns to see the cops batter their way through the steel plate door.

Ssserpent immediately disappears out the back door.

The cops start to follow, but Julie rushes to the wheel and starts to turn it in reverse.

JULIE

(to cops)

Help me!

The cops go to the wheel and begin to raise the floor. When it gets high enough, Goop morphs back into Ben -- now rubbing some sore ribs. But then he looks up through the plexiglass and sees:

BEN

Julie?!

Smiling up at Julie, he forgets all about his sore ribs.

DISSOLVE TO:

INT. BEN'S PLACE - MORNING

CLOSE on Julie as:

JULIE

Ben means more to me than some silly tennis matches. It was as simple as that.

REVERSE - Julie is talking to Gwen. Ben and Kevin are in the background, watching TV. Gwen looks skeptical.

GWEN

But to give up something you worked so hard for--

JULIE

A girl's got to have her priorities.

Gwen gives her a long, questioning look. But then, rather unexpectedly, she smiles.

GWEN

What about shopping, Julie? Is that still a priority?

JULIE

(smiling)

Just say when.

GWEN

Now. You and Ben can come with Kevin and me. Kevin?

ON KEVIN AND BEN - On the couch, in front of the TV. Kevin looks over at Gwen, then starts to stand.

KEVIN

(confidentially, to Ben)

There goes my day.

BEN

(softly)

So why do you do it?

KEVIN

'Cause it makes her happy. And when she's not happy, I'm not happy.

As Ben thinks about that:

GWEN (O.S.)

Ben? You coming?

Ben glances at Kevin, then smiles, and:

BEN

Sure.

He goes to shut off the TV, but then his eyes widen when he sees:

BEN

Sumo Slammers! This wasn't in the channel guide.

GWEN

Record it.

Ben's eyes are locked on the TV screen. Julie approaches.

JULIE

Would you rather stay here and watch this?

BEN

Yeah! Uh, but I just said I'd--

JULIE

It's okay. We can stay here and watch.

BEN

But you want to go shopping.

JULIE

I don't have to--

BEN

Why don't you go, and I'll stay here and watch?

JULIE

Would that make you happy?

Ben's eyes are glued to the TV. He nods.

JULIE

I'll get you a snack before I go.

She hurries off to the kitchen.

Gwen and Kevin are dumbfounded by what they've just seen.

GWEN

I don't believe this.

KEVIN

What'd you do, Ben, hypnotize her?

BEN

You heard what she said about priorities.

They now hear SHIP BARKING from the kitchen. Kevin and Gwen hurry to the kitchen; Ben stays at the TV.

INT. KITCHEN - CONTINUOUS

Kevin and Gwen enter to find Ship barking at Julie, who is by the refrigerator.

GWEN

What's the matter with Ship?

JULIE

(shrugging)

Don't know.

GWEN

He's never acted like this before. Not around you, anyway. It's not normal.

KEVIN

What, exactly, is normal for galvanic mechomorph?

No answer, so:

KEVIN (CONT'D)

Come on, let's get this over with.

CUT TO:

INT. MALL - DAY

Kevin is barely visible behind a load of pink and purple bags he's carrying. He soon finds a bench and slumps into it, exhausted. As he puts down the packages, he notices that he's surrounded by middle-aged men, all with packages, all looking exhausted. One of them now catches Kevin's eye and:

MIDDLE-AGED MAN

Welcome to your future, kid.

CUT TO:

INT. MALL, UPPER LEVEL - DAY

As Gwen and Julie approach the elevator:

JULIE

I wish Ben were here. He'd love that new comics store.

GWEN

It's just as well he didn't come--

Julie stops, surprised.

GWEN (CONT'D)

I wanted to talk to you. About not going to Europe.

JULIE

I already told you, it was an easy choice.

She starts toward the elevator again. Gwen follows.

GWEN

But it shouldn't have been.

JULIE

Look: I love Ben. That's all there is to it.

GWEN

Fine. But that doesn't mean you should make such a big sacrifice for him.

JULIE

(shrugs)

That's what you do when you love somebody.

GWEN

Not at this age, you don't.

They are now at the elevator. Julie is content to let the matter drop; she hits the elevator button.

VERY CLOSE - Julie's finger presses the 'down' button.

NEW ANGLE (This is important): We're now looking dead-on at the closed elevators doors. Gwen is seen in profile on screen left, while Julie is facing her in profile on screen right during the following. (Julie's hand remains close to the elevator button.)

GWEN

Look, Julie, is there any way you can get back on the tour? You've only missed a day.

JULIE

But I don't want to.

GWEN

It's something you'll remember for the rest of your life--

JULIE

I don't want to!

VERY CLOSE - Julie's finger hits the elevator button again. This time, her finger remains pressed on the button.

GWEN (o.S.)

If you don't go, I just know you're going to regret it later.

BACK TO PREVIOUS ANGLE

GWEN (CONT'D)

You'll never how far you could have gone--

JULIE

NO!

The elevator BELL RINGS and the doors open, but Gwen is so startled by Julie's vehemence, she doesn't move.

JULIE

(calming)

Elevator's here.

Without taking her eyes off Julie, Gwen steps (sideways) into the elevator -- and immediately drops out of frame!

ON JULIE - Horrified.

JULIE

Gwen!

She looks downward.

INT. ELEVATOR SHAFT - JULIE'S POV

Gwen is twelve feet below, lying on top of the elevator car.

GWEN

(groaning)

DISSOLVE TO:

INT. HOSPITAL EMERGENCY ROOM - NIGHT

A doctor is finishing putting a cast on Gwen's ankle. Kevin is nearby, watching.

KEVIN

Guess this'll teach you to look before you leap, huh?

GWEN

It wasn't my fault. There was something weird going on with that elevator, and I'm going to find out what it was.

Gwen grabs some crutches and tries to stand, but Kevin has to support her.

KEVIN

The only place you're going is home.

GWEN

I want that elevator checked out!

KEVIN

(sighs, then:)

I guess this is where a normal couple would work out some kind of compromise...

CUT TO:

INT. WAITING ROOM - NIGHT

START on the double doors that lead to the emergency room. They open, and Kevin sticks his head out.

KEVIN

Ben!

Ben enters from behind camera.

BEN

How is she?

KEVIN

The cast'll be off in six weeks. But she thinks there's something weird about the elevator.

BEN

It broke, that's all. Right?

KEVIN

She thinks there's more to it, but she's not sure what. And she won't let me take her home until I get someone to go check it out.

BEN

Someone... meaning me?

JULIE (O.S.)

No...

Julie now comes in from off-screen. (This is the first time we've seen her in this scene.)

JULIE (CONT'D)

...meaning us.

CUT TO:

INT. MALL - GROUND FLOOR - NIGHT

A REPAIRMAN has opened up the elevator shaft; exposed wires and tools are all over the place. He now hits a hand-held control, and the elevator rises all the way up to the upper level. The repairman scratches his head, baffled.

BEN (O.S.)

Figured out what went wrong yet?

NEW ANGLE - Ben and Julie are approaching. The frustrated repairman holds up his hand-held computer.

REPAIRMAN

According to this, nothing.

JULIE

Except my friend got hurt!

REPAIRMAN

How do you think I feel? This thing is almost like a person to me;
There's never been a problem. Ever!

JULIE

'Til now.

REPAIRMAN

(sighs, then:)

I gotta go get a wrench. Keep clear of it.

CLOSE ON BEN

BEN

You bet.

As Ben watches the repairman go, we hear the man's footfalls fade into the distance. And then:

BEN

Spider-Monkey!

WIDE - Ben turns into the CHITTERING SPIDER-MONKEY, and, as Julie watches, he goes into the open shaft.

INT. SHAFT - CONTINUOUS

With the elevator car high above him, Spider-Monkey hits levers and twist dials -- monkeying around with them.

Nearby, Julie watches with concern.

JULIE

Ben? Be careful.

ON SPIDER-MONKEY - He hits a switch; there's an o.s. CLUNK; he looks directly at CAMERA for an instant, knowing he's in trouble. Then he looks up.

HIS POV - The elevator car is dropping down at him.

SPIDER-MONKEY (O.S.)

(terrified squeal)

FADE OUT.

END ACT ONE

ACT TWO

INT. ELEVATOR SHAFT - NIGHT

Spider-Monkey is looking upward as the elevator car plummets toward him. All he can do is raise his multiple hands -- as if that will do any good.

OUTSIDE THE SHAFT - Julie rushes to the open shaft and puts her hands on the door sill.

CLOSE ON JULIE

JULIE

Bennnnnn!

There's a brief flash of static electricity in her eyes -- so brief it might just be a reflection of something. Then:

INSIDE THE SHAFT - Spider-Monkey is hunched over; the bottom of the elevator car drops into frame... and stops inches above his head.

CLOSE ON SPIDER-MONKEY - Looking up, looking all around, starting to CHITTER. When he realizes he's still alive, he leaps out the door to re-unite with Julie.

NEW ANGLE - On the returning repairman, now with a big wrench in his hand; he's seen everything, and he's furious.

AT THE ELEVATOR - Ben is now back to his normal self, and Julie is holding him.

JULIE

I was so scared--

REPAIRMAN

(entering frame)

I told you to stay away from that thing! I don't care how many superheroes you are.

The repairman now looks inside the shaft for a moment, then turns back to Ben.

REPAIRMAN

You hit the emergency release, didn't you?

BEN

How was I supposed to know? It didn't have a label on it.

REPAIRMAN

You know why it doesn't have a label? Because the only people who are supposed to be in there know what an emergency release looks like!

JULIE

Can you please calm down? Obviously, the brake was on.

REPAIRMAN

No it wasn't. I just took the brake apart so I could check it.

BEN

Then what stopped it?

ZOOM IN TIGHT on the repairman.

REPAIRMAN

I... don't know.

Ben is dumbfounded. As he looks back at the elevator, Julie interjects:

JULIE

We better check on Gwen.

CUT TO:

INT. GWEN'S PLACE - NIGHT (LATER)

Gwen's on the couch, broken ankle raised. She's in mid-phone conversation. Kevin sits nearby.

GWEN

I'm okay, Ben, but what about you?... Uh huh, uh huh... Did you ever find out what stopped the elevator?

(beat)

Ben? Just because it ends well doesn't mean all's well.

(beat)

Let me know if you find out. Bye.

She hangs up and turns to Kevin.

GWEN

I think this all has something to do with Julie and Ship. Remember how he barked at her?

KEVIN

Maybe he just needs some shots.

(beat)

Wonder who you'd take him to, a vet? NASA?

GWEN

I think Julie's gotten some of Ship's powers. It's happened before,

and she probably doesn't even realize it.

KEVIN

That would explain a lot. But so would simple coincidence.

GWEN

Go find out.

KEVIN

Aww, Gwen--

GWEN

Go!

DISSOLVE TO:

EXT. MULTIPLEX THEATER - NEXT NIGHT

It's the next night; Ben and Julie are dressed differently as walk toward the multi-plex -- whose marquee displays: 'Handgrenade Honeymoon,' 'Squirrel Story IV,' 'Dreary Depression,' 'Sumo Slammers - The Movie,' 'Wendy's Wonderful Wedding, and 'And Some Other Crap.'

As Ben and Julie look at the marquee:

BEN

So, uh, what do you want to see?

JULIE

How about the wedding movie?

BEN

Okay.

Julie looks at him closely.

JULIE

You don't want to see it, do you?

BEN

Julie, I didn't say--

JULIE

What do you want to see?

BEN

Me? Weeeelllll...

Smash cut to:

INT. THEATER - NIGHT

ON THE MOVIE SCREEN: A SUMO SLAMMER -- a big-bellied guy -- is using his belly to hit one ninja warrior after another. Thundering THUDS accompany each blow, along with LOUD MUSIC.

IN THE AUDIENCE - Ben is mimicking every blow, while Julie looks lovingly at him. CAMERA now PANS AWAY from them, going toward the back rows. The theater is filled mostly with boys Ben's age, and the few girls who are with them are yawning, looking at their wristwatches or texting. CAMERA STOPS on Kevin, sitting by himself, not watching the movie, but instead, looking at:

KEVIN'S POV - The backs of Ben's and Julie's heads. Ben is still deeply into the movie, while Julie continues to look at him lovingly.

BACK TO KEVIN

KEVIN

(to himself, shaking his head)

Definitely something wrong.

DISSOLVE TO:

EXT. MULTIPLEX THEATER - NIGHT

Ben and Julie are now exiting, along with most of the audience. (Kevin is not seen at this point.) Ben is pumped up about the movie:

BEN

Well? What'd you think?

JULIE

It's... starting to grow on me.

BEN

See? I knew you'd like it. All you had to do was give it a chance.

JULIE

Lots of things are like that, aren't they?

She stops. That's a cue for a kiss... but SIRENS suddenly sound.

WIDE - All of a sudden, several cop cars are turning down the street

in front of them, heading up into the hills.

BACK TO BEN AND JULIE - They watch the cars go past.

BEN

I wonder...

He whips out his smart phone, hits a few buttons... and when a display comes up, his face falls.

JULIE

What is it?

BEN

They think they found Ssserpent, up there in the hills. I

better...

(trails off)

JULIE

What, Ben?

BEN

Nothing.

His puts his smart phone away.

JULIE

Come on, Ben, you know it's something. Tell me.

BEN

Julie, last time we got into a fight over it, and I don't want--

JULIE

A fight?

BEN

I wanted to go, but you said to let the police handle it, remember?

JULIE

Listen, Ben. If you need to go, you should go.

BEN

You're sure?

JULIE

If it's important to you, then it's important to me. Now hurry!

Ben starts to go, but then turns back to Julie. Before he can say anything:

JULIE

Don't worry about me. I'll take the bus.

Ben smiles broadly, then runs off. STAY WITH Julie as she looks around, then walks out of frame. The frame is empty for a beat, then Kevin passes through, following Julie.

CUT TO:

EXT. INDUSTRIAL NEIGHBORHOOD - NIGHT

Mostly small factories and workshops, all deserted at this hour. Julie comes around a corner and walks toward CAMERA. When she gets into closeup range, CAMERA begins to TRACK WITH her. Over her shoulder, we soon see Kevin coming around the corner, following her.

There's a brief flash of static in Julie's eyes as she passes CAMERA. Kevin soon passes CAMERA, too.

Cut TO:

EXT. HILLTOP - NIGHT

Police spotlights hit one of Ssserpent's snake-head hands, visible at the crest of the hill, motionless. CAMERA ZOOMS OUT to include several police cars and cops at the foot of the hill. Ben now runs in to join them. He approaches the cop he spoke to before.

BEN

Looks like you got him this time.

COP

Soon as SWAT gets here, we're going to move in.

BEN

Why wait?

(beat)

Jet Ray!

Ben morphs into the flying alien and soars away. CAMERA remains in place as Jet Ray flies up the hill, then over it, disappearing behind the crest.

CAMERA HOLDS...

The cop and the second cop exchange worried looks.

OVER THEIR SHOULDERS - Looking at the crest of the hill. Nothing. The cop now turns to the second cop.

COP

No fooling around this time; come on!

The cops now run up the hill.

EXT. HILLTOP - MOMENTS LATER

The cops are coming up toward the crest; CAMERA is following them, peering over their shoulders. First, they see the motionless snake-head hand, then, as they crest the hill, they see Ben, standing still, staring at something on the ground, on the other side of the crest. CAMERA is soon in position to show what it is...

It looks like a deflated version of Ssserpent. Both hands are still attached, but other than that, he looks transparent, empty.

The cops are stunned.

COP

What'd you do to him, Ben?

BEN

This isn't Ssserpent.

COP

Then what--

BEN

This is just his skin. He shed it. That's what snakes do. He's probably fifty miles from here by now.

(beat)

I gotta go.

He hurries off. The cop now kneels down and picks up the skin. The second cop leans over to him and:

SECOND COP

What're you doing?

COP

Boots.

CUT TO:

EXT. INDUSTRIAL NEIGHBORHOOD - NIGHT

On Kevin, walking along, looking around, appearing a bit uncomfortable in this deserted neighborhood.

HIS POV - Julie is up ahead, her back to him. She now disappears around a corner.

BACK TO KEVIN - He pulls out his phone and hits a button.

KEVIN

Gwen? I'm following Julie, like you asked... I'm near Industry Boulevard... I know she doesn't live around here... I don't know, that's what I'm trying to find out. I--

He stops.

KEVIN'S POV - As he rounds the corner, he comes face to face with a squat-looking building positioned in the middle of the street. The lights in two second story windows switch on, approximating eyes on a face; then, the building's double doors begin to swing open and closed -- a gaping mouth -- and now, the building rises up on stone pillars at its four corners and begins to walk on them... toward Kevin!

Kevin backs away, then looks over his shoulder; there's another of these buildings coming toward him from the rear.

KEVIN

Gwen--

(loud scream, continuing:)

INT. GWEN'S PLACE - NIGHT

Gwen is on her couch, leg up, phone to her ear. As Kevin's SCREAM continues, her eyes open wide in terror.

FADE OUT.

END ACT TWO

ACT THREE

EXT. INDUSTRIAL NEIGHBORHOOD - NIGHT

Kevin is now caught between three moving buildings, all closing in on him.

Kevin reaches down, touches the concrete at his feet and instantly becomes stony. Then he barrels into the building he's facing, crashing right through its wall.

INT. BUILDING - NIGHT - CONTINUOUS

It's a workshop. Kevin batters his way through some interior walls, then smashes his way toward the back.

EXT. INDUSTRIAL NEIGHBORHOOD - CONTINUOUS

Kevin punches his way out of the building, but then stops, surprised.

KEVIN'S POV - There's another building waiting out here for him.

Kevin raises his fist, but suddenly yet another building comes in fast from the side, knocking Kevin sideways.

KEVIN

(impact grunt)

Kevin lands at the 'feet' of still another animated building, which now begins to morph some more; just as four stone 'legs' have come out from its base, two pillar-like 'arms' now grow from the sides of the building. Then they begin to pummel Kevin.

KEVIN

(impact grunts)

WIDE - Looking DOWN on this street from high above as the other buildings begin to cluster around Kevin, pummeling him... until a giant hand reaches into frame, lifts one building, tosses it away, and then another.

It's the hand of WAY BIG. Kevin watches as yet another building is pulled off him. Then he sees Way Big up above.

KEVIN

Ben!

Way Big is briefly distracted...

One of the buildings' mouth-like double doors clamps down tight on Way Big's ankle.

WAY BIG

Owww!

He bends down and swats the building away. Then he lifts Kevin and holds him in the palm of his hand.

KEVIN

How'd you know I was here?

WAY BIG

Gwen called. But she didn't say what you were doing here.

KEVIN

She told me to follow Julie.

WAY BIG

You were spying on her?

KEVIN

Hey, it's not like she didn't have a good reason. I mean, look what just happened down there.

He points down to the ground, where the buildings lay.

WAY BIG

This doesn't prove anything.

KEVIN

Ben, I know you like her, but don't be stupid.

WAY BIG

I'm not! All the enemies we've had over the years -- any of them could have done this.

KEVIN

Will you at least go talk to her?

WAY BIG

And accuse her of trying to kill you? Are you crazy?

KEVIN

When I say 'talk to her,' it means 'listen to her.' Everything comes out if you just listen.

DISSOLVE TO:

EXT. JULIE'S HOME - MORNING

Ben approaches the front door and knocks. JULIE'S FATHER answers... and frowns when he sees Ben.

BEN

Uh, hi. Can I see Julie?

JULIE'S DAD

She's not here. You should know that.

BEN

How--?

Julie's Dad closes the door in Ben's face. Ben raises his hand to knock again, but decides not to. Instead, he shrugs and walks off.

DISSOLVE TO:

EXT. BEN'S PLACE - DAY

Ben is walking back toward his house when he sees:

BEN

Julie!

She's waiting for him on his front porch. She holds up a fast food bag.

JULIE

I brought you some chili fries. I hope it's not too early.

BEN

For lunch. But not for breakfast!

He takes the bag from her, and starts eating.

BEN

(mouth full:)

Thanks.

As he eats, he rather clumsily opens the front door... and then he remembers something:

BEN

Oh! I just saw your dad--

CLOSE ON JULIE - For some reason, Julie is uncomfortable.

JULIE

What for?

BEN

Just wanted to see you, that's all.

(beat)

He was acting weird.

JULIE

Well, you know parents.

She leads the way into the house. As she goes, we see a brief flash of static in her eyes.

INT. BEN'S LIVING ROOM - CONTINUOUS

Ben goes straight to the coffee table, puts his bag of chili fries on it, then switches on the TV.

JULIE

Sumo Slammers?

Ben smiles and shakes his head.

BEN

Got a surprise from you. You've gone along with everything I've wanted to do these last few days. Now we're going to see whatever you want to see.

JULIE

I'm fine with Sumo Slammers. Really.

BEN

No, this time, it's going to be what makes you happy.

He notices something on the on-screen channel guide.

BEN

Tennis? Yes!

JULIE

You really don't have to--

BEN

I want to.

He clicks on the tennis matches... and his eyes widen.

BEN

Hey, it's you!

JULIE

Must be an old tape.

NEW ANGLE - Ben leans in to check the bottom of the TV screen for a time stamp.

BEN

It is a tape...

He looks around to confront Julie.

BEN

...from yesterday.

Julie doesn't say anything, so:

BEN

Who are you?

JULIE

Ben, I've done everything you asked, and even things you didn't ask for. And I always will.

Ben blinks a couple of times, then:

BEN

You're... Elena!

CLOSE ON JULIE - She now MORPHS into ELENA; her VOICE changes, too.

ELENA

I can be. I can be anyone.

She now goes through a series of morphs, changing from one girl to another, tall, short, light, dark. Finally, she morphs back to Elena, and:

ELENA

And I can also be everyone.

Far from being seduced, Ben is outraged:

BEN

You almost killed Kevin! You used your microchips to make those buildings come to life.

ELENA

He was following me! How was I supposed to know what he wanted?

BEN

And that elevator, you tried to crush me with it!

Elena's eyes widen; she's genuinely outraged:

ELENA

I did not! You're the one who made it fall; I used my chips to stop it!

Ben is stunned.

ELENA

The chips let me do anything, and all I want to use them for is to give you everything you want. What's wrong with that?

Ben moves in close to her.

BEN

Elena, what do you want?

ELENA

Does it matter?

BEN

It does. Kevin's changed a lot -- and for the better -- since he's been with Gwen. If she'd just done everything he wanted, he'd still be the same old Kevin.

ELENA

So I'll be more like Gwen, if that's what you want.

BEN

It's got to be what you want, Elena.

ELENA

Don't you understand? I just want you!

BEN

That's not enough.

There's a knock at the door. Ben quickly goes to it and opens it.
Once again -- and for real, this time -- it's:

BEN

Julie!

Julie doesn't notice Elena yet. As she steps in:

JULIE

I missed you, Ben. And those guys with the tour? Jerks! I--

Now she sees Elena.

JULIE

What's she doing here?

BEN

Long story.

ELENA

I'll make it quick.

Elena's arms morph into long pincers made of chips, and they extend toward Julie.

JULIE

(screams!)

Ben touches his wrist and:

BEN

Armodrillo!

He morphs into the heavily armored alien and steps in front of the pincers, blocking them; they bounce off him. Then he lunges at Elena, but he's not quite fast enough; the pincers morph into a sling that catches Armodrillo and flings him aside.

Then Elena advances on Julie.

JULIE

(screams!)

Armodrillo now bowls into Elena from behind.

ELENA

(impact grunt)

She goes down; Armodrillo is ready to deliver the coup de grace -- when Elena morphs into Julie. Armodrillo hesitates; he knows it's not really Julie, but he still can't bring himself to hit her. A wave of chips now extend from Elena, enveloping Armodrillo.

ARMODRILLO

(gasping for air)

JULIE

What are you going to do, kill him? If you can't have him, no one can?
Is that it?

ELENA

I... I love him.

JULIE

You don't know what love is.

With Elena distracted, Armodrillo is able to break out of her microchip shell, but it's taken its toll: he's been weakened. Transitioning back to Ben, he falls to his knees.

Concerned, Julie runs over to him and puts a comforting arm around him.

CLOSE ON ELENA - She's watching this.

BACK TO BEN AND JULIE

JULIE

(softly, to Ben)

Are you okay?

Ben nods; the back of Elena's head now comes into frame from behind
CAMERA.

ELENA

Maybe I don't know what love is...

CLOSE ON ELENA

ELENA (CONT'D)

...but I know what hate is now.

She morphs into an all-chip version of herself, and:

ELENA

You'll see me again.

She becomes almost snake-like and slithers out the door.

ON BEN AND JULE - They watch her go, holding each other very tight.

Fade out.

THE END

(Name of Project)

by

(Name of First Writer)

(Based on, If Any)

Revisions by
(Names of Subsequent Writers, in Order of Work Performed)

Current Revisions by
(Current Writer, date)

Name (of company, if applicable)

Address

Phone Number

Kevin

Ben

Kid

Reporter

Julie

Cop

Second cop

Ssserpent

Goop

Gwen

Singers

Middle-aged man

Doctor

Repairman

Way big

Julie's dad

Elena

Spider-monkey

Armodrillo

(V.O.)

(O.S.)

(O.C.)

(CONT'D)

(SUBTITLE)

INT

EXT

I/E

BEN'S PLACE

RAMSHACKLE HOUSE

RAMSHACKLE HOUSE - NIGHT

KITCHEN

MALL

MALL, UPPER LEVEL

ELEVATOR SHAFT

HOSPITAL EMERGENCY ROOM

WAITING ROOM

MALL - GROUND FLOOR

SHAFT

END ACT ONE

GWEN'S PLACE

MULTIPLEX THEATER

THEATER

INDUSTRIAL NEIGHBORHOOD

HILLTOP

END ACT TWO

BUILDING

JULIE'S HOME

BEN'S LIVING ROOM

DAY

NIGHT

AFTERNOON

MORNING

EVENING

LATER

MOMENTS LATER

CONTINUOUS

THE NEXT DAY

JULIE'S POV

NIGHT (LATER)

NEXT NIGHT

CUT TO:

FADE IN:

FADE OUT.

FADE TO:

DISSOLVE TO:

BACK TO:

MATCH CUT TO:

JUMP CUT TO:

FADE TO BLACK.

Smash cut to:

Page

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Time

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Ethnicity

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Disability

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Dialogues

Scenes

Speaking Scenes

Non-Speaking Scenes